

designingways

ISSUE 256

7 ELEMENTS

HOSPITALITY

SURFACE SOLUTIONS



RSA R99.95

Featured colour: Palm Shade



Introducing the NEW Outdoor Collection by Caesarstone

For the first time in Quartz history, an outdoor surface made to weather any storm...

Back to Nature

The Caesarstone Outdoor Collection is a breakthrough combination of high durability and UV resistance for outdoor luxury. Caesarstone has combined the best of all it has to offer by taking the luxury of its much-loved surfaces to the outdoors. Inspired by the tactile nature of polished concrete, these covetable new designs have a lightly textured concrete finish. A captivating embodiment of nature and industrial design.

Chasing the Sun

Caesarstone has been paying careful attention to the South African consumer's wish list, so the ground-breaking Outdoor Collection provides the convenience of stain-resistant, easy-to-clean surfaces, while innovating a highly durable material proven to withstand UV rays and the most extreme environmental conditions.

The Joy of Alfresco Living

Available in three versatile colours, 405 Middy, 406 Clear Skies, and 515 Palm Shade, the world's premium surface is ready to elevate your next braai or pool party. From patio dining tables to poolside bar tops and backsplashes.

Just as Caesarstone first pioneered quartz surfacing in 1987, the brand

continues to lead the industry's innovation. The revolutionary product gives architects, designers, builders, and homeowners even more applications for Caesarstone's matchless quartz surfacing.

Meet the Outdoor Collection's three shades:

405 Middy:

Middy's sandy white surface is embellished by warm grey and soft white flecks, which adds texture and depth to its neutral facade. The organic look also correlates with the beauty of nature. Middy offers a smooth, tinted white concrete base conceived for various architectural alfresco designs. It keeps the mood light while blending in naturally with the environment.

406 Clearskies:

Clearskies has a smooth concrete grey base enlivened by a scattering of various tiny flecks. The design adds the earthen look of a pebble's surface to outdoor countertops, backsplashes, and tables, and is also great for hospitality exteriors. The natural style of Clearskies brings a sense of continuity and flow from the inside out – a stylish accent and focal point for your interior and exterior designs.

515 Palm Shade:

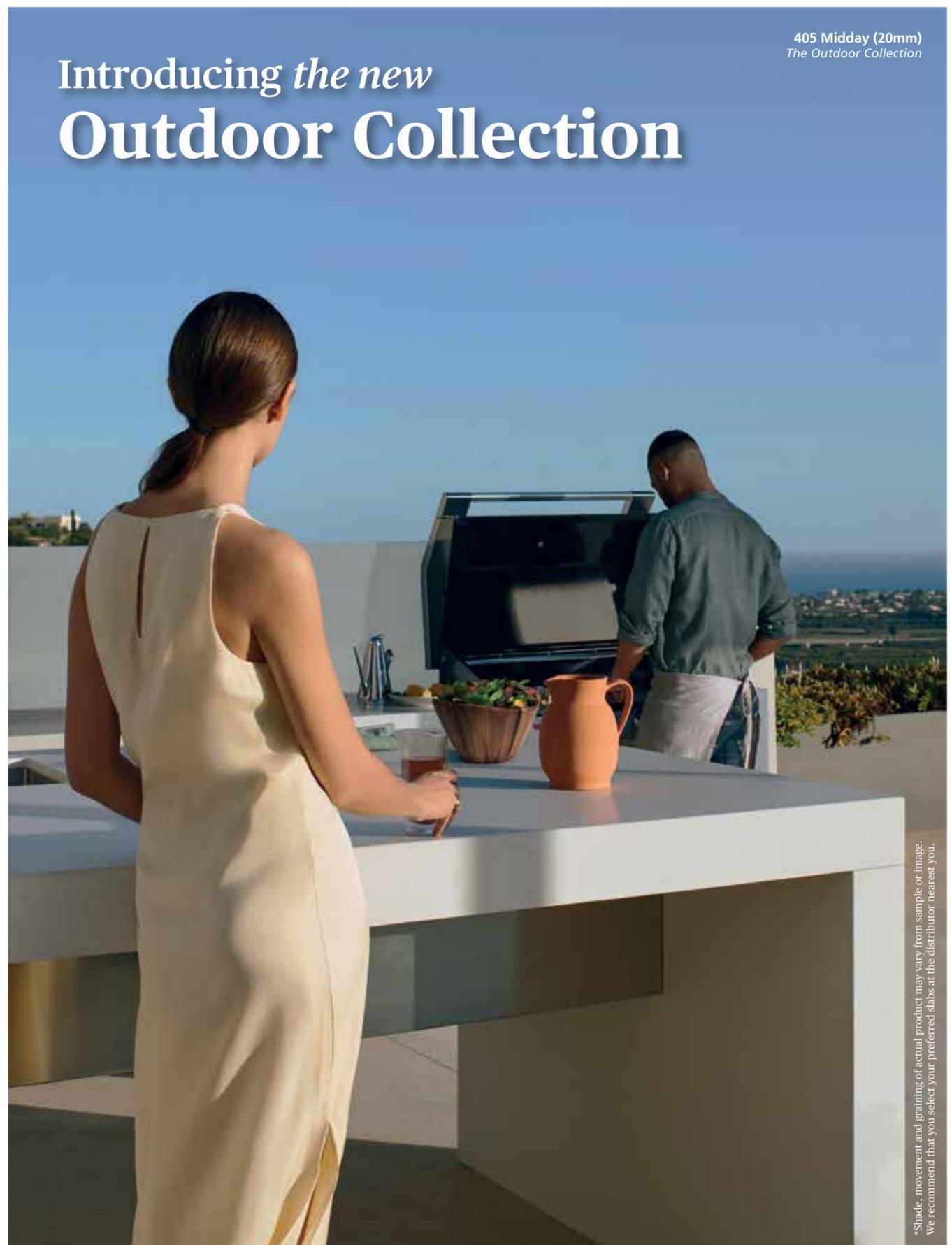
Palm Shade conveys the authentic depth and majestic look of marble with its elegant milky base and discreet, earthy

charcoal vein. The light textural feel of Palm Shade adds a fresh accent and light, elegant feel to the most natural of settings. Its white base and discreet veining are anything but plain.

Ready to Take it Outside?

Outperforming other common outdoor materials in standardised testing, the Outdoor Collection brings the continuity of beauty, strength and durability to outdoor kitchens and contemporary backyards. Start designing your next outdoor space today with Caesarstone's beautifully durable Outdoor Collection. Visit www.caesarstone.co.za for more information.

www.caesarstone.co.za



405 Middy (20mm)
The Outdoor Collection

Introducing the new Outdoor Collection

*Shade, movement and graining of actual product may vary from sample or image. We recommend that you select your preferred slabs at the distributor nearest you.

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VENICE: One of the most fascinating cities in the world!
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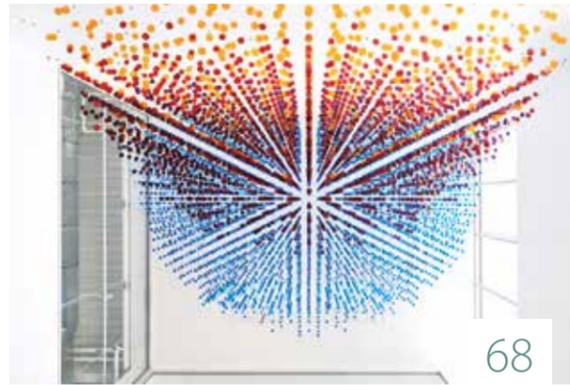
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Clout/SA and designers win big at Decorex Cape Town Awards

At the recent Decorex Cape Town showcase, held from 16 to 19 June 2022, Clout/SA chose to curate an exhibition of past and current designs by the various finalists and winners of the Nando's Hot Young Designer (HYD) competition which is now in its 8th year. The result was a bold and eclectic exhibition that featured a variety of furniture, lighting, and pattern designs. Many of these pieces were brought to life through various collaborations between emerging designers, established designers and makers, all initiated by Clout/SA.

The showstopper display became the most photographed Decorex Cape Town stand on social media. And it wasn't just the audience that was wowed, the Decorex Cape Town Awards judging panel also took note. Clout/SA was awarded the 2022 Collaboration Award, in recognition of the exhibition as the most successful example of co-creation on show. According to Decorex Cape Town: "This is awarded to the team that has best realised the creation of space for the ideas of others. This is about working together, sharing the same vision, collaborative values and execution, and their co-achievement in transdisciplinary exploration."

Two of the designers on show also received a nod from the judging panel.

The very first co-winner of the HYD competition back in 2016, Thabisa Mjo, was awarded Designer Of The Year. Decorex Cape Town issued this award "to the designer who has produced consistently outstanding, original and impactful work. This designer understands the demands and culture of our time and is designing for now, next, and when we are gone."

In search of the future voices of local design, the judges awarded HYD 2020 finalist, Siviwe Jali the New Talent award, which is given in recognition of "the most prominent new voice in the design world. It recognises an emerging designer's vision, tenacity and potential to contribute to the industry in a positive way."

Clout/SA creative director, Tracy Lynch enthuses: "Having Clout/SA and The Nando's Design Programme recognised for the work and commitment we have made over the last 8 years, on this platform, is an incredible affirmation. Thank you to the Decorex Africa portfolio and the industry for acknowledging the power of collaboration within our sector. This showcase represents the future of the design industry, the power of the positive language of design, and the exciting future that lies ahead for young creatives. This is what we look like when we all work together, collaborating as creatives,



as businesses, as established designers and emerging designers; it's a powerful shout-out to what can be realised if we all commit to being part of more!"

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Back on track

Heimtextil 2023 experiences strong international demand

Frankfurt am Main, July 2022. After the fair is before the fair - planning for the next Heimtextil in January 2023 is in full swing. The industry expects an internationally unique platform for home and contract textiles, interior design and trends at the start of the 2023/24 season.

During the Heimtextil Summer Special that just ended, the industry's great need for personal encounters, tactile impressions and creative input became apparent. This time, there are only a good six months until the next Heimtextil, from January 10 to 13, 2023. The leading international trade fair for home and contract textiles will be the first event of the year to kick off the next season.

Demand from exhibitors is strong and once again covers the entire spectrum of global suppliers of home and contract textiles. Over 2,200 international exhibitors have registered for the event. This corresponds to around three quarters of the number of exhibitors at the pre-pandemic Heimtextil 2020. Only the Chinese suppliers are still struggling with planning uncertainties.

The internationality of the event is also remains high. The industry participants are courageously meeting the major challenges and are using Heimtextil to further internationalize their clientele: "To reach major international buyers, Heimtextil is absolutely the right decision," emphasized Stefan Laxen and Matthias Ammon, Managing Partners, HJL GmbH & Co. KG. "For us, the quality of the visitors is relevant, not the quantity. There is no point in just bemoaning the current challenges, such as price increases and supply chain problems, and ranting about them. The question everyone needs to ask themselves is: where do we want to go? What do we want to achieve? It's better to think big and internationally than to bemoan dwindling national retailers."

It was already clear after the last Heimtextil Summer Special that the industry is meeting the current market challenges with a great desire for inspiration and new approaches to solutions, as well as the creation of new customer* relationships all over the

world. Heimtextil 2023 provides the perfect range of relevant market players and complements the benefits for buyers with an extensive supporting program.

Highlights at Heimtextil 2023

Thematically, the overarching theme of sustainability will also be clearly visible at Heimtextil 2023. With the exhibitor guide, "Green Directory" as well as the "Green Village", that offers a platform for discussion with the seal providers, Heimtextil offers important points of orientation in the jungle of the many sustainable offers. The popular trade fair tours "Green Tours" will also once again take interested visitors to curated exhibitors to learn more about their sustainability strategy and their products. Last but not least, the impressive "Future Materials Library" will be presented again as part of the Trend Space at Heimtextil 2023. The international collection of material innovations in the interior sector is curated by the future agency FranklinTill, which is also responsible for the conception of the Trend Space at Heimtextil 2023.

A new feature is that the Trend Space will be presented in Hall 9.0. There, the spectacular design and trend area will stage the Heimtextil Trends 2023/24, which will be developed beforehand by the international design agencies stijlinstituut amsterdam (Netherlands), FranklinTill (Great Britain) and SPOTT Design & Business (Denmark). With the "Material Manifesto", the responsible trend office FranklinTill commits itself to a design of the area that is as sustainable as possible with predominantly recycled materials and elements as well as a strict waste avoidance strategy.

Interior.Architecture.Hospitality, the specialist program for interior designers, architects and hospitality experts, will once again take place at Heimtextil 2023 on a large scale and in the usual high quality. The program includes the Interior.Architecture.Hospitality LECTURES, in which renowned architects and wellknown hotel experts will present their work and discuss current industry topics such as sustainability, as well as the Interior.Architecture.Hospitality

TOURS, which will take participants to curated highlights and innovative textile solutions from the contract sector. The Contract Guide will once again list all the suppliers of contract textiles. In addition, the identification of the respective trade show booths ensures an effective trade show visit for the target group.

Another highlight is the Interior.Architecture.Hospitality LIBRARY. Launched in 2020, it is a material library for functional textiles. The library can also be found online at www.textile-library.de. A brand new edition will be published for Heimtextil 2023. The jury of the library will be expanded to include application experts or interior designers. Exhibitors with products for use in the property can submit them for the respective property, which will be selected by a panel of experts. The concrete naming and labeling of these 15 functional properties ensures an even more precise highlighting of the objects on offer in 2023.

DecoTeam, the community of interests of German home textile suppliers, is offering a far reaching event program as part of Heimtextil 2023. The focus will be on the topic of online marketing, with keynote speeches by Monika Winden and a subsequent YouTube workshop. A panel discussion with interesting discussion partners will also provide exciting insights into the topics of sustainability and social media marketing.

With the Heimtextil Conference Sleep & More, visitors* in 2023 will again be offered a top-notch lecture program for the areas of health, sustainability and the hotel industry. Over the course of four days, experts will speak about the latest findings, developments and trends in the field of healthy sleep from various perspectives of the industry.

With the "New & Next" program for young talents, young talents and start-up companies are given the opportunity to present themselves in the environment of the international industry. The fresh ideas and products of the New & Next exhibitors make a valuable contribution to the multi-faceted Heimtextil spectrum.

dw

www.heimtextil.messefrankfurt.com



A FLOOR FOR ALL SEASONS

From the beach front hi-rise to the secluded bush lodge, from the quaint B&B to the big city casino, the hospitality industry has many and varied demands when it comes to flooring solutions. One group of products that has come to the fore is Traviata's Rigid Core interlocking vinyl ranges.

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Testing. Testing. 1.2.3...

Solve your wall colour woes with a handy Plascon tester pot!

The most difficult part about revamping your walls is not applying the paint, it's choosing the colour! It's a problem many of us share. Hardware retailers will tell you that the Number One cause for paint returns by customers is an incorrect colour choice.

Lighting, and even the time of day, all affect how colour appears. The colour swatch might have looked good as a small block of colour, but when applied to the walls of YOUR home, the colour is suddenly too dark, or doesn't quite match the furniture ...

Many of us know this scenario all too well – along with the expense, extra time, and bother involved in rectifying a “mistake”. Colour experts advise choosing a shade lighter than the one you have fallen in love with as it may appear darker over a larger expanse; they also advise using darker colours in rooms that are well lit by natural light.

But there's an easier way to help safeguard your choice: Plascon Tester Pots! Each pot is a dinky-sized dose of paint choice relief. You can purchase a small amount of paint and create one or a few larger swatch patches on your walls before you commit to painting the entire room. And if you're busy with a DIY or

craft project, a Plascon Tester Pot is just the thing if you're needing a small amount of paint.

If you are renovating, then the handiest way to combine sourcing new colourways and updating your furniture pieces and home decor accessories is to visit Decorex Joburg at the Sandton Convention Centre from 28-31 July 2022. Here, Plascon will have a welcoming stand presence where you can both speak to their helpful paint advice experts and purchase a Plascon Tester Pot, or two, to take home. This is the first time that Plascon has added this exciting retail dimension to its presence at Decorex, having been a longstanding supporter of the show over the decades. “We are always looking for innovative ways to make the experience at Decorex one to remember for both the trade and the public,” notes Suvasin Moodley, head of decorative marketing at Plascon.

“We encourage people to do a test patch by painting the chosen colour on the wall or piece of furniture as the colour chart samples are fairly small and don't allow for changing light or the overall look of the room that is being redecorated,” Moodley continues.

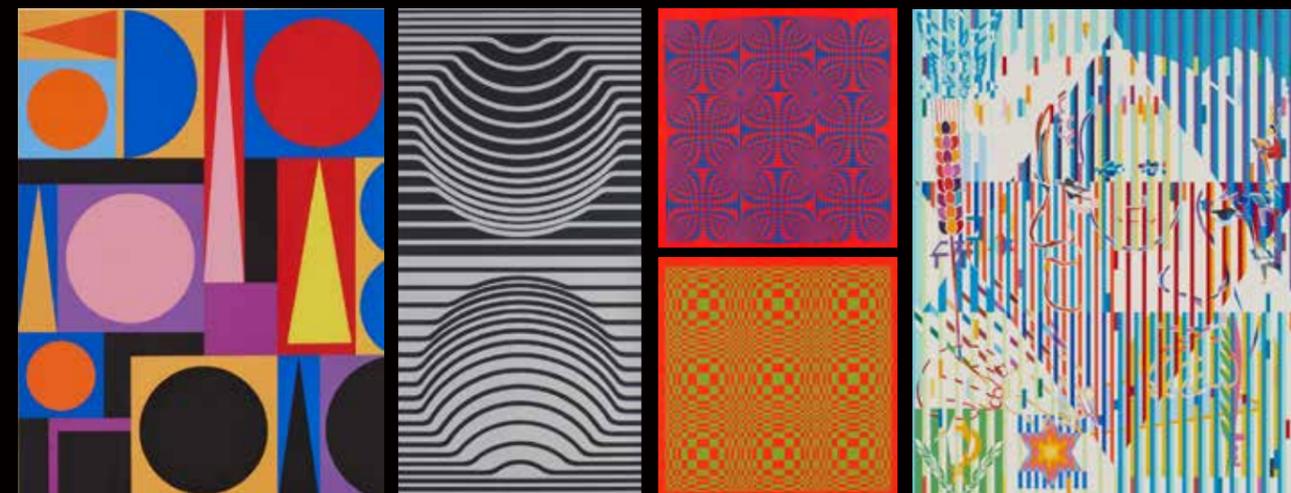
Plascon has also introduced seasonal colour palettes that can make any season



come to life in your home. Plascon's new winter “Grounded” palette features a bouquet of earth-inspired colours that bring our famed bushveld and savannah landscapes directly to mind. The Grounded colours are fantastic to use as stand-alone notes, feature wall moments of interest, and even, in combination with one another.

With Plascon's colour advice team on the ready to help make the perfect colour match for you, this sometimes-daunting task can be ticked off your to-do list! [dw](#)

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OPEN CALL TO THE PUBLIC

You are invited to take inspiration from **IN-MOTION: Art of the Space Age** and create responsive works to be submitted for a group exhibition at the Jan Rupert Art Centre, Graaff-Reinet.

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ZILIO A&C

The Friulian brand, founded in 1951 and now in its third generation, continues its quest for pure, ultracontemporary forms, tapping into excellent local craftsmanship and sparking collaborations with designers around the world.

Zilio A&C is a Friulian brand founded in 1951 in Corno di Rosazzo, near Udine, in the city's chair manufacturing district. Under the leadership of Carlo Zilio, the company is now in its third generation and continues to tap into the region's deep tradition of excellent artisan craftsmanship. An ultralocal philosophy that sparks international partnerships, resulting in collections of chairs and accessories designed with ultracontemporary style.

Each design is made from a small palette of all-natural materials, meticulously selected to showcase the pieces' sleek simplicity of form like fine ingredients in a recipe. Oak, ash, and beech, and metals to create the structures. Leather, hemp, and wool for the upholstery. These are designs that are not meant to be shown off. Each chair and accessory should be savored in detail and gradually discovered. A wooden curve, a metal joint, a row of stitches on leather or fabric: no detail is placed by accident, but neither is it an end in itself. Every aspect of the design serves a purpose, enhancing the

lines and aesthetic impact or improving comfort and stability.

The refined sophistication of Zilio A&C's production can be seen in the new folding chair Bacchette, a modern reinterpretation of the classic safari or director's chair designed by Mentsen, a London-based Japanese studio that also handles the brand's art direction. Another Mentsen piece is a Zilio A&C classic: the lounge chair Kinoko, which blends softness and rigor in a unique visual synthesis.

Upon features clever details of construction, with a system of invisible joints between backrest and frame. The new stool joins the chair in the collection from Belgian designer Sylvain Willenz. Compact and lightweight style for the Candid series, which includes a chair and now the new stool from the multidisciplinary Swedish team at the Note Design Studio. Arkad shows off more playful tones. Also by Note Design Studio, this family of poufs is inspired by the architecture of colonnades and is among the brand's best-loved and versatile products.



Bacchette



Upon chair



Kinoko lounge chair



Kinoko sofa



Candid Chair

Aesthetic and structural strength characterize Zilio A&C's exploration of design. Cross-disciplinary furniture from home to corporate settings, meticulously designed from the smallest structural

details to shapes, colours, and durable materials, always following an intimately responsible and sustainable philosophy.

Bacchette folding chair, Mentsen design

The Mentsen creative duo was struck by the evocative appeal of the classic safari folding chair, an archetype of the 20th century with echoes of elegant atmospheres and long summer evenings outdoors. Bacchette continues to convey those emotions as seen through a contemporary lens. The piece's character is emphasized by the two beechwood rods that give support to the backrest and act as armrests, floating almost on the thin, barely perceptible metal frame.

The informal version of Bacchette with its hemp back and seat is meant to be experienced on a porch, veranda or conservatory where intimate and relaxed conversation corners find their natural

home. The richer leather version is ideal for indoor settings, from the living room to the study. Warm colors characterize the powder-coated steel frame in coppery red or black-veined brown.

Upon stool, by Sylvain Willenz

The Upon family boasts an ingenious construction system with the addition of a new stool to the collection. The plywood backrest seems to simply rest on the metal frame. The expertly crafted wood is 18 millimeters thick at the base and can therefore be attached to the structure with an invisible joint. At the opposite end, it thins to 6 millimeters. The result is an original synthesis of minimalism, solidity and comfort for a highly versatile stool, perfect for the kitchen or bar. The seat is made of multilayer veneered wood or upholstered in fabric or leather.

Candid stool, by Note Design Studio

The challenge taken on by the Stockholm studio for this piece, in synergy with Zilio A&C and all its excellence in craftsmanship and detailing, was to create a new concept for a chair that would be light and sturdy at the same time. A compact, lightweight design returns in the new Candid stool, where a few simple elements come together naturally through a complex construction process and careful jointing systems. Trapezoidal supports offer the eye a continuous variation in perspective, varying from more delicate to bolder depending on the angle. The Candid stool and chair, in natural or stained ash wood, lend themselves to many diverse settings, from the home to the office.

Arkad pouf system, by Note Design Studio

An iconic and sculptural presence for the home or workplace, Arkad recalls the arcades or porticoes of classic architecture.

This family of playful and whimsical poufs can be used individually, or multiple pieces can be juxtaposed to create everchanging seating systems. Arkad includes a series of linear elements in two lengths and a curved corner element. The poufs are upholstered in natural wool.

Kinoko lounge chair, by Mentsen design

Rich materials and architectural rigor meet for an expressive and bold contrast. The strong and simple frame encloses the soft contours of the backrest and seat. The wide surface of the armrest becomes a useful shelf for a book, a glass of wine or a cup of coffee as needed. The comfortable and ultra-modern Kinoko adapts easily to any home living room, hotel lobby or office lounge. The chair is available in metal or solid ash wood. Seat and backrest are upholstered in elegant natural wool.

Zilio A&C Zilio

A&C is one of the companies that make up the historic Manzano Chair District; it has been producing chairs and furniture accessories for more than 60 years. It is a company where experience, handed down from father to son, creates a delicate synergy between fine woods, traditional craftsmanship, modern technology and a genuinely international approach. Zilio A&C stands out for its refined style that gets at the essence of every piece, sophisticated palette of carefully-selected materials, and close attention to every design and construction detail. Its furnishings and accessories for homes and workplaces boast a longstanding, timeless value and beauty. dw

www.zilioaldo.it



Candid stool



Upon stool



Arkad



CPUT Interior Design students awarded 1st, 2nd and 3rd Prize for the Roche Bobois product design competition.

article written by: Colleen Cocotos – Senior Lecturer – Cape Peninsula University of Technology.

Roche Bobois is a world leader in furniture design and distribution.

With a network of 255 showrooms in over 55 countries, the brand launches collections bi-annually working closely with renowned designers and Haute Couture fashion houses.

Roche Bobois designers' creativity and artisanal savoir faire bring out the best in the highest quality woods and leathers and the most original fabrics. Roche Bobois believe that savoir faire and design are inseparable: both give life to a creation. What renders all Roche Bobois pieces unique is the meticulous selection of materials, finishes and the finer details, which together express a touch of French Art de Vivre.

Since 2009, the Roche Bobois Design Award competition has chosen to explore the diversity of new talents all over the world. It is held every two years in a different country.

First prize winner Valdina Manuel

This competition is aligned with the company's social consciousness and allows Roche Bobois to discover new talents through new cultures while giving them the opportunity to emerge. Through this collaboration, each party is enriched by the differences in traditions, cultures, techniques, and learns from particular ways of thinking, conceiving products and expressing creativity.

From an applicant's point of view, the contest is a way of gaining exposure to the professional world and learning the ins and outs of a product's design, creation and production.

The winning designers will also earn the opportunity to have their products prototyped and presented in the international Roche Bobois congresses that select the future models added to its collection, thus being possibly manufactured and distributed through the Roche Bobois worldwide network.

The winners will also learn about the communication process to gain international press coverage for their product.

For this 8th edition of the Roche Bobois Design Awards, Roche Bobois is proud to

discover the fascinating culture of South Africa and to collaborate with three of the best design schools of the country: CPUT University (Cape Town), Greenside Design Center (Johannesburg) and Tshwane University of Technology (Pretoria).

Design Award Theme

Design a luminaire, with a new source of light.

Artificial light that must be brought to interiors to improve our quality of life, both in terms of functionality and aesthetics. In a few years, the LED revolution has dramatically changed the conception of lighting fixtures, reducing sixfold the energy required for a similar result. Reaching beyond the simple replacement of light bulbs, this revolution was an opportunity to re-think lighting objects, to create them for and with these new types of light sources to improve functionality.

Also, and in keeping with the challenges of the times, the choice of materials used to manufacture all objects, including lighting fixtures, were reconsidered. Sustainable materials must now be given priority, and upcycling can offer an opportunity to



Second prize winner Cheri-Lee Cloete

develop new craftsmanship techniques in collaboration with local craftspeople.

The narrative function is equally important for a lighting object as for any other design object, and the "Holy Grail" lies in the perfect balance of beauty and efficiency in a single piece of design: the

light not only needed to foster visibility, but also needed to create a story and to occupy our space for the pleasure of both the eye and the spirit.

A prestigious design jury was invited to the Roche Bobois Design Awards day

- Ms Charrisse Johnston IID - African Institute of the Interior Design Professions
- Mr Fabrice Berrux Talented and prolific designer for Roche Bobois
- Julian and Trevyn McGowan Southern Guild Gallery
- Mr Charl Edwards HOUSE AND LEISURE, Editor-in-Chief
- Ms Marcia Margolius SA DECOR & DESIGN
- Ms Edith Pauly French journalist involved in South African design community

Selection and Awards

- The first-prize winner Valdina won R 20,000
- The second prize winner Cheri-Lee won R 15,000
- The three third prize winner Johannes won R 10,000

The first prize winner Valdina Manuel and second prize winner Cheri-Lee Cloete will be supported by Roche Bobois International who will handle the prototyping of each winner's project. This prototyping will be carried out by their European suppliers, selected based on their technical suitability.

The prototypes will be presented to the Roche Bobois distribution network during the company's Spring 2022 International Congress. At the end of this congress, provided the models were selected by enough stores within the network, they will be officially added to the brand's collection and can then be marketed by all Roche Bobois showrooms around the world. A manufacturing agreement will be drawn up with Roche Bobois International and the respective students. It will set out the designers' remuneration based on a percentage of sales carried out by the brand's network. The distribution of these designs could therefore lead to a life-long income for the students, soon to be graduates. dw

www.iidprofessions.org.za

Getting involved with the IID is probably the most significant contribution you can make to your own career.

Why? It tells people that you're serious about interior design, interior decorating or interior architecture. It indicates your status as a business professional with valuable industry skills.

- The IID is the only registered professional body representing the interior design industry in South Africa.
- Professional Recognition and Status. Membership gives you credibility by belonging to the Interior Design professional body, identifying that you are serious about what you do.
- Professional Contracts and Fees.
- The IID and SACAP Partnership that is continuously growing.
- Free Marketing. Share content in our newsletter: Fridays for the following week's Social Media platforms, 15th of the month for the following month's content. Contact national@iidprofessions.org.za for more information.
- IID Events and Networking. Great opportunity for you to stay visible, exchange ideas and rub shoulders with some of the leaders in the profession.

- Discounted Rates for Design Shows and Workshops, and relationships with media partners' International presence. The IID is a member of Ico-D (The International Council of Design) which enables the IID to act as a formal contact point between the South African Interior Design Professions and the international design community.
- SAQA and CPD Points. All IID professional members must also engage in continuing professional development (CPD). The purpose of CPD is to ensure professional members maintain the highest possible standards of practice through their commitment to continued learning.
- Being recognised by SAQA means the IID has recognition as a trusted professional body through an Act of Parliament, part of a National database of professional bodies that uphold high standards of competence and ethics, registration of professional designations on the most comprehensive National database of learner achievements and exposure to best practice through access to forums that improve the functions of professional bodies.

rochebobois
PARIS



KSA Update

Kitchen Legalities

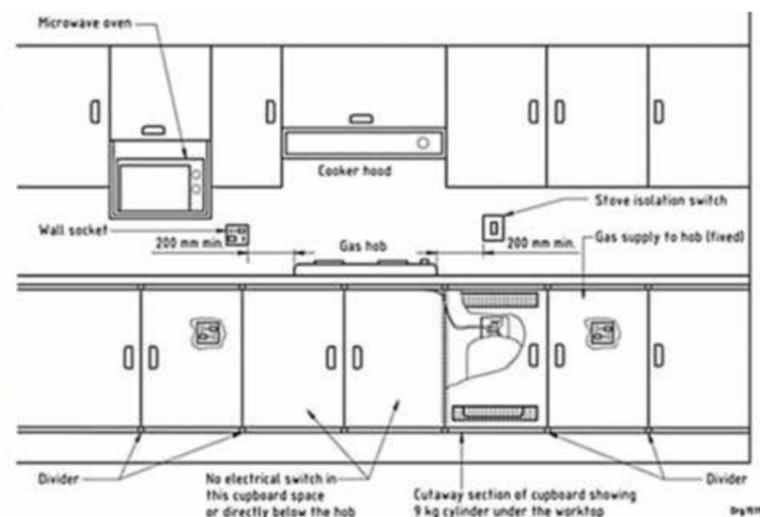
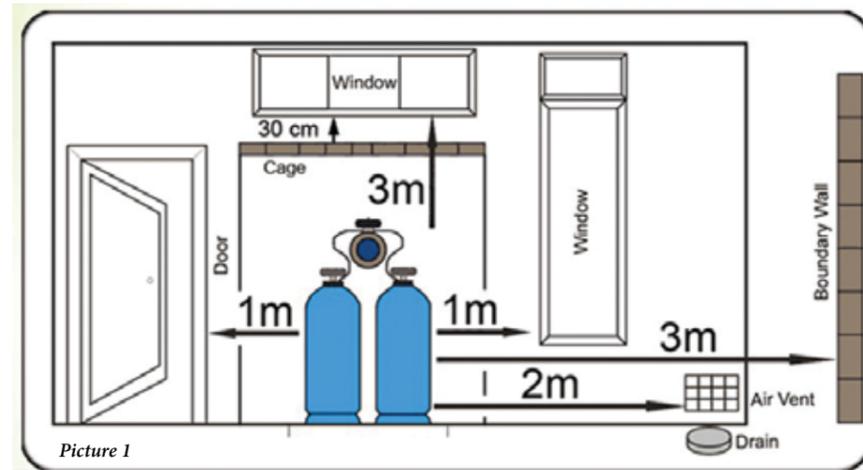
When you are embarking on a kitchen revamp you want to make sure that what you are asking the contractor to do is within the law. We often find kitchen designers are put under pressure to design a kitchen in a specific way even though it contravenes fire safety regulations, gas safety regulations, electrical regulations or the warranty of a product or material. It is vital that you, as the client, heed the recommendations of the designer-the industry professional, and if you don't want to, don't be surprised if they ask you to sign a waiver.

Gas in the Kitchen

- Gas installations may only be done by registered installers with a valid license. They will give you a certificate to certify the installation. Should you not have this 'COC', it could lead to issues with your insurance at a later stage. A list of registered installers can be found at: <https://saqccgas.co.za/>
- The veneer or laminate coatings of worktops (or adjacent kitchen units) to a gas appliance must be treated with 100 °C heat-resistant adhesive which will not dissolve or distort in order to comply with fire safety regulations.

- A gas hob may not be installed over a fridge, fridge freezer, freezer, dishwasher, washing machine or tumble dryer.
- An electric fryer must not be installed directly next to a gas hob, as the gas flames could ignite the fat in the fryer. It is essential to maintain a distance of at least 300 mm between these two appliances.
- Ensure manufactures minimum distances from cupboards and backwalls are adhered to or the gas flame could scorch your back or side walls or splashback.
- Regularly wash the grease filters in your extractor if you have a gas hob, to prevent the risk of fire.
- The placement of your gas cylinders has certain minimum requirements. Specific requirements are listed in SANS 10087-1: 2013 and can be seen in the image captioned: Picture 1.

- Ventilation to the area where the cylinders are stored is key.
- For storage inside the kitchen, regulatory requirements must be considered:
 - Rubber pipe may not pass through any partition so if the pipework is going any distance or traveling through a partition or wall it must be in " copper.
 - Adequate spacing between the gas bottle and any plug points must be observed.
 - If storing your gas bottle in a cupboard the cupboard must be ventilated and accommodate nothing but the bottle.
 - A service and shut off valve must be installed between the bottle and the appliance.
- Most gas appliances come with both LPG and Natural gas jets. Natural gas is only available in certain areas of South Africa (mainly Johannesburg). Your gas installer will be able to check and ensure the correct jets are installed.
- If installing an extractor above a gas hob, it must be at least 650mm above the hob in order to comply with fire safety regulations.
- The by-laws in various areas differ on how many bottles of gas and of which size can be stored in a house or on a property at any one time. They also specify how they must be stored. It is essential you get in touch with your local fire department and get clarity on how many bottles you may have, and how you should store them, in order to ensure you are not breaking any fire safety regulations.



ksa

The Kitchen Specialists

ASSOCIATION

Water in the Kitchen

- It is crucial that you can access the water inlet valve to close it in case of emergency.
- When making connections to existing plumbing, make sure that the line is flushed using a bucket to prevent damage to the appliance.
- Ensure a rubber seal is always present to prevent leakage.
- Gas water heaters needs an approved Plumber for the water connection and an approved Gas installer for the gas installation.
- It is forbidden to install a dishwasher under a hob

Extraction

- Recommended Heights for extractors above the hob in order to operate safely and effectively are:
 - Height above gas, 650mm min
 - Height above electric/induction 550mm min
 - Ceiling extractors 1500mm above hobs.
- Your extractors need to be on an isolator switch.
- If ducting your extractor to the outside, you may not duct more than 10m, or with more than two bends in the pipe otherwise the unit becomes ineffectual.

Other appliances

- If you are installing eye level cupboards directly above a hob you need to observe a recommended distance between the top of the hob and be bottom of the cupboards. Unless otherwise specified by the hob manufacturer this distance is recommended to be 760 mm.
- When doing a cut out for a hob, it is critical that the manufacturers recommended cut out size is followed as this gives space for the hob's natural expansion and



- contraction as it heats and cools, and will ensure excess heat is not transferred onto your surfacing material causing damage.
- A separate isolator needs to be installed for an electric hob if the hob is installed separately and away from the oven.
- Isolators must not be installed on the wall directly behind the hob for safety reasons but on either side, (municipal regulations may differ from area to area on this point)
- It is not advised that an oven be installed next to a refrigerator. The excess heat from the oven can adversely affect the fridge's thermostat and cause overheating.
- An integrated fridge or fridge/freezer must always be installed with a ventilation kit in the base plate / kick plate of the housing and there should be chimney style venting back out into the kitchen the whole way up the back of the unit's housing. Failure to have this venting correct as per the manufacturer's instructions will void the guarantee on the unit.
- All appliances sold in SA should be provided with a standard 3 pin, 15amp plug, and NOT the typical European type plug. If you get a European plug do not try and remove it yourself. Return the appliance to the store. Any tampering with the plug will cause your guarantee to be void.

- Washing machines are delivered with travel brackets installed to protect the drum. If the machine is used and these have not been removed, they will damage the unit and void your guarantee.
 - Tumble dryers, even condenser dryers, need some form of ventilation. Failure to ventilate can cause moisture damage to your cabinets.
- Electrical:**
- Plug points should always be placed in an accessible position so that in the event of an emergency, the appliance can be easily switched off. Ideally the plug should be in the adjacent cupboard, or fitted above the appliance
 - Your DB board should not be covered by a cupboard or hidden from view. It must be easily accessible and clearly visible in case access to it is needed in the event of an emergency.

We all want our new kitchen to look its best and sometimes having a visible vent in the kickplate or an additional isolator switch or tumble dryer ducting seems to spoil the aesthetic. It is important to remember that heeding the advice of your designer and complying with legalities that will keep you and your home safe and your appliance warranties in place, is more important in the long run. dw

Loop - Design Educates Award 2022 Gold Prize

Evritania, Greece

Wavee Design is pleased to announce that Loop is the Gold Prize winner for the Design Educates Award 2022 in the Product Design category.

Loop is a cleaning kit for washing reusable menstruation pads for reducing period poverty for menstruators, such as refugees in water-scarcity regions, asylum seekers in financial difficulties, or people who want to menstruate in a sustainable way. Using buoyancy force to reduce water required for washing. With injection modeling, the total cost is around £3 for the whole set including the Recycled PPmade washing parts and pads. Expects to have a five-year lifespan which covers the minimum time that a refugee stays in the camp waiting for identity approval.

“Loop is a good example of the level of quality and passion our nominees are contributing to a more sustainable future.” Nils Bader, director, Green Product Award.

Inspiration & Aim of Loop

Loop Can is Cheuk Laam's final year product design project worked on from September 2020 to March 2021 in Central Saint Martins. At that time, she just heard the news about a fire destroying Moria Camp that left 130,000

people without shelter in Greece. This is the largest refugee camp on Lesbos Island and people overflowed to the Kara Tepe Refugee camp, which increased the resource shortage condition there. With the rapid climate changes, at least 26 million people were forced to flee in fear of being involved in a war owing to resource scarcity. The refugee crisis is one of the gravest humanitarian disasters, and women suffer more vulnerabilities in this insecure journey such as widespread gender-based violence in the camp. In particular, period poverty is overlooked in refugee camps owing to the lack of data collection about menstrual health. This affects women's ability to move freely and access opportunities such as education, fetching water and food resources. In addition, menstruators change pads in their shelter though there is no privacy, rather than in shared toilets as they are dirty and unsafe. They need to have

privacy, safety, a secure space, and access to water and soap to clean. The minority of them who did not struggle had either finished their period or consistently relied on charities for period products. Asylumseeking menstruators are another marginalised group in terms of access to period products. For example, with the lack of economic power, people are not able to get extra free pads from the charity when they don't have travel money, or are unable to get antibiotics when they get an infection from wearing pads for too long.

Capturing the purpose of Loop Can is to guarantee women's spatial mobility with dignity and fundamental human rights particularly: (1) the right to water and sanitation, (2) the right to health, and (3) the right to non-discrimination including no barriers to receiving education. Hence, Loop Can is an affordable cleaning kit for washing reusable menstruation pads and for reducing period poverty in water-

scarce regions. It is known that almost 60% of female refugees suffer period poverty problems rather than spend financial support on food or baby diapers. Most of them come from strictly religious countries that see inserting tampons as taboo. This inspired her to design a product that can protect fundamental human rights to water, sanitation, and health for menstruators from 12 to 24 years old, who suffer language and culture barriers and have limited financial ability. At first, Cheuk Laam studied elements like a yoyo, pseudosphere, perpetual motion, gyroscope, and centripetal acceleration. Then she found out that buoyant force will reduce water usage depending on the size of an object immersed in liquid. This inspiration actually comes from observing how her British flatmates soaked their teastained cups. Seeing them overlay a cup on another cup for soaking the inner wall with less water. Washing paddle alteration and tin can adaption are suggestions from her beloved tutors KC and Mike.

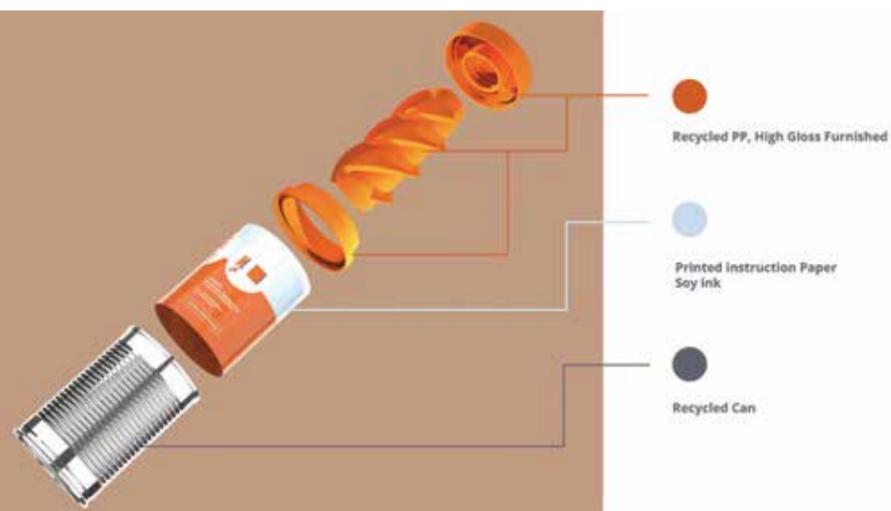
The pad design came through researching the material used in reusable pads that are less likely to cause skin allergies. Cheuk Laam designed the pad with separable layers so that they dry quicker regardless of the weather. The quick-drying bamboo fabric is an ideal option as it takes half a day to dry indoors regardless of the temperature in winter or summer. A rectangular-shaped design reduces fabric owaste offcuts, and is less like menstrual-related products thus reducing gender stigma in refugee camps. The Pad can be made by volunteers and distributed to refugees. Or it can be an

opportunity to bring financial security to refugee women who can be paid livable wages for pad manufacturing. dw

Technical sheet

- Location: Greece, Jordan, Lebanon, or Ethiopia
- Year: 2021 • Typology: Product design
- Status: Completed
- Designer: Cheuk LaamWong
- Render Artist: RubyMaky
- Pad Makers: Rose Wei, Larry Turner
- Partnership: Phoenicia Finesse

www.waveedesign.com/work-1/loopcan





Orijins Coffee Shop

Dubai, United

Arab Emirates

Conveniently located on the street level of the Dubai International Financial Center (DIFC), Orijins, a sleek new coffee shop designed by Dubai-based interior design firm VSHD, draws its inspiration from the beautiful imperfections found in nature. Simplistic in form, and rich in texture and materials, the design of the cafe showcases the beauty that can be found in a sparsely decorated space of muted plaster and opaque creamy hues, which borrow their subdued colours from natural elements such as sand, shells, stone, and wood. In the absence of a rich use of decor, visitors are instead prompted by the forms that bring the space to life, such as the curved volumes in the ceiling, which provide a feeling of calm and grounding.

The space exudes a rich amalgamation of contrasts: the large blocks of uneven stones, the slender lightweight metal furnishings, the subtle curvaceous elements, and the





muted colours. Of note is the coffee bar made of solid blocks of different kinds of marble. Its beautifully curved shape - an unusual structure for your typical coffee bar - adds itself a dreamy and raw form to the light and airy space.

VSHD put great focus into incorporating a mix of textures and materials, all with minimal colour contrast and definition. Of note are the textiles - fur, boucle, and heavy weaves - used to complement the raw natural concept and sculptural quality of the design and resulting space.

The main inspiration for the café was derived from the natural world, and from a collection of stones picked up from the shores of the Red Sea. Nature takes the lead here, but it does so innovatively. Just as the natural light gently beams through the space, leaving an array of shadows on the plastered earthy walls, the close observer will also notice the almost enigmatic influence of technology. A very slim LED strip, located along the length of the space, showcases a gentle arch in the ceiling. It is a small spotlight that illuminates the bar area and a bespoke wall light designed by VSHD, and is made in brushed aluminum that ever so subtly decorates the sparse space.

In many ways, Orijiins offers the sanctitude of an ancient chapel. The minimalistic interiors relay a rare beauty found through the magic of opaque hues and rich natural materials. Such a sparsely decorated space is also representative of the vision of VSHD, and belief in the beauty of imperfection, and the humility and integrity that comes from living in tune with imperfect nature. Orijiins represents the design firm's interpretation of what it means to be calm, to sit still, and to observe the beauty that can be found even in our flawed, everyday reality.

The silver lining of the pandemic is that it once again brought us closer to nature and allowed us to fully appreciate it. Nature is divine: VSHD designs are all about going back to the origins of things, and creating an environment that is as close to nature as possible. It is the feeling of calm and serenity one gets when sitting on a rock by the sea or on sand in the desert.

Relentless sketching of abstract shapes and volumes fosters a feel of rocks shaped by the force of nature. Taking a very innovative approach to the layout of the coffee bar, the seven marble blocks were sketched by hand, converted to 3-D models, and were fed into a CNC machine





to produce the abstract forms, creating a sanctuary mood with muted textures, organic shapes, and earthy hues.

The shell of the space was the canvas for those abstract volumes, with its curved walls with grains and textures, bringing the whole feel back to nature. This overall mood is simply calm, and it is what keeps the coffee flowing and the lines of coffee lovers outside the coffee bar queuing to be seated. dw

Technical sheet

- **Name of Project:** Orijins Coffee Shop
- **Location:** Dubai, United Arab Emirates
- **Area:** 105 m²
- **Lead Designer:** Rania M Hamed
- **Senior Designer:** Arianna Cardin
- **Project Manager:** Bryan Miranda
- **Photography:** Oculis Project

www.vshd.net/projects/orijins

7 Elements

7 Elements of design

by Stenie Greyling

What are the differences between the elements and principles of Design?

The elements of design refer to the basic building blocks of any composition. The principles of design refer to how the elements are used, like the symmetrical and asymmetrical balance, pattern emphasis, movement and proportion. The principles of design are a set of cardinal rules and techniques for composing the various elements of design.

The elements of design are the fundamental aspects of any visual design which include shape, colour, space, form, line, value and texture. Graphic designers use the elements of design to create images that can convey a certain mood, draw the eye in a certain direction or evoke a number of feelings. While the

elements of design form the basics of any image, designers also lean on the principles of design, which are a set of practices of working with the elements of design that make a composition look pleasing to the eye.

Elements of Design: Colour:

Is more than just an aesthetic choice, it can also influence the entire mood and feeling of a space. Think not only

about visual preferences, but also the sort of energy or attitude you are trying to cultivate when deciding on a colour scheme for a room.

Form:

Is simply another word for 'shape' expressing the contours of any artwork, furniture or other 3-D objects one could imagine. Furniture, sculpture and even rooms themselves can take on two

types of forms; organic forms (which are natural and irregular with curvy or abstract shapes) and geometric forms (which feature sharp man-made lines and edges like squares or triangles).

Light:

Quality lighting is integral to any space, whether its sources are natural, man-made or a combination of both. When choosing lighting for a room think about factors like

the colour of the light, the light intensity and whether the light should be dimmable.

Line:

Think of this as the perimeter around form or shape. Lines can be vertical (up and down) or horizontal (side to side) or dynamic (lines that express motion, like zig-zags or curlicues).

Pattern:

A pattern is the intentional repetition of forms, lines or other design elements. Patterns are usually on wallpaper or fabrics, but can appear anywhere in the home, even with the use of light or other design elements.

Texture:

Not to be confused with pattern, texture is the way an object feels. This can mean the way the object literally feels

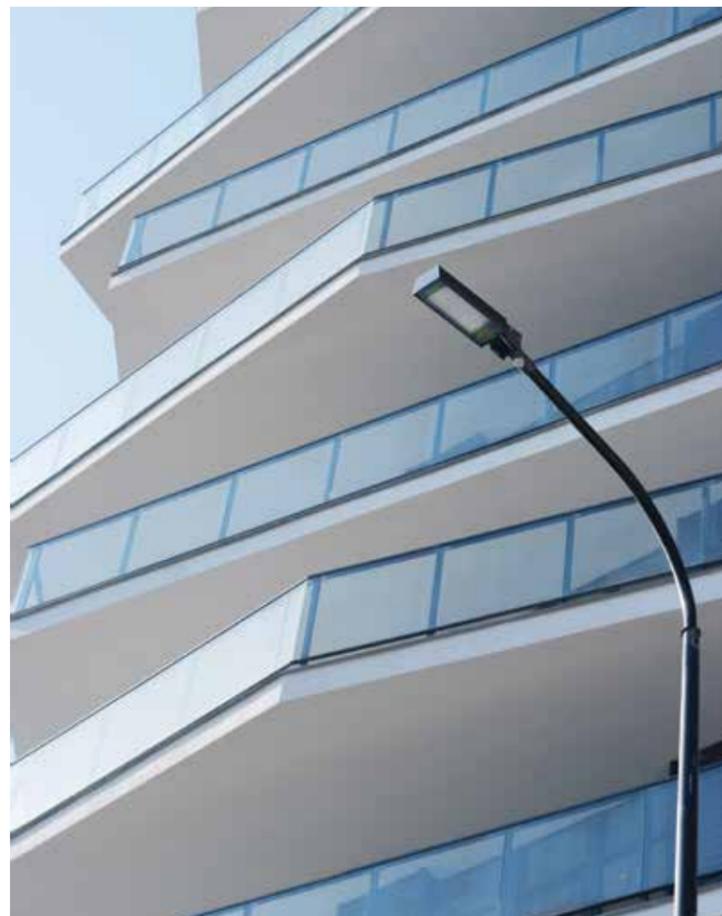
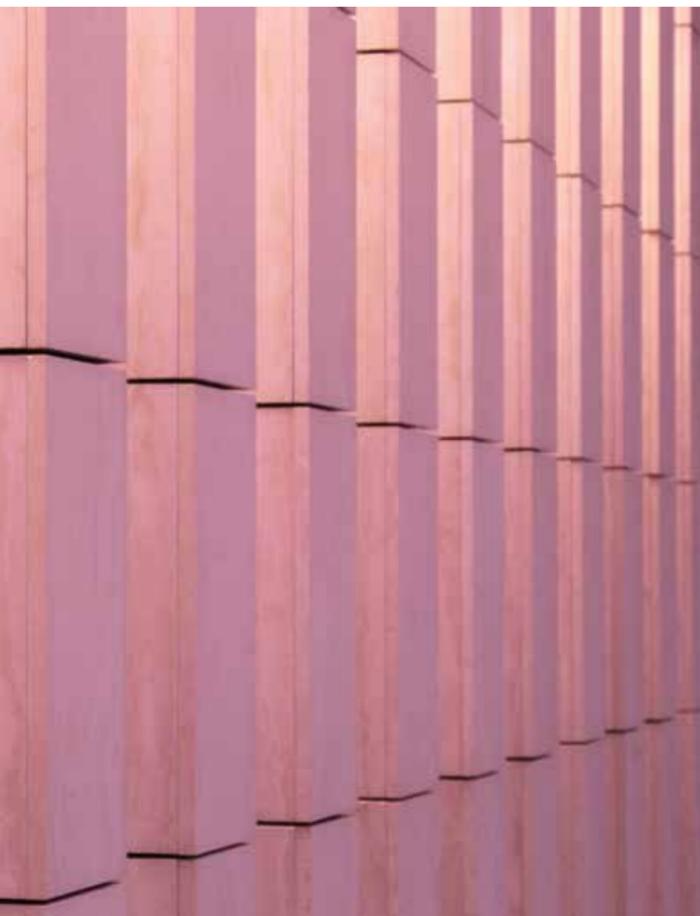
to the touch or the sense it gives when simply observing the object. Careful consideration of texture is especially important in parts of the home that are frequently touched, like flooring.

Space:

Last but not least, space is at the heart of virtually every design decision. There are two basic types of space to consider: 2-D space (which accounts for the length and width of a room) and 3-D space (which includes height). For example only 2-D space is important when thinking of carpets or rugs. Think about 3-D space before adding new shelving or furniture.

The 7 elements of design are designed to help balance an interior scheme so that the finished look is aesthetically pleasing as well as functional.

After all, Design is a science as well as an art. dw



Liam Mooney

The interior designer shares the lowdown on the recent restructuring of his successful design business, as well as some tips, trade secrets and favourite things.

1. What would you say you're known for?

Generally, I think people might expect our work to be a little more out of the box perhaps. Superficially we might be known for our use of colour and pattern, as well as mixing many different styles.

2. Tell us about your new four-pronged approach to your décor and design offering.

For over a decade our company has been hired to do a very wide variety of creative projects – everything from interiors, to designing scents, to consulting on branding and also architecture. Multiple furniture designs were in the mix too.

I decided that it was time to 'clean up shop' so to speak and create four different companies that offer our services neatly.

Liam Mooney Studio remains our interior design company – we offer interior architecture, interior design, decorating and styling.

Crozier, our architectural division, was named after my Irish grandmother's maiden surname. The company offers

small scale architecture interventions – renovations, extensions and small-scale new builds.

Valentim, named after my master carpenter Portuguese grandfather, offers a small capsule collection of furniture as well as bespoke furniture commissions for clients.

Design Balm is our consulting company – consulting on all aspects of creative industries.

3. What makes this new approach different in the marketplace?

We don't aim to be different, just as much ourselves as possible.

4. What's your single go-to piece of decorating advice?

Contrast. To highlight the beauty of one aspect, it's best to pair it with something contrasting. I so often say to my staff, we wouldn't know hot if it weren't for cold. The same applies to design. Mix rough with smooth, old with new and so on.



5. Minimalism versus maximalism... discuss!

Neither are right or wrong... personally I wish I had the restraint to be a warm minimalist. Unfortunately, I just love so many beautiful things. I also tend to feel enveloped in a wonderful way by rooms that are slightly fuller.

6. What's your approach (and advice) regarding art in an interior space?

First of all – forget about value and buy what you love. Secondly, consider pairing a couple of pieces together to create a completely new dialogue. Alone a painting might mean one thing to you,

but when paired with another one or two pieces, you might find a completely new meaning.

7. What's your dream project?

My own home is my dream project – I get to experiment with abandon. If something doesn't work, then at least I only have to answer to myself. That being said, I love working on hotels.

8. If you were pushed to choose between texture or colour, which would you choose and why?

That's an impossible question, but if I absolutely had to choose, I would choose colour. Texture is so important, but it doesn't make me happy like the perfect shade of egg yolk yellow does.

9. What's an easy addition to an interior to spice it up?

Least effort, highest impact would have to be a book collection.

10. Your thoughts on trends?

I don't think about trends – I rarely read material that would even bring them up. So besides the totally obvious, I couldn't tell you what's in and what's out. My advice is don't waste your money on anything fleeting, buy what you love and forget about the rest.

11. Weekends are for?

I like to have, or go to one dinner party, and mostly just be by myself at home. I'm an incurable homebody. Maybe walk around the village, pick up some bread or the paper.

12. Favourite design book ever?

I'd have to say interior designer Jacques Grange's book entitled Jacques Grange Interiors. The book is a compilation of his best work. It's big which I love and features a lot of photography by the best interiors photographer in the world, Francois Halard.

13. Favourite creative person in the world?

Jacques Grange (obviously). He's the best interior decorator designer in the world. The way that he mixes periods, styles, textures, colours and art is genius. He is totally unpretentious in his way of decoration. And judging by the calibre of art and furniture he uses, he has every right in the world to be very pretentious. He is also completely unpredictable which I find intriguing.

14. What's been your most impactful interior design lesson? And how did you come to learn it?

I'm a self-taught interior designer, so every lesson has been very hard earned. Honestly, I think I would say the fact that not everyone is going to like what you do, and that's ok. In the beginning I would fall apart if a potential client didn't like something I showed them. It's a little easier now for me to take the rejection, it's not personal.

15. Dream dinner party guest list?

I'd choose my best friends, including the ones scattered around the planet. 





Pebbles by Kiki & Joost for OmniDecor

A sublime collaboration between Kiki van Eijk & Joost van Bleiswijk and OmniDecor is officially presented by OmniDecor.lab, in Via Cerva 23 in Milan, during the Fuorisalone 2022.

Pebbles, the new collection by Kiki & Joost for OmniDecor, presents mirrors, a candlestick and a coffee table.

This collection of objects is a clear display of craftsmanship and experimentation using glass. These qualities have always been a hallmark not only of OmniDecor production, transforming it into a global market leader in frosted, decorated and coloured glass for contemporary architecture, but also of the company's mission itself, which is always ready to promote ideas and design innovative solutions alongside the creativity of architects and designers.

Mirrors

The spontaneity of the imperfect lines hand-drawn by Kiki & Joost brings a

sense of the sudden and unforeseen to the mirror, an object which, by its very nature, carries the idea of awareness.

No digital tools were used to make any of the products, in order to maintain imperfection as the ultimate expression of hand-made quality. The hand-drawn motifs and sketch marks also underline the material's versatility, adding visual depth.

This initial idea resulted in the mirror with shelf, which adapts perfectly to different areas of the home. The two shelves highlight its multifunctional nature: placed at the entrance it can be

a handy place for putting keys, while in the bathroom it is ideal for storing beauty products.

This mirror is available with shelves in DecorFlou Design Wire decorated glass, decorated by the designer, or in DecorFlou extra-clear frosted glass.

Coffee Table

The coffee table results from the balance between Joost's love of architecture and Kiki's transformative approach to materials.

Created from a combination of clear and semi-clear rounded surfaces, the



coffee table conveys a sense of gracefulness and elegance. The glass becomes almost cloudlike, created using a 3D collage technique.

Kiki & Joost successfully unite the teachings of Russian constructivism with a clear reference to nature and organic forms.

The Coffee Table, with its frosted mesh motif, is produced in DecorFlou frosted glass or in DecorFlou Design Wire decorated glass.

Candlestick

Its structure, conceived as a 3D collage, consists of two semi-transparent sections and recalls the organic forms of found pebbles.

The candlestick is available in a Gold version and in DecorFlou Design extraclear.

This collection narrates the intersection of the elegance of glass with the skilful craftsmanship of Kiki & Joost's unmistakable style. The end results are unique objects of glass design which meet a wide variety of tastes and needs. dw

www.omnidecor.it/en



Plantation security shutters

Zero compromise

When it comes to secure, stylish shutters, you can't get better than 'Proudly South African' Plantation Shutters.

At the Plantation Shutters manufacturing facility in the Western Cape, their engineers understand that security shutters must provide an uncompromising level of security for any home, whilst still being aesthetically beautiful. Not only do Plantation Shutters manufacture their own shutters, which allows for zero waiting time for imports, they've developed a unique metal composite screw with the extraordinary tensile strength of over 1.4 tons to ensure their flagship security shutters do not pop out of their frames when placed under force or pressure.

This leading security technology was recently put to the test in the Jules Verne climatic wind tunnel in France at The Scientific and Technical Centre for Building, where experts determined exactly how sturdy these shutters are. The result? The Plantation Security Shutters can withstand a cyclone – good news for South Africans! While the famous Cape Doctor never reaches these speeds, it's nice to know the shutters can resist winds or pressure of over 250 km/hr. This clearly has a significant impact on testing the shutter's security level.



Plantation Security Shutters are the strongest and most secure security shutters with a reinforced frame and the most advanced locking system on the market – a secure three to five-pin locking cylinder. The security shutters are suitable

for all interior and exterior applications, especially where security is of the utmost importance. It's the most beautiful way to secure one's home and provide complete peace of mind.

The shutters are fully customisable with over 10 unique frames, allowing for many mounting options, and they come with a 10 to 12-year guarantee with excellent and efficient after-sales service – another benefit of a local company that manufactures everything from scratch. There's a lead time of only 21 working days from order to installation, and a broad range of customized colour options. While the emphasis is placed on strength and security, Plantation Security Shutters are beautiful and elegant, which makes them the number one choice of top architects and interior designers throughout South Africa. dw

www.plantation.co.za



Hospitality

Hospitality & Tourism

by Stenie Greyling

The hospitality and tourism industry is a vast sector that includes all the economic activities that directly or indirectly contribute to or depend upon travel and tourism. This industry sector includes Hotels, Resorts, Restaurants and Catering.

The customer is the main reason for the hospitality and tourism industry. If there were no customers there would be no business or profits. The customers are the ones who actually provide the money for business including the salaries. The success of any hospitality business depends on the return of the customers.

What are the topics on hospitality?

In research studies we can identify several main areas of research in the hospitality industry, such as Hospitality and Hotel Management, Tourism Management, Tourism Economics and Financial Management, Convention and Events Management and Hotel and Tourism Technology Management.

Hospitality and Tourism, one of the most significant earning sectors is highly dependent on the effectiveness of the hospitality and tourism websites. A



Virtual reality headset

hospitality and tourism destination must have websites enriched with different design and service related attributes.

Needless to say, the trend towards digital and contactless services has gained new momentum since 2020. Traditionally, customer facing services are being given an overhaul, thanks to the more widespread use of technology assisted options such as mobile check-in, contactless payments, voice control and biometrics.

Virtual reality tours.

It is hard for travellers to imagine their next vacation rental before they arrive. How can hoteliers accurately communicate the curated charm of their hotel to potential guests?

Though the use of VR (virtual reality) hoteliers can now give first-person digital tours of their space to future guests.

The benefit: VR prompts future travellers to daydream about experiencing offerings before they arrive.

How does tourism benefit the world?

It drives economic growth, creates jobs, improves social development and promotes peace. Hundreds of millions of people around the world are dependent on the sector for their employment. In some island economies Travel and Tourism is not just the biggest employer, it is effectively the only employer.

Through the tourism industry small and seasonal businesses thrive. Seasonal visitors who spend their money in a country create short term revenue in the

tourism and hospitality sector that helps these businesses achieve yearlong stability.

What is the future of the hospitality and tourism industry?

Opportunities to look towards the future will abound, and convergence of sustainability and hygiene will be a potential area of innovation and change. Sustainability was also a pressing topic in the hospitality before the pandemic, and it will likely come back following the reopening of borders and travel. dw





Casa Hotel Amsterdam

The story of Hotel Casa in Amsterdam starts with four students and a mission. Casa was founded in the late 50s with the aim of solving the housing shortage among students. By making the rooms available to hotel guests on a seasonal basis, Casa is still able to provide students with affordable housing to this day. This creates a unique and inspiring mix of users.

i29 made the interior design for all 518 hotel rooms, in collaboration with furniture label Lensvelt and textile designer Mae Engelgeer. The concept was to realise a diversity of rooms where everything revolves around 'coming home'. Comfort and tactility are central due to the use of acoustic-enhancing materials such as PET felt and textile. Each room has a desk with a classic desk lamp, a comfortable bed with storage space, a flexible hanging bedside table, a windowsill with cushions, a pantry and a multifunctional wall.

Casa has been a home for hotel guests, students and locals for 65 years; a unique concept within the hotel industry. With



the slogan 'Forever Young', i29 has translated this into a quirky colourful and flexible design. Rooms can function as both a student room and a hotel room. It is possible to easily personalise the room without the need for additional furniture. Moreover, efficient house-keeping and sturdiness have been explicitly taken into account.

Rooms are available in different colours and classes, from standard to premium. The graphic house style of Casa, designed by Lesley Moore, is subtly recognisable in the line pattern of the flexible cabinet system of the wooden wall. But also prominent in the form of 'wall art', welcome flyer and information booklet.

Due to the scale of the project, it was possible to develop unique products especially for Casa that express the Casa identity. The series of products consists of

lighting, furniture and textiles. Durable materials such as the PET felt wardrobe and headboard have been used. Special colours and patterns have been developed for the floor finishes and curtains. 

Data Sheet

- Client: Casa Hotel
- Interior design : i29
- Management & product development: Lensvelt
- Textile design: Mae Engelgeer
- Graphic design: Lesley Moore
- Object: Casa Hotel Amsterdam
- Size: 518 rooms, 17.800 m2
- Contractor: Lensvelt
- Interior builder: Coors
- Photo's: Ewout Huibers, Thomas van Schaik

www.i29.nl



The new Sentieri of Carpet Edition

Pathways that originate from the union of a passion for textile fibres, high quality and craftsmanship, and experience in making custom-made products that can be customised in shape and size. This is how the new Carpet Edition collection of rugs designed by AMDL CIRCLE, a multidisciplinary studio founded by Michele De Lucchi, came to life. The wide range of sizes and colours allows for an infinity of combinations: six are the irregular polygons that, joined by means of special velcro coins, give life to the new Sentieri. And, anyone can design their own at any time.

The inspiration harks back to the Cuzco walls and the ancient Roman cobblestone

streets obtained by interlocking different stones but arranged in perfect harmony with each other. The same balance of structure and dimension can be found in the new Carpet Edition rugs. The road is also a true metaphor for human life which is shaped and changed with the passage of time. The same strong and clear identity, defined especially by colour and aesthetic combinations, is expressed here in all its monochromatic tone on tone and patchwork originality.

Its narrative cannot leave out the story of the young Carpet Edition brand, which, founded in 2005 in the province of Brescia, finds itself in the last few years - fundamental to the design and fine tuning of the Sentieri philosophy - to be immersed in a much larger conversation that has seen its home city called to represent Italian Culture in 2023, together with Bergamo.

A dutiful step backwards, not only into the past, but also into more recent history, which has seen the return of one of the symbols of Roman Brixia, the Winged Victory, in the new Capitolium setting curated by Spanish architect Juan Navarro Baldeweg. The same setting was the inspiration for the photo shoot taken by Mattia Aquila, a homage by Carpet Edition to the opus incertum building technique - which reappears in the irregularity of Sentieri rugs - and to the typical urban planning of the Roman city, based on the meeting point of cardo and decumanus.

Sentieri rugs, presented for the first time at the Salone del Mobile 2022, are ready to take us on a voyage back in time

to discover a contemporary tale rooted in Italian history and culture.

At the end of this route, on the ancient decumanus maximus, we find again the Tempio Capitolino, the starting point for possible changes in direction and the perfect location to preview the new Carpet Edition productions.

Large or small rugs of irregular design, ready to satisfy every need in a way that anyone who wishes to can have an object that satisfies them from the point of view of composition, and, can fit into different spaces. Now anyone can find and follow their own pathway and call it by name, as did the AMDL CIRCLE team members: Filippo, Alberto, Salman, Margherita and Greta.

Together with the Sentieri collection comes a new digital experience: a platform with a web configurator to design your own path in total autonomy, transforming it into a unique piece. With the new configurator, accessible directly from the site in the section dedicated to Sentieri designed by AMDL CIRCLE for Carpet Edition, the user can easily select how to personalise the rug assembling forms, sizes and colours, preview it through a 3D reconstruction with high level graphic rendering, confirm or revise the details of the selections, and send the request directly to the production department. Once again Carpet Edition confirms the value of Made in Italy with a new Hand Made collection. 

my.carpetedition.com
www.carpetedition.com





Spier light art 2023

Call for proposals

Spier is proud to announce the fifth edition of Spier Light Art, which will be exhibited throughout the historical wine farm from 11 March to 10 April 2023. Artists and designers of all kinds (including professionals, students and institutions) are invited to submit expressions of interest for projects and video-based artworks that engage all age groups.

The call for submissions is open to performance and visual artists working with light, sound and video, as well as sculptors, installation artists, painters, photographers, choreographers, theatre designers, industrial designers, urban planners and architects.

The success of previous editions of Spier Light Art highlights the event's significance in the cultural landscape of the Western Cape and shows the potential of this unique art form to encourage viewers to reflect on contemporary South Africa.

The curatorial team would like to invite expressions of interest for Spier Light Art 2023. The selection will be curated around five themes: the ethereal and the whimsical; the conceptual; technology; resilience, enchantment and exuberance; and the working wine farm.

Interested artists and designers can view the submission requirements and process on www.spier.co.za/blog.

The Spier Arts Trust will completely or partially fund installations chosen by the Selection Committee, headed by cocurator Jay Pather.

Online briefing and submission process
The curatorial team will hold an online briefing on Thursday, 21 July 2022, at 17:30. Please RSVP to lightart@spier.co.za before 18 July 2022.

Email your expression of interest to the Project Manager at lightart@spier.co.za before 22 August 2022. A more thorough proposal may be requested after the shortlist is announced.

Spier Light Art 2022

The fourth edition of the exhibition took place in March and April 2022 and showcased an array of light, sound and

video artworks throughout the farm. Over 11 000 people viewed the 22 artworks, ranging from interactive installations to pieces that invited the visitor to pause and reflect. Previously showcased artworks will offer ideas for the kinds of works the Selection Committee is interested in featuring. Refer to last year's programme for inspiration: <https://www.spier.co.za/lightart>

The community and national media praised the Spier Light Art exhibition for its safe and beautiful environment, childfriendliness and for providing a profound and poignant opportunity to play, interact and reflect.

About Spier

Situated in the heart of the Stellenbosch winelands, Spier is one of South Africa's oldest wine farms with a recorded winemaking history dating back to 1692. Spier hosts the Light Art exhibition as one of their Growing for Good initiatives, which empower communities to create positive social and environmental change.

A long-standing supporter of the arts, Spier understands that creative works entertain, inform and educate. They often hold up a mirror to society, offering us a chance to reflect. This is why Spier contributes to several annual public arts initiatives and exhibits a significant contemporary art collection on the farm.

www.spier.co.za

Surface Solutions





Surface Solutions

by Stenie Greyling

Worktops can transform a kitchen or bathroom, but with so many options available, choosing the perfect material, shade and texture to complement the design and lifestyle is mind blowing.

Trends come and go, above all, it is worth remembering that kitchen and bathroom worktops are the most tactile of all elements. A worktop is used daily, cleaned regularly and touched more often than one can imagine.

The most popular materials for kitchen worktops are laminate, granite, solid wood, quartz, glass, composite stone and stainless steel; all have different advantages. It is important to look at all the factors involved to ensure that the worktop is tailored to a homeowner's needs.

Worktops are available at a variety of price points, and this is a major factor when it comes to decision making for most households. From cheaper laminates to expensive granites, what is chosen is often driven by how much one has to spend.

Many of the made-to-measure worktops - marble, concrete, Corian are pretty costly and can prove unrealistic if one is working with a budget. Try opting for a quality lookalike instead. Pre-cut laminate worktops still provide gorgeous surface design and durability without the hefty price tag.

There are lots of materials to choose from when choosing a bathroom

countertop. Whether remodelling or building new, here are the factors to consider when selecting a bathroom countertop: durability, cost, availability, installation and sustainability.

The best choice for the specific project depends on the above factors along with available budget and personal style.

Flooring surfaces – hardwood.

Wood flooring is a classic choice, and even with the influx of wood-look flooring options, there will always be a market for solid hardwood and engineered wood flooring.

There are five types of hardwood floors: vinyl, laminate, parquet, solid and engineered hard wood flooring.



In 2022, GREIGE (grey and beige) is the new grey in terms of wood flooring colour trends. This trend of brown, beige and a touch of grey has taken off in the past year. GREIGE has the minimalist feel of grey with the depth of beige.

As technology improves, wood competitors like laminate flooring, vinyl flooring and tile are upping their game. Wood manufacturers have to keep things interesting, trendy and up-to-date if they want to stay in the game.

Wall surfaces – paint.

Architectural coatings consist of a wide array of paints and coatings for both interior and exterior surfaces found in residential and commercial buildings.

Surfaces being painted include drywall, concrete block, wood, brick, stucco, metal and others. Applications include primers and paints for walls and ceilings, stains and coatings for exterior decks, interior

wood stains and sealers, floor coatings, basement water proofers and trim paints among others.

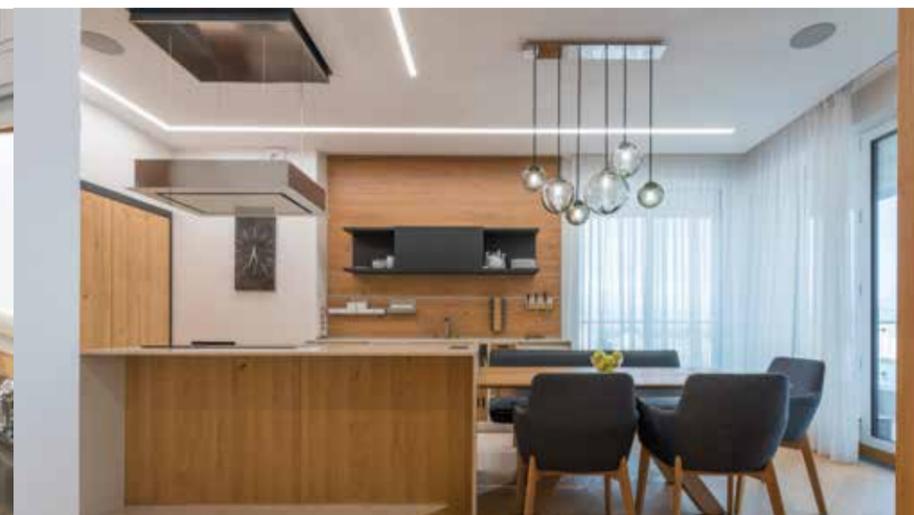
Although black is back for good, colour palettes are also moving increasingly more to brown, flaunting stunning shades that trend from taupe and tan to chocolate and cream.

Wallpaper is a key trend for 2022 and the insatiable appetite from consumers doesn't look like it will fade away any time soon.

There are wallpaper ideas for everyone, from traditional florals to trompe l'oeil, to contemporary geometric and tropical patterns or animal motifs and architectural designs.

Scenic landscape wall mural ideas are the biggest story in wallpaper trends for 2022. A stunning wall mural will transform and capture the imagination.

A panoramic mural can not only transport one to another space (figuratively as well as literally), but by choosing a nature inspired design, the boundaries between indoors and out can become blurred. dw



DecorOpal

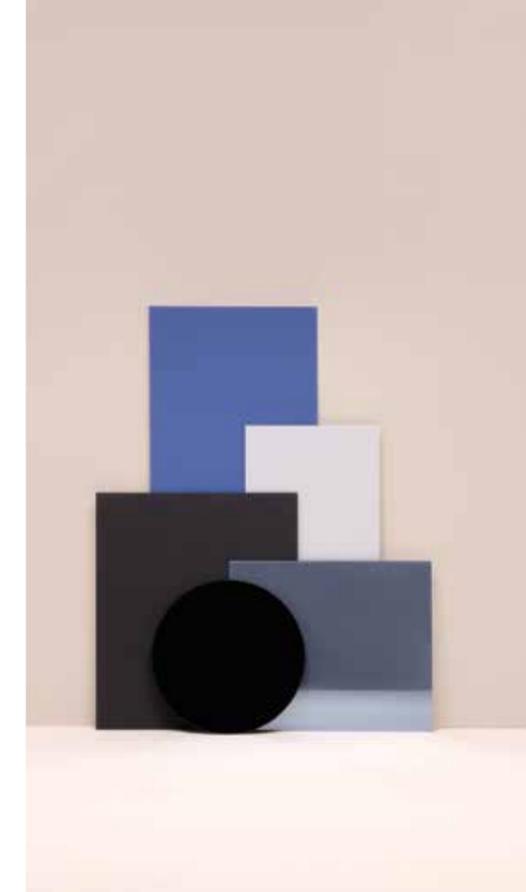
sustainable creativity

The combination of research and analysis of current international decorative trends has led to the expansion of the series OmniDecor DecorOpal, the lacquered glass produced with organic and environmentally sustainable water paint.

Featuring uniform glossy or satin finished surfaces and available in a wide range of colours, the collection OmniDecor DecorOpal is the perfect tool for designers' and interior architects' creativity.

Sustainability, versatility and powerful colours are the main features at the core of OmniDecor DecorOpal's project.

Satined, fingerprint-resistant and scratch-resistant or polished and glossy,



the DecorOpal coloured glass can be used to decorate the most diverse environments and settings; like the kitchen - as a splashback on the wall behind the hob - or the bathroom, to display unique chromatic effects. The quality of the painted surfaces and their stability over time represent a guarantee of a longlasting excellent aesthetic and a functional result.

The OmniDecor DecorOpal painted glass is largely featured in hotels, public offices, residential buildings and in any place where a homogeneous, chromatic

and long-lasting finish is required. Other various possible destinations of use include wall cladding in access lobbies to public buildings, to lift landings or even inside lift cabins.

DecorOpal series' visual effects - actual play of light - are prominently displayed in the mood boards exposed at the OmniDecor showroom in Milan, in Via Cerva 23, a space specifically conceived to welcome design professionals to drop by for a technical insight's discussion. [dw](#)

www.omnidecor.it/en



Agape's New Architectural Bathtub and Washbasins by Jean Nouvel Design: "Face À Face"

Mantua, Italy

Face à Face by Jean Nouvel Design is a new concept of architectural bathtubs and washbasins that marks the launch of a collaboration between Agape and the French architect.

For Nouvel, architecture is simultaneously depth of thought and rigour, as well as poetry and pleasure. Every element of his concept of the bathtub is perfectly calibrated to invite us into a space of relaxation, well-being, and dialogue. Showcasing the beauty of natural marble through the geometric language of two-dimensionality. These values are apparent in the collection's name, with "Face" meaning "surface" in French, while also referring to a "human face."

Thanks to an ingenious system of invisible joints, the bathtub is constructed in a way that makes its surfaces appear to simply approach one another, side by side. The effect is both imposing and light, essential and material, generous and functional. Surfaces brush against one another to serve as a backrest. Extremely precise design and careful attention to the proper angle of each surface contribute to the bathtub becoming a comfortable

nest where you can sit, lie down, read, and relax, like a tribute to Jacques-Louis David's iconic painting, *The Death of Marat*.

"In the interiors of my architecture, the bathroom is a very important space. The placement of the tub is even more so. Even in the most complicated setups, you should leave it free-standing, like a ship at sea. A spot where the light comes in, near a window with a view of the sky, the city, and the landscape," describes Jean Nouvel.

A vision of the bathtub as an epicentre of well-being finds its concrete expression in "Face à Face", an eye-catching project requiring space around it. An outdoor location is easy to imagine.

The poetics of two-dimensionality continue in the collection's washbasins, available in countertop, wall-mounted, and freestanding versions. All channeled, thanks to the suitably inclined plane of the basin, their vertical and horizontal surfaces combine for a rigorous architectural structure. A towel bar or storage component may be added.

These abstract objects use contrasts to enhance, like the bathtub, the almost baroque splendor of the marble. This is due to the collaborators' choice of material, which is of fundamental importance to Jean Nouvel and Agape: it must be natural, with a long history, like the finest of marbles. For a bathroom, matter and formal purity find new architectural synthesis.

Agape

For nearly 50 years, Agape has been synonymous with design culture. The brand, founded by the brothers Giampaolo and Emanuele Benedini, offers more than 550 functional products for bathroom spaces. Washbasins, taps, furniture, bathtubs, lights, and accessories designed by masters of contemporary design and architecture. Timeless objects

that naturally develop an intense dialogue with any space, becoming elements of an architectural vocabulary of the senses. International by nature, Agape also has deep ties to Mantua, the Renaissance city and extraordinary architectural workshop where its headquarters are located. [dw](#)

Photography credit: Agape

www.agapedesign.it



Winter's wondrously earthy palette, from Plascon

South Africa is fortunate to have a temperate climate with a relatively mild winter in comparison to its extremely hot summer months when temperatures and humidity soar. The cooler winter months are a preferable time to go on safari and visit game parks and reserves. This is because wild animals tend to venture forth from the shaded shelter of trees and bushes during the daytime and come out into the open to forage, making them more visible and easier to spot – game watching is optimal when the weather isn't sweltering. Winter is thus a time that many South Africans associate with being out in the wild, and being close to nature, where the expansiveness of the great outdoors is driven home.

This is why Plascon's 2022 Winter colour palette takes its cue from earthy, wide open spaces, our verdant land with its fertile soil, and those dramatic skies and sunsets you only see when you're away from the city. Plascon's new winter "Grounded" palette features a bouquet of earth-inspired colours that bring our famed bushveld and savannah landscapes directly to mind.

Connect to the earth beneath your feet with this palette of living nature hues. After long months of disconnection and isolation, our need to feel grounded and connected in the post-pandemic world is



expressed through this sensitive collection of colours that responds to the zeitgeist in a heartening way.

Deep khaki green and a rich reddish brown are the stronger colours of this down-to-earth collection. The rich and complex earthen Plascon Terra Nova (R6-D1-2) is matched in depth and saturation by the verdant green of Plascon Garden Seat (G1-E1-1).

For gentle balance, Plascon has added a harmonious trio of natural yellows. From the warm white of Plascon Moon Beam

(Y5-A2-3), to soft Pear Fantasy (Y5-B2-1), and golden Plascon Desert Daisy (Y3-B1-2), you use these natural hues together to bring a mood of grounded calm to your spaces.

The Grounded colours are fantastic to use as stand-alone notes, feature wall moments of interest, and even in combination with one another. Those needing assistance in choosing colours or which colours to use where, can reach out to Plascon's free colour advice team. [dw](mailto:dw@plascon.com)

www.plascon.com



On the Terrace



*GRAVITY FIELD by TERRAIN WORK [Theodore Hoerr, Rebecca Shen, Kelly Watters], New York, États-Unis
Photo credit: JC Lemay*

Inauguration of the 23rd International Garden Festival of the Reford Gardens

Grand-Métis, Quebec, Canada



*LICHEN by Marie-Pier Gauthier-Manes, Chloé Isaac, Victor Roussel, Montréal (Québec) Canada / Paris, France
Photo credit: JC Lemay*

*LICHEN by Marie-Pier Gauthier-Manes, Chloé Isaac, Victor Roussel, Montréal (Québec) Canada / Paris, France
Photo credit: JC Lemay*



*FORÊT FINIE, ESPACE INFINI? by Antonin Boulanger Cartier, Pierre-Olivier Demeule, Melaine Niget, Québec (Québec) Canada
Photo credit: JC Lemay*

The five new gardens of the International Garden Festival, presented at the Reford Gardens / Jardins de Metis until October 2 2022, are inspired by the theme "Adaptation", a reality we are facing, especially in the last two years. To live and survive, humans, like nature, must show adaptation and resilience. Twelve designers from Canada, France and the United States invite visitors to come and reflect on this daily challenge.

Wooden fortresses encircle a few trees to protect them from human

assault (Forteresses by Maison029: Eadeh Attarzadeh, urban planner and designer and Lorenzo Saroli Palumbo, architect from Montreal); earthenware rings change colour, as lichen does, to adapt to the conditions in which they are placed (Lichen by Marie-Pier Gauthier-Manes, environmental designer from Montreal and Chloe Isaac, ceramacist, and Victor Roussel, 3D artist from Paris); sunflowers planted upside down, from a ceiling of spheres, turn towards the sky to grow as they should (Gravity Field by Terrain Work: Theodore Hoerr, landscape architect, Kelly Watters, landscape designer and Rebecca Shen, designer from New York); eight planted hills rise to reveal what is crawling under our feet (Les huit collines by ONOMIAU: Noel Picaper, architect from Paris); finely cut wooden slats are assembled in the heart of an intriguing structure to question, those who will cross it, the use of the forest and the space, on the possible cohabitation between the resources of the territory and the human (Forêt finie, espace infini? by Antonin Boulanger-Cartier, Pierre-Olivier Demeule, Melaine Niget, architecture interns from Quebec City).

In addition to the 27 contemporary gardens presented at the Jardins de Metis, a satellite installation, made up of 156 recycled glass bottles fanned out in front of the Centre d'art de Kamouraska, captures the wind from the open sea and emits melodies reminiscent of foghorns:

Mer du vent by Emmanuelle Loslier and Camille Zaroubi, landscape architects and musicians from Montreal. Their installation, Miroirs acoustiques, created in 2021, is again presented on the site of the International Garden Festival.

New gardens of the International Garden Festival

FORTERESSES by Maison029 [Eadeh Attarzadeh, Lorenzo Saroli Palumbo], Montreal (Quebec) Canada.

The romantic notion of believing that forests spared from all human contact and interference will thrive has unfortunately been disproven. As long as humanity persists on its present course, it has become unrealistic to expect our forests to defend themselves.

Forteresses is a symbolic intervention within the forest, proposing an aggressive method to protect our flora from its greatest predator: ourselves. The geometry of each modular defensive system adapts to the size, type and age of each tree. Forteresses is meant to be appreciated for the beauty of its geometries in addition to encouraging visitors to question the impact they have on their environment and reminding them that our flora is often unable to protect itself.

Graduates of McGill University, Eadeh Attarzadeh is an urban planner and urban designer at Stantec and Lorenzo Saroli Palumbo is an architect at Atelier d'Architecture Saroli Palumbo inc.

Together, they form a multidisciplinary and complementary duo, Maison029, with the objective of offering unique characteristics to each project they realize. To do so, they seek to embody and amplify the qualities of a project's context through the playful exploration of form, materiality, construction technique and light. Whether it's for architectural projects, urban design, furniture or graphics - it's all in-house.

LICHEN by Marie-Pier Gauthier-Manes, Chloe Isaac, Victor Roussel, Montreal (Quebec) Canada / Paris, France.

The lichen is a perceptive, malleable and mutable organism. It metamorphoses in contact with the topography, humidity and ambient temperature. Like its namesake, Lichen is sensitive to disturbances in its environment and is therefore a valuable indicator of environmental change. Composed of small, delicate elements, it is nonetheless a cohesive and resistant structure that serves to prepare the ground for other plant species. As we wander between its agglomerations, we observe, otherwise invisible, elements reveal themselves in colourful patterns.

Inspired by terracotta pots, real archetypes in gardens, this installation is composed of 1,200 hand-made earthenware rings that are fired in an outdoor kiln right here at the Jardins de Metis. The drainage and water retention capabilities of this material allow for

both a more constant irrigation of the soil and a longer retention of moisture. This environment allows plants that are particularly sensitive to temperature variations and drought to grow peacefully. Its thermochromic treatment changes its appearance according to the temperature to reveal different colours throughout the summer season.

Marie-Pier Gauthier-Manes is a product and space designer, Chloe Isaac is a ceramacist and graphic designer and Victor Roussel is a 3D artist. All three studied environmental design at the Université du Québec à Montréal.

It is during their studies that they developed their friendship and discovered the pleasure of creating together. They are attracted to design proposals that put the properties of materials at the centre as well as artisanal and eco-responsible approaches.

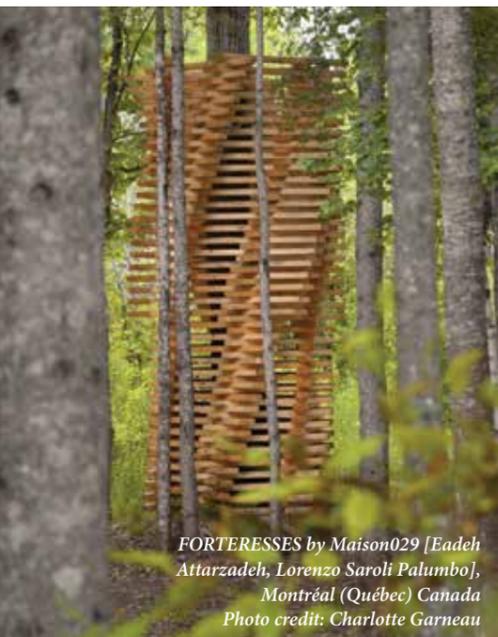
Despite their similar educational backgrounds, they are now creators with

very different profiles. Marie-Pier is the founder of Studio Moodswings. Chloe and Victor are now based in Paris and work on their own.

GRAVITY FIELD by TERRAIN WORK [Theodore Hoerr, Rebecca Shen, Kelly Watters], New York, États-Unis

Plants are extraordinarily adaptive. They can thrive in some of the harshest environments on earth by responding to a myriad of stimuli – sun, water, temperature, soil, and gravity – to sustain life. Plants are also essential to human existence, providing sustenance, ecosystem services, and carbon sequestration.

While they play a key role in mitigating the effects of climate change that threaten our existence as a species, they too are also vulnerable and must adapt quickly to a rapidly changing climate. Gravity Field demonstrates the robust adaptation of plants in even extremely strenuous conditions.



*FORTERESSES by Maison029 [Eadeh Attarzadeh, Lorenzo Saroli Palumbo], Montréal (Québec) Canada
Photo credit: Charlotte Garneau*



*LES HUIT COLLINES by ONOMIAU [Noël Picaper], Levallois-Perret, France
Photo credit: JC Lemay*



From a distance, *Foret finie*, *espace infini?*, takes on the appearance of a pile of sawn wood that a carpenter might have placed there while waiting for his next project. This defined form covered with a plastic sheeting waits in the summer heat. Rooted in the middle of a path crossing the boreal forest, the installation however obstructs the passage. Without being able to go around it, is it possible to cross it, to face it seems inevitable.

By approaching, a section of the tarpaulin is unhooked, and you are invited to slip into it. Inside, a structure made of finely assembled wooden slats reveals a path modulated by a play of solids and voids. What are all these cleverly arranged slats and why do they seek to reach the infinite? Aren't they constrained by this tarpaulin that can be seen from the outside? Looking up at the sky, a brief glance at the tall trees suggests a final thought: if the space we build emanates from a world of finite resources and therefore cannot be infinite, could this skillfully sculpted forest able to be?

Antonin Boulanger Cartier is an architectural intern at Bourgeois Lechasseur Architectes. He is also a candidate for the master's degree in architectural sciences within the Habiter le Nord quebecois partnership at Universite Laval.

Melaine Niget is an urban designer and architectural intern at Groupe A / Annexe U. The versatility of his training in architecture and urban design has led him to become involved in several research groups at the Ecole d'architecture of the Universite Laval. dw

www.festivalinternationaldejardins.com

The sunflowers are grown upsidedown but will bend up as they grow towards the sun, defying gravity. Visitors can visit the installation numerous times to experience how adaptable plants are to their circumstances: phototropically, gravitropically, and heliotropically. While the future is uncertain, Gravity Field spotlights the powerful resilience of nature and sees optimism in the ability of plants, and all organisms, to adapt and thrive.

Theodore Hoerr is a landscape architect, Founding Principal of Terrain Work, Kelly Watters is a landscape designer, Associate of Terrain Work and Rebecca Shen is a designer intern. Terrain Work is an international landscape architecture, urban design and public art studio in New York City that is known for its creativity and design innovation.

Terrain Work's landscapes and urban strategies consider how landscape's innate ability to change create new emergent forms and experiences that synthesize culture, nature, and the built environment. They approach each project with a curiosity and collaborative spirit born out of the belief that landscapes should perform as both cultural provocateur and ecological system.

LES HUIT COLLINES by ONOMIAU [Noel Picaper], Levallois-Perret, France

Conceived as evolving structures, those eight hills imagine biological spatialities. Through inanimate and organic materials, they create life effects. A hilly landscape then appears, capable of offering various experiences to humans as well as to nonhumans (birds in particular). Serving as a seating area, a micro-garden, a contemplative space and an ecological reservoir, this project offers visitors a multitude of spatial sequences to practice, seating, hiding places and amphitheatre and more.

The intention, behind this assembly of surfaces, is to reveal the richness of a whole environment, catalyzing other forms of interactions for various living beings. Dreamlike and supporting functions, this work influences the climate by softening the summer heat with its shades and its flora. Les huit collines thus elaborate a landscape charged with meaning that never ceases to evolve both by its composition and by the cycles of life that it shelters.

Born in Bonn, Germany, Noel Picaper lives and works in Paris. Since September 2021, he has been teaching at the School of Architecture in Clermont-Ferrand. On the border between architecture, art and biology, Noel Picaper's creations paint a picture of a world made of playful and dreamlike landscapes, where humans and their natural environment cohabit in new ways. After working for Junya Ishigami in Japan, in 2019 he created Onomiau, an architecture and design collective interested in experimental spaces and architectural fictions. Onomiau stands for "office for nomadic architecture".

FORÊT FINIE, ESPACE INFINI? by Antonin Boulanger Cartier, Pierre-Olivier Demeule, Melaine Niget, Quebec



Seasonal 3's Hope Garden Furniture

As the success of our contemporary product line 3 grows with successive installations at local eateries and wineries, we have started to fill the gaps on 3's dance card.

So a round of applause for the oly table's big brother, making its debut appearance this season - it is destined to extend the appeal of the popular Ø 600 mm version of the same design.

With a proportionally increased size frame it sports a Ø 750 mm surface that will happily accommodate more than your constitutional cortado - it will probably persuade you to go 'Full English' and maybe stay for lunch. The larger oly table not only joins the throng catering for the cafe and restaurant market, it also provides an option as a multi-purpose table for the small contemporary home courtyard.

To celebrate the "coming out" we have also extended the limited palette of the 3 range selection with the addition of a dark 'olive braun'. A complex and ambiguous green / brown that no doubt originated from the variable tones of olives and is clearly reminiscent of British country rainwear. It is a conservative classic, an understated hue of green that always appears to compliment the changing colour of the natural jarrah surface as the

timber ages from its youthful deep red to mature silvery grey.

Not to be upstaged, the oly Ø 600 table is shown here exploring the new livery option - olive / brown combined with the light oiled surface of European ash - this option purpose made for indoor use ... and cos 'blondes just like to have oil ...'

3 is a body of original work from the hope forge, a collection of functional furniture for contemporary living that utilises and sustains traditional artisanal skills. dw

In 3 ... lies hope

www.hopegf.com



Meet the Winners
of The 2022
AZ Awards!

Toronto, Canada

On Friday, June 24, AZURE launched the 2022 AZ Awards Winners Reveal and introduced the world's most inspiring and innovative projects, products and concepts, awarded by this year's remarkable jury.

This year's submissions – received from 43 countries – were evaluated by 10 world-renowned practitioners: Alison Brooks, Drew Sinclair, Gabriele Chiave, Garth Roberts, Lauren Stimson, Ma Yansong, Primo Orpilla, Roisin Lafferty, Siamak Hariri and Tao Zhang adjudicated through an immersive and remote deliberation process and selected

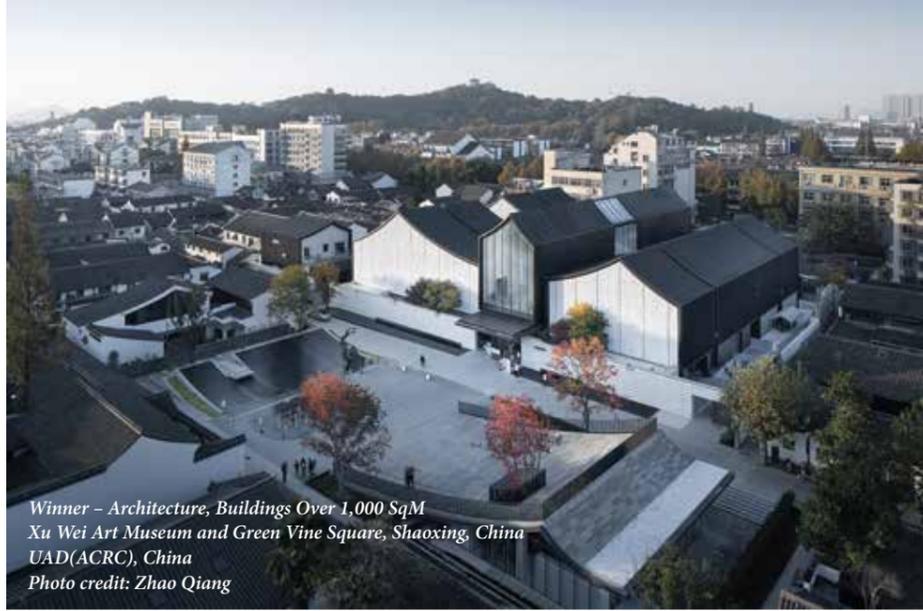
the Winners and Awards of Merit in 24 categories.

The 24 Winners and 46 Awards of Merit exemplify excellence in innovation, aesthetics, creativity and social and environmental responsibility.

Winners will receive the 2022 AZ Awards trophy, an NFT titled AZZY, created specifically for AZURE by

international designer – and juror – Garth Roberts, in collaboration with digital artist Sebastian Schoellhammer and sound artist and musician Nicola Ratti. The full experience features animation and sound and is exclusive to the winners of the 2022 AZ Awards.

The 2022 AZ Awards Winners Reveal is still on! Go to awards.azuremagazine.



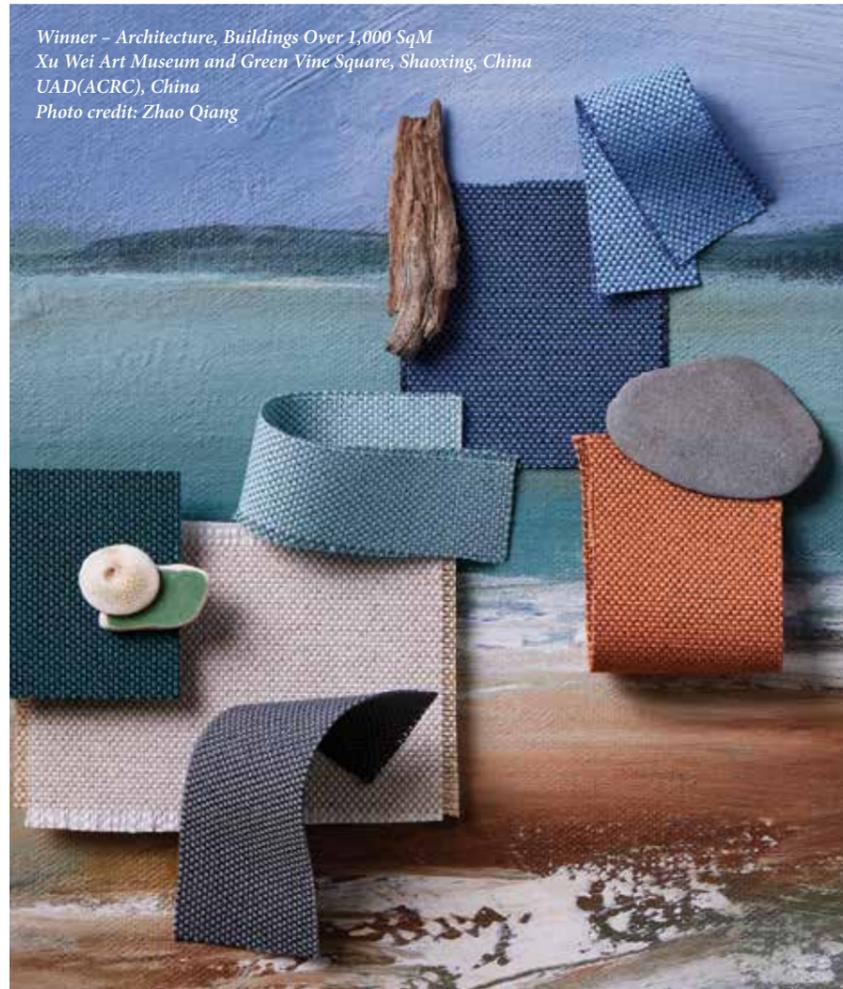
Winner – Architecture, Buildings Over 1,000 SqM
Xu Wei Art Museum and Green Vine Square, Shaoxing, China
UAD(ACRC), China
Photo credit: Zhao Qiang



Winner + People's Choice – Architecture, Buildings Under 1,000 SqM
House of Grain, Hjørring, Denmark
Reiulf Ramstad Arkitekter, Oslo, Norway
Photo credit: Boris Brorman Jensen



Winner + People's Choice – Architecture, Single Family Houses
OG House, Halifax, Canada
Omar Gandhi Architect, Toronto and Halifax, Canada
Photo credit: Doublespace Photography



Winner – Architecture, Buildings Over 1,000 SqM
Xu Wei Art Museum and Green Vine Square, Shaoxing, China
UAD(ACRC), China
Photo credit: Zhao Qiang



Winner + People's Choice – Concepts, Ideas and Prototypes
The Louis Handle
HansonLA, Los Angeles, U.S.
Photo credit: Rendering – Priscila Villalpando



Winner + People's Choice – Environmental Leadership
Bethesda Medical Center, Cap-Haitien, Haiti
August Green, Phoenix, U.S.
Photo credit: Rendering – Kaleidoskope

AWARDS



Winner + People's Choice - Architecture, Temporary and Experiential Installations
 Shape Tomorrow, Berlin, Germany
 HWKN, New York, U.S.
 Photo credit: Marco Van Oel



Winner - Concepts, Unbuilt Projects
 Bethesda Medical Center, Cap-Haitien, Haiti
 August Green, Phoenix, U.S.
 Photo credit: Rendering - Kaleidoskope



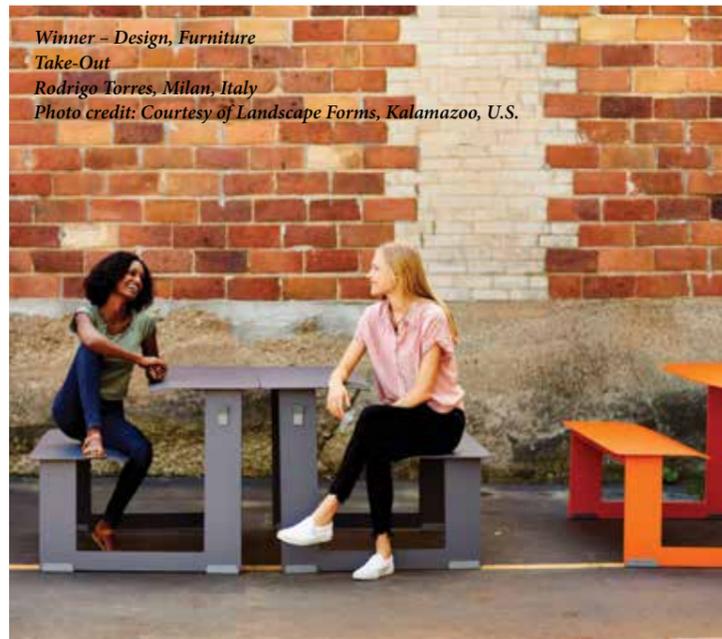
Winner + People's Choice - Design, Lighting Fixtures
 Anima
 Davide Groppi (Piacenza, Italy) and Giorgio Rava (Como, Italy)
 Photo credit: Courtesy of Davide Groppi



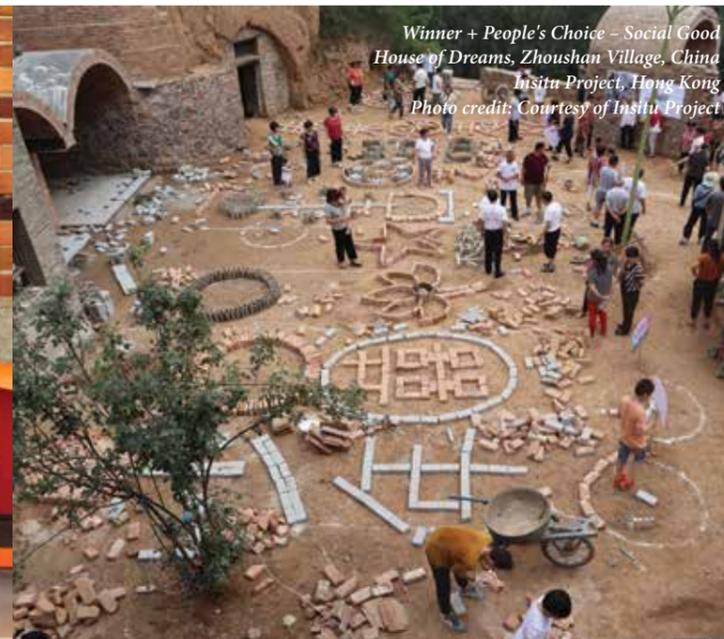
Winner + People's Choice - Design, Lighting Installations
 Mycelium - Bay Street Bridge, Toronto, Canada
 GPI Design (Cleveland, U.S.) and WilkinsonEyre (London, U.K.) with Adamson Associates, Hines, Ivanhoé Cambridge Montreal, Canada and EllisDon (Toronto, Canada)
 Photo credit: Sierra Curtis Photography



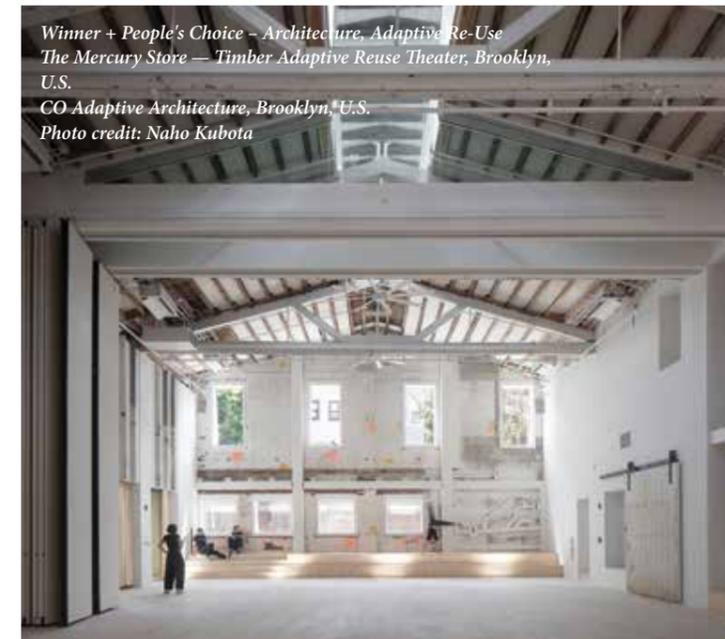
Winner - Design, Architectural Products
 Glyph Terracotta Tiles Collection
 Marie Guyodo, Berlin, Germany
 Photo credit: Courtesy of Marie Guyodo



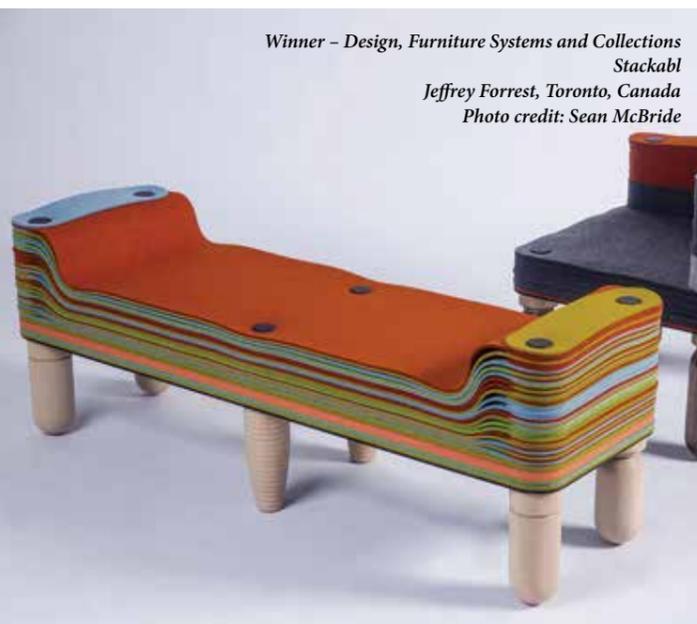
Winner - Design, Furniture
 Take-Out
 Rodrigo Torres, Milan, Italy
 Photo credit: Courtesy of Landscape Forms, Kalamazoo, U.S.



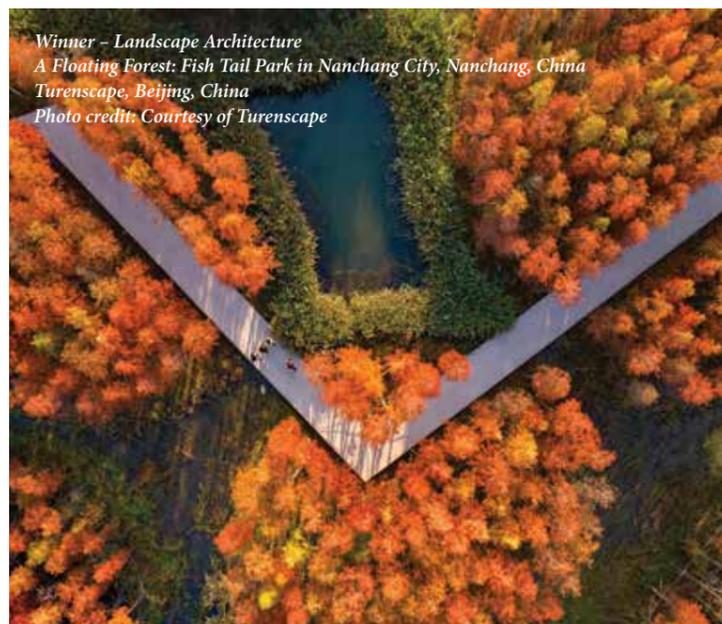
Winner + People's Choice - Social Good
 House of Dreams, Zhoushan Village, China
 In Situ Project, Hong Kong
 Photo credit: Courtesy of In Situ Project



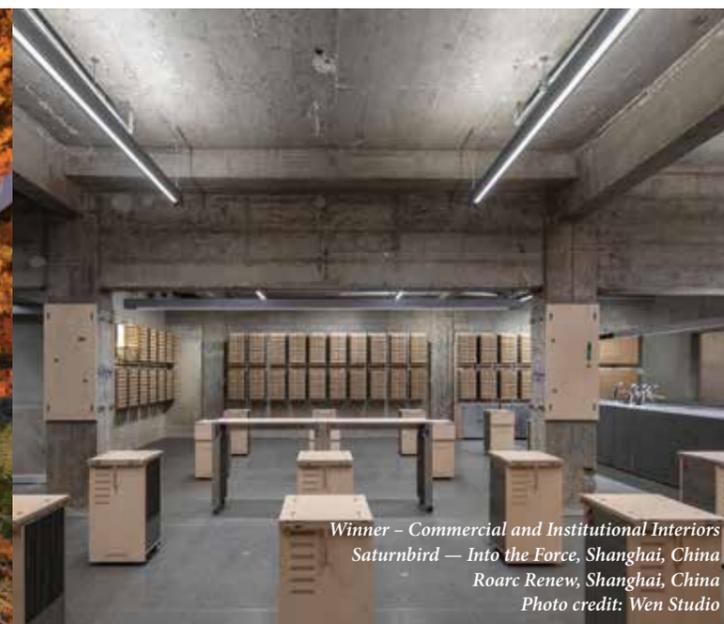
Winner + People's Choice - Architecture, Adaptive Re-Use
 The Mercury Store - Timber Adaptive Reuse Theater, Brooklyn, U.S.
 CO Adaptive Architecture, Brooklyn, U.S.
 Photo credit: Naho Kubota



Winner - Design, Furniture Systems and Collections
 Stackabl
 Jeffrey Forrest, Toronto, Canada
 Photo credit: Sean McBride



Winner - Landscape Architecture
 A Floating Forest: Fish Tail Park in Nanchang City, Nanchang, China
 Turenscape, Beijing, China
 Photo credit: Courtesy of Turenscape



Winner - Commercial and Institutional Interiors
 Saturnbird - Into the Force, Shanghai, China
 Roarc Renew, Shanghai, China
 Photo credit: Wen Studio



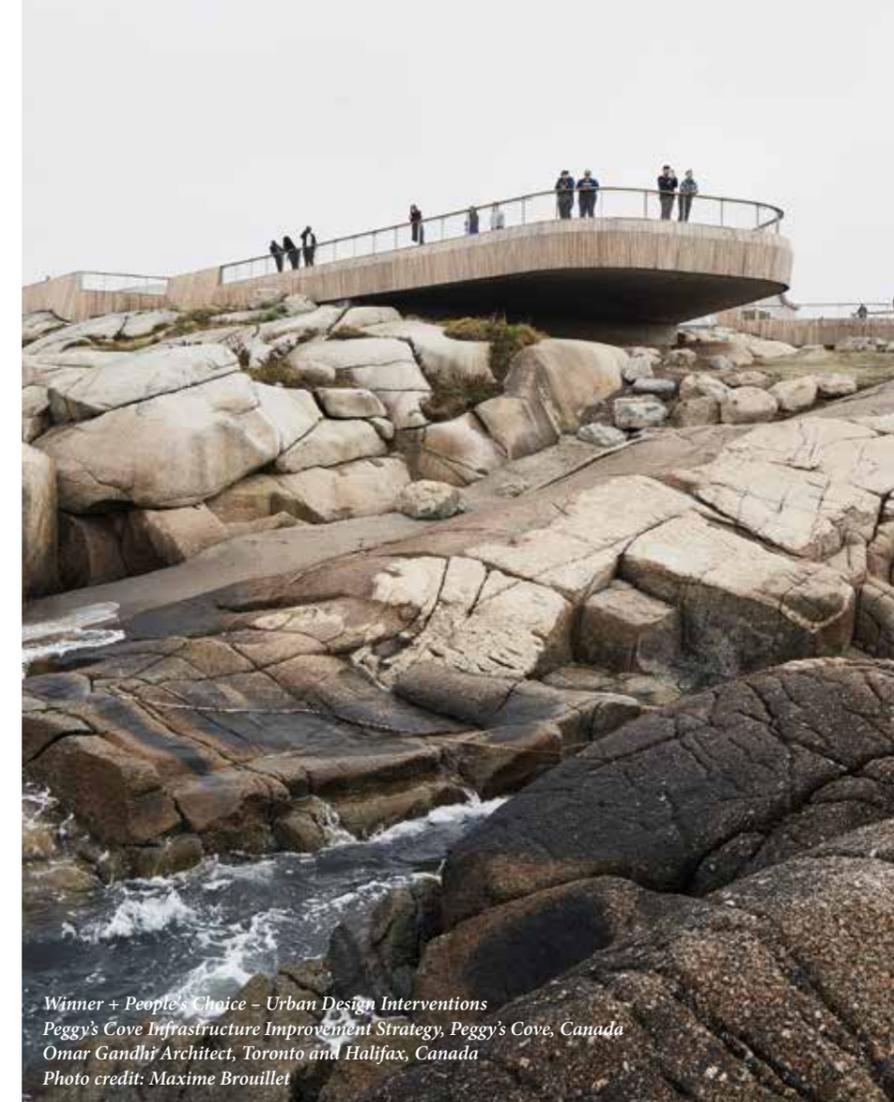
Winner + People's Choice - Architecture, Multi-Unit Residential Buildings
 Grow, Calgary, Canada
 Modern Office of Design + Architecture (MODA), Calgary, Canada
 Photo credit: Ema Peter



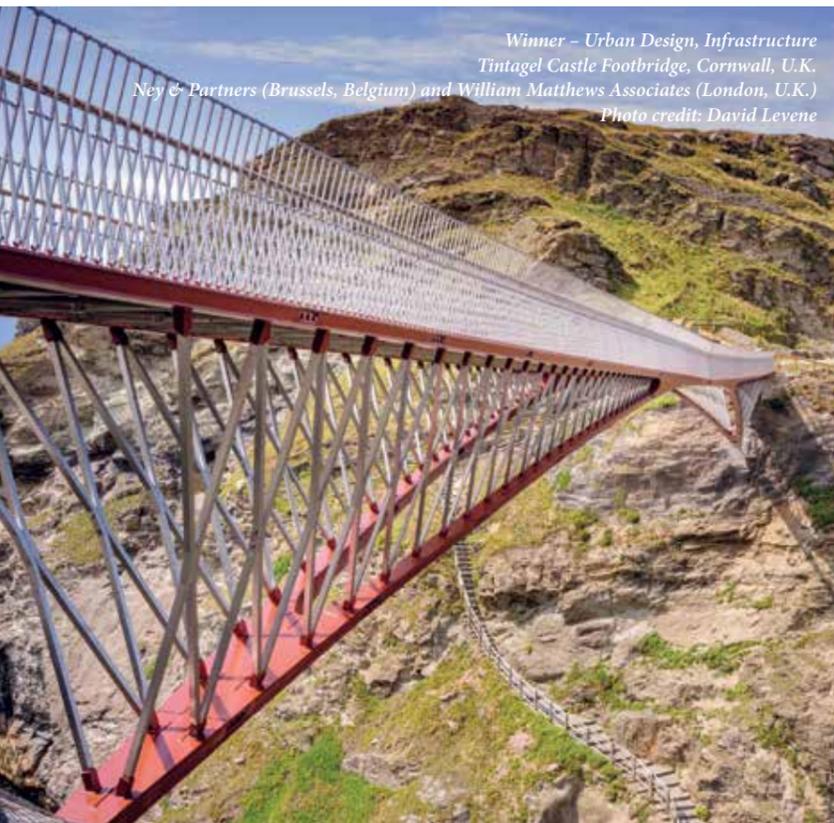
Winner + People's Choice - Urban Design Visions
 Mirvish Village, Toronto, Canada
 Henriquez Partners Architects (Vancouver, Canada) with Diamond Schmitt Architects (Architects of Record, Toronto, Canada)
 Photo credit: Rendering - Courtesy of Westbank



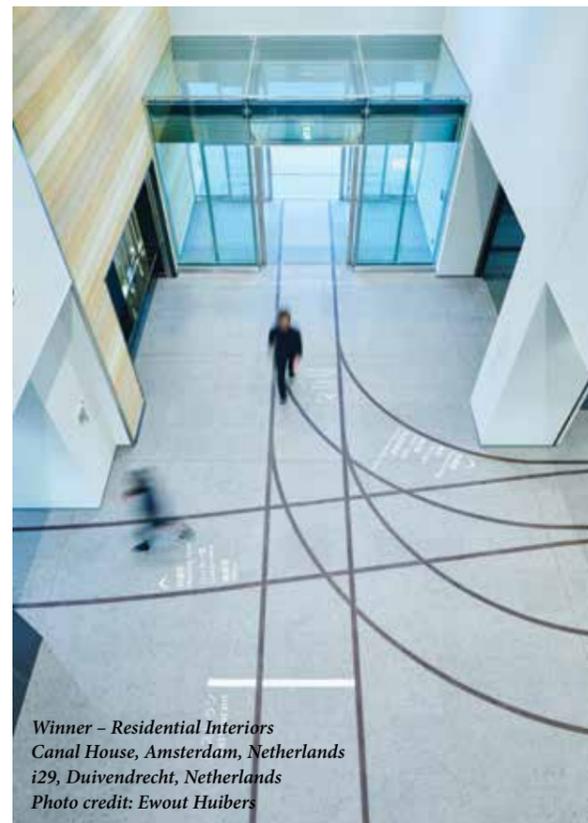
Winner - Residential Interiors
 Canal House, Amsterdam, Netherlands
 i29, Duivendrecht, Netherlands
 Photo credit: Ewout Huibers



Winner + People's Choice - Urban Design Interventions
 Peggy's Cove Infrastructure Improvement Strategy, Peggy's Cove, Canada
 Omar Gandhi Architect, Toronto and Halifax, Canada
 Photo credit: Maxime Brouillet



Winner - Urban Design, Infrastructure
 Tintagel Castle Footbridge, Cornwall, U.K.
 Ney & Partners (Brussels, Belgium) and William Matthews Associates (London, U.K.)
 Photo credit: David Levene



Winner - Residential Interiors
 Canal House, Amsterdam, Netherlands
 i29, Duivendrecht, Netherlands
 Photo credit: Ewout Huibers

com to explore the Awards by category and find out more about the Winners, the Awards of Merit and the People's Choice! The Presenting Partners of the 2022 AZ Awards are Caesarstone, Keilhauer and Landscape Forms.

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The AZ Awards is AZURE's international architecture and design competition, recognizing excellence and innovation, and celebrating the world's best projects, products and ideas. 

www.awards.azuremagazine.com



Winner - A+ Student Work Award
 The Village Inside the Nuclear Power Plant, Fukui, Japan
 Sabina Blasiotti, London, U.K.
 Bartlett School of Architecture, London, U.K.
 Photo credit: Rendering - Courtesy of Sabina Blasiotti



Aerial overview of the pavilion of M.
Photo credit: Riccardo de Vecchi for M.



Lobby of M.'s pavilion
Photo credit: Riccardo de Vecchi for M.



Detail of artwork shown in NaturAlly: Wild Futures.
Dryad by MAISON the FAUX
Photo credit: Riccardo de Vecchi for M.

A Floating Pavilion as Testing Grounds for Museum-to-be M. in Dutch New Town Almere

Almere, Netherlands

The Dutch city of Almere was built on reclaimed land where once was the Zuiderzee: a shallow sea bay in the Netherlands. The first house in this planned New Town was completed in 1976. Since then, the city has grown to a population of nearly 220 000, which means Almere is well on its way to being the fifth-largest city in the country. However, Almere lacks a museum of note, befitting a city of such stature. Local, provincial, and national government administrators agreed that a museum should be on top of the priority list to raise the city's appeal. Instead of establishing one immediately, it was decided to first experiment with a temporary art pavilion for immersive art with plenty of room to develop and test new ideas over the coming years. The museum-to-be was

named M., claiming the first letter of its possible future destiny. In April, M.'s home base - a beautiful floating pavilion on the grounds of Floriade Expo 2022 - opened its doors. In the ingenious design by young duo Studio Ossidiana, there are numerous links to the history of Almere, a city rising from a former sea.

Pioneering

In early 2020, the municipality of Almere and the province of Flevoland invited five up-and-coming architects working at the intersection of architecture and visual arts to submit a design for the art pavilion. They intentionally approached young architects that had not seen any of their designs being constructed. Almere is built on the ideas of a group of recently graduated urban planners who formed a

creative think tank in the early 1970s. An expert selection committee unanimously chose Studio Ossidiana's conceptual but accessible design. Alessandra Covini and Giovanni Bellotti, the young duo behind Studio Ossidiana, drew up a plan that appeals to all the senses and refers to Almere's tradition of pioneering and experimenting. The resulting pavilion is a work of art, fitting in seamlessly with the province's extensive array of land art, which will become part of M.'s collection.

Water and soil

Studio Ossidiana was inspired by the sea that the province of Flevoland replaced and by the Weerwater Lake, where the pavilion would float. Their design features three circles: The Port, The Stage, and The Observatory. The



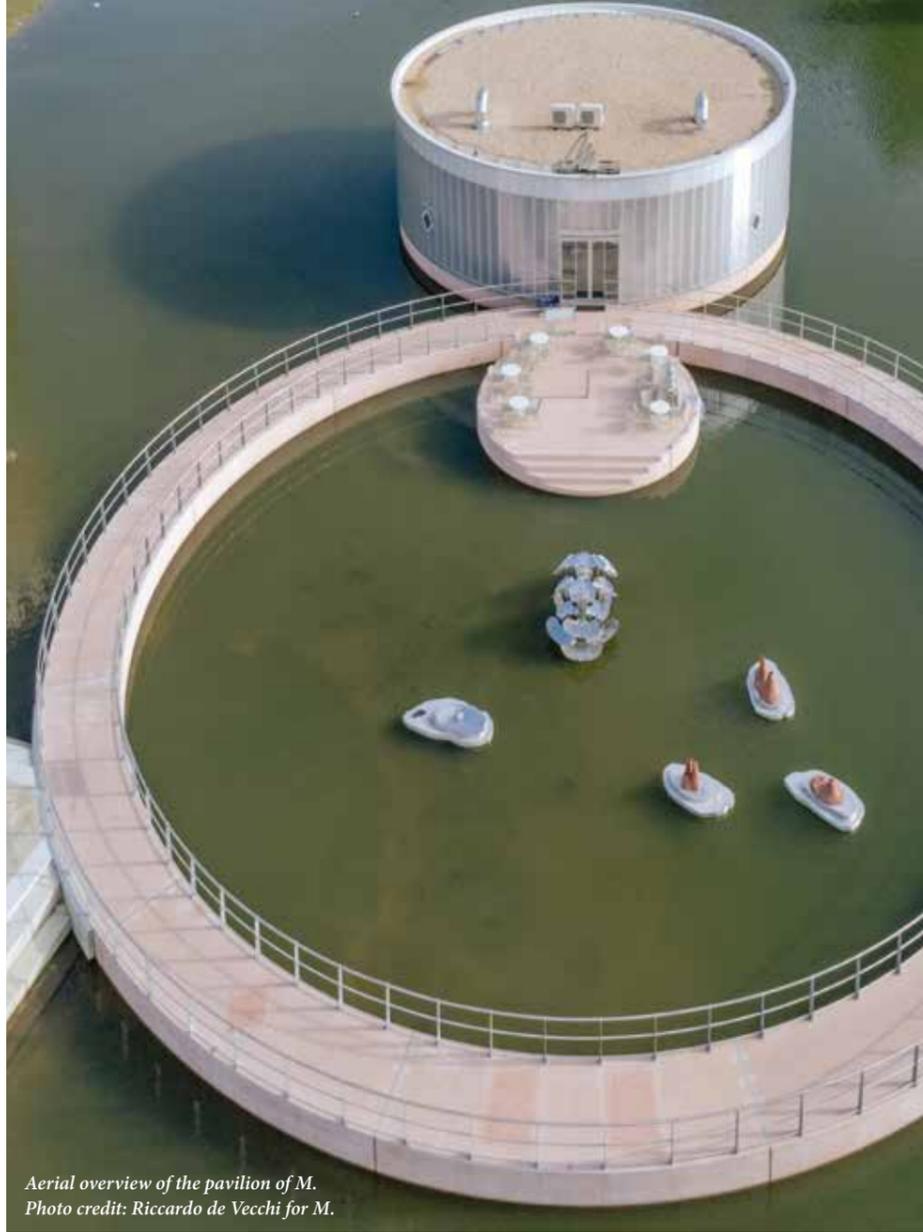
Exhibition room in M.'s pavilion with Dryad by MAISON the FAUX
Photo credit: Riccardo de Vecchi for M.

ALL ABOUT ART

Port is a ring-shaped promenade on the water that visitors can walk on and that allows for outdoor programming. It's made from a customdesigned terrazzo using shells, mussels, clay, and charcoal, found in Flevoland's soil. The Stage is an island with a terrace that will drift like a floating platform in strong winds. The Observatory, located on the third circular platform, has two exhibition spaces. It offers a dreamy view from the inside and out. The lightweight polycarbonate cylindrical facade filters and reflects the hues of the water and greenery. The visitors' silhouettes cast through the facade's carefully designed openings create an artistic spectacle.

Museum for Immersive Art

M. is a prelude to a new icon for Almere and Flevoland, a precursor to a nationally and internationally renowned museum to be established in Almere in the next five to ten years if the pilot is a success. The museum-to-be wants to make immersive and landscape art accessible to everyone, with or without prior knowledge of art. As the name suggests, visitors will be immersed in the art shown. They will be drawn into it, become part of it, or even participate in its creation. The first expo in the pavilion is NaturAlly: Wild Futures, currently on display. It features the work of five emerging artists who show their vision of the wild nature of the



Aerial overview of the pavilion of M.
Photo credit: Riccardo de Vecchi for M.



Aerial overview of the pavilion of M.
Photo credit: Riccardo de Vecchi for M.

future. Visitors can walk among trees on heels, travel along in a diorama to a pink underwater world, see how machines help birds build their nests, and watch a modern version of primordial soup outside on the terrace.

Outside of the pavilion, M. also introduces the art to audiences in public spaces. In the centre of Almere, two empty stores have been converted into immersive art installations. Here, visitors can contribute with paint by numbers to a huge panorama depicting the green Almere of the future or wander through a maze with art by various local artists.

Art as a tool for research

M. wants to reach out to new audiences, not only younger ones but also people who have no previous knowledge of art. To explore and research how to best accomplish this, they have developed a comprehensive educational program for primary and higher education that is currently being tested. By engaging and questioning students, they aim to identify what triggers and moves them to help shape the museum's future plans. In addition, some of the work shown is used to research the needs of the public. Nieuw Flevo Peil, a temporary interactive water sculpture on display in a lake in downtown Almere, was powered by heartbeats collected from residents of Flevoland. While collecting these



Nieuw Flevo Peil - a temporary interactive water sculpture by Meike Ziegler pulsating to the heartbeats of the inhabitants of the province of Flevoland, commissioned by M. and the province of Flevoland
Photo credit: Mothership/Vincent van Dordrecht

heartbeats, participants were asked what makes their hearts beat faster. The answers to this question are used in artwork to be commissioned by M. in the near future.

Floriade Expo 2022

Currently, M's pavilion sits at the heart of the world horticultural exhibition Floriade Expo 2022. After the expo, the site will be developed into Hortus, an innovative, sustainable residential development, with M. as a key attraction.

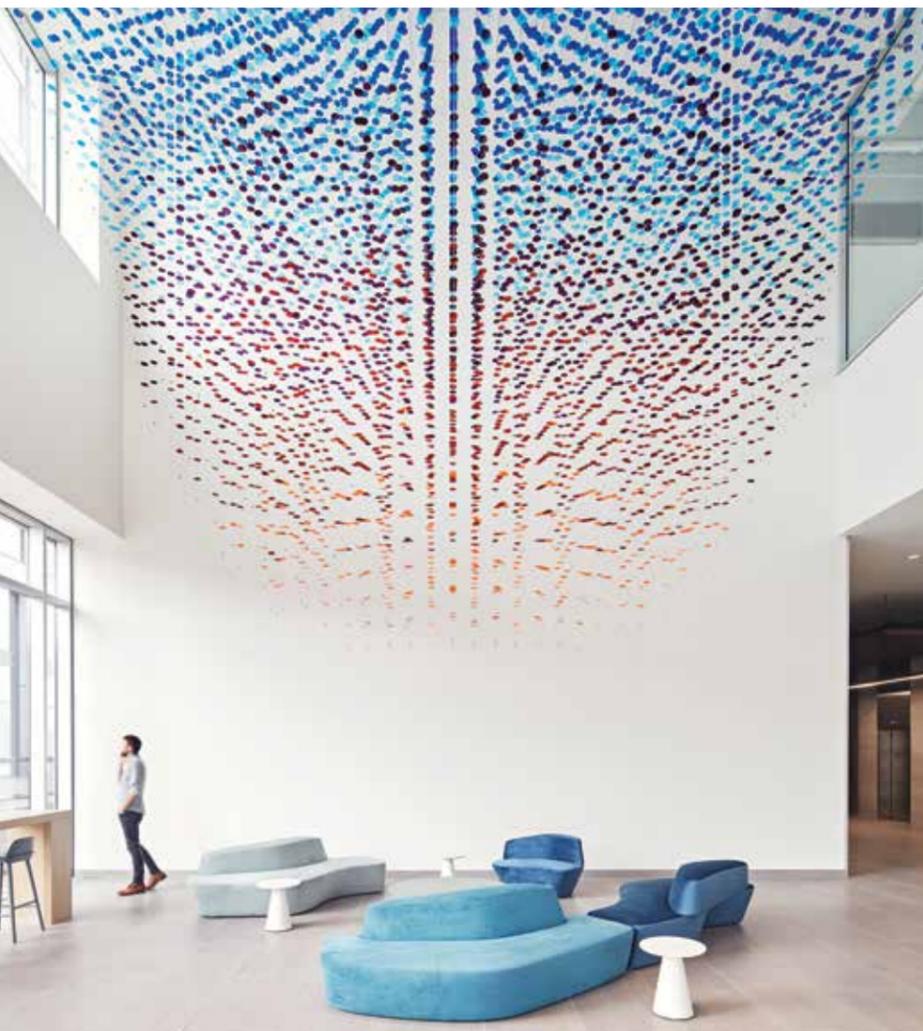
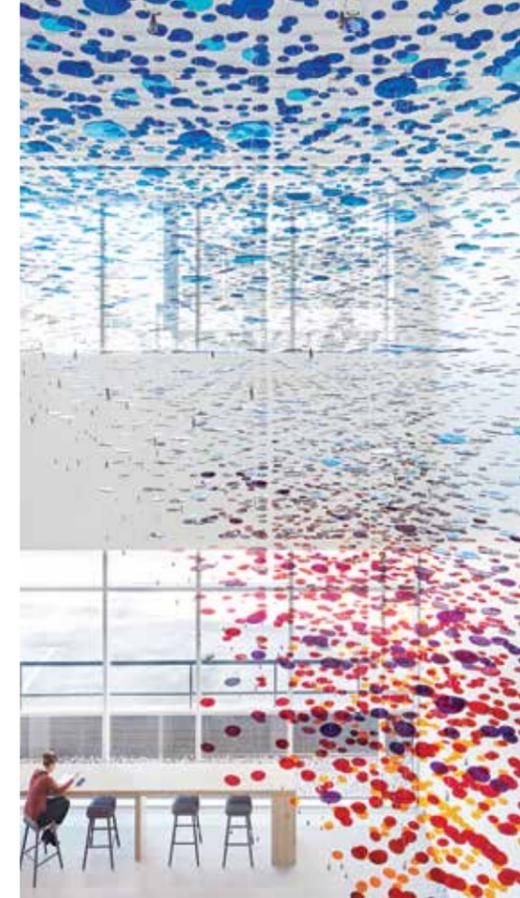
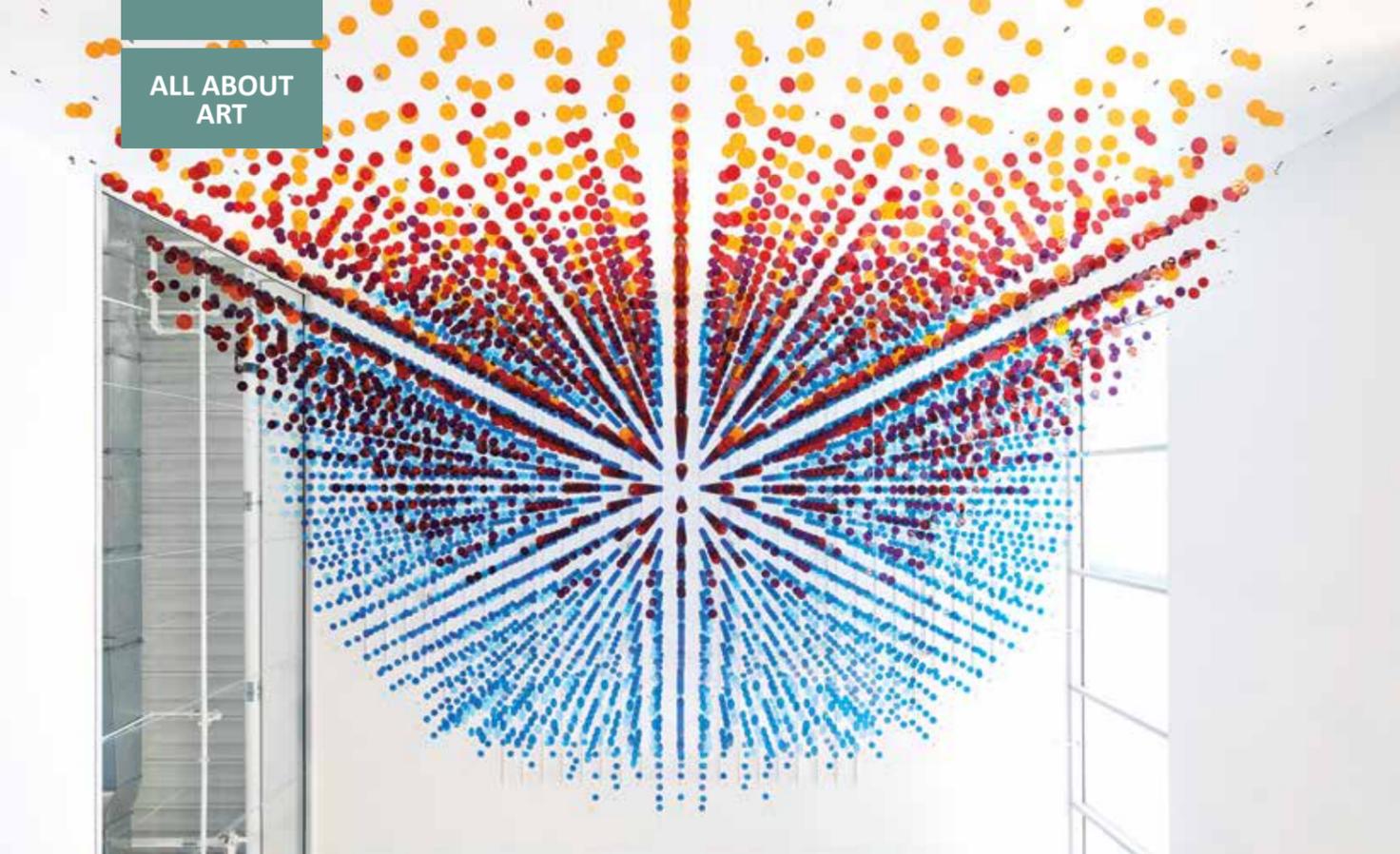
Technical sheet

- **Clients:** Municipality of Almere and Province of Flevoland
- **Architect:** Studio Ossidiana
- **Collaborating architect:** Goldsmith Company
- **Project director:** Denise de Boer, Director M.
- **Location:** Almere, The Netherlands
- **Year:** 2020-2021 dw

www.jjbentm.art



Digital diorama in NaturAlly: Wild Futures - on display in M.
Photo credit: Riccardo de Vecchi for M.



Binary Spectrum

Comprised of 8,000 translucent discs, Binary Spectrum is a poetic expression of Kitchener's remarkable industrial shift, from manufacturing to a leader in the digital economy.

Once a major hub for manufacturing, the Kitchener-Waterloo region is now a hot spot for Canada's growing tech communities. With newly opened offices of Yahoo, Google, and other major tech players as well as hundreds of start-ups, the area located an hour's drive from Toronto is home to one of the fastestgrowing economies in the country. Kitchener's downtown core alone, comprised of converted warehouses and new buildings, has proven to be attractive for new businesses and satellite offices of major companies based in Toronto.

For the lobby atrium of one of these new buildings on King Street, Dubbeldam Architecture + Design created Binary Spectrum, a site-specific installation that embodies ideas drawn from the region's rich history of manufacturing and its transformation to a burgeoning tech hub. Rising three stories, it is constructed from 8,000 coloured discs of varying diameters suspended from 650 wire cables.

"Binary Spectrum explores the yin-yang relationship of tangible fabricated object (manufacturing) with a representation of the intangible digital realm", says architect Heather Dubbeldam. "The repetitive discs suggest digital processes and fractal patterns found in science, and are used to create a spatial effect with a human scale."

The atrium is transformed into a dynamic environment where visitors can experience the installation's kinetic properties. As people move in and around the space on two levels, the vertical cables softly sway, bringing the sculpture to life and reflecting the buzzing energy of the building's inhabitants. Myriad patterns can be viewed from different perspectives and provide a new sensory experience with each angle – whether seen from the exterior, from below or adjacent on the upper floor, visitors can engage with the installation in unique ways. Comforting in their familiar shape and colours, the suspended circular coloured acrylic discs fill the space and draw people in from the street. The contrast created by two ends of the colour spectrum is softened through the gradient between them: warm reds and cool blues merge and resonate with the lobby furniture, specifically sourced to coordinate with the installation's bluish tones. The faceted furniture is arranged for spatial effect, to create a defined

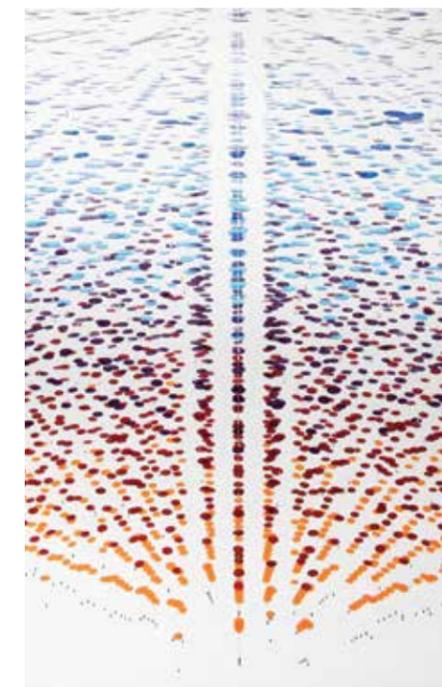
resting space within the larger lobby and a multiplicity of vantage points from which to view the installation. dw

Project credits & information

- Location | Kitchener, Ontario
- Completion | 2021
- Installation/Interior Design | Dubbeldam Architecture + Design

- Project Team | Heather Dubbeldam, Scott Sampson, Courtney Ho, Krystal Kramer
- Photography | Riley Snelling
- Fabrication & Installation | Sixpenny Architectural Fabrication
- Client | Perimeter Development Corporation

www.dubbeldam.ca





The Colour Bath at Tokyo's Shinjuku Station

Shinjuku City, Japan

With an estimated 3.7 million commuters daily, Tokyo's Shinjuku Station, in Japan, is considered the busiest transportation hub in the world. As part of a revitalisation project, East Japan Railway Company enlisted Moment Factory, with the support of Sony Music Solution Inc., to develop a flagship multimedia installation for the station's busy East-West Passageway.

Connecting disparate ends of the station, the passageway serves as a crucial thoroughfare for many daily commuters. In anticipation of plans to open the ticketed passageway to the public, JR-East seized upon the opportunity to transform the corridor into a symbolic landmark and meeting place.

Moment Factory's mandate was to create a multimedia infrastructure that would inspire wonder, calm, and fluid circulation. To bring JR-East's vision and debut multimedia project to life, creative and technical teams in both Montreal and Tokyo leveraged the studio's expertise in optimising high-volume transportation

hubs that prioritise the passenger experience, including Singapore's Changi Airport, Los Angeles International Airport, and Moynihan Train Hall in New York City.

Inspired by Shinjuku's many facets, The Colour Bath is a large-scale, multipurpose multimedia ecosystem that transforms the East-West Passageway into a harmonious environment. A combination of light, sound, video, and scenography combine to envelop commuters in sensorial serenity, putting them at ease while still encouraging the continuous flow of pedestrian traffic. A series of more than 24 unique colour bath moments evoke the seasonal and diverse story of the region's distinct culture, reimagining the tunnel as a beacon of Shinjuku pride.

A confluence of calm amid commuter chaos

Stretching 100 metres long, and less than 25 metres wide, the passageway funnels more people between its walls in



a single day than the entire population of Austin, Texas. A key challenge behind this project was to create a greater sense of comfort and spaciousness within the narrow confines of the existing tunnel. The tunnel was further congested by a patchwork of wayfinding, emergency, and advertising messaging that Moment Factory's teams had to account for and complement in the design of the multimedia ecosystem.

The studio's approach was to create a cohesive multimedia canvas where all forms of content can coexist.

"We created a colour bath that synchronizes all media surfaces in the space and surrounds visitors in colourful hues, one after the other, creating a calming experience, but also infusing a bit of wonder into people's days," says Amy Chartrand, Creative Director at Moment Factory.

Rather than being a non-descript hallway, The Colour Bath sets the once-uninviting passage awash in warm and welcoming hues. No colour choice was random. Each shade is saturated with a deep appreciation for cultural

significance in collaboration with JR-East. Even the unique tones of the Shinjuku sky were carefully calibrated to breathe more air into the space.

The largest of its kind in Japan, the 45-metre LED screen spans nearly half the length of the thoroughfare, while strategically placed lighting adds depth and height to the concourse. Inspired by Shinjuku's landscapes and diversity, a replenishing cycle of 24 capsules reflects the time of day, various traffic periods, and changing seasons, ensuring the experience stays fresh for daily commuters and visitors. Behind the scenes, an integrated system architecture creates a unified experience and allows for multiple uses, including branded takeover moments.

A model for high-traffic transit hubs

Through iconic multimedia installations and signature experiences, Moment Factory changes the way travellers experience their journeys. Adding moments of surprise and wonder to user experiences requires precision and a refined understanding of crowd flow and operational processes. As the world's busiest travel hub, Shinjuku Station represented the ultimate challenge.

To maintain continuous circulation and prevent traffic jams, Moment Factory developed custom ambient content with the aim of infusing the passageway with flowing energy.

"Because of the volume of passengers, this unique space requires that people keep moving, 'feeling' the environmental content around them as they pass through, rather than stopping to look at it. We designed the installation with that objective in mind," explains Chartrand.

Drawing from the studio's expertise in rock shows, where the main focus is on the star, rather than on the content, Moment Factory's creative teams imagined



multimedia surfaces as architectural features that would reward, but not demand attention. Several UX and VR tests were performed to understand how people react, feel, and read the screen's content with their bodies. Every detail, down to the speed at which visual effects unfold across the length of the screen, was optimised for enjoyment at a walking pace.

A conduit for Shinjuku pride

As one of the country's biggest ambient media installations, The Colour Bath has become a fixture on social media channels such as YouTube and Instagram, where visitors share photos, selfies, and video tours.

"Every day, I see numerous customers posting about it on Twitter, Facebook, and other social media networks," says Shinjuku Station Master, Hidehiko Moriyama. "I think it's going to become a Shinjuku landmark in the future."

Beyond connecting passengers across the station, the free passageway is now a conduit for Shinjuku pride.

"I believe we have been able to create a user experience that not only provides

a sense of warmth and positivity, considering today's sense of anxiety, but also conveys the goodness of Shinjuku and the value of the area to everyone who passes through," says Minori Osawa, Lifestyle Division Director at JR-East.

The multimedia installation earned national recognition by winning the Grand Prix at the 2021 Digital Signage Awards.

"This is a once-in-a-lifetime visionary project," says Normand-Pierre Bilodeau, Producer at Moment Factory. "It exemplifies what can be done for public life in urban environments when you combine creativity, revenue generation, and operations." dw

Technical sheet

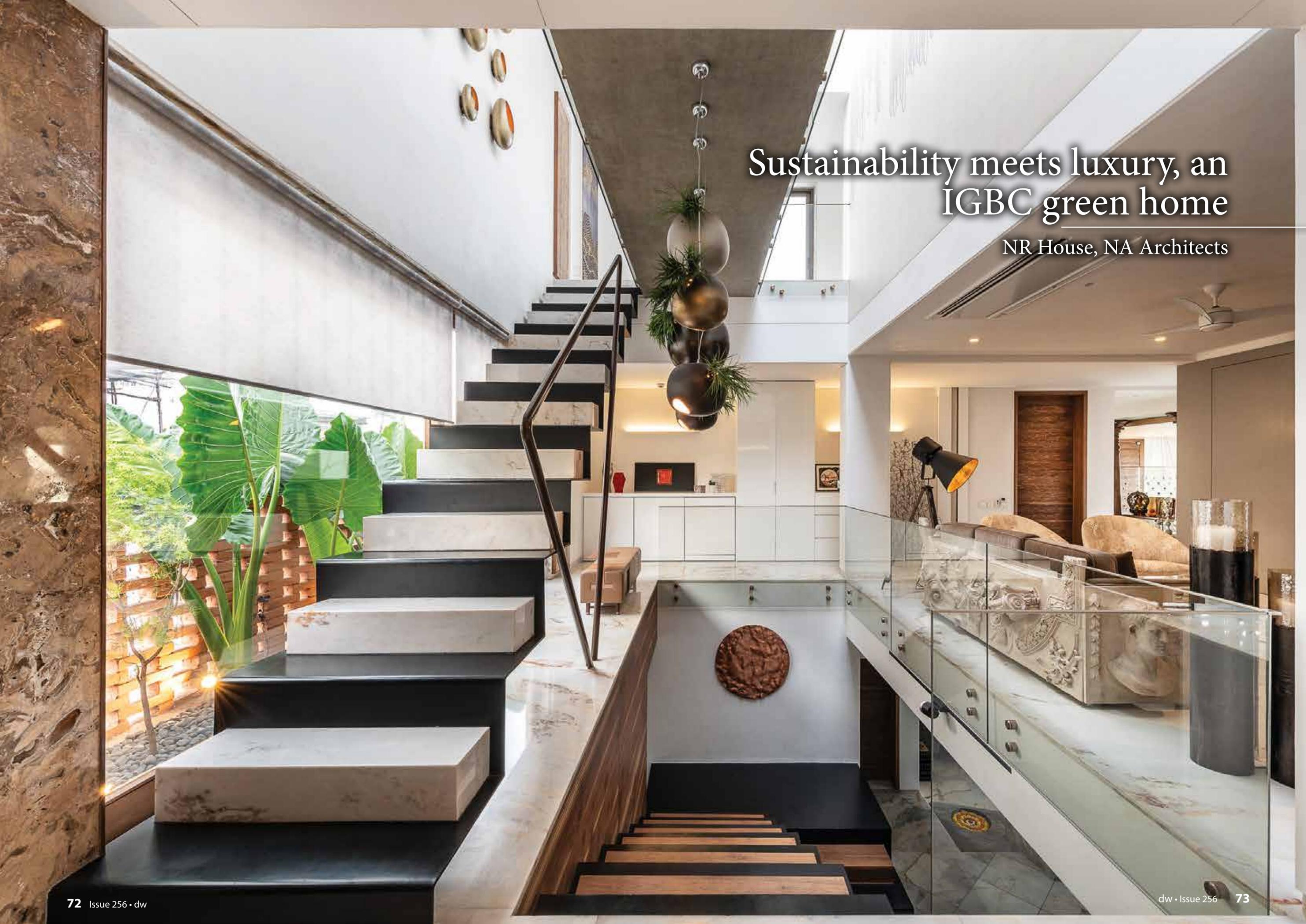
- Project Name: The Colour Bath
- Location: Shinjuku City, Japan
- Client: East Japan Railway Company
- Installation Design and Production : Moment Factory

www.momentfactory.com/work/all/all/shinjuku-station-tokyo



Sustainability meets luxury, an IGBC green home

NR House, NA Architects



Sustainability meets luxury, an IGBC green home

NR House, NA Architects

In the sprawling sights of Jubilee Hills, India, lies a private residence evolved from the creative minds of architectural firm NA Architects. The interior design project was conceived as a gallery-typed space, which involved not only creating clear open areas but also inviting the light in, particularly from above. NR House became to be the perfect marriage for Boca do Lobo statement furniture.

“We being architects the main goal was to achieve sustainability with luxury. We wanted to change the concept of sustainability being simple and rustic. We wanted to show the world that sustainable homes can be luxurious. Being our own home, we wanted to experiment with the concept on our home.” – NA Architects, about NR House, which is the home of Niroop and Rupana Reddy, the architect and interior designer respectively, behind this private residence.

An organic palette, semi-precious and natural stone accents, sprawling water features and design embedded structured ceilings are the highlight features of this luxury and sustainable residence. Carefully placed clerestory windows wash the interior with natural light and provide framed glimpses of the canopy of pines on the slopes above the property, which also helped determine the section of the undulating ceiling.

The house keeps the constant need for an unfettered flow of light and air, adequate cross-ventilation and views from each of the rooms to the surrounding greenery.



NA Architects' first objective was to try to maximise the perception of space. The company managed to guarantee this by creating generous outdoor covered spaces, which make it feel as if the interiors spill outdoors.

The interior finishes contrast raw, expressive concrete on the soffit. The natural materiality emphasizes the architecture as an extension of the landscape, while the Michelangelo marble towards the back of the living area accentuates the illusion of depth, further enhancing the sense of space.

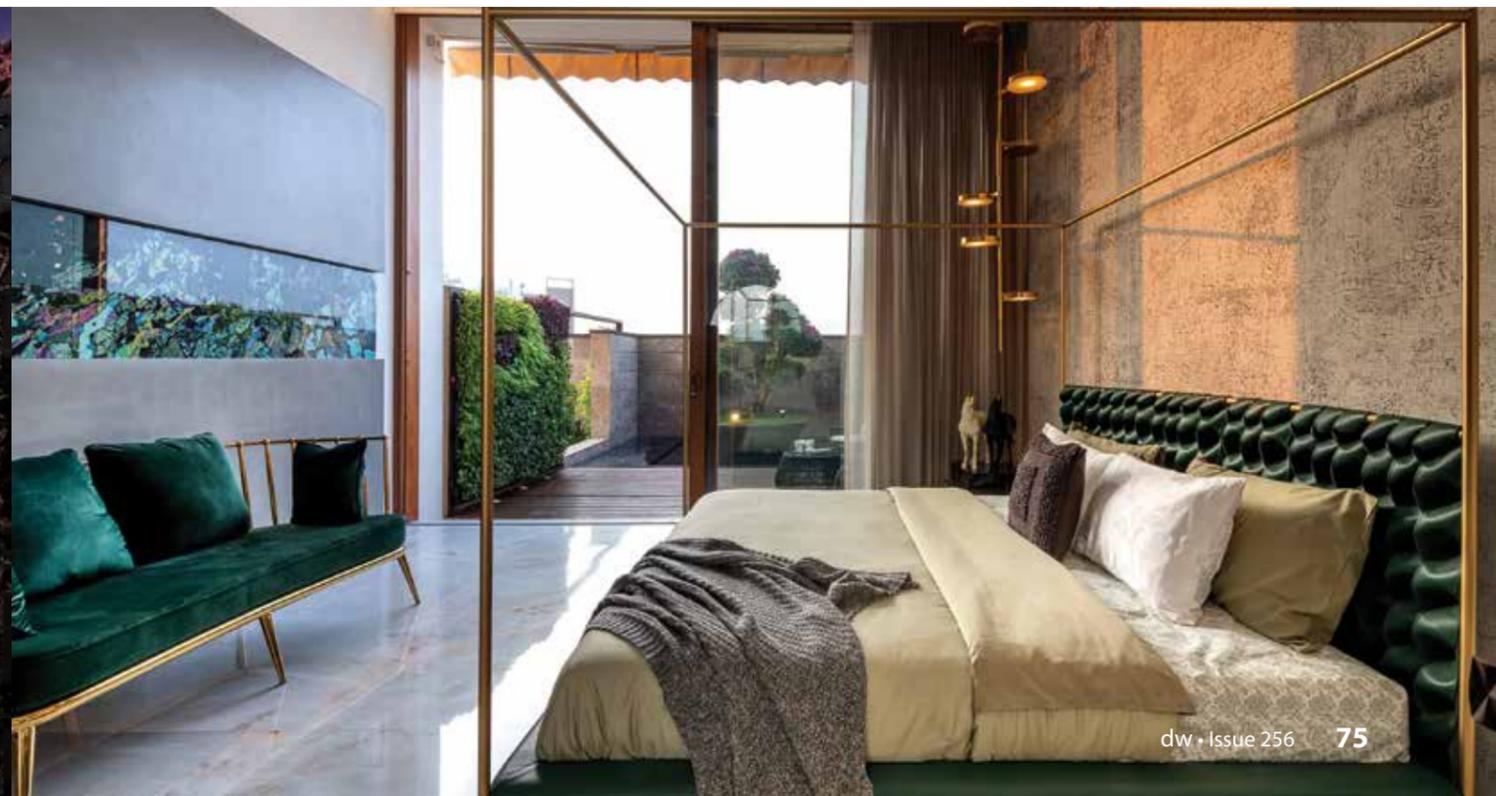
Formal living/ living/ dining

A 20 foot high main door is the focal point of this interior design project and marks the entry of the house. The imposing entrance door is sided with a 20 foot single glass opening and monolithic stoneclad wall that adds a singular design statement to the experience of entering into the private residence.

The living room is the extension of the formal living area where a rustic stone clad wall forms the backdrop of the sofa and the wave centre table, from Boca do Lobo. The fireplace is integrated with the TV unit, and the steps leading to the central stairs lobby are pieces of boulders, which were cut and articulated to the desired shapes, and are the focal point. From the living room and stairs lobby the lap pool is connected with the entire outdoor area. The lap pool happens to be in the background of the entire length of the ground floor, creating this connection between all spaces.

The dining area opens up towards the east garden and the dining wash basin is tucked into a glass opening for an uncluttered pool view. The Heritage Dining Table, by the Portuguese brand Boca do Lobo, is the main character of this space, giving the meaning of 'gallery-typed space'.

The ground floor also houses two guest bedrooms. This entire floor is designed to facilitate convenient entertainment both indoors and





century design. The terraces have organic vegetation and solar panels which generate electricity to the house.

The pool, which cascades down an incline linking a martini seating area with the main swimming pool together with the clean lines of the side wings, accentuates the lines of perspective, exaggerating the length of the property, leading the eye to the horizon and further contributing to the illusion of space.

The Project is platinum rated as IGBC green home.

FROM BOCA DO LOBO

Wave Center Table

True classics never fail to make an impression and this is certainly the case for the Wave Table from Boca do Lobo. Nowadays, the traditional coffee table is no longer the only way to decorate the living room; recently coffee tables are taking original shapes and designs that give the living room a whole unique look through unusual forms and new materials. Wave is an original and a stylish coffee table for a modern living room and is also an unconventional centre table for your sitting room. With great style and elegance, it creates an exclusive ambiance for your modern interiors. Developed by a Portuguese jewellery artisan, this piece is made of hand hammered copper with a black mirror top.

Versailles Sofa

The Versailles Sofa is more than an exclusive upholstery piece, which reunites centuries of history and culture into a unique design. Inspired by the French court's greatness and pomp, this luxury upholstery piece, inspired by 17th century architectural and cultural landmarks, was created to enrich your living room decoration. dw

www.bocadolobo.com

outdoors, and is furnished so one can enjoy panoramic views of the forest-like plantation and the pool deck area.

Sporting some of the world's most opulent design brands, such as Roberto Cavalli, Trussardi, Giorgetti and of course Boca do Lobo, the architectural firm perfectly showcases their vision of never compromising on interior design.

It's no wonder that the main reference point of the house is the hallway in the middle of the house, with all rooms leading off it. The orientation of all the rooms in the house is based on the best garden views.

First floor

The first floor houses the master suites and children's rooms. The graffiti wall covering as the bed backdrop in the master bedroom and the large private garden terrace reinforce the use and function of each space inside and out.

The master suite opens up onto a terrace with views of the city in the south western direction and a private garden with an outdoor jacuzzi. The son's room is a room with in a room, with lounge and study space on the lower level and sleeping area with toilet on the upper level. The daughter's room is in a modern classical white theme adorned with handmade porcelain flowers from Villari. The result is a clever and sophisticated hierarchy of spaces, each room situated to take full advantage of indoor-outdoor living.

Semi basement

A home theatre and bar are housed on this floor. An old 1920 Lambretta scooter has been restored to its original Italian colours and used as bar counter, and is the focal point of bar. High-quality imported European furnishings and finishes introduce a sense of understated luxury with a contemporary take on pared-back mid-



MI-2 Residence

Laval, Canada





Kitchen



Office view towards inner courtyard and living room

MI-2 Residence

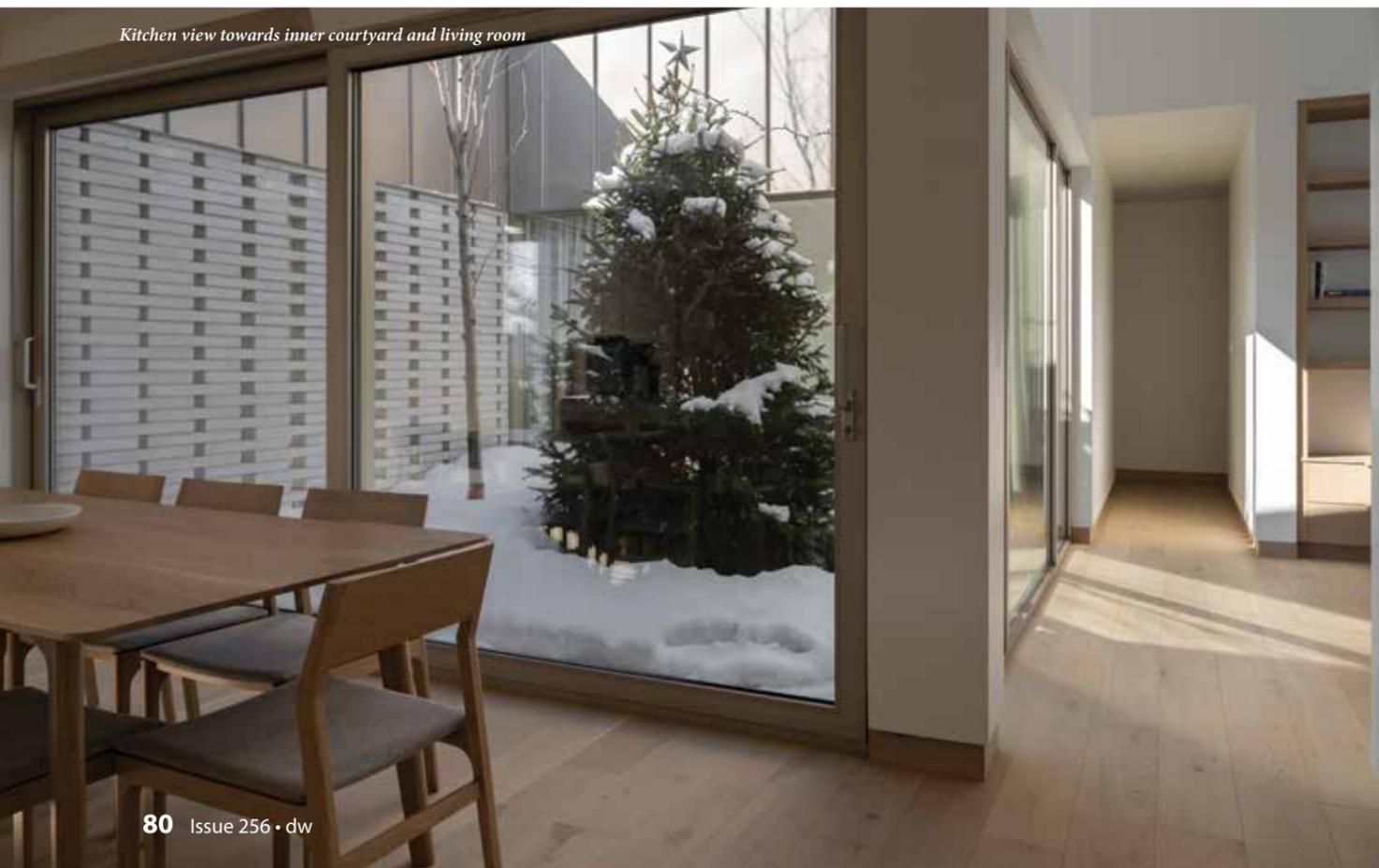
Laval, Canada

MI-2 is the second part of a triptych of three family homes, located along the Mille-Iles River in Laval. The three houses are built in brick, and this one, with its light grey colour, is chromatically placed in the centre. Its set of champagne-coloured metal roof slopes and its dynamic claustra infuse bold character into the neighbourhood.

Modest in size, this bungalow-style house is inspired by the vernacular of Laval architecture at a time when the island served as a vacation spot.

Unlike the other two residences, MI-2 is not positioned directly on the waterfront. Surrounded by neighbours on one side, a lot in the back, Boulevard des Mille-Iles in front, and a private street on the other side, the architects decided to close the house in on itself, limiting direct openings to the outside. The largest opening, which overlooks the river, faces north, so the architects designed an interior courtyard to the south in order to bring light into the heart of the project, while still maintaining privacy.

Much like the front door, which is hidden from the facade, and whose recess naturally creates the canopy, the interior courtyard is born from the void created between the front facade and the living room. This transverse luminous axis illuminates the residence and positions the house in relation to the river. The openwork of the bricks creates luminous patterns in the courtyard, as well as on the floor and walls of the house.



Kitchen view towards inner courtyard and living room



Living room

This intervention allows for natural light throughout the day. The sun rises in the office, continues into the living room, carries through to the dining room, and sets in the kitchen. The courtyard allows for outdoor enjoyment in complete privacy. With its large glass doors, the exterior invites itself inside, and vice versa. Only the two bedrooms and the bathrooms are devoid of the benefits of this outpouring of light, with the more private spaces resting at the western end of the house. In the bedrooms, high windows on the same level as slits, placed at strategic points, draw in the necessary light, while limiting the vis-a-vis. In the bathrooms, light enters through banded windows. Limited by the size of the lot in terms of layout, the architects optimised space within the 1,850 square foot residence, including in the garage. To avoid wasting space for a hallway, the living rooms overlap and naturally create a circulation axis to the bedrooms. The cheerful terrazzo of the first floor entrance gives way to a more sober material palette. White oak floors, white walls, and light grey ceramic tiles dress the residence with simplicity and minimalism for bright and comfortable interiors. To compensate for the unattractive nature of the land and lack of privacy, the designers were able to compose an enveloping and peaceful architecture. Playing with voids and solids, in plan and in elevation, Dupont Blouin aligns concept and materiality for a neat and harmonious realisation. dw

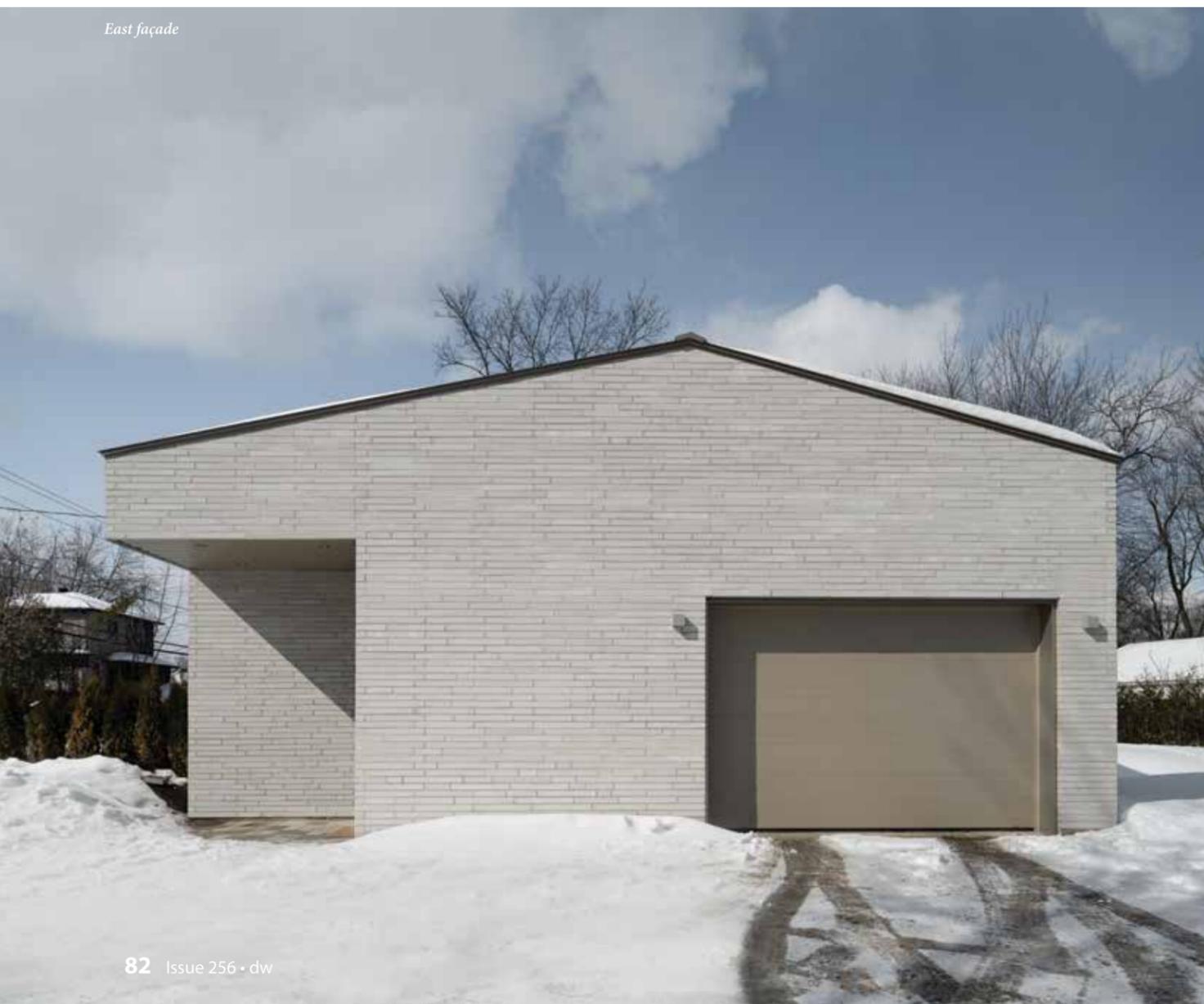


Inner courtyard



Dining room view towards the inner courtyard

East façade



South façade



- Technical sheet**
- Project Name: MI—2
 - Location: Laval, Quebec, Canada
 - Square footage: 1700 sq. ft.
 - Cost of renovation: \$400 000
 - Project Completion: March 2022
 - Architects & designers: Marie-Josée Dupont & Olivier Blouin
 - Photographer: Olivier Blouin
 - Audio and video: Kebecson
 - Kitchen consultant: Dupont Blouin
 - Mill Worker: Cedric Uss
 - Lighting: EDP, Lambert & fils
 - Appliances: Bertazzoni, Thermador, Rocket
 - Furniture: Dupont Blouin, Kastella
 - Plumbing fixtures: Aquabrass
 - Terrazzo and marble: Stonix, Ciot
 - Countertop: Ceasarstone

www.dupontblouin.ca/en/home



Carroll Gardens Townhouse

Brooklyn, United States



Carroll Gardens Townhouse

Brooklyn, United States

This project is situated one block from the Gowanus Canal in Carroll Gardens, Brooklyn. The family of four, a husband and wife working in the publishing field, and their two daughters, lived in the house for ten years before deciding to do an extension to expand their kitchen and to create larger rooms for their two daughters. A primary driver in the planning of the extension was working around an existing saucer magnolia tree, and making sure it would have enough light, root, and canopy space to thrive once the extension was complete. The finishes feature lots of vibrant colour, pattern, texture, and cosy nooks.

The parlour floor was opened up and designed with built-ins to add storage, while maintaining light and sight lines. A custom wall at the entry provided storage for coats, books, shoes, and keys on one side, and books on the other. The existing stairs were repaired and reworked to extend around a widened opening to the second floor. A custom Bower Studio mirror hangs over the existing marble woodburning fireplace. The kitchen is built of custom lacquer and fir cabinetry with a warm tone that matches the rustic pine floors. The dining room is located in the extension and features a window seat overlooking the rear yard.

The second floor was opened up at the staircase to allow light to filter down to the first floor. The original handrail was modified to fit the new opening. The flooring is whitewashed heart pine from Hudson Flooring. The same heart pine is installed on the hallway ceiling and on the skylight.



Wave One

Sopot, Poland



Wave One

Sopot, Poland

Wave One, of the European Center for Families, is located 400 metres from the Baltic Sea in what is historically known as a health resort town. The concept is derived from the complexity of sea waves and the local vernacular of carved ornamental detailing on facade elements. Drawing upon this, the architects created a site concept composed of five inter-related buildings, reminiscent of waves. Wave One, the first to be built after a lengthy design and construction process, encompasses specialised medical laboratories, including SARS-CoV-2 testing labs, a research and development centre, and administration spaces.

Form

The white perforated facade, enfolding Wave One, was partly inspired by a series of photographs by Pierre Carreau, titled AquaViva. The architects analysed the geometric complexity of the sea waves captured by the photographer. The arched 3D forms, frozen in time, were translated into an architectural language that shaped the building's final form. With 1,362 perforated triangular panels, the facade, just like a wave, bends at its crest, the top of the building.

The perforated panels are a symbolic gesture referencing:

1. the local tradition of placing ornamental details carved in wood on building facades, and
2. flower of life, an ancient motif credited with healing powers, befitting the healthcare function of the investment.

The perforations made it possible to elicit an airiness and dissipation of the building in space, particularly visible in the upper realm of the façade.

The East/West elevations take on 3D form, with triangular panels of sintered white ceramics skewing and reflecting sunlight onto the pavement. They create a transient detail, enlivening the immediate surroundings of the building.

Equally, curvature - a reference to the concavity of a sea wave - inspired the shape of the building mass. The amply curved canopy over the South entrance was digitally 3D modelled by the architects, and was then submitted to the local contractors for the preparation of one-to-one mock-ups. Adjustments were made on-site in order to create a seamless union with adjacent panels, and to ensure the fluidity of the perforated pattern. This was a painstaking task, given that curvature and deviation from the vertical are along both axes of the facade, not excluding the additional presence of operable shutters.

Function per floor

Below ground: cold and reagent stores, server, and technical rooms.

Ground floor: lobby, collection point, medical analytical laboratory with fully automated medical laboratory equipment based on robotic sorting lines.

First floor: molecular biology laboratory carrying out research in the field of genetics. Cytology, cytogenetics, and virological laboratory is adjacent.

Second floor: research and development centre. This centre also creates specialised software to streamline implementation and



Internal Stairwell



Recreational terrace



South Elevation, main entrance canopy



South Elevation, main entrance

increase accessibility of medical procedures. The software is based on artificial intelligence and machine learning technologies.

Third floor: Investor headquarters and offices intended for the development of research projects.

Terrace: divided into technical and recreational spaces by an acoustically insulating wall. The recreational terrace is available to all employees and provides work place well-being and a visual connection to the Baltic Sea.

Due to the difficult situation in 2020 (availability of testing facilities), a decision was made during construction to convert part of the space into a SARS-CoV-2 diagnostics lab. This laboratory continues to be used to determine new types of mutations. A vaccination point was organised in the building and is used by the inhabitants of Sopot.

Impact

The ecological solutions selected for the project result directly from local conditions and respond to the actual demand determined by the function of the building. Due to the difficult construction conditions of Lower Sopot, including flooding, high groundwater levels, and the presence of non-bearing soil, the site remained undeveloped for years.

Heat management

In a facility with such a high saturation of technological equipment, many of which have to work 24 hours a day, it is very important to protect the rooms from overheating. Overly high temperatures inside the building not only cause discomfort, but can also trigger a sudden

shutdown of laboratory equipment. This, in turn, usually leads to the discontinuity of the analysis cycle, as well as the loss of the precious research material.

In order to avoid such threats, and to prevent enlarging the cooling systems, a number of passive solutions were used. For instance, the architects resigned from large glass surfaces. Instead, the surface area of the designed windows provides optimal natural lighting conditions for the laboratory rooms. The largest room, in which the technological line generating the greatest amount of heat was placed, is located on the North side.

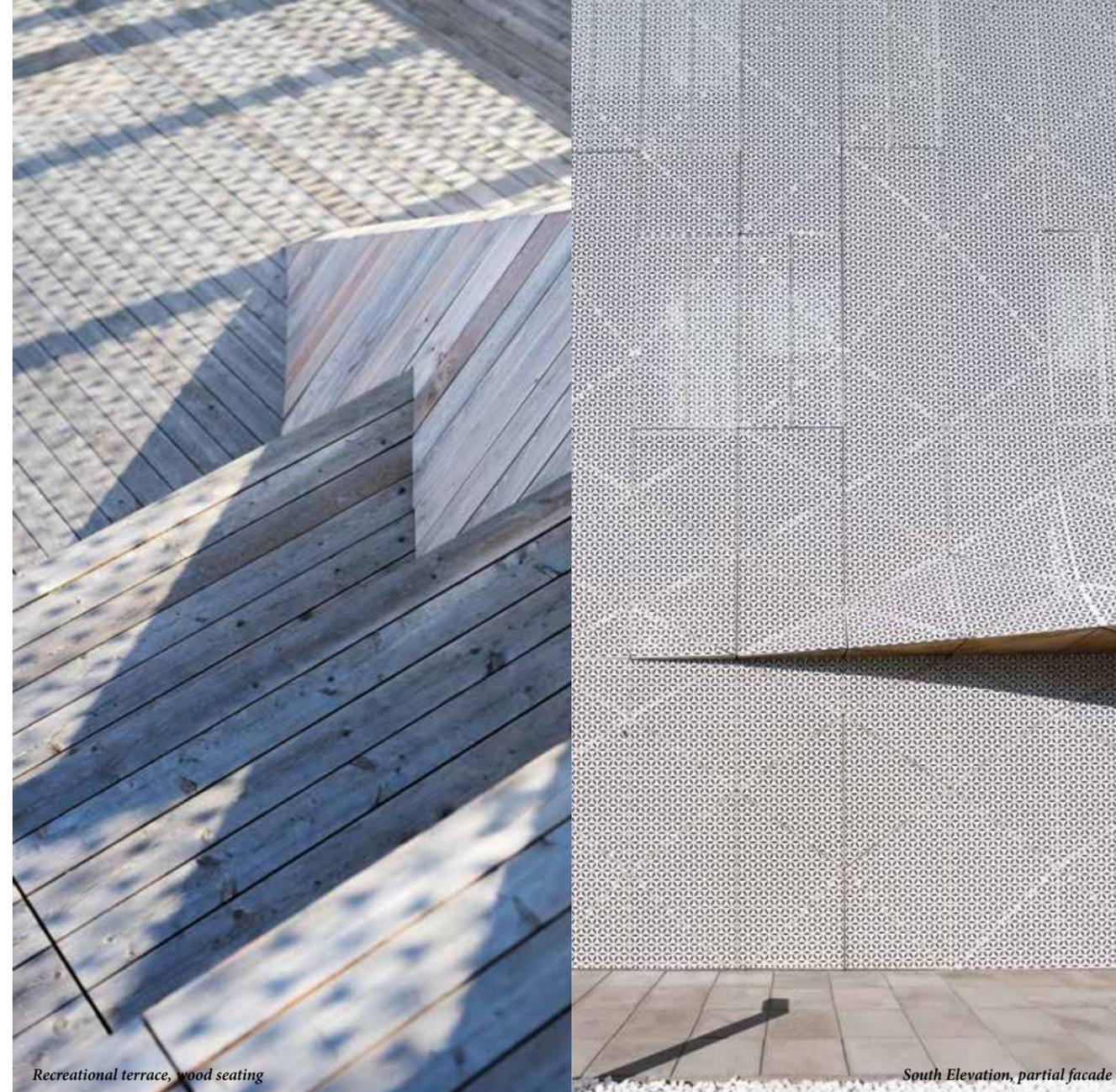
Furthermore, the building facade consists of two layers. The outer layer of the facade acts as a continuous protective barrier over the building, shielding the exterior wall from heating up, and thus preventing the interior rooms from overheating. This barrier also has a positive effect on its surroundings and guards against urban heat island phenomenon.

Rain water management

Several solutions to rainwater management were introduced. An extensive rainwater retention system and buffer tank were installed. The water collection from the tank is used to flush the toilets, thereby limiting the use of water from the municipal network. Additionally, to avert rainwater contamination, external wooden elements were used that do not require chemical treatments.

Adaptation

The interiors, in particular the lab rooms, were designed to adapt to the frequent technological advances in medical diagnostic services that will inevitably be introduced in the future. As such, rooms where laboratory tests are performed inside closed automated lab devices have exposed ceiling installations. Partition walls in the laboratories are built in a way to ease their dismantling. The resin floor is easy to repair and supplement in the event of a room rearrangement. The structure of the building itself allows for the implementation of new system shafts and, in those already made, there is a reserve for new installations. A reserve was also left for the installation of new systems on the technical terrace.



Recreational terrace, wood seating

South Elevation, partial facade

All of these procedures will significantly reduce the time needed to install new laboratory equipment in the future.

Conclusion

Construction continues on three out of five buildings planned for the site. The final building (Wave Three) is in the design phase. Once completed, the ECR complex of health care facilities will comprise: an outpatient hospital with an operating theatre, a treatment unit and an IVF laboratory (Wave Two), a specialist inpatient hospital with a gynecology and obstetrics profile, a delivery and neonatal unit (Wave Three), and a rehabilitation centre including hyperbaric and cryo chambers (Wave Four&Five). Construction is expected to be completed in 2023. dw

Technical sheet Building name:

Wave One Complex name: The European Center For Families - Sopot, Poland

Address: Europe, Poland, Sopot, 64 Polna Str.

Function: healthcare, medical laboratories, research laboratories, offices

Surface area: 11,180 m²

Ground surface, phase 1: 4,230 m²

Building footprint: 639 m²

Building area: 3,160 m²

Number of levels: 1 underground, 4 above ground, terraces.

Building height: 20,0 m=highest point of facade; 15,93 m=at recreational terrace.

Construction: IV.2019-IX.2021 (including interior finishes)

Investor: Invicta Clinics and Medical Laboratories

Architects, project team: Adam Białobrzęski, Adam Figurski, Maria Messina

Assistant architects: Anna Miłosz, Mikołaj Szewczyk

Concrete structure engineers: Kappa Projekt

Steel structure engineers: PF Projekt

Electrical/Sanitary engineers: Profen

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Laboratory Main Room



Main entrance hall

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TAIL OF THE DOG

Johannesburg Police Stations cover specifically delineated areas, and you are expected to go to the Police Station relative to "where the accident occurred" or "where the crime was perpetrated" to get a Case Number when reporting one or the other.

A victim of phishing, which resulted in my paying a fraudulent bank account via EFT, meant I had to report the fraud to the police and get a Case Number. I went to the Rosebank Police Station, easy parking, uncrowded. A polite young policeman told me I had to go to Hillbrow, as the crime had been "perpetrated" from my flat in Killarney. When I said it would be difficult for me, imagining a dangerous precinct, no parking, a long queue, his reply was "a Police Station is the safest place to be".

I took the cowardly route and went to the nearby Parkview Police Station, and was treated with courtesy, seated at a desk, where a patient Sergeant

Cop Shops

took my statement, affidavit, copies of the fraudulent payment, my home address (I was well prepared with the paperwork), and then gave me a reference number, saying a Case Number would follow by sms. Which happened, shortly afterwards. He also explained that Hillbrow was the station that dealt with fraud.

Unbelievably, I was defrauded again. This time, I decided to brave the Hillbrow Police Station, which is close to the Constitutional Court. I went on a Sunday morning when it was quiet, parking at the entrance. I walked into a large room with a long counter, only two other people there. I was ushered into a scruffy office with a desk and chairs. Well-armed with the paperwork as before, I was praised for being "the gogo who typed her own statement so as not to waste police time". A Case Number duly arrived, and the Sergeant in charge of the case has phoned regularly to keep me updated with the investigation.

I then had a small accident in the middle of Sandton, where I hit the car in front of me as I was feeding left into a busy road. My fault entirely, so again I needed a Case Number for my insurance company, this time from the Sandton Police Station. Another large room, and a long queue. Requesting the need for a Case Number, a surly man in plain clothes corrected me, saying I needed an AR – Accident Report number – and handed me a blurry photocopied four-page form to fill in. I found a desk with a chair, and battled through pages 1 and 2, then thankfully was helped by a pleasant well-groomed policewoman, who put a line through page 3, made me sign on page 4, and without further ado, gave me the AR number. Mission accomplished.

Top Cop Shop: Parkview. Hillbrow and Sandton tie second, Rosebank stone last.

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Inspired by Aquatic Life, Larose Guyon's New Collection Sheds Light on the Alysse

Verchères, Canada



Larose Guyon, a high-end brand infusing life and natural beauty into each of its handcrafted creations, is proud to introduce Alysse, a seainspired lighting collection capturing nature's splendour in its intricate textures, shapes, and finishes. After a full year of development, Alysse emerges as the latest addition to the poetic line of creations from Larose Guyon, a boutique studio distinguished by its artisanry and exquisite designs of timeless, sculptural works.

"We invested a lot of time in developing Alysse into something that would be fluid and magical," says Felix Guyon, co-founder of Larose Guyon. "Beyond its functional efficacy, we have infused an air of mystery and other-worldliness into the design."

Unwavering attention to detail

As with all Larose Guyon collections, the magic of Alysse begins with the unparalleled craftsmanship of the studio's in-house artisans. Painstaking attention to detail ensures that each handcrafted piece contributes to a collection recognised as a functional work of art.

Each globe in the Alysse collection is hand-blown by a glass artisan in Montreal. Inside each primary globe, an urchin-inspired, flaked inner glass globe highlights the studio's artisanship. The inner globe creates an intriguing seabed illusion, which is further enhanced by the presence of two incongruent brass ball attachments that appear to float like pearls.

"Alysse is an abstract artistic interpretation of aquatic nature that allows people to really use their imaginations," says Audree L. Larose, co-founder of Larose Guyon. "It's the beautiful result of numerous attempts

to strike a perfect balance, including the decision to use filtered glass in order to control each globe's luminosity, and to further contribute to the seabed illusion."

Textured intrigue

The magic of Alysse is achieved through the collection of its parts, with Larose Guyon's focus on authentic textures contributing greatly to its sea-inspired mystique. Illumination is provided courtesy of an external source mounted on the outer edge of each primary globe, firing light through the attached internal globe and magnifying its luminosity throughout. Once illuminated, reflections generated within the globes bring them to life, like holograms.

The warmly lit globes are complemented by bold elements with dark aged brass textures, chosen to replicate the appearance of ocean-aged oxidation. A brass ceiling plate facilitates Alysse's centralised wiring, while multiple ceiling-suspended chains, encased in brass tubing, enable the spreading of its configurations, while mimicking the texture of ropes enveloped in seaweed.

"With Alysse, we endeavoured to separate the functional parts from the decorative parts," explains Ms. Larose. "In addition to facilitating the manufacturing and installation process, that separation also facilitates asymmetrical dimensions for multiple configurations."

A versatile work of art

Alysse succeeds in achieving Larose Guyon's vision of a modular design to accommodate a multitude of settings, and the studio's investment in experimentation provides its customers

wide great flexibility in adapting the collection to their specific needs. Whether illuminating broadly over a long, rectangle dining room table or staircase, or in a dense concentration above a round table or landing, the versatility of Alysse makes it an attractive option for any residential interior planning.

Larose Guyon launches Alysse on May 26th, and it is available in configurations of three, five, or eight globes, in a choice of two sizes. Floor samples will be on full artistic display at the studio's own showroom in Vercheres, as well as in partner showrooms in New York City (ROOM) and Los Angeles (TWENTIETH). Additionally, the essence of Alysse has been captured in a short promotional video that embraces Larose Guyon's poetic narrative.

"Our ability to capture contemporary aesthetics through old-world craftsmanship is a tribute to our vision and our commitment to remaining a small and intimate studio," concludes Ms. Larose. "We have been telling stories through our collections for several years now, and we will continue to focus on meticulously handcrafted designs inspired by nature's endless beauty." dw

Technical sheet

- Collection: Alysse
- Designer: Larose Guyon
- Launch: May 26, 2022
- Configuration: three, five or eight globes in two sizes
- Materials and finishes: dark aged brass, hand textured metal, textured hand blown glass, aged brass chain

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