

February 2015
ISSUE 18
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in+ ex

in[sight]

A profile of the influential individuals, companies and partnerships driving the interior design industry forward

ex[rated]

Inex showcases striking exterior installations and products that blend cutting-edge design with practicality

in[spire]

Helping professionals to keep abreast of trends, this focus highlights styles in texture, pattern and tone

ex[pose]

Inex unveils the greatest iconic furniture pieces still prevalent in today's contemporary design world with modern twists



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**Editor:**

Emily Smith

emily@mixedmediainfo.com**Digital Advertising:**

Sam Ball

sam@mixedmediainfo.com**Studio Manager:**

Chris Lilly

chris@mixedmediainfo.com**Production:**

Jack Witcomb

jack@mixedmediainfo.com**Artworker/Sub-editor:**

David Perry

david@mixedmediainfo.com**Senior Editor:**

Hannah Frackiewicz

hannah@mixedmediainfo.com**Accounts:**

Simone Jones

simone@mixedmediainfo.com**Managing Director:**

Sam Ball

sam@mixedmediainfo.com**Publisher:**

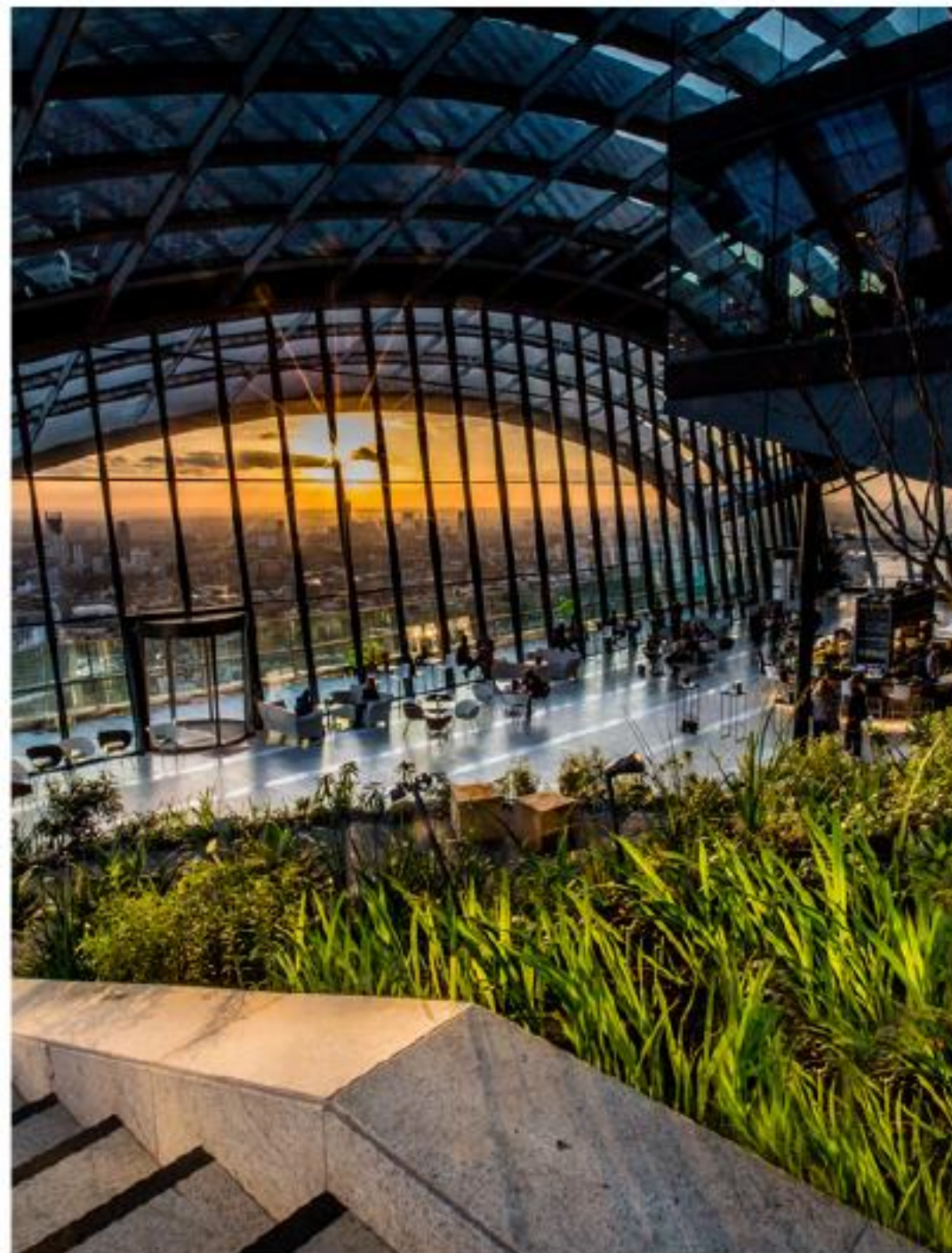
Mixed Media Information
 Pear Platt, Woodfalls Farm,
 Gravelly Way, Laddingford,
 Kent. ME18 6DA

Tel: 01622 873229

Fax: 01622 320020

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This issue of Inex proves that the term 'sustainability' continues to be a buzzword in the design business, both for design materials and production. This month's Insight interview is with laminate expert and Regional Distribution Account Manager, who discusses how preserving our planet is a key concern for not only those involved in wood manufacturing, but for the design industry as a whole. Read the full interview on page 12.

Where looking after the environment is a prime design principle, nature presents itself as a source of inspiration for interior designers and architects. Whether it be a biophilic approach to office design as presented by Interface's Biophilic Design Ambassador, Oliver Heath, in this month's Inspire, or even a structure specifically designed for artists to take inspiration from England's landscape as the collaborative team behind The Observatory have, the natural world is, arguably, our prime motivation for healthy design and living.

Our instinctive thirst for the natural world has been quenched at new levels thanks to an innovative landscaping project at the top of one of London's tallest skyscrapers. This month's cover image, The Sky Garden at 20 Fenchurch Street spans three floors at the top of Rafael Viñoly's 34-storey masterpiece. Landscape architecture practice Gillespies took this unconventional task in its stride, where a mass of plantlife now accompanies the spectacular views. Read more about this project on page 30.

Don't forget to download the free Inex app via search term 'Inex' to access this useful resource on the move.

Emily Smithemily@mixedmediainfo.com

Top left: The two chairs in the TWIN Collection by MUT Design is specifically designed to represent the male and female form

Cover: The Sky Garden at the top of 20 Fenchurch Street – images courtesy of Sky Garden and Rhubarb Above: Crown Paints offer advice for using paints to make an interesting interior statement in this month's Paints & Finishes feature



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Left: Those behind the Exbury Egg have launched a new design called The Observatory – read about this in this month's Exrated on page 18

Mr + Mrs

LYNDON
DESIGN

HEAD OFFICE
+44 (0) 1242 584 897
LONDON SHOWROOM
+44 (0) 207 253 0364

SALES@LYNDON.CO.UK
WWW.LYNDON.CO.UK





Stockholm Design Week

2-8 February

Across the city

The world's largest meeting place for Scandinavian design includes Stockholm Furniture and Light Fair, which attracts around 40,000 visitors and 650 exhibitors from all over the world every year. The entire city of Stockholm gets involved with high-profile design events, showrooms and exhibitions all week long. stockholmdesignweek.com



Feria Habitat Valencia

Valencia, Spain

9-13 February

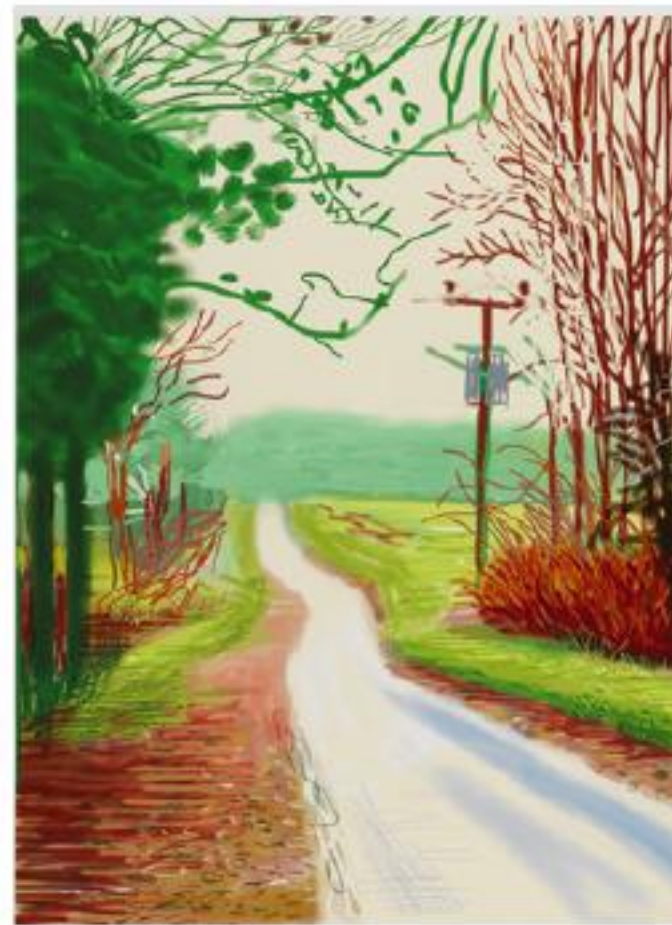
In its edition in 2015, Habitat Valencia Fair will be held simultaneously with other major Spanish quotations related to habitat: MADERALIA CEVISAMA and Selection. This project, that has the support of all sectors involved, aims to generate synergies between events, so that professionals have an overview of all the segments that make up the home. feriahabitatvalencia.com

History is now

Hayward Gallery

10 February – 26 April

In the run up to the General Election in 2015, this exhibition offers a new way of thinking about how we got to where we are today. Seven UK based artists have each been invited to curate sections of the exhibition, looking at particular periods of cultural history from 1945 to the present day. southbankcentre.co.uk

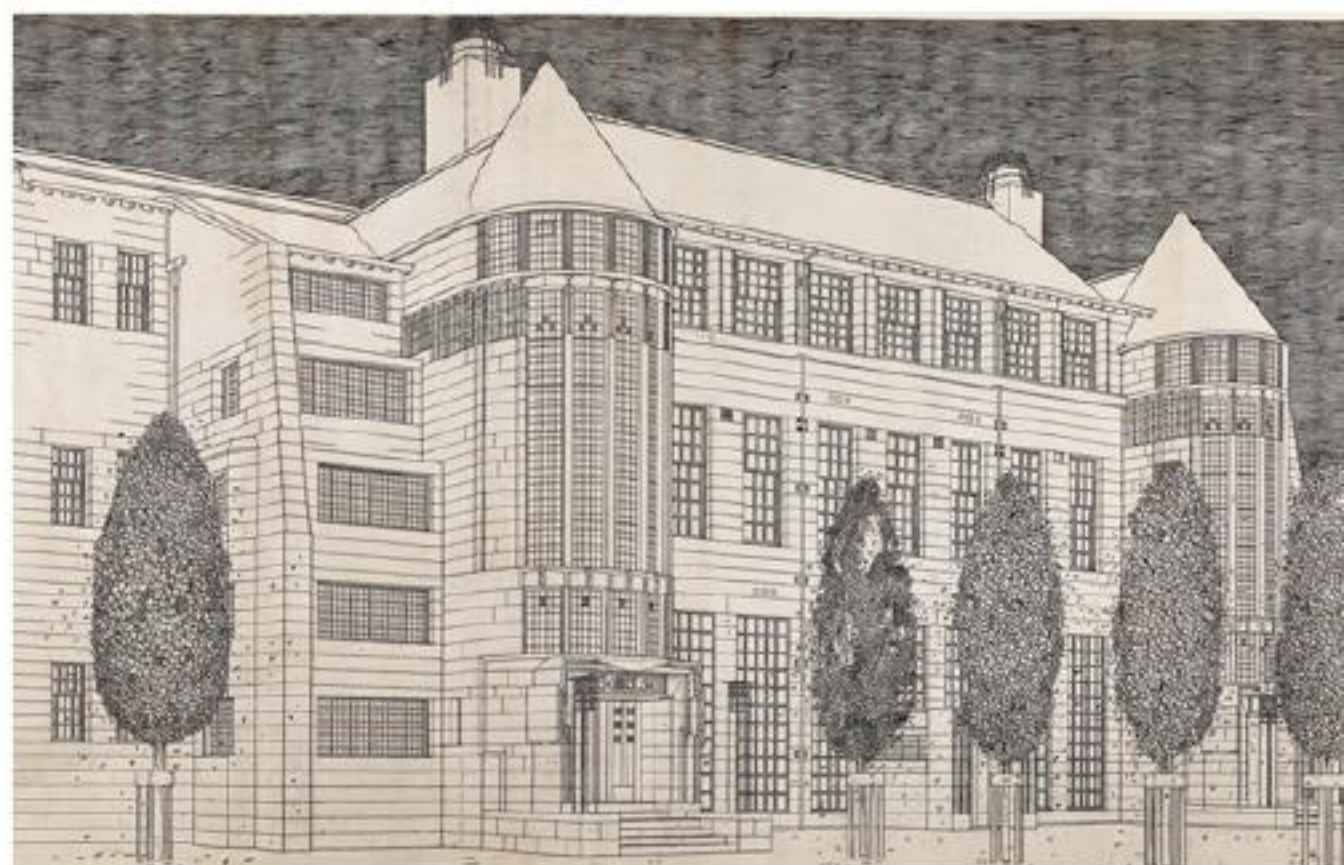


Surface Design Show

Business Design Centre

10-12 February

2015 is going to be a bumper year for the Surface Design Show with more companies exhibiting than ever before. Presenting products from more than 120 exhibiting companies, there are also 30 presentations on one of the show's three stages - The Main Stage, CPD Hub and Light School. surfacedesignshow.com



Mackintosh Architecture

RIBA Portland Place, London

18 February – 23 May

Celebrated worldwide, Charles Rennie Mackintosh is one of the leading figures of late 19th and early 20th Century architecture. Mackintosh Architecture charts a career marked as much by its difficulties as by its successes. It is the first substantial exhibition to be devoted to his architecture and features over 60 original drawings and watercolours, as well as models, films and portraits. Seen together they reveal the evolution of his style from his early apprenticeship to his later projects as an individual architect and designer. architecture.com



FutureEverything Festival

Manchester

26-28 February

FutureEverything is an award-winning innovation lab for digital culture and annual festival. For almost 20 years FutureEverything has been exploring the meeting point of technology, society and culture which lies at the heart of the digital debate. Through a community network and regular events it makes connections between thinkers, developers, coders, artists, designers, urbanists and policy makers – inspiring them to experiment and to collaborate in new ways. The FutureEverything festival brings people together to discover, share and experience new ideas for the future. futureeverything.org

Optimising offices for workplace well-being

Oliver Heath, Biophilic Design Ambassador for global modular flooring manufacturer, Interface, discusses the benefits of improving workplace design by taking inspiration from the natural world around us.

Each week, UK employees spend an average of 32 hours working in an office environment.

Bearing this in mind, designers are giving even greater thought to the benefits of creating workplaces that are specifically designed for improving the well-being of the occupants within them – optimising the space to ensure employees are healthy, happy, and in turn more productive.

Design – both structural and interior – has long been known to have a significant impact on the way we think, feel and act. There have been clear developments in workplace design over recent years, from the removal of cubical workstations, to private offices, and now, open plan offices that are created to promote collective thinking and the sharing of ideas.

However, while collaborative working is often a key priority for businesses nowadays, greater focus must be given to developing buildings that cater for the range of different feelings and emotions we feel throughout the working day. This could be individual areas that encourage concentration, communal areas that spark creativity and inspiration, or breakout zones that promote a sense of calmness and escape from the hustle and bustle of the busy workplace life. Whatever the area, it's vital that the space is able to stimulate the senses of the people using it.

Right: The biophilia hypothesis claims that there is an instinctive bond between us as humans and other living systems on our Earth

The art of biophilic design

Natural landscapes can offer inspiration for workplace design. The concept of biophilia states that all human beings are innately connected to the natural world around us, and subconsciously yearn to be in its calming presence. With over four-fifths of the UK's office workforce based in an urban environment that is fast-paced and frenzied, it's no wonder we are drawn back to our natural roots. As daily interaction with nature becomes increasingly limited, we can see the real psychological and physiological impacts it can have on employees. The biophilic design movement draws on the idea of re-establishing this fundamental connection between humans and nature through inspirational

interior design.

A growing body of research supports and reiterates the advantages of understanding the intrinsic link we have to our natural surroundings. Findings suggest that bringing elements of the outside in through nature-inspired decor – whether it is through colour, light, pattern or the use of natural materials – can help restore the connection and allow both employees and businesses to reap the benefits.



Creating 'human' spaces

A report recently released by Interface looked into the effect biophilia inspired workplaces have on employee's health, well-being and productivity. Titled 'Human Spaces', the study found that when offices incorporate the most natural of elements, such as greenery or sunlight, workers felt a 13% higher level of well-being and an 8% increase in productivity compared to those who did not.

Designers can use this information to justify that nature inspired design not only looks beautiful, but can have a real economic benefit and impact on

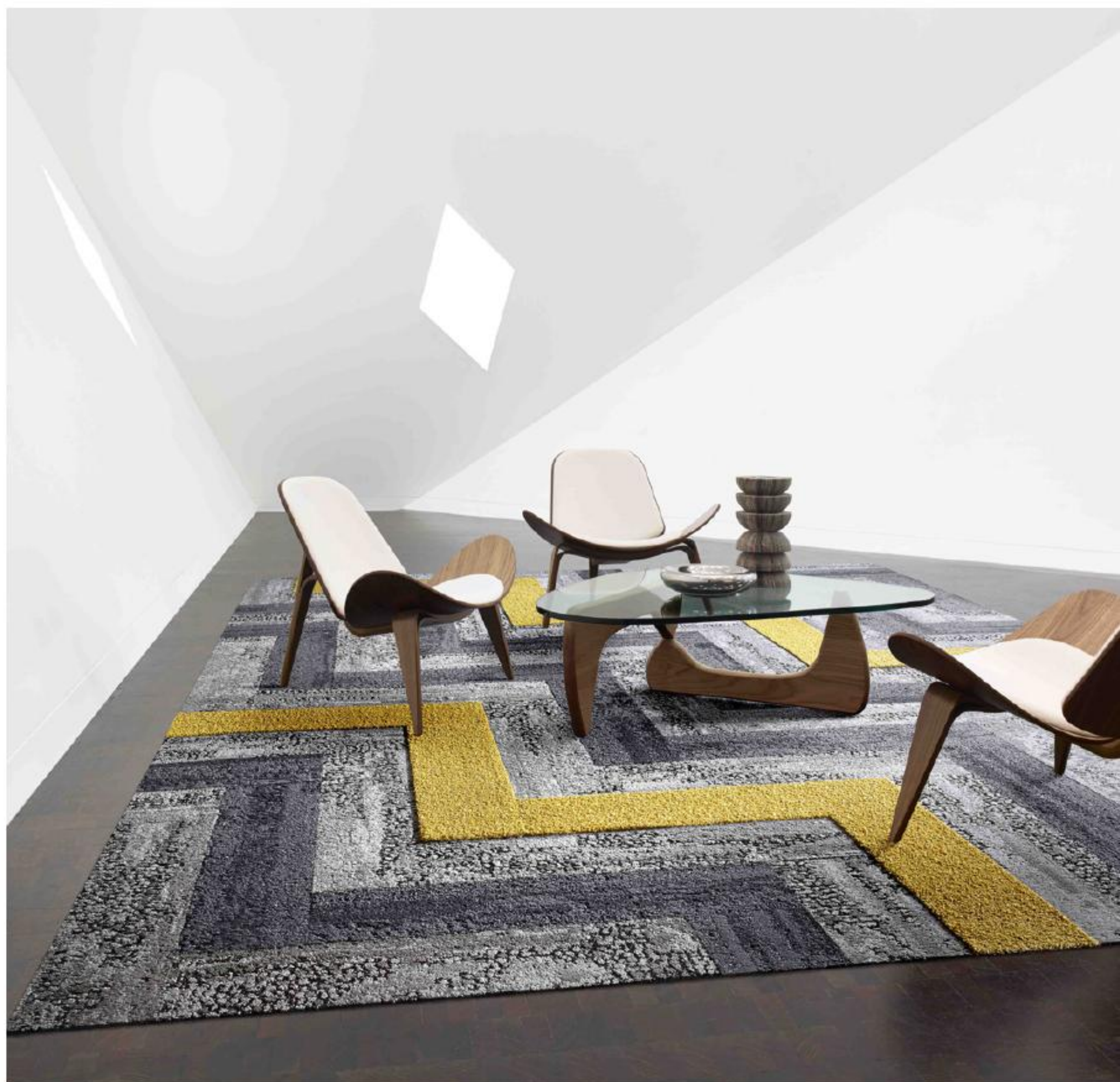
the bottom line for businesses. In fact, the report found that a view of the outside world, or lack of, doesn't just effect how people feel at work, but can also influence whether staff turn up at all.

By considering the building layout alongside the benefits of natural interior decoration, designers can create spaces that offer variety in structure, allowing employees to embrace and explore their physical and emotional needs each day. By optimising the workplace with public and private spaces, employees have the opportunity to move around as the day evolves, heading to inviting

spaces where teams can draw on the energy and ideas around them, or individual spaces where they are able to retreat for quiet reflection or cognitive restoration. By incorporating these design ideas, businesses can stimulate the senses through a more positive work environment, increasing focus and productivity, sparking creativity and reducing stress.

Inspiring through design

While the number of urban-based workplace environments may be growing, businesses can incorporate the most simple biophilic elements to see a real



Right: Office design is known to impact heavily on the way employees think, feel and act



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impact on employee engagement, enthusiasm and creativity levels. For instance, designers can make use of natural materials such as wood or stone to mimic trees and pathways. Indoor water features can have a soothing effect, and colour schemes can be designed to evoke more positive emotions.

One of the most fundamental aspects of a building is the flooring, and this can be one of the most simplistic foundations for incorporating biophilia in design. Interface's latest global modular flooring collection, Human

Nature, provides designers with a foundation for biophilic design and the creative freedom to mimic natural materials, formations and patterns. The designs take inspiration from the most elemental landscapes – for instance pebbled paths, rocky mountain faces and grassy fields – and the collection uses texture and colour to echo the natural world.

As with any natural landscape, no two formations are the same and transitions are varied, so true biophilic design will mimic the randomness in pattern.

Sustainable business

Sustainable buildings are no longer solely about being economical or resource efficient to be environmentally conscious. Instead, architects and designers are faced with the challenge of not only creating beautiful and welcoming spaces, but achieving human-centred workplaces that are emotionally sustainable for the employees that work within them.

The negative impact of poorly designed spaces is clear to see, but by optimising work environments and incorporating natural elements, we are able to reconnect with our surroundings, stimulate our senses and in turn, reap the benefits.

interfaceflor.co.uk «

Left: UK employees spend an average of 32 hours at the office a week
Below: Oliver Heath is Biophilic Design Ambassador for global modular flooring manufacturer Interface



Responsible manufacturing

Inex talks to Allison Hutchings, laminate expert and regional distribution account manager at Egger UK, about the growing popularity of laminates and the company's sustainable approach to wood manufacturing.

In your view, what has been the greatest influence in the growing popularity of laminates?

Certainly texture developments as well as improvements in print technology have made the product much more appealing. Significant enhancements have made it unrecognisable from where it was 20 years ago. Laminates now look and feel like real wood. With the current

trend for using natural materials such as slate, granite or solid timber, laminates are replicating these effects and provide a cost effective solution. They're also easier to manage compared to the natural product – just think of the weight factor!

Specifiers are now using laminate in experimental ways too, as well as using it for traditional panelling and surfacing, laminate can be used to soften a room with

curved edges and also in contrast to create dramatic clean lines.

What is damaging about the wood industry and what is different about Egger's production process?

Egger's aim is to consistently demonstrate very high environmental standards. The wood used in our manufacturing process is a mix of timber from sustainably managed forests which can't be used for other purposes such as construction or fencing, wood residues from saw mills, and from various recycling routes, such as civic amenity sites, construction and furniture manufacturing. In this way, we ensure that the maximum use of the resource is made.

We also have a clear supply chain strategy of backward integration. Not only do we have our own forestry management operation which helps us to get closer to the grower, we also have three wood recycling depots which redirects timber that would otherwise go to landfill to be used in chipboard production.

Timberpak, our recycling subsidiary, allows Egger to control of the quality of the recycled wood which goes into our board. We invest heavily in our production processes,





Left: Sustainability is a key concern for Egger
 Opposite: Laminates are easier to use than the natural materials they imitate
 Below: Laminates can be applied to a number of furniture designs

for example we have cutting edge recycling equipment to extract any contaminants from the recycled wood we receive. Any contaminant materials in reclaimed wood such as scrap metal and glass is also recycled through external companies.

From the tree through to the end product, Egger operate a closed cycle. The emphasis is placed on sustainable raw materials and as such we have fully integrated plants which rely on the shortest possible transport routes. Very little waste is generated in chipboard manufacturing – the little that is produced is either put back into the production process as a raw material or used as an energy source.

Egger aim to lock CO² into products by recycling and believe that the burning of wood products should be the last option, only at the end of its useful lifecycle. By using our own bi-products we are minimising our impact on the environment and reducing the use of fossil fuels. Another key advantage of wood based products is the fact they lock CO² up for the life time of that product and even then it can be recycled again.

What sustainable credentials should designers be looking for when buying timber-based products?

It is important that we ensure all our products are made from sustainable sources. Egger has a company policy with regard to the origins of the wood we source as part of our Quality Management System ISO9001. All our melamine faced chipboard is FSC certified and Egger laminates can be supplied as FSC Controlled Wood. A full overview of our environmental credentials can be found within our Environmental Product Declaration document on our website.

How does Egger approach trend research?

We have an international in-house design team who attend many market leading exhibitions and design shows both within and outside our industry. Increasingly we're seeing trends and creative influences from the automotive, soft furnishings and technology industries having an impact on our design developments. We also work very closely with leading trend forecasters.



Where, why and when was Egger founded?

Egger was founded in 1961. The first chipboard plant was in St Johann in Tyrol, Austria and is still the company's head office today.

Fritz Egger Snr founded the company and it is now owned by his two sons Michael and Fritz Egger and is run as a private family enterprise.

The company has grown to 17 plants in seven countries and 23 Sales offices worldwide with over 7000 employees. Egger has two plants in the UK; in Hexham, Northumberland and Barony in Ayrshire. The Hexham plant is our UK headquarters, it was established in 1984 and has just celebrated its 30th anniversary. The Hexham site was also the group's first foreign plant investment and was located here due to its close proximity to renewable wood sources and sawmills. It produces raw chipboard and Melamine Faced (MFC) products for the furniture market and tongue and groove flooring for the construction industry.

How would you define the company's signature style?

Innovative, forward looking and extremely customer focused. Driving value through product innovation and design is the name of the game.

Egger strives to be innovative and at the forefront of design and technology. We are one of the largest manufacturers of laminate in Europe. Egger decorative chipboard and laminate products are used in the furniture, interior design and construction sectors. Wood panels made in Hexham can be seen in kitchens, bedrooms and bathrooms, offices, hotels and retail outlets. We cater for all markets whether it be a five star international hotel chain, cutting edge high street retail environment or the consumer kitchen and bedroom furniture industry.

What project/product are you most proud of and why?



The Zoom Collection has been a great success story for Egger. It allowed us to offer the market a range of matching materials; laminate, melamine faced boards and edging, using the same decor design, giving customers the opportunity to value engineer and reduce their project costs. For instance, laminate could be used to make a counter top for higher traffic areas with a matching melamine faced board for wall panelling where less wear and tear is present.

We enhanced the collection recently by launching 20 new decors which feature six new texture developments and

Above: Egger laminate has been used within this modular sideboard
Right: 20 new decors have recently been added to Egger's Zoom Collection
Far right: Allison Hutchings is a laminate expert and regional distribution account manager at Egger UK





includes ST36, which is our deepest texture to date. This is in addition to three new 'Feelwood' texture introductions; ST27, ST28 and ST29. The new textures use the latest in cutting edge camera technology which involved significant capital investment at our Hexham plant.

Feelwood textures provide an effect we refer to as 'synchronised pore', where cameras are placed on our production lines so the woodgrain design fully aligns with the texture of the board. There are seven new designs based around this theme. They are incredibly realistic and offer a cost effective alternative to real wood and veneer. Initial feedback from customers has been fantastic!

Our latest door laminate collection which launched in January also features some of these new decors. This collection adds to our extensive range of 250+ laminates and gives our customers the opportunity to create fully co-ordinated room designs which can tie in with matching furniture. I am very proud of this range as it encompasses what Egger seeks to achieve in offering the customer the best products and services possible.

What is original about the latest ZOOM collection?

We have developed the technology to manufacture a matching synchronised pore laminate within the ZOOM collection which launches this month – I believe this is a first for our industry!

For the very latest on where we see trends developing take a look at our latest 'Insight' design brochure. It showcases the next generation of products available using the very latest technology. It also offers readers hints and tips on how to add value to their projects and will change the way you think about melamine faced boards, laminates and edging.

Our new ZOOM Door Laminate collection features 90 decors, 44 of these are readily available in the UK through our national network of distributors in sheet size 2150 x 950mm. The collection offers specifiers an extensive range of colour worlds to choose from such as neutral and intensive uni colours, through to exotic woodgrains, and classic and modern designs. For a copy of our new brochure contact our Samples Hotline.

Finally, what can we expect from Egger in the coming years?

Our in-house decor development team is always following the latest trends. This autumn we will be launching the latest Egger decor and product introductions and we also have several new product developments which we plan to launch during 2015... so watch this space!

I expect we will always be pushing the boundaries with regard to new product development and decor design. You can see some of these new developments at this year's Interzum exhibition in Cologne from 5-8 May if you would like to come and visit us on our stand.

egger.com «





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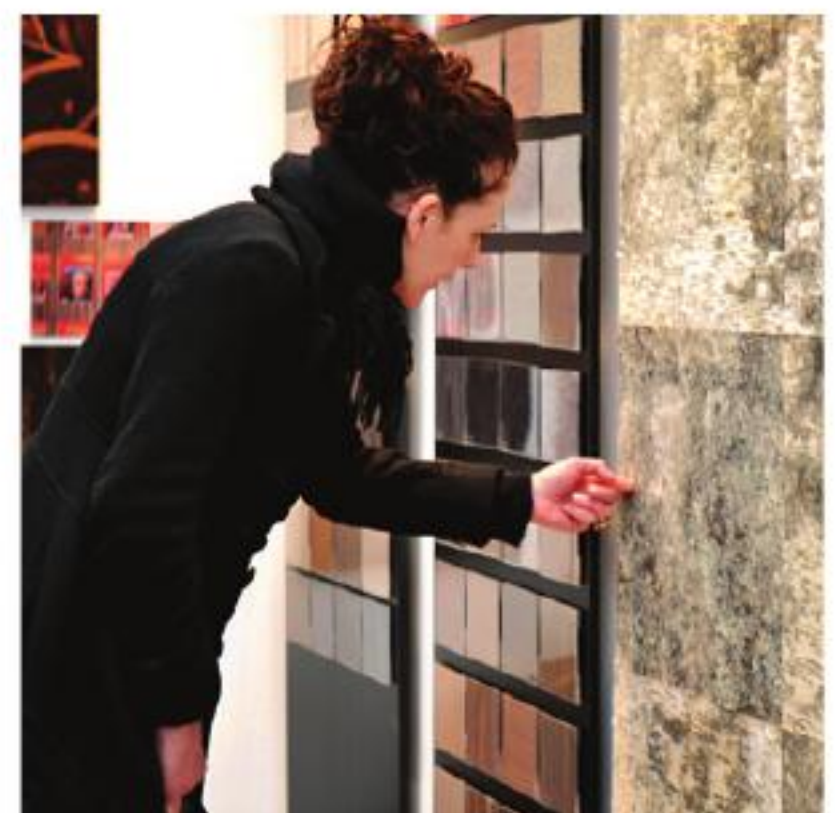
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New wood designs unveiled

One of the UK's market leaders in luxury vinyl flooring, Karndean Designflooring is expanding its collection of sophisticated wood designs as part of its LooseLay Series Three launch.

New to the market last month, the stylish hues tap into the trend for popular oak tones, fashionable rustics and deep greys in commercial spaces.

Inspired by nature, the collection's six new woods feature the light, blonde hues of Cambridge LLP113 to the striking, warm ginger tones of Burlington LLP110.

Popular in commercial environments for its unique designs and easy-fit approach, Karndean LooseLay is an innovative format of luxury vinyl flooring boasting enhanced acoustic properties and excellent

environmental credentials.

Offering superior fitting times, Karndean LooseLay's unique friction grip backing and increased dimensional stability secures the floor firmly in place.

The collection's large scale 41.3x9.85" planks and 19.7x 24" tiles combined with the fact that it's quick and easy to fit, results in reduced downtime and reduced installation costs – perfect for busy office, retail and hospitality environments. It can also be installed over most hard floors as long as it is dry, smooth, sound and dust-free.

Paul Barratt, Managing Director of Karndean Designflooring, comments: "Architects, interior designers and contractors are seeing the benefits of specifying

Karndean LooseLay in place of traditional carpet tiles and laminate in commercial areas and it's continuing to grow from strength to strength in the marketplace.

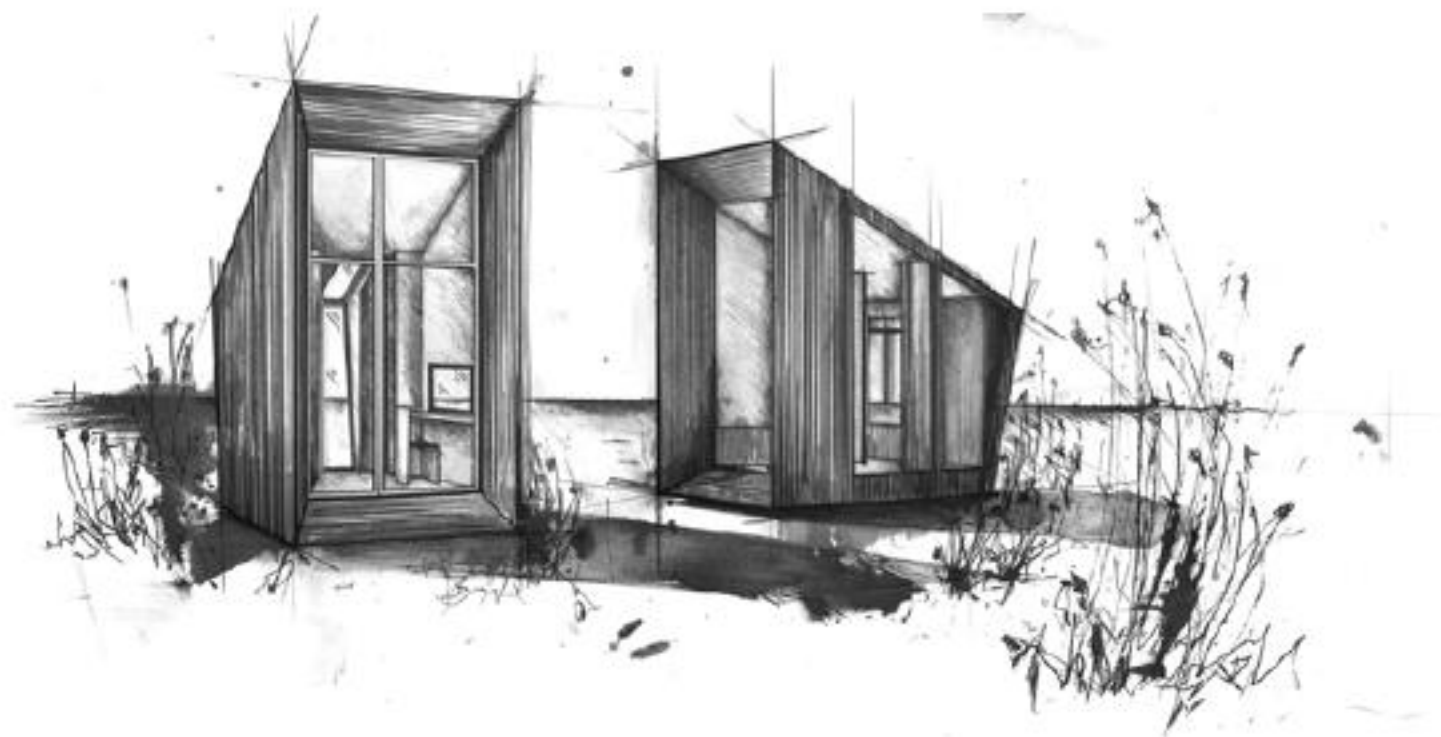
"The collection is not only design-led but is also compatible with under floor services and raised access floors, allowing easy access at all times. Our newest wood designs are a welcome addition and reflect the trends we're seeing in office, retail, hospitality and healthcare environments."

With a 12 year commercial guarantee, the complete Karndean LooseLay collection now features 19 wood designs and eight stone tiles.

karndean.com «
01386 820104 «

Picture perfect

The creators of the Exbury Egg, SPUD has launched their next exciting initiative – a sculptural installation that works as both platform and look-out point for a series of artist's residencies to take place.



The Observatory is a sculpture, a workspace, a shelter and a look-out for 12 artist residencies over two years. Over the two years the structure will reside in four UK locations. The entire project – which has been funded by the Arts Council England – has seen a team of five graduate architects from London practice Feilden Clegg Bradley Studios utilise a number of timber materials supplied by, timber and panel products distributor, James Latham.

Below: James Latham supplied materials for the project

Below right: The design has taken inspiration from the natural landscape

Right: The Observatory is made up of two structures

Beginning at the end of January, the first location for the Observatory will be The South Downs National Park in Winchester where it will stay for six months before moving to Lymington Salt Marshes in New Forest National Park in July. The tag line for the programme is 'Look Out, Look In', as the space will allow artists to use it as a location to look out from and observe the surroundings, whilst at the same time the public will have direct access to look in and meet the artists, see their work, watch process and explore and enjoy The

Observatory structure.

Charlotte Knight, Architectural Assistant at Feilden Clegg Bradley Studios, comments: "The design aspires to articulate the collaborative process between architecture and art, which epitomizes this competition's ethos, with a highly crafted and distinctive proposal for The Observatory. The team has taken an aesthetic approach that is informed by the natural beauty of sustainable materials, the unique characteristics of the sites and the tripartite narrative between the

All photography © FeildenCleggBradleyStudios





resident artist, general public and wider landscape.

“We turned to the geometric works of Sol Le Wit and Antonello da Messina’s painting of the scholar, St Jerome in His Study. Reflecting on Antonello da Messina’s painting of St. Jerome in his Study, the viewer is invited into the framed space of the artist, where the landscape is framed beyond. We have explored this concept of framing through two rotating structures that create a variety of views between them, creating a visual porosity, blurring the boundaries between interior and exterior. This fragments the traditional notions of public and private thus allowing for greater audience interaction with the artist.

“The aim was therefore to design two volumetric beacons –for the artist and the audience – that could sit lightly within the landscape to house

multidisciplinary artists in residence for up to two months at a time. They are primarily referential to coastal defence structures and ‘look out’ points that are prolific along the British coastline. The two forms act together as a focus for artists and audiences to experience and encounter one another, one offering a place to work and the other as a place to linger.”

Artistic licence

The brief to design an artist studio encouraged the architects from the start, to research the space that multidisciplinary artists would require. This is how the team at Feilden Clegg Bradley Studios began the collaborative discussion with North Devon based artist Edward Crumpton, who offered an insight into the artist’s world. An example was to provide a place of retreat, reflecting St. Jerome with one of the structures. However, the team quickly decided that they





Left: The architects worked with artist Edward Crumpton to research artistic requirements
Opposite: The Observatory has been built for artists to observe its surroundings
Below: The finished space utilises sustainable resources

sustainably sourced timber. The timber structure, cladding and furniture were all sponsored by James Latham. Edward's rope screen is organic and will eventually decay naturally. A rainwater harvesting facility provides a sink for the artists and a solar panel produces enough electricity to power a light bulb and laptop. Reclaimed materials have been used, including a ceramic sink and a desk stool.

Charlotte explains the design's sustainable approach further: "Although temporary structures, we did not believe that it was sustainable and efficient to create a design that would require site specific assembly each time it relocated. We therefore created two prefabrication structures, with a light touch inhabitation on the ground. This connection to the

wanted to introduce Edward's own sculptural work into the design as it was very heavily related to the project brief and the sites provided.

Charlotte continues: "Edward creates sculptures from mariners' tarred marlin rope, an organic rope that weathers beautifully. We worked with him in a number of workshops to learn his technique of knotting rope and integrated this into the design. The final outcome being a rope screen on the structures, as well as rope wrapped fixtures and fittings."

The final design encompasses two rotating structures. The first structure – The Study – is a private, weather tight artist's studio, whilst the second – The Workshop – is a space for the artist to encounter the public and present their work to the audience, as well as being a place for the public to enjoy. The two work together to encourage the artist and audience to interact, blurring the boundaries between public and private space. The Observatory will be a place for the artist to study and reflect, whilst also a looking platform for the

audience.

The materials used included Western Red Cedar and Larch, which was charred and used for the external cladding as well as a consignment of Accoya, the long-life, high performance wood, Medite Tricoya Extreme and Smartply, which the designers used for the external edging as well as the front and back frames and all the doors and windows. Interestingly, the team have used the latest wood preservation technology in the form of Wood Acetylation using Accoya and Medite Tricoya Extreme and Smartply. In contrast they have also used the ancient Japanese technique called Shou Sugi Ban – which translated means burnt cedar board – that claims to be both rot resistant and fire resistant for the external cladding. The Architects involved will be using this experience as a part of their Technical Thesis for their R & I application.

Sustainable priorities

The structures are made from



ground is exceptionally important when considering the site locations of the South Downs National Park and the New Forest. We therefore designed the cabins to fit on a single flatbed lorry requiring easy transportation. The cabins are then lowered onto a trailer at the end of the nearest road to site and towed the remaining way by a tractor. The engineers of the rotating base, Unit Spark, designed this bespoke trailer for the cabins which allowed the structures to be jacked up, pulling the trailer away, and then lowered into place.”

Environmentally, the structures are able to manually rotate towards the sun to gain heat and also away from the sun to provide shade out in the landscape. They also offer protection from the wind and the rain. They act as a shelter for all passing or visiting.

Although the brief was to design temporary structures for two years, one of the design team’s key aims from the beginning was to create two structures that would last a considerable amount of years and that its future use could set up perhaps a permanent location for the public to enjoy.

Encouraging collaboration

The spaces set out to encourage interaction. The artist can be viewed at work by the audience and the artist can rotate to view the audience. Both are surrounded by the landscape. With these two participants colliding, they learn from one another. The artist can disseminate his knowledge of his own work and the structures within which he inhabits. The viewing platforms and rotations will also encourage conversation between artist and audience.

They provoke questions about how things were made and the unusual processes behind them, for example the charred timber and organic rope screen. There are social, environmental and craft agendas which are on show to the public.

Collaborative processes like this

competition, encourage learning, developing of core skills and how to work within a team.

Charlotte continues: “On this project we learnt all about Edward’s knot making and the technique he uses to do this. We were incredibly fortunate to have Unit Spark (sub-contractors) on board who have taught us a huge amount about creative engineering. S&S Construction, hand-crafted the observatory from the beginning. Another great process was learning the technique of Shou Sugi Ban (charring timber). We then had great fun teaching the contractors on site how to do this. We worked with them to burn all the external cladding on a chilly day in mid-December in Andover.

“Our client SPUD has been incredibly supportive and fantastic to work with in bringing everyone together to work on The Observatory. All has been a very enriching experience for us as designers. By collaborating across so many different disciplines, we hope that The Observatory will have greater appeal and reach a wider audience, allowing us to disseminate the knowledge that we have learnt.”

SPUD’s Principal Associate, Mark Drury says: “By its very nature, The Observatory will be theatrical, eye-catching, unusual and unique. The whole programme will focus on developing new audiences – those that would not normally visit a gallery and perhaps have little, if any, opportunity to directly interact with an artist. It will take both art and artists out into the community.”

The two locations for 2016 will be the Tamar Estuary and the South Dorset Ridgeway. Artists will develop a body of work connected to each location and context and the work produced will then form part of an exhibition in each location.

lookinlookout.org «
fcbstudios.com «
spudgroup.org.uk «
lathamtimber.co.uk «







Gender gap

Two innovative furniture design studios have sought inspiration from the differences between masculine and feminine forms in new chair designs.



Anthropometry plays an important role in helping furniture designers understand the size and shape needed to create the ideal chair. As human dimensions vary widely, considerable research has been conducted into gender-related differences in weight distribution, limb lengths and body contours.

In office chair expert Herman Miller's solution essay 'The Anthropometrics of Fit: Ergonomic Criteria for the Design of the Aeron Chair' the company states that most work chairs are designed on a "middle-out" model of anthropometrics intended to accommodate the middle 95% of the user population: from the 5th-percentile female to the 95th-percentile male. However, even among a group of people of the same gender, age, and stature, one finds significant variation in bodily proportions. Two men of the same standing height, for instance, can appear to be of very different heights when seated, and their seated elbow heights may vary by as much as three or four inches.

Regardless of variations in same-gender proportions, the average woman is, of course, smaller than a man. Some designers have taken gender anthropometrics to

new levels by using proportional differences between the genders as key design stimulus.

Sharing DNA

Mut Design has launched a pair of chairs that are specifically designed to appear as male and female versions of the same seat. TWINS is presented by Mut Design founder and designer Alberto Sanchez as: "Two different seats sharing the same DNA. While one looks pleasant and feminine, the other is defined by its blunt masculine presence." The pair are genetically similar, born under the same premises yet embodying individual personalities and features.

The smaller of the two is the feminine. Rounded and stout, there are no blunt edges. Instead, the smooth edges connect neatly where appealing cushioning sits within the curvaceous and colourful frame. A cushion is placed in a position to support the sitter's lower back. The masculine model sits tall and proud with squared shoulders and a cushion at its neck. Its long dark body swoops down to hold the cushion seat in place.

The pair's contours are designed to represent gender-specific physical characteristics. They are the result of a single creative process paying special attention

to details and the persistent pursuit of comfort by means of a new technical fabric, devised and designed for the occasion.

Traditional accents

Another furniture brand that has adapted a similar approach is Lyndon Design. Designed in-house, the Mr and Mrs wing chairs are the result of a careful consideration in the design appeal and personality of this duo. Whilst the high backed version offers a masculine feel with full under frame, full seat and wooden buttons, the low-backed feminine version comes complete with loose cushions, border, fabric buttons and leg detail. Such is the flexibility of this range that the detail from both chairs may be transferred to each other, if preferred.

These wing chairs pay respectful homage to their stately grandeur, whilst incorporating contemporary touches that make them suitable for today's hospitality and boutique hotel environment, and even the corporate arena. Designed to sit amiably alongside sofas and other furnishings, both chairs may be used as standalone pieces to make a bold design statement.

Controversial explorations

Both Lyndon Design and Mut Design's playful approach to gender-based furniture design uses the male and female form as the subject, creating functional pieces that offer versatility and on-trend accents.

At the opposite end of the spectrum, The Royal Academy's recent exhibition of acclaimed pop artist Allen Jones brought a controversial 1960s female-inspired chair back into the public eye. His 1969 sculptural series 'Hatstand, Table and Chair' presents realistic models of women, clothed in bondage wear, posing as if furniture. Still viewed by many feminists as presenting the female form as object, not subject, nearly 50 years after it first hit the headlines, this proves that the

Left: Lyndon Design's Mr and Mrs Wing Chair designs

Below left: The feminine half of the new TWIN collection by Mut Design

Below: Mr and Mrs have been designed for the hospitality market

Right: The masculine-inspired design within TWINS is taller than the smaller feminine seat in the collection



point at which a gender-inspired furniture design crosses 'the line' lies within the purpose of creation.

The fact that contemporary furniture designers can base a chair design upon the female form without causing a feminist uproar proves that design motivation and intent is key. Where TWINS had a successful launch at last month's Maison and Objet, we can remain safe in the knowledge that if a satirical cliché to the extent of

Allen Jones' artwork appeared at a furniture trade show both men and women would be left shocked and appalled. Women can sit proudly upon these designs and feel proud to be subject, not object.

mutdesign.com «
lyndon.co.uk «



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The influence of technology on soft office furniture design

With the growing popularity of soft office furniture in the workplace, Mark Barrell, Design Director at The Boss Design Group, takes a look at the advances in technology that are now becoming pivotal to furniture designs.

The term 'high tech' in the office might conjure up a vision of exposed cables and cold metal furniture, but much has changed over the last few years and technology now serves to make a space more inviting, comfortable and productive. From lighting systems, to airport chairs and desks that are designed to make

life easier and more customised for workers, travellers and consumers, technology is incorporated into almost everything we see. Technology and specifically connectivity is now ubiquitous and is becoming integral to everything we do.

Today, companies list flexibility as one of the top five criteria when choosing furniture. We have already

Above: Layla Landscape from Boss Design is endlessly configurable in its modular guise and may be specified with either a chromed steel tubular frame or polished aluminium individual legs

seen how increased functionality has resulted from arranging workspaces via Wi-Fi instead of wires and raised flooring. Not only do wireless networks support collaboration and more fluid work styles, it untethers the furniture to change it into whatever adaptive use we need, without rewiring. Even computers themselves are gaining flexibility. The emergence



of affordable flat-screen monitors has made it much easier to incorporate computer displays in a variety of places – from an office divider to the wall of a flexible meeting system or acoustic office pod.

But what about soft office furniture? As communication and collaboration are two of the key driving forces behind the

design of office furniture today, workstations are becoming smaller to enable larger common spaces and soft office seating has grown to accommodate this trend. From a cabling perspective, that means delivering communications connections to spaces other than furniture panels.

As we move towards flexible work environments, we have to

Above: Raft from Komac is a highly versatile collection that has been designed to grace any breakout, third-space, foyer or public area

provide more flexible products. As the reliance upon mobile electronic devices increases, so too does the need for keeping mobiles, laptops and tablet devices charged. Hence, it is now commonplace to find charging points incorporated into upholstered seating panels as well as desks.

Inductive charging technology that enables the convenience of



Below: Cocoon Media Wall is designed to effectively break up large, open plan spaces with exceptional seating and technology combined into one striking place



integration of such devices now facilitates work settings using soft office products too.

At The Boss Design Group, many of our upholstered seating products with broad arm areas already incorporate such technology – Layla by Boss Design and Raft by Komac being two such examples that can frequently be seen gracing breakout areas, foyers and public areas. The integration of such technology is clean and seamless and it aesthetically coordinates with each piece.

Today, as there is a greater emphasis on teams and groups and a lesser emphasis on individuals, the traditional workspace is moving away from fixed desk ratios. Furthermore, this collaboration must be able to take place anywhere. Hence, the success of collaborative work stations such as Cocoon by Boss Design and Entente by Lyndon Design. As well as providing innovative meeting areas that effectively break up large, open plan office spaces, they offer

exceptional seating and technology combined into one striking piece.

Power and data units are available with each unit, which includes power sockets and USB ports. An LED screen can also be integrated for the ultimate meeting space usability, thereby enabling mobile, nomadic workers who need instant power and internet connectivity to work away from the desk. A successful blend of superior upholstery and ergonomics, combined with the latest in technology enables workers to conduct meetings and additional collaborative tasks in a comfortable and informal working environment.

Moving forwards, much of the impetus for new products and system enhancements to the workplace will be driven by data capturing technology that is already a common feature in desks and meeting systems. As well as enabling facilities managers to analyse the requirements and the demand for furniture, data capturing technology ultimately will help develop effective and efficient workplaces.

Going forwards, the challenge for furniture designers is to manage increasingly complex technology and facilitate a seamless integration into their designs. However, whilst technology should support the environment, it shouldn't be a key visual feature of the environment. Instead, it is the convergence of architecture, furniture and technology that will be vital to successfully meeting changing business needs and encouraging effective workspaces in the future.

boss-design.co.uk «

wireless charging is an emerging technology whereby a magnetic field in the charger transfers power to a receiver – embedded within the device – when placed on top, without using any cables. Whilst it is now familiar to find meeting tables that include discreet and integrated table-top power and data connection points, with cable management as standard, the



Nature at new heights

Innovative landscape project, The Sky Garden at 20 Fenchurch Street spans three floors and offers uninterrupted views across the City of London.

Designed by world-renowned architect Rafael Viñoly, London's latest striking skyscraper is the visually distinctive 20 Fenchurch Street. Nicknamed the Walkie-Talkie because of its unusual top-heavy shape, the 34-storey commercial building is the fifth-tallest in the city. The new landmark is home to an innovative landscape project that sits at the highest point of the building, bringing nature not only to urban landscape, but also to the sky.

Award-winning landscape architecture practice Gillespies were employed to take on this unconventional project. The brief was to design and implement a landscape within Sky Garden, to provide a world-class, publicly-accessible roof garden for this new landmark building and its venues. Gillespies also designed a new base for the tower with a series of piazzas to welcome visitors and workers.

The finished project is a unique space that has been designed to create an open and vibrant place of leisure, offering visitors a rare chance to experience London from a different viewpoint.

The team from Gillespies worked closely from the earliest stages of 20 Fenchurch Street's construction, with the building architects and a team of specialist consultants to make the Sky Garden vision a reality.

The practice opted for a series of richly planted terraces for SkyGarden. Each terrace has a theme evoking a particular

landscape. The top terrace is a cool deep shade forest made of tree fern and fig trees. The middle terrace brings a transition in scale from the forest down to a display of ancient cycads. The lower terrace is filled with sun-loving plants bursting in colours throughout the year.

The planting to the lower terrace is dominated by drought resistant Mediterranean and South African species. Individual plants have been selected to work in harmony with the particular quality of light found under the glass roof canopy.

Gillespies' design challenge has been how to deliver an exceptional roof garden in the striking architectural space, complementing the views of the Thames to the south and the City to the north.

Stephen Richards, Partner at Gillespies who led the landscape design team, comments: "We always envisaged the top of the tower to be an extraordinary world, an unexpected landscape similar to these gravity defying forests you see on tall outcrops. The particular microclimate created under this glass vault allowed us to create several micro-landscapes familiar to other parts of the globe."

One of the challenges was to select plants that would

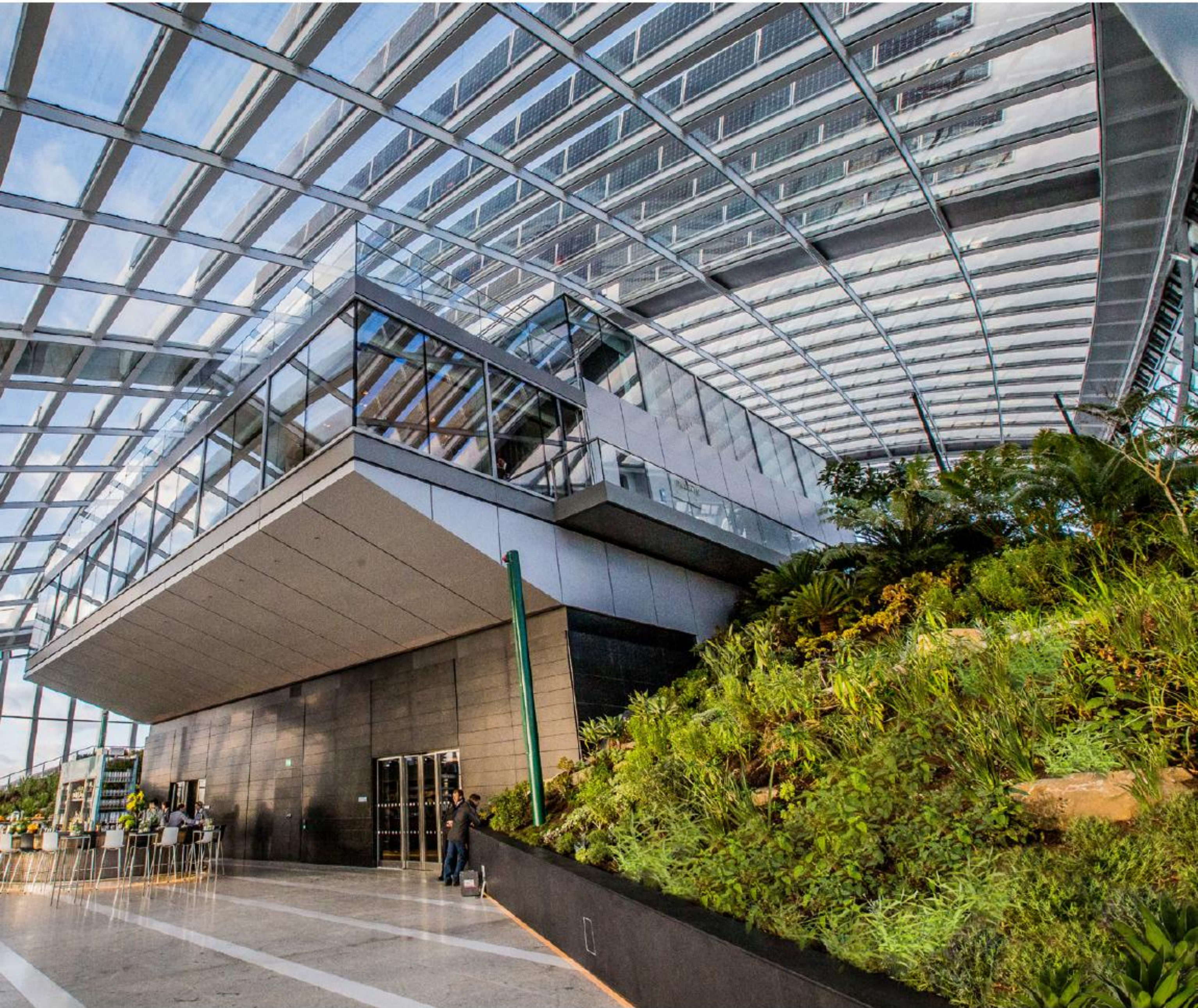
thrive in this environment, as well as to create a lightweight planting system above the building's floors. Bringing trees into the space during construction and at large-scale also had its challenges, but has been achieved very well. Detailed studies were commissioned to ascertain the microclimate created by the glass enclosure. Light and shade and temperature studies revealed a space with a complex range of conditions. The planting had to adapt to its passive environment from day one with deeper shade planting at one end and dry Mediterranean planting at the other end.

Specialist planting consultancy was provided on this project by Growth Industry, acting as a sub-consultant to Gillespies. Growth Industry's role included



the development of detailed plants species lists to realise Gillespies' planting concepts, and design and production of site-wide detailed planting plans, schedules and specifications, input into global procurement strategy and technical liaison.

There are 90-100 different plant species within the Sky Garden. Amongst the flowering plants are African Lily (*Agapanthus*), Red Hot Poker (*Kniphofia*) and Bird of Paradise (*Strelitzia reginae*)



interspersed with fragrant herbs including French Lavender and Rosemary. Materials for the gardens have also included limestone paving and walls.

The park is on a steep slope surrounding the restaurant pavilion. Complex 3D modelling of the surfaces, soil profiles and walls were necessary to design a lightweight substrate deep enough to receive large plant specimens.

Gillespies' design role at 20

Fenchurch Street has also been to capture a high quality de-cluttered setting for the building at street level. This has resulted in an accessible and welcoming open space at the base of the building.

Other key contributors to the project include Royal Botanical Gardens at Kew, who provided their expertise of planting under particular glasshouse conditions. They also worked closely with the design team in the selection of species suited for this unique

Above: 100 different species of plant have been used in this landscaping project

Left: Sky Garden has an incredible birds-eye view of London

environment at the early inception stages of Sky Garden. Gillespies also worked closely with Kent-based landscape contractor Willerby to realise the final vision.

gillespies.co.uk «

- Landscape Architect Lead: Gillespies
- Horticultural and Glasshouse Expertise: Royal Botanic Gardens at Kew
- Specialist Planting Design: Growth Industry
- Landscape Contractor: Willerby Landscapes
- Greenwall Design Specialist: Biotope
- Images courtesy Sky Garden and Rhubarb

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Right: HD rustic wood effect in light grey in a 148x498mm size
Below: Feature Floors Mary in a 331x331mm size



Kitchen trend update

British Ceramic Tile's Head of Design, Claire O'Brien discusses the emerging trends for 2015, looking at colours, living concepts and designs in the kitchen.

Colours tend to change each year in terms of popularity, but some remain universally popular. For example, radiant orchid was the Pantone colour of the year for 2014, and is set to dominate 2015 again, along with crushed grape. The rich tones of Marsala are also predicted to be key in design schemes this year with this decadent, stylish tone adding a warm and welcoming hue to the kitchen.

1. True blue

Blue is still big for 2015. From dark indigo shades through to washed out coastal inspired blue hues.

2. Guilty Pleasure

Metallic colour palettes are strong for 2015. Colours range from burnished gold, beaten copper and worn pewter. They are understated, aged and distressed

rather than brash and new.

3. Shades of Grey

Grey is still a huge influence on interior design schemes. The difference from last year is the shade of grey is now cooler, and multiple tones are used together to create a layering effect. It is a strong foundation for adding colour flashes, and contrasting highlights.

4. Mid century

This is a combination of colours, which were prevalent in the 1950's, but all with a muted slightly greyed off feel. Colours include; chartreuse, burnt orange, grey, warm brown, teal green and petrol blue.

Shape and texture

Smaller formats and different shapes are set to take the interior world by storm next year. From hexagonal shapes and tapered planks through to interlocking



designs, the possibilities are endless.

Textured tiles will be key, especially on the floor where stone and wood effects will continue to be popular. We're also seeing a trend towards modern floor coverings that add the wow factor, with contemporary patterns and images starting to take centre stage.

Warm wood is a key theme that will be seen in kitchens throughout 2015, bringing a sense of the outdoors in, while adding warmth.

Tiles capturing the essence of the Victorian period will carry on through to next year, with intricate patterns and geometric styles bringing the antique look to the home.

Above: HD rustic wood effect in light grey in a 148x498mm size
Left: Glass and stone autumn mix mosaic in a 300x300mm size

Living concepts

The trend for open plan living is also set to continue into next year, seeing large format tiles run through from one room to another.

britishceramictile.com «



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Colourful collaboration

Below: Pastel tones work wonderfully alongside deep hues
Opposite: Use paint to create a pattern without wallpaper

Using paint to create focal features and murals is a key trend for domestic interiors this year. Judy Smith, Crown Colour Consultant, explains how to achieve this look.

To choose colours that work well together, the simplest way is to keep to tones of the same basic colour - like a pale grey green with a deeper olive. Another is to choose a soft and stronger colour that has a similar underlying hue, for example, a warm taupe with soft terracotta, or the colder hues of a cool off white with a deep

turquoise.

Toning schemes tend to look more harmonious, ones that use the contrast of a stronger colour will be more dynamic and dramatic.

Use natural breaks like corners, alcoves, shelving, dado or picture rails to start and stop your different colour choices. If you don't have a picture or dado rail, try painting up to that height in one colour, mask with tape, then paint above in the other. Simple and very effective. Designating a specific area like wide stripe that runs vertically from floor to ceiling or horizontally around the room creates a great space for a stencil. You can make this as strong or subtle as you want - or even paint with a metallic emulsion, which works particularly well with stencils as you get subtle areas of pattern and shimmer.

The paler the tone, the more it will reflect the available light, the darker the tone, the more light it will absorb. At the extremes, whites will make a room look more spacious, and blacks bring the walls visually inwards. This rule applies to all colours. So a pale grey would be good if you wanted to make a room look larger and a deep charcoal would make it appear smaller. Having said that, a dark colour used in a small room can be really effective and dramatic.

You can make colours look more modern by adding strong and unusual accents and combining them with different materials. For example, a soft blush works really well with hard surfaces like concrete, pale greys can take anything from metals and shine to sun bleached wood.

The Crown Paint website has a colour scheme section that shows different ways of combining a neutral or softer tone with a brighter or deeper one. There is a choice of four styles of lounge, bedroom, hallway and dining room, each showing three approaches to using two colours together.

crownpaint.co.uk «







The evolution of radiator design

The interior design industry is seeing an influx of radiators that embody sculptural statements at the same time as remaining a practical product. Marcus Orchard – Managing Director of designer radiator specialist Iconic – discusses the influences behind this design development.

Radiators have been a part of our lives for over 100 years from the introduction of the first domestic cast iron radiators in the Victorian era. We are now all familiar with the humble steel panel radiator that has been a fixture in most of our homes for over 40 years following the introduction of central heating systems.

Functional and practical they

may be, but radiators can also be large and intrusive, even the Victorians began to design more and more ornate styles of cast iron to make them a more pleasing addition to the home.

With the introduction of alternative materials, such as steel and aluminium, and more efficient and cost effective production methods, the radiator has evolved over time. New and exciting designs created to suit a variety of interior



Above: Serie
T Double Vertical
Radiator with shelves

Top right:
Iconic's Serie T Shelf
disguises itself whilst
still heating
a room

Right: The Badge
BDO Towel Rail
embodies could be
viewed as a piece of
art within its
own right

themes means that the radiator no longer needs to be hidden away. Radiators have evolved from being practical heat sources to becoming statement design pieces for the home.

Our homes are designed and decorated to our personal tastes reflecting our own style and interests, and with radiators being a necessity in most homes, we want a radiator that will complement our home. The move away from the standard white, steel panel radiator has taken advantage of new production techniques that allow us to bend and shape steel and aluminium into shapes not possible even 20 years ago.

Italian designers have been at the forefront of this change with sculptural designs; from soft curves, abstract design and square forms to slim line steel plates, there is an endless amount of design choice. To complete the personalisation of radiator designs, there are now plenty of colours and special finishes available to add to the finishing touch. With the addition of new shapes comes colour; 100's of exciting colours to match to interior schemes including vibrant reds, pastels, metallic finishes and special rustic or modern effects are now available so we no longer have to box in our heating to hide away these essential items.

As with all product sectors designs move forward, consumers want more from their home and the products in them. The new wave of radiator designs is a natural progression in response to a more adventurous and design savvy public.

Just as architecture is constantly pushing boundaries, becoming bolder and more daring, so do our interior styles and radiators. As with furniture and appliances, they reflect this change, continually evolving to complement the architecture and interior designs of the day.

iconicradiators.co.uk «



Product Spotlight

This month's selection of innovative new products not to be missed



1. Roca's bathroom products have been used across a range of apartments and town houses currently being built in Cardiff Bay. Developed by Portabella, the project includes new builds as well as the refurbishment of an old Art Deco hospital. Designed to appeal to Cardiff's young professional crowd, Portabella's homes boast contemporary styling and cool, stand-out fixtures and fittings, which include Roca's sanitaryware, brassware and bathroom furniture. Portabella's current development is taking place over two-phases - the first phase 'Dixie', is complete, with the re-purposing of St Winnifred's Hospital, the second phase, due for completion next August.

www.uk.roca.com 01530 830 080



2. German bathroom manufacturer, Bette, was chosen to provide the baths and washbasins for the luxurious new residential development, Cheval Three Quays, near the Tower of London. The luxury serviced apartment building for Cheval Residences on one of London's most prominent riverside sites. It offers unparalleled views of the river Thames, the Tower of London and City Hall. The luxurious bathrooms feature BetteStarlet or BetteOcean baths, selected in different shape and size options to provide the ultimate bathing experience and comfort for each bathroom. Selected bathrooms also feature Bette's BetteWave washbasins, which are in enamelled steel to perfectly complement the baths with their beautiful finish.

www.bette.co.uk 0844 800 0547

3. Franke's innovative Largo LAX 211-W-36 premium grade stainless steel low-profile workcentre sink perfectly combines on-trend design and functionality to complement any kitchen interior and lifestyle. Part of Franke's Specialist Range, Largo offers a streamlined, contemporary design, with the added inclusion of two practical bins to create an integrated wet zone and food preparation solution designed for maximum practicality. The small 2L 'sponge box' is ideal for storing cleaning materials and kitchen utensils to keep the sink area tidy, while the larger 5.5L bin copes with the compostable waste generated by veg peelings, tea bags and coffee grounds. Both bins can be easily lifted out and kept clean.

www.franke.co.uk 0161 436 6280



4



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4. For the third time, Axor has won one of the most coveted international design and lifestyle media awards – the Wallpaper Design Award 2015. The designer brand of the mixer and shower manufacturer Hansgrohe SE received the award for its washbasin mixer Axor Starck V. Growing out of Axor's relentless drive for products that reflect the vitality and emotionality of water, the brand's first transparent mixer was brought to life in collaboration with Philippe Starck. A high-calibre panel of judges, including the Serbian performance artist Marina Abramović and the Chinese architectural duo Neri & Hu, distinguished Axor Starck V for 'Best Domestic Design' on 15th January in London.

www.hansgrohe.co.uk 01372 465655

5. With an aging population and more multi generational households than ever, there is an increase in demand for stylishly designed bathrooms which can adapt to a family's evolving needs. With the bathroom being a major investment and something which is replaced infrequently, today's discerning consumer demands safe, practical, well-designed products which will provide long-term value and offer multiple benefits. As one of the leading UK shower enclosure manufacturers, Aqata offers premium shower enclosures and screens to suit all ages and physical abilities. The company prides itself on offering luxury shower enclosures and screens which are stylish and versatile for all members of the family.

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6. Introducing the classically designed Belgravia Nickel exposed thermostatic shower valves at Crosswater that are expertly crafted and entirely hand finished. For those with discerning tastes and a penchant for the highest quality, this elegant style offers a designer element to bathroom schemes. Displaying ultimate form and function, Belgravia Nickel is available on selected designs from the entire range and produced from genuine brass and precision machined with quarter turn ceramic disc technology that achieves the period look with advanced technology at its heart. Superbly crafted with clear attention to detail and meticulousness engineering in every aspect of the manufacturing process, you can be assured of exceptional attention to detail.

www.crosswater.co.uk 0845 873 8840



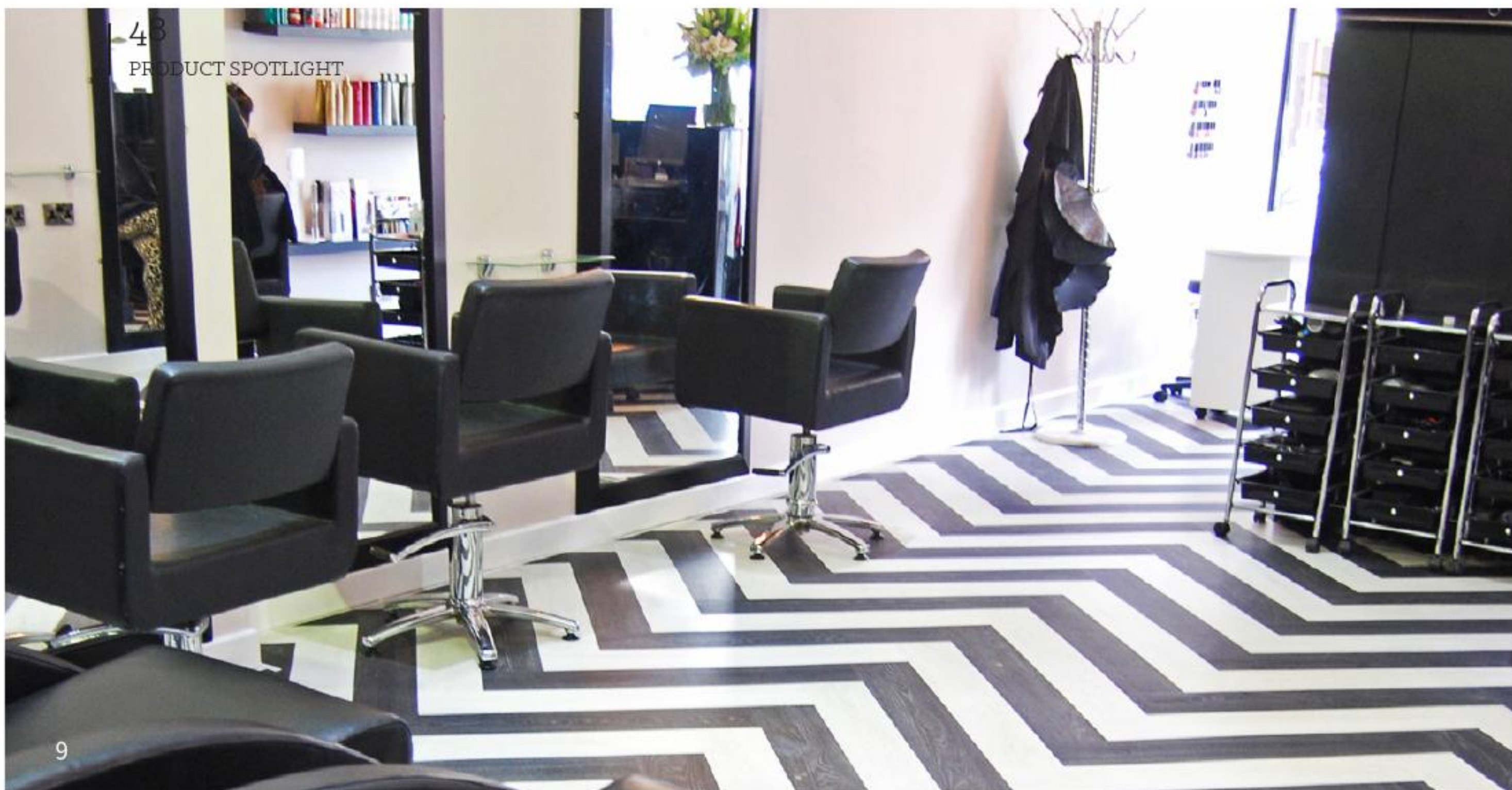
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7. With a combination of decorative appeal and sustainable slip resistance, Polyflor's new Polysafe Verona PUR sheet vinyl range continues to enhance a wide variety of commercial and residential environments. One such example is at Middleton Technology School in Manchester, where the range has been installed into serving and dining areas of the school refectory, adding a bright and uplifting feel to the dining hall. Fitted into a specially housed structure separate to the main school building, Polysafe Verona was the flooring of choice due to its very heavy commercial classification. This flooring is able to provide slip resistance in areas where there are regular spillages and a high volume of traffic, whilst still retaining an attractive appearance. www.polyflor.com 0161 767 1111

8. Following the growing popularity of Entente – Lyndon Design's innovative and informal meeting booth that is successfully featured in breakout areas across the corporate environment – the company has introduced exciting new options. In addition to the four-seater high-back meeting booth that comes with two two-seater sofas, a high-back joining panel and oak laminate finish table, Entente is now available as a meeting space to accommodate six people, featuring two three-seater facing sofas that are separated by a larger meeting table. For smaller office spaces, twin booths that comprise two single chairs and a smaller compact table are available to comfortably seat two people. A two two-seater single arm sofas with corner unit is also available to seat four. www.lyndon.co.uk 01242 584897



9



10

9. Polyflor's Expona Design range of luxury vinyl flooring tiles were used to create a bold black and white herringbone design, revitalising Crowning Glorie hair salon in Bristol recently. Installed by local flooring contractor Bristol Flooring, the fitters used 46m² of Expona Design PUR luxury vinyl tiles to create this on-trend statement floor. The contemporary chevron effect was created by using Expona Design flooring in the contrasting colours of Black Elm 6183 and White Oak 6185 to match the salon's signature monochrome style. The high performance Expona Design range is ideal for use in regular footfall areas like retail and commercial environments with its 3.0mm gauge and 0.7mm wear layer.

www.polyflor.com 0161 767 1111

10. Clio LED is the latest range of wall and ceiling mount LED luminaires from Lumiance, a specialist in stylish and attractively priced mid-market lighting products. The range is ideal for applications which range from corridors, circulation spaces, to reception areas and foyers, and thanks to an IP44 rating, it is also suitable for bathrooms and wet areas. This versatility is complemented by its stylish appearance, excellent performance and ease of installation. At the same time, Lumiance is launching Clio LED, the company is also announcing the availability of a new, improved version of Giotto LED, its flagship ambient lighting product for the wholesaler and contractor market.

www.lumiance-lighting.com 0207 011 9700

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POLYFLOR LTD. PO BOX 3 RADCLIFFE NEW RD WHITEFIELD MANCHESTER M45 7NR
TEL: 0161 767 1122 FAX: 0161 767 1128 E-MAIL: INFO@POLYFLOR.COM WWW.POLYFLOR.COM

