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ARCHITECTURE

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THE POWER OF WELCOME

EXPLORE HOSPITALITY DESIGNS AND RETAIL
CONCEPTS TRANSFORMING THE INDUSTRY

INTERVIEW WITH PERO MATICEVIC

THE FLETCHER PRIEST HEAVYWEIGHT ON
ALWAYS PUTTING THE END USER FIRST

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Big Mamma's Carlotta restaurant, designed in collaboration with Contract Furniture by Design (Photo Credit: Jerome Galland).

ARCHITECTURE MAGAZINE

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WELCOME



As we head into the cooler and cosier season, inevitably spending more time under cover, thoughts drift to the importance of creating welcoming everyday spaces - public and private. From hotels, bars and restaurants to retail locations and our own homes, we want to feel invited.

On the cover of this issue is Carlotta, one of Big Mamma Group's more intimate restaurants that sits on Marylebone high street. In a special feature we meet Langton Stead, Founder of Contract Furniture

by Design, who has a long-standing collaboration with Big Mamma and works with other leading hospitality brands to create luxurious environments that guests don't want to leave.

Exploring this theme further, Tonik communications expert Rosie Bagley looks at why other industries are looking to the world of hospitality to take the lead with trends. We visit Arcade Battersea, the 25,000 sqft Arcade food hall that sits inside the heart of the restored Grade II* listed Battersea Power Station; it has recently been revived by architecture and interiors practice Red Deer who have merged the glamour of the roaring 1920s with Brutalist 1950s mid-century style.

Amongst a diverse selection of featured projects, we also visit the Kettle Kids newest London flagship store, which went beyond the realms of what a traditional watch and jewellery brand can be, seen through the idiosyncratic design lens of architectural studio, Hesselbrand. We speak to the architects about how they developed a design language to complement the Kettle Kids paradoxical world by capturing the intersection of traditional and contemporary culture.

In our main interview feature we chat to Pero Maticevic, Partner at Fletcher Priest Architects, who shares a wealth of knowledge and design experience, discussing the importance of putting the end user first and maintaining a close client-architect relationship.

The issue is rounded out by Alex Labridis, Co-founder of OWN LONDON, who discusses how his studio is creating a seamless client experience and pushing the boundaries of design with a collaborative and diverse team.

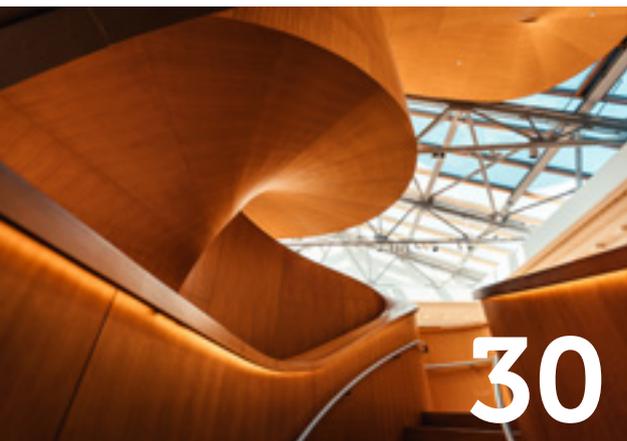
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Rebekah Killigrew
Editor

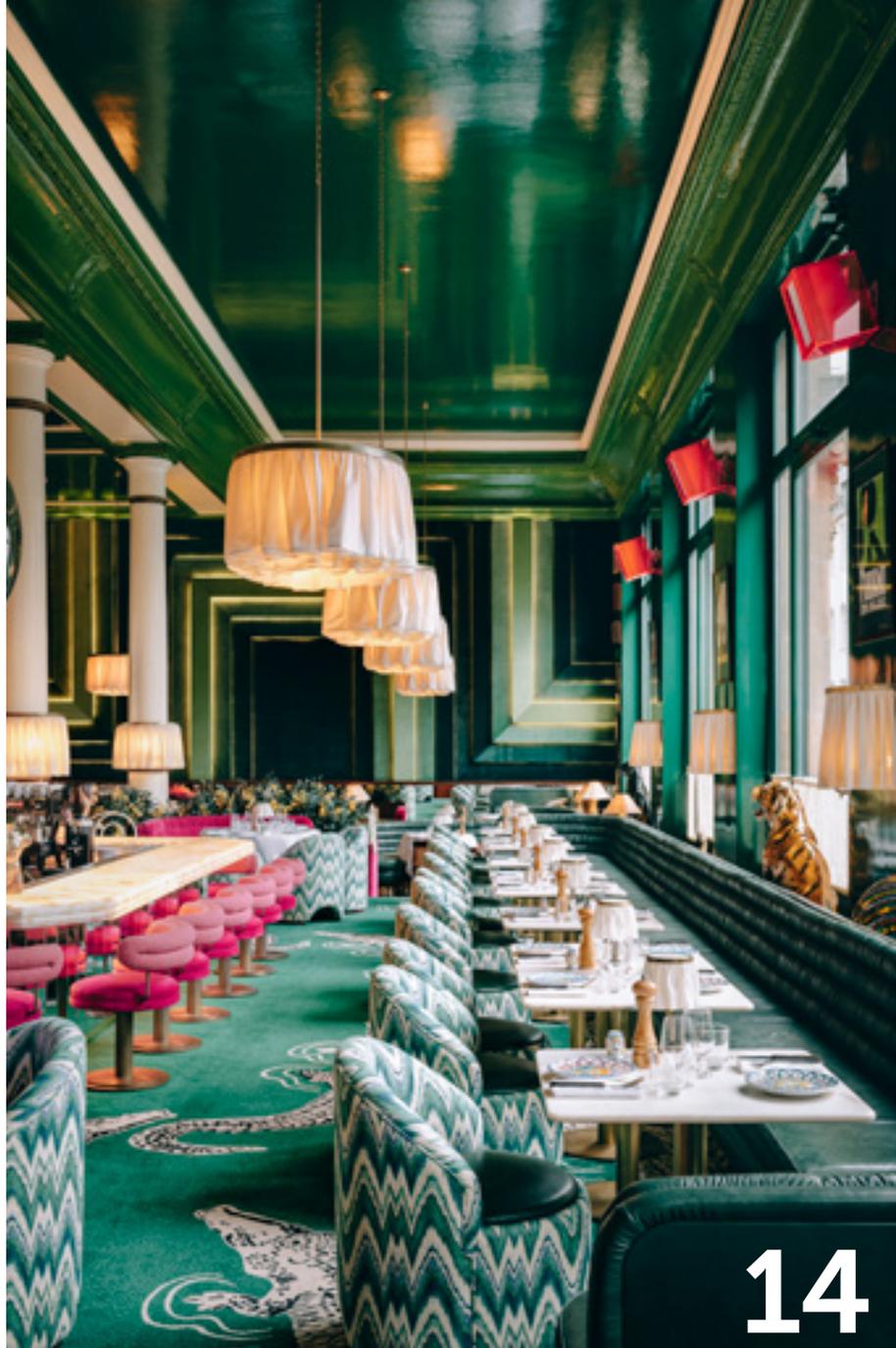
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DIARY DATES

UK CONSTRUCTION WEEK 3-5 OCTOBER 2023 NEC, BIRMINGHAM

UK Construction Week is a key destination for the construction industry, a catalyst for change in the sector as they gather the top speakers to panel their many seminar theatres to discuss and debate the issues affecting construction. Show features include wellbeing areas, an Innovation Zone, many tools and robotics demonstrations, and even a house being built inside the venue.

www.ukconstructionweek.com

SUSTAINABLE DESIGN SUMMIT 2023 28 NOVEMBER 2023 MUSEUM OF LONDON DOCKLANDS

Sustainable Design Summit brings together brand owners, designers, specifiers, and trusted suppliers to discuss the new era of sustainability goals. This intimate, thought-leadership event delivers a focused programme of keynote and breakout sessions, a product showcase of 40 intrinsically green materials and solutions, and numerous networking events throughout the day.

www.sustainabledesignsummit.com

CRUISE SHIP INTERIORS DESIGN EXPO EUROPE 2023 29 – 30 NOVEMBER 2023 EXCEL, LONDON

Cruise Ship Interiors Design Expo Europe provides a gateway for the cruise interiors supply chain to meet with Europe's most esteemed cruise lines, designers, and shipyards working on major refurbishment and newbuild projects. Discover the innovation and creativity from over 200 exhibiting design studios, outfitters, and interior suppliers.

www.cruiseshipinteriors-europe.com

WORKSPACE DESIGN SHOW 27 - 28 FEBRUARY 2024 LONDON

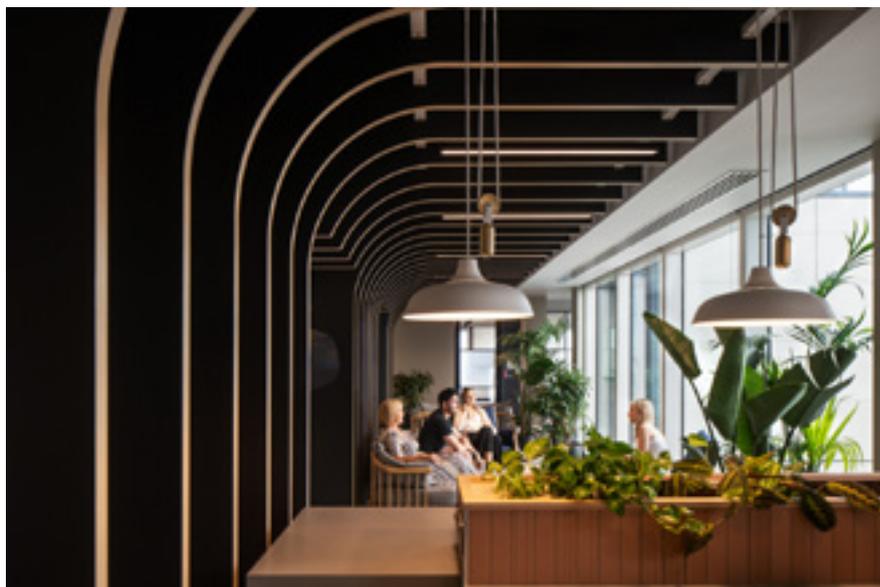
Hosted in the heart of London, Workspace Design Show is the ultimate workplace interiors hub, attracting both local and international manufacturers, brands, and suppliers. For two days, industry professionals and enthusiasts converge upon this remarkable showcase, immersing themselves in a world of cutting-edge design.

www.workspaceshow.co.uk

FIRM LAUNCHES INTERIOR ARCHITECTURE SERVICE

TODD Architects has launched a new Interior Architecture service in response to an increased commission base in the interior workplace design sector that has seen the AJ100 practice deliver schemes for clients such as Amazon, Kainos, Bausch & Lomb, ARM, Santander, Citi Group, Pinsent Masons, Allen & Overy. It's most recent completion is for Microsoft's headquarters in Belfast. The Interior Architecture team comprises architects, interior designers and technologists from across all four of TODD Architects' studios and is led by Director Peter Moran and newly appointed Associate

Andrew O'Doherty. Drawing on its combined expertise, technical know-how and design creativity, the team works collaboratively with clients to deliver a wide range of bespoke interior solutions, whether the restructuring of existing premises or major fit-outs of new buildings. As a core offer within one of the UK's leading architectural practices, TODD Architects' Interior Architecture service also presents clients with a holistic architecture and design solution that will take projects seamlessly from base build to interior fit out and onwards to operation.



Microsoft HQ Belfast by TODD Architecte | Photography by Donal McCann

SCOTTISH TEAM REACHES NEW HEIGHTS

Multi-disciplinary consultancy, The Rocket Group have appointed Sam Hinchliffe, ARB RIAS, as Technical Director of Architecture for Scotland. Sam joins Rocket's Dundee-based team, enhancing the company's expertise in archaeology, heritage, ecology and construction. With more than 10 years of experience as an Architect and Principal, Sam has acquired his broad range of skills working on projects as diverse as the refurbishment of the Trimontium Roman Museum, near Melrose, and a bespoke housing development in Kennoway, Fife. The Rocket Group encompasses Rocket Heritage & Archaeology Ltd, Rocket Construction Ltd, Rocket Ecology Ltd, and Rocket Architectural Design & Surveying as nine full time staff members bring together a powerful mix of experts, with the Group's client base including Dundee Renewable Energy Society.



Rocket Group's Scottish Team Reaches New Heights with Latest Appointment



Race Cottam Associates' Board now includes newly promoted director, Paul Foster (left), managing director, Laurie Cottam (middle) and director, Pauline Lake. Not pictured is chairman, David Cottam.

DIRECTORS' PROMOTIONS FOR FUTURE GROWTH

The board of directors at award-winning architectural practice, Race Cottam Associates (RCA) has been reorganised to lead the next phase of growth as the firm celebrates its 30th anniversary. Paul Foster has been promoted from associate director to director while Laurie Cottam has become the practice's MD after its current incumbent, David Speddings stepped into a senior design lead role. Pauline Lake's role as director responsible for business development and David Cottam's role as chairman both remain unchanged. The directors' revised roles follow a period of success for RCA. In healthcare, the recently completed new main entrance and paediatrics

department at Hull Royal Infirmary won the Award for Design Excellence at the national Planning Awards 2023. In education, RCA has secured a position on the University of Nottingham's design consultancy framework, whilst both St Anne's SEN School in Hessle and CAPA College in Wakefield are both shortlisted in the forthcoming Education Estates Awards. The practice's work on industrial and new infrastructure also continues to thrive, with planning permission recently gained for Smith + Nephew's flagship manufacturing and R&D facility, and a fifth phase is nearing completion at AESSEAL's precision engineering factory in Rotherham.



CPMG appoints associate, Derek Lee, in Birmingham amid national growth

NEW ASSOCIATE FOR BIRMINGHAM BRANCH

National award-winning architectural and interior design practice CPMG has appointed an accomplished associate who will be helping to meet demand for services offered by its Birmingham studio. Derek Lee joins CPMG having worked in Birmingham for local and national clients for more than ten years. With extensive experience in the education and residential sectors, his expertise is well suited to CPMG's client base and core sectors. Joining director Anil Parmar at CPMG's Birmingham studio, Derek will be supporting with work spanning various industries but with a particular focus on healthcare, commercial, advanced manufacturing and industrial. In the surrounding area, CPMG has recently been appointed via Perfect Circle as architect on the Walsall, Guildhall project, the Grade II listed building is set to be revamped in order to become a Creative Industries Enterprise Centre. CPMG is also currently designing the George Betts School in Smethwick and New Oscott School in Sutton Coldfield. Derek is not CPMG's only evidence of recent growth. In Nottingham, Jonathan Nimer has arrived as a Part 2 architectural assistant at the practice's national headquarters, and in the capital, Abissha Suthanthirakumaran has returned to the practice as a Part 2 architectural assistant.

STRATEGIC INTERNATIONAL ALLIANCE

UK architecture practice GT3 Architects has teamed up with US-based global design firm Sasaki to create a strategic alliance that brings together the skills and global expertise of more than 400 design specialists. The powerful partnership aims

to bring international perspective and experience to projects across multiple sectors – including sports and leisure, masterplanning, workplace design, landscape architecture, and more – combining expert sector knowledge and

global capabilities. Applying a creative, people-focused approach to UK design, projects will be delivered from GT3's offices in the UK, in Nottingham and Newcastle-upon-Tyne, and Sasaki's locations in Boston, Denver, New York and Shanghai.



Victor Vizgaitis, Sasaki, and Simon Dunstan, GT3 Architects

SENIOR DIRECTOR APPOINTED AS COMPLIANCE INSPECTOR



DMWR's Senior Director, John Neale, has been appointed as Compliance Inspector as part of the Government's Building Safety Act to improve competence levels and accountability in the sector. The role further strengthens DMWR's expertise in the cladding and remediation of non-compliant buildings for G15 Housing Associations, private developers, tier 1 contractors and resident groups. As Compliance Inspector, John will act independently of the contractor and design team to perform regular site inspections to ensure that the new cladding installation is consistent to the design specification and requirements set out in the works contracts and that the project is being completed in accordance with the project documents, the guidance and good industry practice. The Compliance Inspector will be responsible for the design and delivery inspections of the project, ensuring the work that is being carried out is compliant with the Guidance and will provide Homes England a report within a month following cost consultation certifying each of the following milestones – the point at which cumulative spend against total eligible costs approved to date exceeds 20%; 40%; 60%; 80% and 100%.

Left: DMWR Architects Senior Director, John Neale, appointed as Compliance Inspector



35 YEARS AND COUNTING

2023 sees GEZE UK celebrate another milestone in the company's history – 35 years in business, and in that time the company has grown and developed hugely.

Formed in 1988, GEZE UK was the second subsidiary to be established by German parent company, GEZE GmbH, following GEZE France. Based in Chelmsford, Essex, the company started trading mainly in the distribution of door closer products.

Recognising a gap in the UK market, a new division was set up in 1997, in Tamworth, Staffordshire to concentrate on the provision of complete automatic door solutions from design to installation and including technical advice and guidance on building regulations.

By 2003, GEZE UK had outgrown the Chelmsford office and the decision was taken to merge it and the Tamworth operation into new purpose-built premises at Fradley Park in Lichfield, Staffordshire.

In 2008 the first service office was set up followed by a further 6 offices throughout the UK. The Scottish office, near Glasgow, is a full service provider for the Scottish market, dedicated to the specification, installation and service of automatic doors.

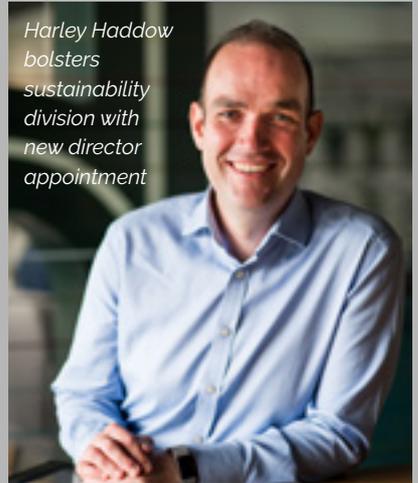
info.uk@geze.com | www.geze.co.uk | IG: @geze_uk

SUSTAINABILITY DIVISION BOLSTERED WITH NEW DIRECTOR

Harley Haddow has further strengthened its sustainability offering with the appointment of a new Associate Director. Stephen Gallacher has relocated from London to Edinburgh to join the multi-disciplinary engineering consultancy, which he previously worked for earlier on in his career. He brings with him more than 16 years of experience and will support the recently launched Building Performance and Sustainability division which was previously created to meet significant demand for Net Zero services, with representatives in Edinburgh, Glasgow, Manchester and London. Stephen joins Harley Haddow from Introba and has worked on a wide range of

projects in his career to date. This included the development of low and zero carbon strategies for the reservicing of Grade I listed Buckingham Palace during feasibility and concept design to provide heating and cooling and reduce energy consumption. With particular expertise in developing Net Zero and decarbonisation strategies, sustainability visioning and Passivhaus among others, he is looking forward to making his mark at Harley Haddow. Stephen's appointment further bolsters a successful period for Harley Haddow, which recently won the best Mechanical and Electrical Consultancy accolade at the Crafters Awards, as well as being shortlisted for six other industry awards so far this year.

*Harley Haddow
bolsters
sustainability
division with
new director
appointment*



IN-HOUSE SKA ASSESSOR FOR NATIONAL PRACTICE



*SKA Assessor Appointed at
National Architecture Practice*

As the construction industry is responsible for 25% of the UK's greenhouse gas emissions, national practice GSSArchitecture is continually striving to help reduce these statistics and as part of a wider sustainability strategy, have appointed an in-house SKA Assessor. Eleanor Lee has been appointed as the SKA assessor for the Practice, having successfully completed her SKA training and assessment modules earlier this month. SKA assessments are a sustainable initiative focused on the refurbishment and remodelling of existing buildings, which is a crucial part of the sustainability strategy that GSS promote with their clients. The assessments themselves help building owners, landlords and tenants assess remodelling and refurbishment projects against a series of sustainability best practice criteria. As an organisation, GSS is committed to promoting the efficiencies and

sustainable outcomes that can be achieved by reusing or repurposing existing built assets. The practice would like to see an increase the current 11% of UK construction spending on fitouts and refurbishments, rather than building new. GSS are involved in numerous fit-out and refurbishment projects across the country, and, because of the appointment of an in-house SKA Assessor, they can enhance their client offer by supporting sustainable assessments whilst also delivering effective designs. The SKA assessment has a strong focus on realistic steps to improve environmental impact, as well as health and wellbeing measures, and is a Royal Institute of Chartered Surveyors initiative. Eleanor has already led the client and design team at Durham University through two schemes, successfully achieving a bronze and silver certification respectively.

IN THE PIPELINE

Artist's impression of the Future Institutes building



FIRST OF ITS KIND ECO-EDUCATION BUILDING

Dollar Academy has been granted planning permission from Clackmannanshire Council to build its pioneering Futures Institute, designed to provide a physical home for the school's progressive educational programme, the Futures Institute at Dollar Academy (FIDA). The domed building, which will sit just inside the main entrance to the school, has been designed with a focus on sustainability, embodying the core principles of the FIDA initiative. Designed by world-renowned architect Andrew Whalley OBE, Chairman of international architecture practice Grimshaw, the Futures Institute building will deliver sector-leading teaching and learning environments, including maker spaces, a digital prototyping suite, a

science lab and creative art spaces which will facilitate interdisciplinary learning. The design seeks to minimise embodied carbon through efficient, economic structural form and material selection. The use of concrete is minimised and the building's enclosing walls are constructed with a glue laminated timber frame infilled with locally sourced stone in gabion frames. The overall enclosure is fabricated from a lightweight, glue laminated geodesic dome that is clad both with the latest generation of ETFE pillows and solid insulated panels with integrated photovoltaic panels. This roof can maximize passive solar gain throughout the year with full ventilation capabilities for summer.

Carter Jonas Secures Planning Permission for London Square Developments and NHS Property Services Ltd in Kingston upon Thames

KINGSTON UPON THAMES MIXED-USE SCHEME

National property consultancy Carter Jonas has secured planning permission on behalf of London Square Developments and NHS Property Services Ltd for the development of 125 new apartments, commercial and community uses in the London Borough of Kingston upon Thames. The scheme will provide flexible commercial and community uses at ground floor level and 125 apartments above. The apartments will be provided in a variety of sizes including 1, 2 and 3 bedroom options and 50% will be on-site, tenure blind, affordable units. Private and communal amenity space is also included. The design of the two buildings is intended to respond to the mixed character of the surrounding area, which has low rise buildings to the north and west and emerging high-rise development to the east associated with the regeneration of the Cambridge Road Estate. The approved design is car-free with four blue badge holder spaces and London Plan compliant cycle parking facilities. In achieving planning success, Carter Jonas worked alongside Fuse Architects.



CHILDREN'S HOSPITAL EXPANSION APPROVED



Plans for a BDP-designed expansion and upgrade to Birmingham Children's Hospital have been approved by Birmingham City Council's planning committee. As part of the decarbonisation of the healthcare estate, the plans deliver an upgrade to the thermal fabric of the existing Victorian buildings on Steelhouse Lane. A radical transformation to the front of the hospital will see a new, striking glass façade creating a welcoming arrival space which celebrates and enhances the original features of the courtyard setting. Replacement windows and the installation of a ground source heat pump system with an associated energy centre will ensure the structure is as energy efficient and sustainable as possible. BDP is working with Graham under a P23 contract. Construction works will begin in Autumn 2023.

Left: Birmingham Children's Hospital expansion has been approved.



REPLACEMENT RESIDENCE GREEN LIT

Planning permission granted for a new 17,100 sq ft residence on Avenue road, St Johns Wood, London.

Architecture and Interior Design Studio SHH has been granted planning permission for the replacement of a dated 1960's house on Avenue road, St Johns Wood one of northwest London's "golden postcodes". SHH's proposal for the construction of a new 17,100 sq ft residence had to be approved by the planning committee as the original building was considered a positive contributor to the local conservation area. However, SHH's proposed scheme won the approval in view of its strong architectural merit. Significant sustainability assessments demonstrated that the extent of works required to retrofit and bring the house in line with modern standards would be more energy consuming than replacing it with a new, considered and sustainable design.

IN-HOUSE-DESIGNED MOSQUE AND TEACHING HUB

Pegasus Group has secured planning permission for a contemporary mosque and madrasa (teaching hub) in Erdington, North Birmingham on behalf of the Ameenia Sultania Educational Trust. The scheme replaces the existing madrasa which has been outgrown by the local Muslim community.

The new building offers 700 sqm of floorspace split over four stories which comprehensively marry the building's religious requirement to be oriented towards Mecca, a complex spatial brief and the constricted triangular plot.

The contemporary design also combines traditional Islamic architectural elements, including the intricate 'Kufic' calligraphy – the oldest form of Arabic script – with modern materials and construction

techniques to retain and complement the local vernacular. The result features a metal clad and perforated minaret, providing a

focal point to the busy junction, and offers a distinct, high-quality piece of modern Islamic architecture.



Pegasus secures planning permission for in-house-designed mosque and teaching hub with intricate Islamic geometry

REDEVELOPMENT AT MANCHESTER SCIENCE PARK



Go ahead for Greenheys redevelopment at Manchester Science Park

BDP's plans for the latest phase of Bruntwood SciTech's Manchester Science Park have been approved. The project, which will begin its enabling works later this summer, will deliver a £60m redevelopment of the Park's existing Greenheys building to bring 131,000 sq ft of specialist lab space to market in the heart of Manchester's Oxford Road Corridor innovation district.

The design will transform the building into a state-of-the-art, six-storey development for life sciences businesses working in diagnostics, genomics, biotech and precision medicine. Specialist design features include increased vibration resistance and floor loading, the provision of piped gas distribution systems and enhanced cooling and ventilation systems. BDP has embraced the latest innovations in building materials and environmental technology, with the building set to achieve net zero carbon in construction and operation in its shared spaces, whilst reducing embodied carbon through smart specification and supplier engagement. The development is also targeting a BREEAM Excellent rating. The Greenheys redevelopment is the third phase of the Park's masterplan to grow the campus to 1m sq ft and is expected to open in spring 2026, with enabling works beginning later this summer. BDP is delivering architecture, interior design, landscape architecture and acoustics consultancy.



GRAND EVENT

Claim two free tickets to **Grand Designs Live** Birmingham, the home building event full of inspiration and expert advice, taking place from 4-8 October 2023

The UK's premier event for home building, renovation, and improvement, will be taking place at Birmingham's NEC from 4-8 October. Based on the Channel 4 TV series, the show is perfect for those looking to extend, renovate, build, or retrofit their home.

WHAT'S ON?

The exhibition

A great opportunity to meet hundreds of suppliers, all under the one roof. The five areas of the show are: Build, Kitchens and Bathrooms, Gardens, Interiors and Green Living Live. Visit can access show only deals and promotions.

Invaluable independent FREE advice

Bring along your plans, ideas and questions and speak to an expert about your home project, or even the latest ways to decarbonise your home. Visitors are recommended to pre-book their appointments in advance on the Grand Designs website.

Subject areas covered:

Architecture | EV Charging | Finance | Heat pumps | Interior design | Insulation | Kitchen design | Lighting | Modern methods of construction | Planning | Project management | Renovation |

Self-build | Solar power | Structural Engineering | Sustainable living

Live talks

The three theatres provide an entertaining and informative platform, with educational seminars and dynamic debates covering various subject areas: The main stage – Hear stories from the Grand Designers featured on the TV series. Industry experts discuss the latest tips, trends and issues surrounding self-build, renovation and buying a property. Plus, hear from celebrity guests including Grand Designs presenter Kevin McCloud. You will have the opportunity to ask questions during all the talks. ufnish.com Interiors Stage – Learn how to upcycle, create a moodboard and design your home, as the experts take you through their best tips and tricks.

New for 2023 - Show home

For the first time, visitors can see a house, built by Grand Designs Live, designed to educate and inspire. The House of Grand Ideas is a new showcase of stunning, innovative designs and an opportunity to discover ways to decarbonise your home. All products showcased will be ready to purchase at the show.

Outdoor living room sets

If you're looking for inspiration for your outdoor space, be inspired by the room set designs covering ideas such as an outdoor kitchen, spa, entertaining space and garden office.

Kevin's Green Heroes

Look out for the ground-breaking, planet-friendly products on display, chosen by Kevin McCloud, from small-scale start-ups to big businesses setting a green example for the rest of the industry.

Mini Grand Designers

Grand Designs have challenged students at two local schools to the NEC, to come up with a 3D model of the house they would like to live in. See the shortlisted entries on display at the show and cast your vote for the project you would like to win.

Grand Designs Live is open from 10am – 5pm each day. For travel information, please visit the NEC website.

Claim two free tickets, quote APROJ:

gdlbirm.seetickets.com/tour/grand-designs-live-nec?OfferCode=APROJ

www.granddesignslive.com

IG: @granddesignstv

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Big Mamma Group's Edmondo
Photo Credit Joann Pai



Big Mamma Group's
Edmondo | Photo Credit
Jerome Galland



FURNISHING THE INDUSTRY WITH **QUALITY DESIGNS**

Langton Stead, Founder and Designer, **Contract Furniture by Design**, discusses his long-standing collaboration with Italian restaurant group **Big Mamma** and what's next for his successful furniture design company

Collaborating with leading hospitality brands around the world, Contract Furniture by Design (CFBD) designs and manufactures single-source contract furniture, which the team brings together to create luxurious, award-winning environments that guests and customers won't want to leave.

CFBD have a long-standing collaborative relationship with Big Mamma group, who are renowned for their bold and brilliant restaurant designs. Recent projects with Big Mamma include Carlotta, one of the more intimate restaurants from their portfolio that sits on Marylebone high street, and Edmondo, the latest German location that occupies a former bank in Hamburg. Here, Langton discusses working with Big Mamma, his core principles of design, and what is next for CFBD.

TELL US ABOUT WORKING WITH BIG MAMMA - WHERE DO THE DESIGN CONVERSATIONS BEGIN?

We have been working with Big Mamma now for over five years, so it's fair to say we know how each other work and the levels of expectation that has to be met. For Big Mamma group, it's always about having real points of difference in the design, something surprising that has not been seen before. The delivery of the unexpected. At the beginning of the process we start with at least ten possible designs for each piece. We then work through each idea to land on the final design.

HOW DID THE BRIEF FOR EDMONDO DIFFER FROM PREVIOUS PROJECTS THAT YOU HAVE WORKED ON WITH BIG MAMMA GROUP?

The restaurant interior was inspired by the modernism and the theory of

forms of the 1920s to early 1930s. The restaurant, formally the prestigious Die Bank building, has been redesigned without losing its original charm. The furniture had to reflect this. Quality materials, some not normally seen in modern contract furniture, sits with a high level of product design, enhancing the interior to give the overall bold Big Mamma house style that the brand is renowned for.

WHAT IS YOUR PROCESS AS A MAKER, WHEN WORKING WITH DESIGNERS?

After the brief or concept has been given to us, we try to get a physical prototype made as quickly as possible – especially when it comes to chairs.

It's so much easier to talk around an object, mark it up, drape fabric selections over it, it also engages the



Big Mamma Group's Edmondo
Photo Credit Jerome Galland



Big Mamma Group's Carlotta | Photo Credit Jerome Galland

whole studio in the design process. A healthy design debate is always fun. During Big Mamma's inception of their Carlotta restaurant in Marylebone, we designed the furniture to work with a huge mix of materials in the interior setting. The final result end up with furniture that had highly reflected surfaces in chrome, mirroring the interior colours on to the furniture.

WHAT CORE PRINCIPLES OF DESIGN DO YOU FIND YOURSELF RETURNING TO, NO MATTER WHAT THE BRIEF IS?

Quality, both in the design and manufacturing is absolutely key. Over the last couple years this has become harder and harder to consistently achieve. The loss of a large skill base in the UK, coupled with rising costs in materials and manufacturing -consistency in quality is increasingly challenging. I am determined to maintain a high standard of product and work very hard with clients to find interesting ways to meet their briefs. What we have learned in this period is that we have produced some of most exciting, engaging and different pieces through necessity.

HOW DID YOU TACKLE ISSUES SURROUNDING SUSTAINABILITY?

It's a major talking point in hospitality - as a collective group we are an incredible wasteful. A more mindful approach is needed. We ourselves look at how we

manufacture, where, and with what materials we use. We try and look at all factors, constantly looking at where we can improve. We focus on quality and lifespan of product as part of our service. People are less likely to turn through items of bespoke furniture due to the quality. We also look at ways to reuse and restore where possible - resurface with new fabrics or repolish.

WHAT DOES CFBD REPRESENT AS A DESIGN COMPANY?

We are a very personal company equally invested in supporting interior designers



Big Mamma Group's Carlotta
Photo Credit Jerome Galland

or architects in achieving their goals for each particular project. We aim to be the go to manufacturer for advice, sounding out ideas, the brand that is always up for a challenge in creating something different.

WHAT HAS BEEN YOUR MOST SUCCESSFUL MILESTONE TO DATE?

I think it's the relationships we have maintained with clients over the years, it's invaluable. Successful projects are routed in strong client relationships. A prime example is our long standing relationship with Fettle Design and manufacturing for the San Carlo brand. They won Multiple Restaurant Categories at the Restaurant and Bar Awards this year.

My personal favourite was being trusted to work on 'an institutional restaurant' - The Savoy Hotel with Gordon Ramsey. Last year they relaunched the world famous Riverside Restaurant with Russell Sage Studio leading it. Understated glamour and refined details.

WHAT'S NEXT FOR CFBD?

Its will continue to be busy year in the UK and internationally. We have projects across Europe with Big Mamma, new business in the Middle East and hotel projects in the US, including the booming East coast restaurant scene, especially in Miami.

www.contractfurniturebydesign.com



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Project

ARCADE BATTERSEA BY RED DEER

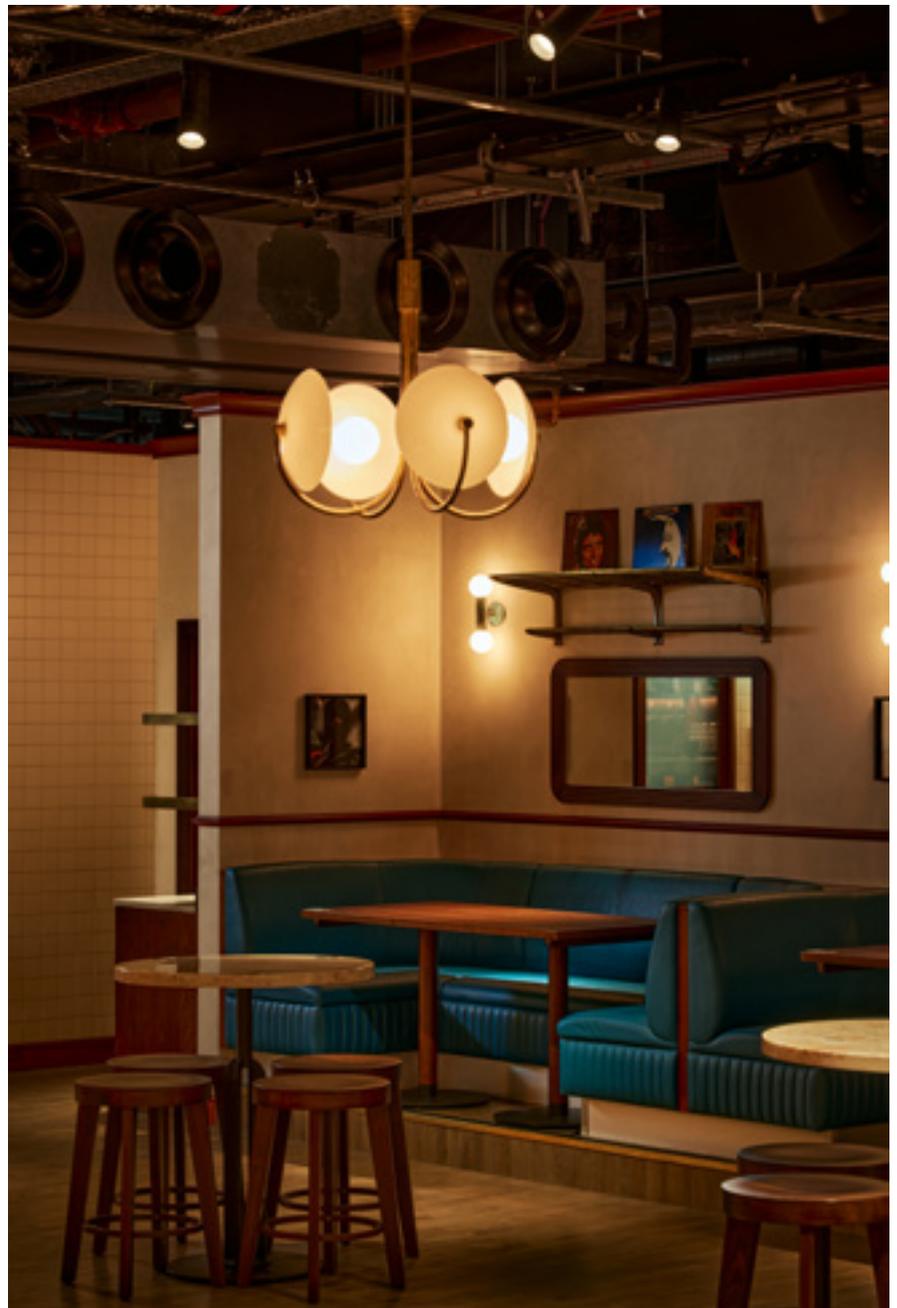


International architecture and interiors practice Red Deer have designed the interiors for the 25,000 sqft Arcade food hall, recently opened inside the heart of the restored Grade II* listed Battersea Power Station in London.

The interior design for Arcade Battersea takes inspiration from the two eras the Power Station was built in, merging the glamour of the roaring 1920s with Brutalist 1950s mid-century style while, as with every Red Deer project, sustainability remains at the forefront of the design. Elegant details and reclaimed items from the original Power Station, such as the light fittings which recall the isolators used in the original Power Station control room, and reused oak timber flooring, add to the unique aesthetic while remaining respectful to the heritage of the building. The brief was to design a food hall interior

that included 13 cuisine concepts, table service seating for 500, two bars, three restaurants, and a private dining room. The location, naturally, played a huge role in the design of the space. Nestled between the two former turbine halls of Battersea Power Station, the design process necessitated working with a section of the building that was enclosed and lacking in natural light, surrounded on all sides by other retail and public spaces. This complexity was heightened by the architectural legacy of the turbine halls, one dating back to the 1930s and the other to the 1950s.

"The size of the space – and number of covers – meant we needed to approach the design in a different way from how we usually would," explains lead architect Lionel Real de Azúa. "We achieved this by creating a taxonomy of vernaculars that could be applied to any dining space





in the food hall, which included specific design language for the wall types, floor types, bar types and counter types that could be applied in a number of ways depending upon the layout of each hospitality space."

The main bar shape is modelled after the former power station control room, and Red Deer also took material cues from the iconic heritage of the building, incorporating wood, tile, brushed stainless steel and copper into the design, as well as a colour palette inspired by the era, mixing warm brown, burgundy red, teal green, and nicotine yellow tones. "We researched staff canteen and bar typologies from the early to mid-20th century, putting together a design language of furniture, shapes and colours that subtly references the original building's character," says Real de Azúa. "The custom lighting designs we specified for the interior were also inspired by the isolators used in the control room of the original power station. All of the fonts used for wayfinding, and for the beer fonts behind the bar, are made up of – or inspired by – the powerstation's original feeder panels."

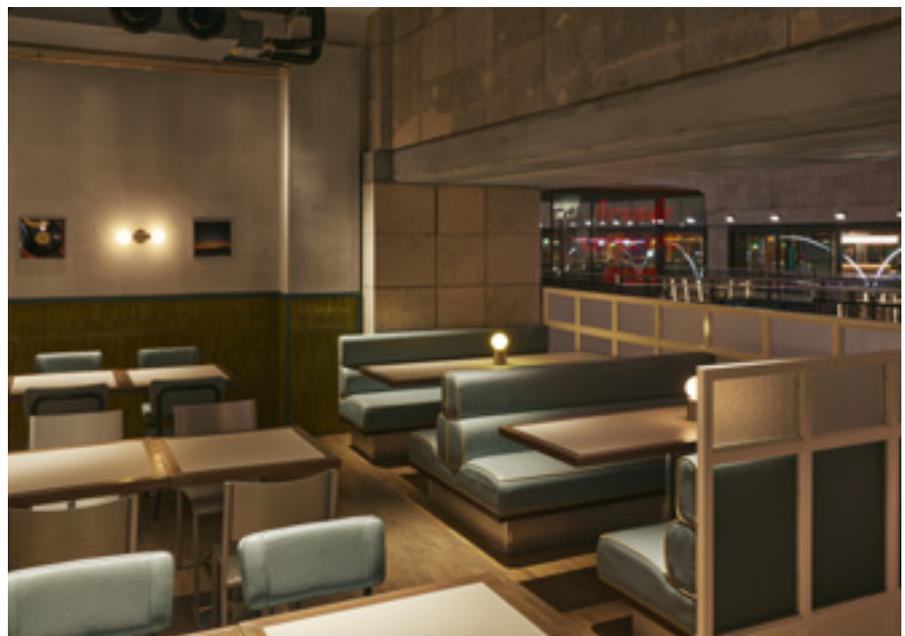
Being able to work sustainable elements into such a large scale project was important for Red Deer, who are renowned for reusing and repairing existing site's materials, and stripping back clutter and unnecessary furniture to create more thoughtful interior spaces. The timber flooring throughout the food hall is made of reused oak boards, supplied by Broadleaf, while all the tiling is sourced by Architile, ensuring it uses approximately 60 per cent recycled materials.

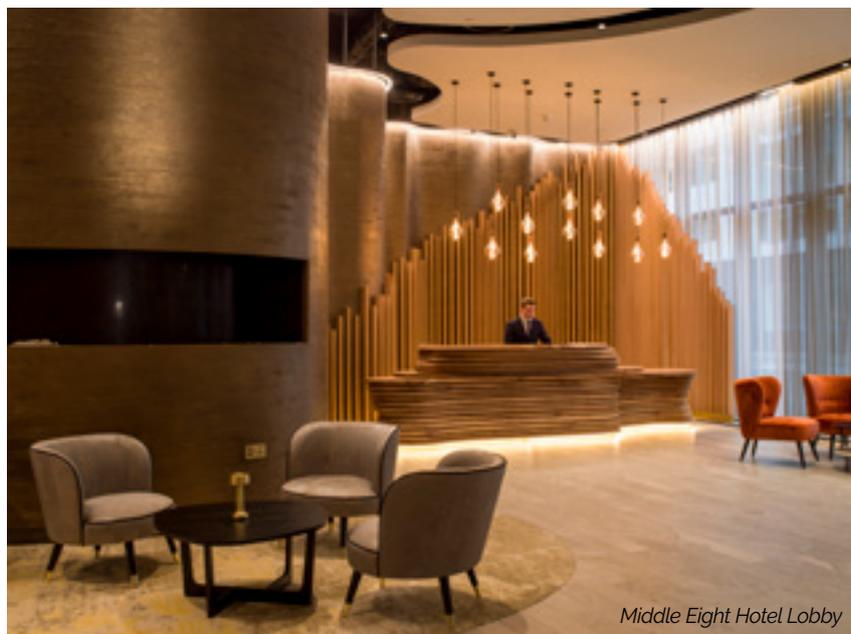
"Design-wise, being able to create a unique aesthetic while remaining respectful to the heritage of the building is something we're very proud of, merging the glamour of the roaring 1920s with Brutalist 1950s mid-century style," says Real de Azúa. "There are tiny details that might go unnoticed but that enhance our overall approach to respectfulness, such as the pointing of the tiles being inspired by the brickwork of the building's exterior, and the warm copper tones inspired by the Control Room ceiling."

This project presented an exciting opportunity to work alongside Arcade, who Red Deer consider to be one of the most exciting disruptors currently

operating in the F&B industry. "Dipak and his team are challenging the expectations of what quick service restaurateurs can look, feel and taste like," says Real de Azúa. "Arcade is predominantly a food platform determined to optimise the supply, cooking and service flow streams in a way that tested our own design processes internally. Simultaneously we were working within a timeless and iconic building, and were keen to navigate the tricky juxtaposition of a forward thinking client within a historical context."

www.reddeer.co.uk | IG: @reddeer
Photography by Edmund Dabney





THE GREAT HOTELIFICATION

Rosie Bagley, Head of Communications, **Tonik**, explores why other industries are looking to the world of hospitality to take the lead with trends

When you think about hotels it's almost certain that a memorable moment or treasured occasion can be associated with your experience. They are filled with laughter, learning, innovation, indulgence, and comfort; it's hardly surprising that other sectors are looking to hospitality to guide and lead the lifestyle trends.

We dug a bit deeper to find out why and how this booming sector maintains its popularity as trend setters and here's our conclusions:

MASTERS AT REINVENTING SPACE

When it comes to hotels every square meter of space is a potential revenue generating opportunity. We've seen lobby's transform into retail space, bedrooms convert to yoga studios, restaurants merging into co-working spaces, event venues reinvent themselves night after night, and corridors doubling up as art studios.

The attitude and mind-set of hospitality leaders and stakeholders has allowed this to happen, always seeking new opportunities and jumping on the bandwagon of the ever-changing consumer needs.

THEY PUT THE P IN PARTNERSHIP

Whether it's creating alliances with likeminded consumer brands, partnering with travel agencies and airlines, or generating corporate affiliations, the hotel industry takes number one spot when it comes to partnership opportunities. But

why? It's simple, the demand for hotel experience is high, hotel target audiences are global and the desire for innovation is present.

FAST FORWARD WITH FLEXIBILITY

The hotel industry takes the term flexible to the next level, adapting to guest's needs, enhancing technology, personalising experiences, accessible booking platforms, wellness integration and health and safety modifications are just a few examples of this. By continuously assessing consumer needs, gathering feedback and staying in

tune with global trends hotels can quickly adapt their offerings to provide a better guest experience and maintain competitive edge in the market. But it doesn't start there, developers need to adapt their thought process to pave the way for hospitality to thrive.

TRANSFORMING TRADITION

The rules of traditional property transactions are changing to meet consumer demand, but most developers are ignoring this and not adapting with the times, largely because their focus is drawn to the bottom line. Now more than ever it's important to listen to what consumers want and exceed their expectations. Leading with strong and powerful brand identity is key to this. Consumer habits have changed - more emphasis is based on free time and work, homelife balance, and hospitality has become the key driver. Whether it's at home, whilst on a journey, in the workplace, or during leisure time, consumers are seeking experience.

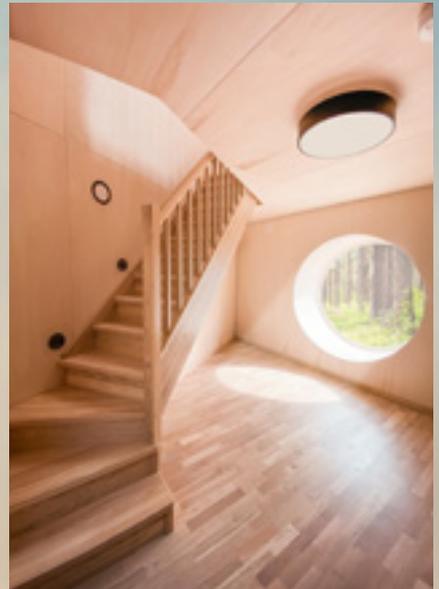
In conclusion there are multiple reasons that hotelification is so prominent in the lifestyle sector but it's fair to say that the desire to innovate and fearlessly push the boundaries puts the much-loved hotel industry on its pedestal - and rightly so. Now we just need the developers on board!



Rosie Bagley, Head of Communications, Tonik

www.tonikassociates.co.uk

IG: @tonikassociates



SKYLARK BY BACA ARCHITECTS

Baca Architects, known for specializing in water-related projects, have ventured into land-based designs through their self-funded spin-off company, Outdoor Sanctuaries.

Their first creation, the Skylark, is a fusion of an eco-cabin and treehouse, born partly from the pandemic's impact and partly from identifying a gap in the treehouse market, whilst undertaking designs of leisure resorts. This innovative design offers a design-focused alternative to traditional caravans, addressing limitations in treehouse construction.

The pandemic shifted holiday habits towards nature-centric and eco-conscious choices, aligning with the Skylark's vision. These cabins prioritize personal wellness and immersion in the outdoors, designed as self-supporting structures with minimal ground impact, available in single, double, and triple configurations.

THE DESIGN

The tessellating pentagonal floor plan of these treehouse pods minimize ground disturbance. Each unit is self-contained with a ground floor lounge and kitchenette, a first-floor bedroom, and ensuite bathroom. The design includes unique features like large round and slot windows, sunken seating, and roll-top baths. Construction uses FSC timber studs, OSB boards, mineral wool insulation, and fire-retardant oak shingles for exterior cladding. It can be customized with different finishes by local craftspeople. The design prioritizes energy efficiency, exceeding caravan standards, with

hidden air source heat pumps for climate control. Plumbing can connect to existing infrastructure for water and drainage.

PLANNING ISSUES

We consulted with Steven Abbot Associates for specialized planning advice regarding the treehouse concept's land use and development status. Although its proportions resemble a static caravan, it surpasses standard height requirements and therefore are likely considered permanent fixtures, requiring planning permission under NPPF Policy 18 for sustainable tourism and holiday accommodation due to their potential to enhance visitor experiences and promote year-round sustainable tourism.

ENGINEERING

Baca partnered with StructurHaus engineers to create the tessellating pods. Designed for easy assembly and transport on standard flatbed trucks, they remain within standard caravan dimensions. Typically, they secure to site-specific ground ring beams on concrete slabs or mini piles, ensuring stability without permanence. Given their small footprint and height, design considerations encompass loading per BS EN 1991-1 and BS EN 1991-4, with a maximum site altitude of 250m and a top wind speed of 27m/s, without limitations. These parameters guide the design and installation of these versatile, transportable structures.

BUILDABILITY

Months of collaboration with Nordic Homs, Latvia, refined design, materials,

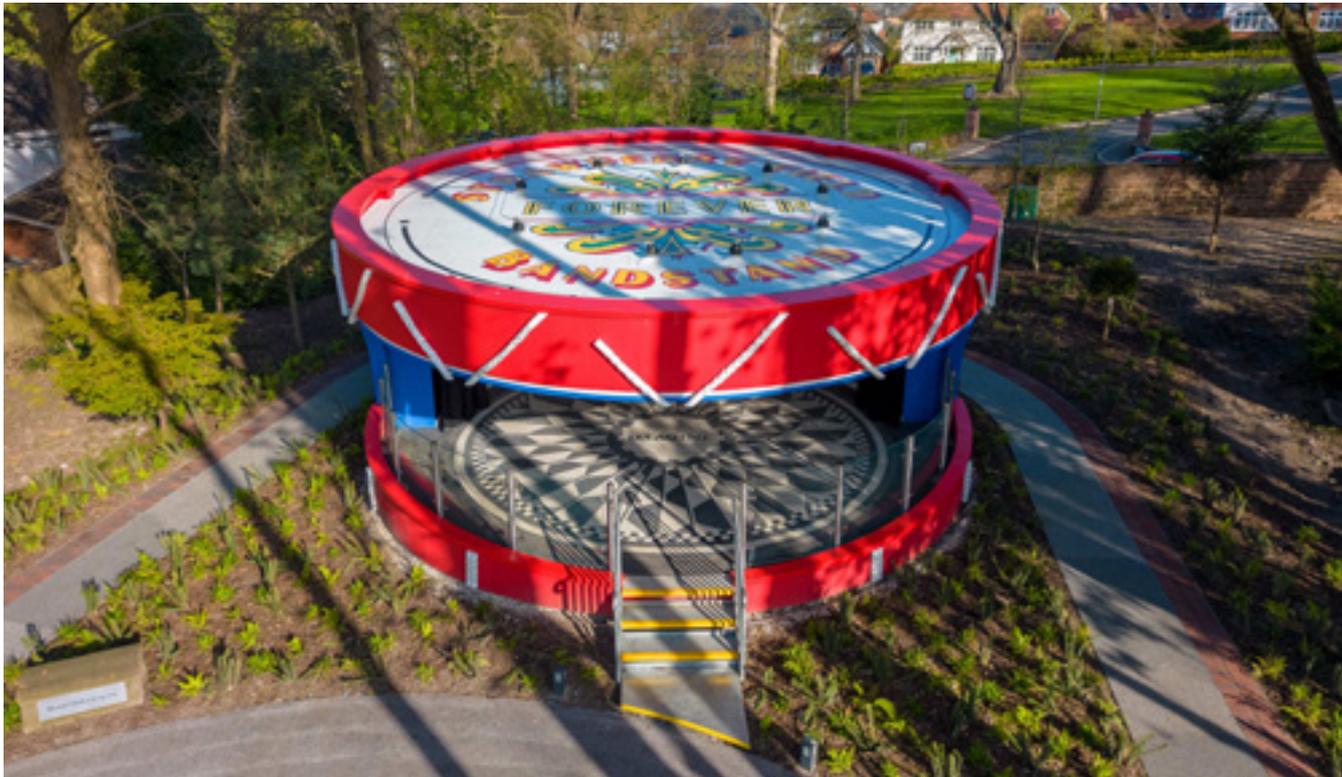
transportation, and assembly options. The decision favored a pre-assembled modular system for cost efficiency, quality assurance, and long-term reliability. The manufacturing process involved OSB cassettes, CNC cutting, and computer-aided modeling to optimise efficiency.

DESIGN PROTECTION

Creating a self-funded product from design to realization is akin to a high-stakes venture. To protect our unique design in the hospitality sector, Baca registered it with A©ID and the UK+EU Intellectual Property offices. The first ten Skylarks were designed for Landal Barnsoul in Dumfries, Scotland. This project exemplifies Baca Architects' adaptability in expanding their work into sustainable land-based designs. Skylark reflects the changing landscape of holiday preferences and the increasing importance of eco-conscious, wellness-oriented travel options. Collaborating with Landal Greenparks refined our proposal, while A©ID provided invaluable intellectual property counsel. These versatile treehouse pods offer an innovative and eco-friendly approach to treehouse accommodation with sustainability-focused design, making them an environmentally conscious choice for various settings. In the short term, we anticipate social media posts featuring staycationers enjoying our circular feature window, a testament to our team's dedication during the testing phase.

www.baca.uk.com | IG: @bacaarchitects





FLOORING SYSTEM COMPLETES ICONIC MOSAIC AT STRAWBERRY FIELD FOREVER BANDSTAND

A Mapei system has been used to complete a stunning 'Imagine' mosaic floor design at The Salvation Army's Strawberry Field bandstand in Liverpool. Created by US-based mosaic artists, Mozaico Art, the monochrome design was commissioned by Orange Amplification on behalf of Strawberry Field. It was installed by Liverpool-based Eye of the Tiler Ltd's father and son team – Lee and Nick – and the project was completed for contract project managers, PMC Squared.

As a tribute to the late Beatle John Lennon, the circular mosaic is inspired by the 'Imagine'

mosaic in Central Park's Strawberry Fields in New York. Larger than its American cousin, the intricate mosaic is made up of 390,000 tiles and measures 6.4 metres in diameter, covering the entire floor of the new Strawberry Field Forever bandstand. Designed by Italian craftsmen from black and white marble – and influenced by ancient Greco-Roman artwork – the original 'Imagine' mosaic in New York was donated to the city by the Mayor of Naples, Italy in 1984.

The new mosaic comprises thousands of individual natural stone tessera, laid onto

a resin backing by hand; it was completed by four expert craftsmen from Mozaico Art, taking over 15 weeks to create. Eye of the Tiler's Lee and Nick then carefully pieced it together and installed the mosaic on the floor of the bandstand. Mapei donated three high performance products to complete the installation: Keraquick S1 White – a high-performance, quick-setting, deformable cementitious adhesive mixed with Latex Plus elasticizing additive and Kerapoxy Easy Design epoxy grout. Both the adhesive and grout feature very low VOC formulations, for a safe and environmentally-friendly installation. The mosaic will be a permanent feature in the new Strawberry Field Forever Bandstand in the garden at Strawberry Field.

www.mapei.co.uk | IG: @mapeiuk

STREAMLINED AUTOMATIC ACCESS FOR SPA GUESTS



At the new £4.3m luxury spa, Breedon Priory in Derbyshire, access specialist TORMAX was contracted by Smart Aluminium Ltd to install their sophisticated bi-parting automatic sliding door system to the rear of the building, giving guests effortless access out onto a well-appointed sundeck. Delivering an unobtrusive solution, TORMAX recommended their Windrive 2201 door operator. Housed in a neat casing measuring just 142mm x 100mm, the discreet Windrive blends seamlessly with the contemporary yet sumptuous interior décor of the spa.

In addition to treatment rooms, a restaurant and small shop the 1,344m² high-end spa also includes a wellbeing suite with thermal cabins, relaxation lounges, an indoor vitality pool, ice fountain and experience showers, plus two beautiful outdoor infinity pools. Phase II of the development will include the addition of eight luxury holiday lodges for overnight stays. Guests are encouraged to make use of the heated outdoor pool all year round, but it is essential that the ambient temperature inside the spa is maintained, keeping guests warm and comfortable. Helping reduce heat-loss from the building, simple two-key programming of the TORMAX operator allows staff to easily change the speed at which the automatic doors open and close, efficiently helping to keep the warm air in on chillier days.

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MY INSPIRATION

Andrea Wise, Founder and Director, **Organic Architects**, looks to the past for inspiration, harnessing history and discovering details that are reflected in the studio's specialist work, designing whisky distilleries for the present.

I founded Organic Architects with Gareth Roberts in 2009. Our purpose was to create timeless, beautiful and long-lasting places. The practice combines our experience in architecture and development, which includes building conservation and the design of intentional communities.

The reuse of buildings has always fascinated me; the constraints of adaptation force imaginative solutions, they take forward a character to the new user. The richness of detail embodied in these buildings, and their (now) costly materials contributes to their environment and their local community. Their base quality could not be afforded today due to modern day cost limitations and the lack of craftsmanship; two world wars killed many of the craftsmen and the quality of building was never the same afterwards. We were told that decoration was a crime, but in truth it was no longer possible on any scale.

We continually refer to Scarpa's Castelvecchio for inspiration. Its use of materials and exquisite detailing can be

stark, jarring, yet beautiful next to raw historic walls. The light touch of new features, the understanding of light and space are a delight and an inspiration.

At The National Trust for Scotland I worked on the preservation of significant buildings such as Hill House in Helensburgh and Brodick Castle on Arran. Studying these masterpieces gave me a deep understanding of the importance of details and materials which is carried forward in our design process.

Over the last ten years Organic Architects have become specialists in the design of whisky distilleries, a building type which is a perfect fit for redundant industrial buildings. In the past these buildings have been important parts of their community, physically prominent and significant local employers. Sometimes they have been the very reason a settlement has existed. Standing redundant they are a melancholy reminder of better times. Their scale – we are working on a number of large stone flour mills – makes them ideal for the large volumes needed by copper pot stills. Converting them into distilleries allows them to be re-established within the

community and the landscape, bringing life to important landmarks and restoring confidence in an area.

The reuse of stone farm steadings and mills brings the richness of character to the new use. This is ideal for whisky brands which marry tradition, place and modernity. The natural materials of the existing buildings, when traditionally repaired, are the perfect complement to the natural warmth of hand-made copper stills, wooden wash backs, casks and slow, timeless production methods. Behind the scenes each building contains modern food production quality and safety design, yet this complexity is hidden.

In Lindores Abbey Distillery, Castletown Mill and Ahascragh Mill these contemporary interventions sit in harmony with the existing stone buildings. The results are timeless. The whisky industry thinks in centuries so these buildings should be giving back to their communities for generations to come.

www.organicarchitects.co.uk
IG: @organic_architects



ANOTHER DIMENSION

Armourcoat adds an extra dimension to Britain's music heritage with their innovative concrete effect panels

Chateau Denmark represents a new concept in hospitality venues, offering an eclectic place to stay in the home of British rock music: Denmark Street London.

For the design team of Taylor Howes working with CAW Ventures, the challenge has been to create interiors that paid homage to the innovation, history and drama of the location, where the Rolling Stones, Jimi Hendrix, David Bowie and the Sex Pistols all hung out.

The team had to bring cohesion across 55 rooms and apartments over 16 buildings, some of which are listed. Thus, four design narratives across 11 base build designs were conceived to reflect the heritage and rebellion of the properties and their surroundings.

To achieve the industrial rawness that is the essence of the Loft build design, Armourcoat's Concrete Effect panels

were specified. The deconstructed look and tactile surface of the panels achieves the unfinished, textured appearance of shuttered concrete in an easy to install, lightweight format.

The Concrete Effect panels bring a distinctive industrial style to the interior, with their inclusion of distressed effects and shutter markings. They form part of Armourcoat's range of three-dimensional castings, alongside bespoke bas-relief panels and seamless sculptural plaster. Lottie Suckling, Senior Interior Designer at Taylor Howes says, "It was important for us in the Loft units to define and highlight the architectural elements in the space, from exposed listed brickwork to steel beams in the ceilings. Instead of covering up, we wanted to highlight what we had. The concrete effect panels really helped to compliment the architecture and retain each building's heritage status.

"You wouldn't be able to tell that these weren't concrete! The Concrete Effect panels look the real deal, from the authentic divots to the tactile nature and distressed effects of the shutter markings. Installed, they help embrace the characteristics of the building and its materials. The Concrete Effect panels blend beautifully with the Loft scheme." Carrie Wicks, Director at Chateau Denmark adds, "Chateau Denmark is ultimately about being bold and fierce- and of course materials play an important role in conveying that sentiment. For a number of our rooms and apartments, the Concrete Effect panels have contributed to a rugged rawness, establishing a unique aesthetic that helps bring together an industrial and utilitarian feel."

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Yinka Ilori at Domus during Clerkenwell Design Week 2023 (Image: Sam Frost)

NETWORK AND CONNECT AT CDT

This Autumn, the **Clerkenwell Design Trail** will bring the A&D community together to re-connect and network across Clerkenwell's historic cobbles

Clerkenwell Design Trail (CDT), running from 4-5 October 2023, will unite the Architecture and Design community with workshops, product launches, demonstrations and parties. Get set to network and connect with industry colleagues in Clerkenwell, London's creative hub.

The stand-alone event will bring the area to life as Clerkenwell Design Week's iconic pink trail, flags and window vinyl return to EC1. The two-day programme will be jam packed with engaging events all within walking distance, allowing visitors to explore the area with ease and discover the latest cutting-edge products for commercial interiors. CDT showrooms will showcase product launches and new collections as well as host workshops, talks, demonstrations, parties and more, spotlighting Clerkenwell as the UK's most important hub for design. Participating showrooms include high-end furniture, surfaces, acoustic specialist, kitchen and bathroom brands who will all be throwing open their doors for a series of engaging events over the two days. Jedd Barry, Senior Marketing Manager for Design at Media 10 said "we're delighted to be welcoming the A&D community back to Clerkenwell this Autumn. It's an opportunity for the industry to reconnect

and explore the latest collections that resident showrooms have to offer." "An extensive programme of design-led events will be taking place across the EC1 neighbourhood as we celebrate Clerkenwell as the UK's hub for design." Brands already confirmed to participate include: AllSfär, Brunner, BuzziSpace, Domus, Formica Group, Frem Group, Gresham Office Furniture, Havwoods, Ideal Standard, Iris

Ceramica Group, Karndean International, Lavoro Design, Mount Lighting, Moventi Ltd, obo (obolife), Panaz, Paragon Carpet Tiles, Parkside, Rockfon, Solus, Tarkett, Verco, Vitra, and Wiesner-Hager.

www.clerkenwelldesignweek.com/clerkenwell-design-trail
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Solus showroom during Clerkenwell Design Week 2023 (Image: Ashley Bingham)



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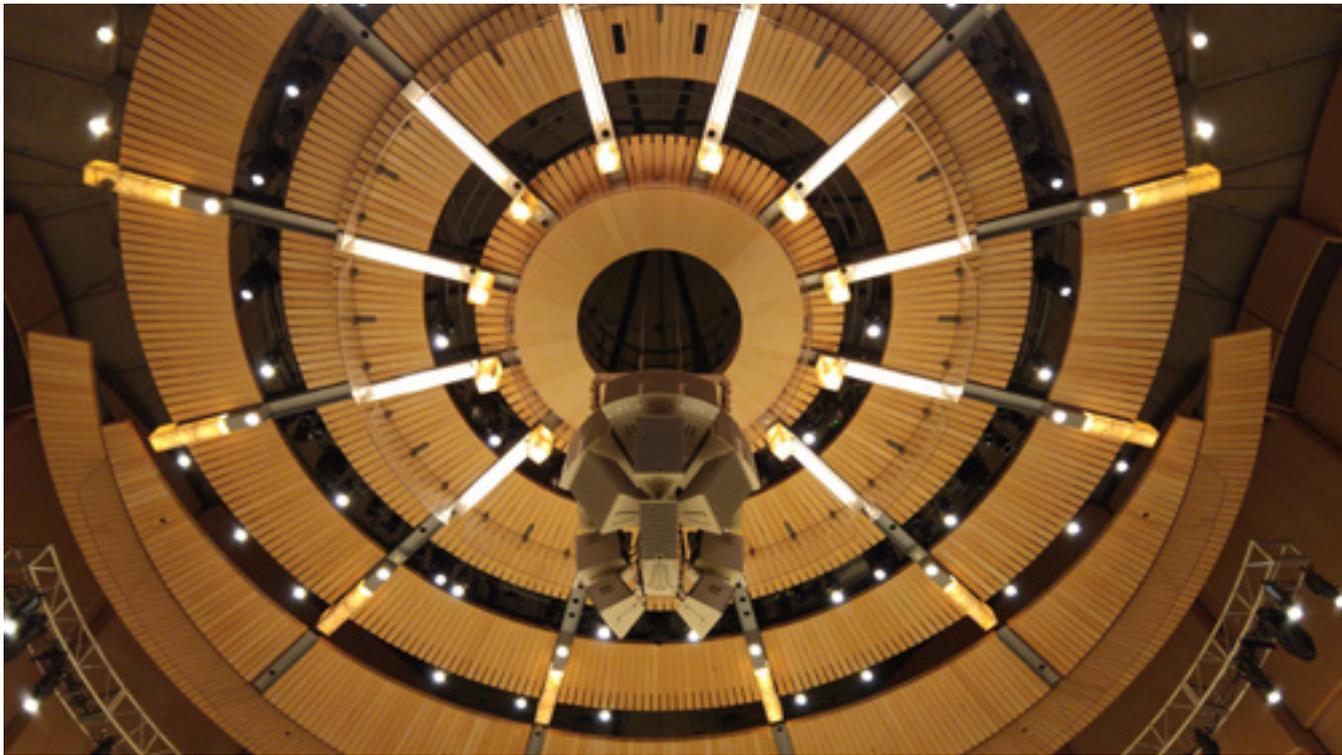
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THE RISE OF **ACOUSTIC SOLUTIONS**

Kyriakos Papanagiotou, Founder and Director, **KP Acoustics Group**, discusses how the future of architecture will be characterised by increasing demand for transformative acoustic solutions

As the world becomes more aware of the transformative nature of architectural soundscapes, and the power of advancements in high-tech acoustic solutions, the rising demand for acoustic technology and architectural acoustic design across the industry is inevitable.

Those willing to jump on the front foot and prioritise acoustics across our built environment are quickly realising that acoustic solutions and strives in meta-material advancements will act as transformative tools for the future - and one that is key to future-proofing innovation in architecture.

CREATING SPATIAL EXPERIENCES WITH AUDIO-VISUAL DESIGN

New waves in audio-visual architecture involve the integration of audio and visual elements within a space to create the intended audio-visual design to enhance user experience. Audio-visual architecture works to combine acoustic design and room acoustics with the overall architectural and aesthetic design of a space. By considering the visual and functional requirements of a room alongside its acoustic properties, we can uncover ways to blend them seamlessly and harmoniously and create an optimal



Kyriakos Papanagiotou, Founder and Director of acoustics consultancy KP Acoustics Group.

audio-visual experience that satisfies both the technical and creative demands of a project - taking it to the next level.

LOOKING AHEAD: THE TRANSFORMATIVE POWER OF ARCHITECTURAL ACOUSTIC DESIGN

Acoustics and architecture are two frequencies that, when working in consonance, create a fantastic resonance. Every space has its own acoustic identity and its own acoustic synergy with the end user. The acoustic design therefore needs to augment the user experience and emphasise the specific use of the space. In my opinion, architectural acoustic design needs to escape from the boundaries of absolute metrics and move towards a more anthropocentric approach, where Acoustic Consultants will be working with Architects with the end goal of creating personalised spaces with distinct acoustic signatures. Technology will form a big part of this relationship. The future is certainly promising, and I am optimistic that materials will become more "active", or should I say more "reactive". The materials industry is progressing fast, and we could soon see meta-materials being used in everyday constructions. Already, there are panels which actively

change their acoustic absorption, and we could soon see more systems being assisted by micro-sensors that will feedback information gathered from a space, to change the materials' acoustic properties, and eventually the space as a holistic entity.

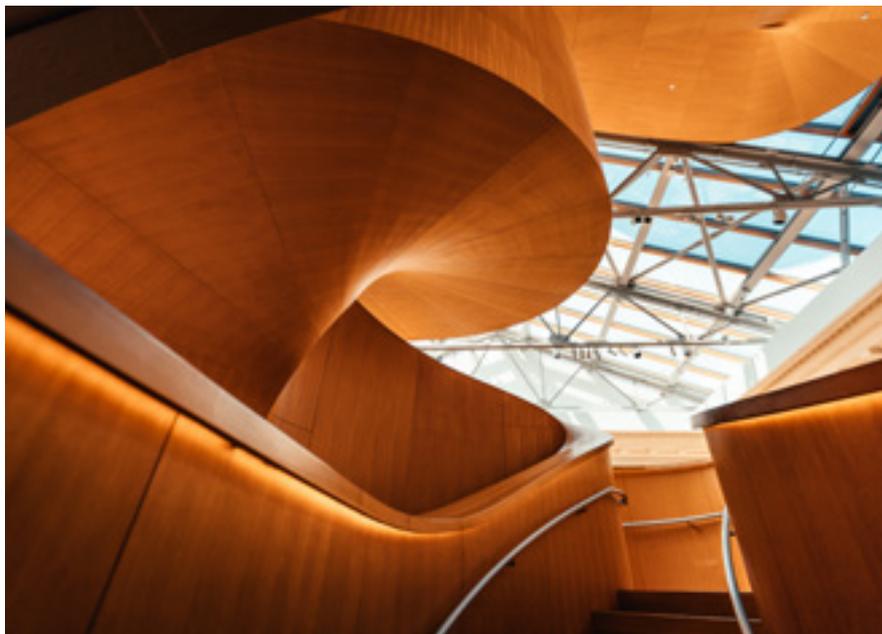
THE ROLE OF ACOUSTICS IN TRANSFORMING SPATIAL EXPERIENCES

The auditory signature of a space is equally important to the visual impression that it infers. Acoustics, therefore, is a regression line that best fits individual aesthetic points created by the visual experience.

However, there is a constraint in this equation. Every person is a completely individual entity, with a highly personalised aesthetic spectrum. This means that the subjective effect of e.g. a cathedral with a majestic organ may be different across a number of end receivers. The role of acoustics is to create a common aesthetic denominator, able enough to inspire and immerse across all architectural environments.

One of the best examples of a holistic acoustic design approach was a project where the end client was particularly sensitive to exogenous noise, but unfortunately lived in a lower ground floor apartment with a significant impact of structure-borne noise from the London Underground. The challenge was to create zones of silence across the apartment, purely based on the client's personal preferences. This was done with a meticulous design of structural isolation and associated floating floors.

The point that made this project really interesting, however, was the conversion of structure-borne noise picked up in all other areas, into a sound masking envelope which dynamically changed according to the dominant frequencies. The end result was therefore a project where zones of silence co-existed with zones with an immersive soundscape which completely masked noise generated by underground trains. With the power to transform spatial experiences in a multi-sensory manner, the future of architecture will be characterised by increasing demand for acoustic solutions that improve acoustic identity and enhance the audio-visual environment of a space with strives in meta-material innovations. Ultimately, acoustic solutions will work hard to improve the technical quality of a space to provide architectural excellence in tandem with bespoke acoustic experiences.





AUTUMN GLORY ACOUSTICS

Back to school starts with **Quiet Mark** Certification's **RIBA-Approved CPD Roadshow** seminar schedule for the Build Sector with dates now available to book through to March 2024

Recognising the knowledge gap that exists for many architects, specifiers and designers when it comes to the complexities of acoustic design in building project planning, Quiet Mark's brand new RIBA Approved CPD further equips and empowers architects, specifiers and designers with easily accessible information on certified acoustic solutions verified for every building application area by third-party-technical experts at Quiet Mark.

Because acoustic design in the built environment can be complex it often is lower down in planning priorities. Consequently, there's a risk that the best, most appropriate materials are not used, affecting long-term health and wellbeing of occupants for generations to come. Through Quiet Mark's CPD, best practice acoustic design is upheld and not overlooked in the built environment at the outset of each project, by inspiring the next generation of designers to understand how sound impacts human health and by providing the free resource of third party verified Quiet Mark certified products. Quiet Mark RIBA CPD seminar dates include power-hours followed by Q&A sessions with our experts on how the right



Quiet Mark Certified Silent Gliss Acoustic Fabric



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sound design transforms every project. Covering every application and sector, to know the key principles of acoustic design and how acoustics can help meet a clients brief and support sustainability, wellbeing, productivity and inclusivity.

Secure a place on the RIBA CPD Academy booking site provided by the NBS CPD showcase network reaching over 45,000 specifiers: ribacpd.com The free to use Quiet Mark Certified products online sourcing directory supports specifier searches everyday including market wide verified acoustic surface or ceiling products, heat pumps & ventilation, acoustic furniture, washroom solutions like hand dryers, workplace solutions, sound masking, acoustic zoning and hundreds more assessed products for the building sector updated monthly. Please check a product upholds best practice sound design before you specify

it. If we all do this, we beat noise pollution for inhabitants for years to come.

Quiet Mark serves, supports and extends the public health remit of the UK's Noise Abatement Society charitable foundation (est. 1959).

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Quiet Mark Certified WoodUpp Akupanel Decorative Wood Acoustic Panels



Quiet Mark Certified VetroSpace Acoustic Office Pod



Quiet Mark Certified Miele KWT 6722 iGS Integrated Wine Unit



Above, left to right: Quiet Mark Certified BuzziSpace BuzziCone Acoustic Pendant Lighting, BuzziDome Acoustic Pendant Lighting, BuzziProp Acoustic Pendant Lighting and BuzziPlanter Biophilic Office Divider



Quiet Mark Certified Enfield Speciality Doors



Quiet Mark Certified BASWA Phon Acoustic Plaster System

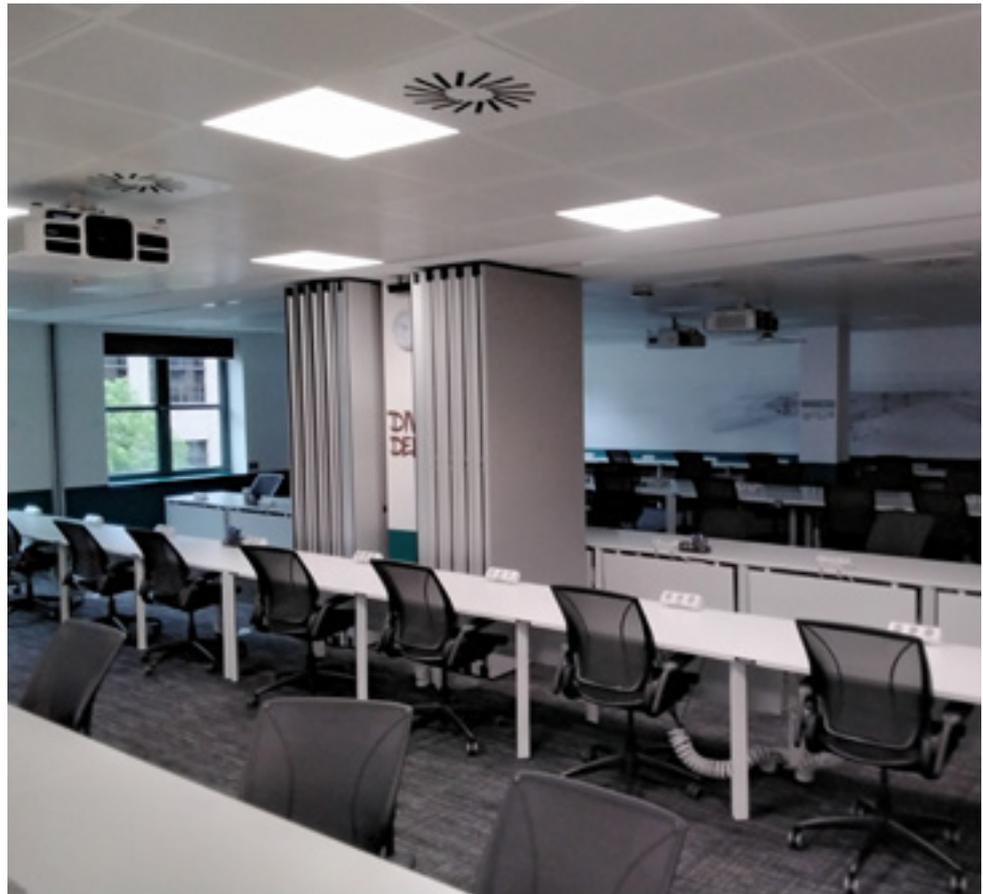


Quiet Mark Certified Daikin Altherma 3 H HT Heat Pump

PARTITIONING SOLUTION CREATES FLEXIBLE WORKSPACE

With a steadily expanding workforce of 200+ highly skilled software engineers, space is at a premium at Amazon's development centre in Edinburgh. Working with architect, Hassell, and contractor, Clark Contracts, Style was specified to deliver a partitioning solution that would enable the open-plan conference and training room to be segregated into smaller rooms, as required.

Installing two Dorma Hüppe Variflex moveable walls either side of a central column, the large area can now be quickly split into two individual rooms. With an incredible 59db Acoustic rating, this is almost an entirely sound-proofed solution, which means there is no disturbance from events taking place either side of the wall. The fabric wrapped Kvadrat Lloyd finish is the perfect complement to the contemporary interior décor. Amazon's development centre in Edinburgh is responsible for devising and growing innovations for Amazon around the world with teams of developers, designers and leaders running major parts of Amazon's business, technology and operations.



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ACOUSTIC ISOLATION FOR SADLER'S WELLS

The East Bank development is an ambitious project that is part of the London 2012 legacy. This development includes a new site for Sadler's Wells, the world-renowned dance theatre. Bringing the vision for the new building to life has involved significant engineering, including ensuring the building's occupants won't be disturbed by noise and vibration from freight trains passing nearby. To help overcome this, vibration control specialist Mason UK designed and manufactured a system of bespoke bearings to isolate against sources of vibration. Mason UK was working on several studios that required acoustic isolation, but the biggest challenge came from Studio One. Acoustic floating floors are often the most effective solution for isolating dance studios. However, due to the vast size of Studio One, large rubber bearings were a better option, and these would be used to isolate the vast steel trusses from the concrete structure.

mason-uk.co.uk

HOMELY OFFICE

Architectural practice **dMFK** attract staff back to the office with market-leading acoustic design supported by **Oscar Acoustics**

In 2022, award-winning architectural practice **dMFK**, in collaboration with architects **Sher + White**, embarked on the refurbishment of **dMFK**'s headquarters in Fitzrovia, Central London, seeking to create a visually appealing, comfortable and collaborative space for its workforce.

Julian de Metz, Director at **dMFK**, said: "It was crucial that the space represented us as a practice in both looks and function.

For us, this was about more than just creating a new office space – it needed to have meaning, whether that's contributing towards staff wellbeing, retention, or helping to attract the finest talent.

"Our goal was to create not only a beautiful and functional space, but also a home-from-home sanctuary that would encourage staff to spend time in over remote working.

"Our experience in developing commercial office space has taught us that one of the foundations of this concept is noise control. Without the right acoustic solutions, our 45-strong office would remain overly noisy, understandably keeping our workforce at home in quieter surroundings – a far stretch from the 'home away from home' environment that we wanted to create."

"There were several challenges acoustically speaking, as the building featured an array of hard surfaces, including glass, timber and plasterboard, all of which combine to create a 'lively acoustic environment'.

"The resultant noise levels have the potential to cause undue stress and distraction, making it difficult for staff to focus and converse. We knew we needed a solution that could 'soak up' sound energy, creating a softness that would promote focus and wellbeing, whilst still feeling 'homely'."

Seeking a solution to this issue, **dMFK** enlisted the help of acoustics experts, **Oscar Acoustics**.

SOUND SOLUTION

Ben Hancock, Managing Director at **Oscar Acoustics**, said: "dMFK's brief was clear – they wanted a solution that would create an acoustically balanced environment while also working with the aesthetics of the interior space.

"With 45 years' experience in providing acoustic solutions for busy commercial



Photo by Killian O'Sullivan

office spaces, we knew that **SonaSpray K-13**, from our acoustic spray range, was the ideal solution for this project. It's a premium acoustic spray that significantly reduces noise reverberation by absorbing sound instead of reflecting it.

"We applied the product in a stunning pale grey colourway, to the ceilings of the areas with the greatest potential for excess noise – the communal areas, large meeting rooms, and co-working spaces and I'm pleased to say that it blends seamlessly with the warm interior décor."

Ben continued: Application of the spray also required careful planning. For a seamless finish, pattresses were installed at the same depth as the acoustic spray, enabling surface-mounted fixtures and fittings, to sit perfectly flush.

GREEN AND CLEAN

As an ISO 14001 accredited company, sustainability and the use of healthy materials in the project were key components for **dMFK**.

Ben commented: "Our **SonaSpray** range is ideally suited to sustainable, low-carbon projects as it is made from recycled materials and is M1 Classified as a Low Emitting Building Material. As such, it contributes towards many sustainable design and health certification systems including **BREEAM**, **SKA**, **Living Building Challenge**, and

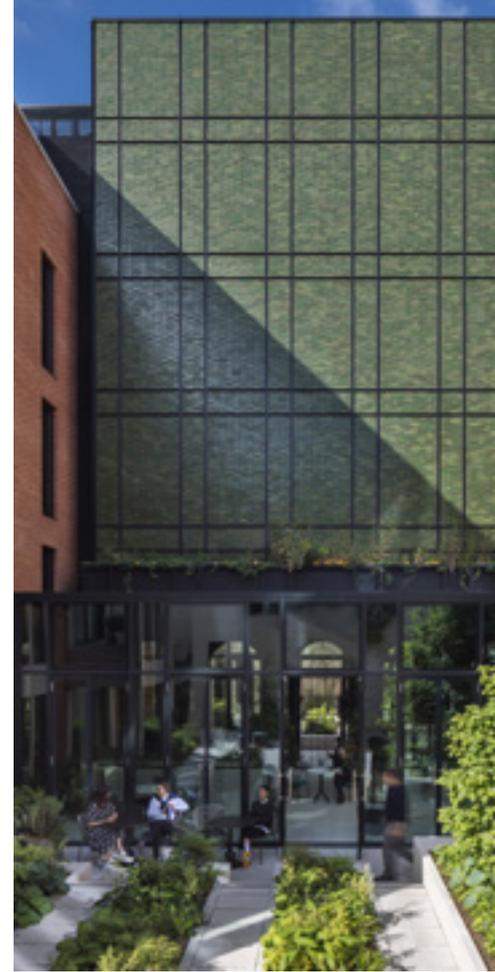
adds up to 17 points towards the **LEED** (Leadership in Energy and Environmental Design) rating of a project."

"Further accreditations, such as its **GREENGUARD Gold Certified** compliance for Indoor Air Quality, means that the range has met some of the most demanding and comprehensive standards for minimal VOC emissions into indoor air." Staff safety was also a key concern on this project. Hancock commented: "We're extremely proud of **SonaSpray's** fire safety credentials. It is one of the few acoustic sprays on the market to offer fire credentials that go above and beyond Approved Document B fire requirements (Class 0 to BS476 & B-s1, d0 fire rating). It produces little to no smoke and virtually no droplets – which can assist in the safe escape of occupants should an event occur."

A HOME AWAY FROM HOME

On the finished project, De Metz commented: "We're absolutely thrilled with how the office looks and performs, and **Oscar Acoustic's** solution is integral to this. It is the single most noticeable and effective material in our office and directly contributes to day-to-day comfort and the ability to work without bothering others."

www.oscar-acoustics.com
IG: @oscar_acoustics



PERO MATICEVIC

Pero Maticovic, Partner, **Fletcher Priest Architects**, takes a considered and collaborative approach to projects, always putting the end user first, says **Rebekah Killigrew**

Pero Maticovic is in his 30th year at Fletcher Priest Architects, the 120-strong practice formed of a highly collaborative group of people who have consistently earned a reputation as trusted advisors to numerous organisations.

As a Partner at the practice, Pero has played a pivotal role in the design and development of numerous projects including Knightsbridge Estate, First Street Manchester, 1 New Ludgate, One Wood Street, Nomura Angel Lane, and Bank of China. A significant number of Pero's projects have received accolades and recognition from both the industry and professionals alike.

Here, Pero shares a wealth of knowledge and design experience; he discusses the importance of putting the end user first and maintaining a close client-architect relationship, which undoubtedly keeps his work fresh and sees that he continues to go from strength to strength.

WHAT IS YOUR EARLIEST MEMORY OF DESIGN AND ARCHITECTURE?

Both my parents were truly interested in art and architecture. My mom was a passionate



architect, and together with her all-female team, she designed Belgrade airport the year I was born.

Architecture, art, and aesthetics were frequent topics at a dinner table, long before I could understand them.

WHERE DID YOU STUDY?

I studied architecture at Belgrade University. Olga, who is now my wife, and I graduated with a study on brief definitions and collaboration between clients and architects. The project was informed by engaging debates on the environment, built space and architectural brief with a Nobel nominee novelist, a Palme d'Or nominee film director, and several other intellectually influential contemporaries to design buildings based on their abstract visions.

Looking back, I realise that both Olga and I were just touching the surface of the power of collaborative design and close client-architect relationships.

These are also the founding principles of Fletcher Priest Architects when Mike Fletcher and Keith Priest started the practice in 1979. No wonder I felt at home at Fletcher Priest since the day I joined.



Above: The workspace Interior of Knightsbridge Estate One Hooper's Court for a private client working in the financial and investment industry | Photo Credit Jack Hobhouse

Left: Knightsbridge Estate, a truly mixed-use urban block between Harrods and Harvey Nichols for Chelsfield and Olayan | Photo Credit Dirk Lindner

WHAT KIND OF ARCHITECT DID YOU ASPIRE TO BE?

At Fletcher Priest, our design process starts by considering the end users – the people who will ultimately be affected by the buildings and spaces we create. We try to understand how our design can make their lives better. Listening and engaging with the stakeholders and design team and having a close relationship with the Client is the only way to achieve this.

WHO ARE YOUR DESIGN/ ARCHITECTURE INSPIRATIONS?

Many buildings and places bring me joy. There are too many to list. However, I am impressed by Herzog and de Meuron's continually fresh approach to every new design. We share the idea of always innovating our designs, so I can relate to its difficulty and importance. Like them, we try to approach every project with a blank slate and an open mind. The site, its context and the brief will determine the outcome. That is probably why our buildings can't be categorised as having a 'House Style'. Each one is different. Most recently, while working on the heritage-rich Knightsbridge Estate project, I was studying and learning from Herzog and de Meuron's almost naïve but brilliant ability to juxtapose contemporary architecture into a historic environment. Truly inspiring.

WHAT DOES FLETCHER PRIEST ARCHITECTS REPRESENT AS AN ARCHITECTURE FIRM?

We are methodical and analytical. Our work is driven by the intelligence that comes with the

diverse collective that defines our practice. It's not about us. We begin the design process by asking the final users of cities, buildings, and spaces what they truly want from them. What do they need? Could our design make their lives better? If we can envisage, understand, and forecast their needs, we can bring that vision to life.

Before we speak, we listen. Investing time to understand our client's ambitions, the characteristics of the site, the occupants' needs and the context's importance is paramount. Good design does not occur in a vacuum. It takes great teams working together to realise a common goal. We communicate honestly and challenge respectfully. It's an approach that has earned us rich, long-term relationships with some great people. Throughout the life of the practice, long before sustainability was a widespread term, we have been interested in how we can work with existing buildings and structures rather than assuming they need to be replaced. Working cleverly with the buildings we inherit can be in our clients' best interests both economically and environmentally. But before anything else, we are passionate about making a positive impact through our design.

HOW DO YOU CONTINUE TO CARVE YOUR OWN PATH IN THE INDUSTRY AS A STUDIO AND AN INDIVIDUAL?

We communicate across all disciplines within the practice – from interior design to architecture and urban design, informing each other and building on each other's expertise.

We also collaborate extensively with other designers on our projects. The strength of our approach lies in the freedom we enjoy to enquire, express, and create. We will continue to foster the collaborative and inclusive spirit the practice stands for.

WHERE IS THE MAJORITY OF YOUR WORK BASED?

Most of our work is in London, where we are based. However, we also work internationally. We designed cities in Latvia and residential developments in Germany and Ireland. We have also just secured an outline planning application for a major film studio complex in Lisbon. In UK, we are working with Therme on a 30-acre waterpark and a wellbeing resort in Manchester.

WHAT HAS BEEN YOUR BIGGEST DESIGN COMMISSION TO DATE?

Whether it's a city or a room, every project is important to us. We are lucky to have collaborated with progressive clients and designers over the years to deliver work we are truly proud of. To mention a few, we have designed buildings in locations of international prominence such as Piccadilly Circus and Knightsbridge, the masterplan for London's 2012 Olympic Village, as well as the redevelopment on the northern quarter of Bishopsgate. We are also working on several towers in The City, where we are trying to redefine sustainability best-practices with innovative techniques such as material passporting to ensure that all building materials could be reused in the future.



Oxford North, a new life sciences district for Thomas White Oxford, Stanhope and Cadillac Fairview | Photo Credit SecchiSmith

Waterbeach - Waterbeach, a 6,500 new homes masterplan, Cambridge



You have recently completed the first phase of the regeneration of the Knightsbridge Estate. How has the approach to designing mixed-use developments evolved over time? Our client's commitment to the area allowed us to include a substantial public improvements programme, including relocation of Knightsbridge Station's primary entrance to a location further along Brompton Road with widened pavements for improved pedestrian space, a new step-free entrance on Hooper's Court – next to a revived square with access to the office building – and additional technical spaces to futureproof the Piccadilly Line.

Our design aims to give each individual use the best out of this amazing location, while avoiding potential compromise that might result from the complexity of the heritage facades and the mixed-use brief.

Carefully restoring the heritage architecture and integrating the six flagship stores into

individual buildings, we designed the retail frontage to connect Sloane Street with Brompton Road shopping districts. Up-to-date, secure, underground servicing ensures the smooth and responsible operation that is required by global brands.

All architecture continuously evolves regardless of sector. Currently, this is even more important when designing for retail. We designed the spaces with a degree of flexibility and futureproofing. Some of the spaces are designed with a potential for change of use if required in the future. Our design evolved when Apple took a large pre-let. They wanted to have their store embedded in a single, symmetrical, building, which required a redesign and a new planning application.

We then positioned the residential entrance off Basil Street, a quiet location lined with other dwellings, and created a light-filled, tranquil garden courtyard two floors up, above

the retail, which unlocked the potential for the community of 33 desirable residences in Knightsbridge Gardens. The garden elevations reflect the diverse street frontages enhancing the sense of location and there are no visual clues that the residences are part of a mixed-use development.

WHAT DOES THE FACE OF ARCHITECTURE LOOK LIKE TO YOU IN 10 YEARS TIME?

We have always worked passionately with our clients to design sustainably and responsibly. There is now a tidal wave of change in the industry that will affect everything. The development and adoption of new sustainable materials, new standards to help us weed out greenwashing, and new digital design tools to enable data-driven environmental design. The speed of the design process change is astonishing and we are looking forward to it. The architectural profession has always been about anticipating future needs and designing buildings that will be occupied for decades to come.

IF YOU HADN'T BECOME AN ARCHITECT WHAT WOULD YOU BE DOING?

I think I always wanted to be an architect. While studying architecture, I learned how to code in different languages and worked as a video game designer and designed the graphics for TV Belgrade Top of The Pops. I merged my passions for architecture and computer programming in producing generative design in the early 1990s. Working on my first project for Fletcher Priest, the client Tussauds Group was bemused by hundreds of computer-generated layouts for the London Planetarium auditorium to test the best viewing angles for each seat. Today, our studio has an inspiring digital design team that I love working with.

One Exchange Square, A complex retrofit with sustainability and placemaking at its core | Photo Credit SecchiSmith



www.fletcherpriest.com
IG: @fletcherpriestarchitects



Brick Award

The Brick Award provides an independent platform for innovative and contemporary brick architecture focusing on pioneering, resource-saving, and sustainable construction. The award is given to projects from all over the world that demonstrate a design and architectural concept, skillful and innovative use of bricks as well as other clay products, and high quality in terms of aesthetics, form and design of the project. Particular attention will be paid to answers to the challenges of climate change and management of limited resources. In June 2024 the Brick Award will be presented for the eleventh time.

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UNLOCKING **CONSISTENT FINISHES**

Behind a combination of concepts, briefs and materials, architectural hardware can often tie design projects together, and it's all in the finish, explains **Daniel May**, Director, **Consort Architectural Hardware**

When it comes to door hardware, the details matter. Between levers, pull handles, locks and hinges, correctly specified hardware can elevate any space - enhancing aesthetics, accessibility and functionality.

Typical design projects can house tens – if not hundreds – of doors and their supplementary furniture, each playing a fundamental functional role while also having a significant impact on the overall feel and flow of the building. As such, design professionals are encouraged to put careful consideration into door furniture selection, ensuring they deliver reliable, eloquent solutions that meet user requirements.

While final design decisions may depend on project, preference and budget, it always pays to get your material scheme



right the first-time round. From colour matching to durability, there are a number of key components to consider when choosing door hardware finishes, and so, with that in mind, what should design teams be on the lookout for?

THE FINISHING TOUCH

Aesthetically speaking, more often than not, a high-quality, consistent finish is more essential to a building's interior atmosphere than the design characteristics of the door furniture itself. Whether opting for a classic or contemporary feel, the right material scheme can completely invigorate a space while unifying a project's overarching design theme.

Today, there is an expanding catalogue of popular hardware finishes, each differing for a range of aesthetic and practical

reasons. In recent years for example, there has been an influx of dark-toned, contemporary surfaces, with matt black finishes in high demand. And while the popularity of matt black and even granite material schemes has risen recently, they may not always be suitable for certain settings and may soon be displaced by another leading style.

This revolving door of interior design trends and an ever-growing market of available finishes means the specification process is conceivably more complex than ever before. While juggling the latest styles, modern design teams must also be mindful of the disparity in quality between different suppliers, material grades and price points. At surface level, different manufacturers may offer the same styles and material schemes, but upon delivery, each may vary in colour shades, characteristics and overall consistency. Consequently, this can leave projects suffering from discord in their design, with end-users later requiring replacements or full redesigns to match their original plans.

Colour matching carries even more weight when meeting the needs of visually impaired users, for example. Under the Equality Act 2010, it's stated all new and

refurbished public buildings must offer equal access to all users, ensuring safe entry and passage through a building regardless of disability, age of gender. Where only 5% of people that are blind can't see anything at all, most have limited colour vision and perception of light and shade, and for this, an adequate level of visual contrast between building surfaces and their surrounding areas is mandatory. With this, design professionals must be conscious of Light Reflectance Values (LRV). LRV is understood as the universal scale used in architecture and interior design and is a way of measuring the amount of visible and usable light that is reflected from a surface when illuminated by a light source. In essence, it is important to assess the contrast between the door facings and ironmongery throughout specification, with standards recommending an LRV contrast of at least 30 points in order to comply with BS 8300-2:2018.

CONSISTENT BY DESIGN

The purpose of a consistent finish runs deeper than aesthetics alone. Together with its design benefits, a high-quality, durable material scheme can add value to a project by offering high wear and

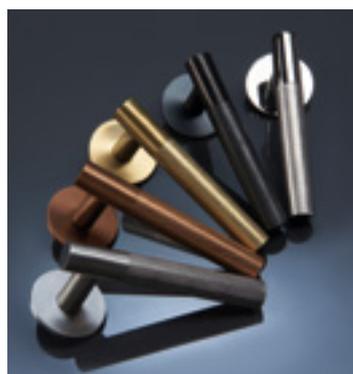
abrasion resistance, improving the overall usability of door furniture throughout a building's lifecycle.

Here, the specification of material schemes is often determined by project type and the location of the door itself. Stainless steel finishes for example, while offering clean aesthetics, are designed to add value in kitchen and bathroom spaces by offering naturally high resistance to moisture corrosion. On the other hand, stainless steel can often succumb to the harsh exposure of sunlight and as such, its use should generally be avoided in outside environments.

Similarly, a high-grade physical vapor deposition (PVD) coating is also naturally corrosion resistant, but in addition, it offers users an extremely scratch resistant surface – making it suitable for high traffic environments such as hospitals and schools. With this in mind, design professionals must seek the most applicable material scheme throughout their project, opting for higher grades of materials where necessary. And where a single manufacturer may offer a continuous range of finishes of the same quality, the use of multiple suppliers can truly have the adverse effect.

Comparably, low-cost substitutes are unlikely to match the reliability that premium finishes can offer. Much like users expect the mechanisms of door hardware to last throughout a building's lifecycle, it is essential for material schemes stand the test of time too. Where 'natural living' finishes (such as unlacquered bronze and brass) are purposefully designed to react to the external environment and develop over time with the building, low-quality finishes may begin to fade unintentionally. Protective coatings (such as PVD or lacquered finishes) are designed to retain their quality regardless of the environment in which they're installed. Even in high traffic areas, durable designs are more likely to retain their operational benefits over time, while also enduring decorative trends and leaving interiors intact for years to come.

Inherently, decision makers are urged to chase quality above trends and low-cost substitutes. Where door hardware finishes are concerned, durability and cohesion are key in offering longer-lasting benefits and design professionals must look to work closely with trusted manufacturers and supply chains to ensure their choices match expectations. Because, while styles change and trends come and go, the basis for a high quality, consistent finish lies within the manufacturing process. After all, the details are always in the design.



www.consort-hw.com | IG: @consort_hw

DESIGN-LED SURFACE SOLUTIONS

Julian Tatham, Design Director, Decorative Panels Group, discusses the latest advancements in surface technology and supplying the industry with more sustainable options

The Decorative Panels Group is proud to be a leading supplier of decorative faced sheet materials, panel components and flat pack furniture. Julian Tatham, who heads the group design team has always been focused on designing and selecting products that can adapt to the varied needs of today's consumers.

The design team keep an eye on trends, from surface coverings to furniture ranges, to ensure that products meet the quality and style demanded by their customers for the retail market. Generating fresh and exciting product design, specifying what processes are required, suggesting easier solutions for furniture assembly, or recommending different substrates or surface finishes - these are all part of the design department service offering. Here, Julian discusses how The Decorative Panels Group is diversifying their offerings and evolving as new surface technology advances.



WHAT MAKES THE DECORATIVE PANELS GROUP UNIQUE AS A BUSINESS?

Vertical integrations across all three of our businesses enables us to supply the most flexible and cost effective solutions to our customers. Our integrated approach allows us to manage design, production, and logistics at every point of the process. This along with our diverse stock of surface materials from economical options to high end, exclusive surfaces mean we are able to supply the many different market areas from manufacturers to retailers.

WHAT SURFACE TRENDS ARE YOU SEEING IN KITCHENS, BEDROOMS & BATHROOMS?

Matt Metallics within kitchens have been gaining ground and now feature among the top-selling décors. It has always been difficult to achieve consistency within the colour for metallics but one of our recent collection launches, Fineflex metallic surfaces do just that. We are also seeing even more surface textures coming through including woodgrains and more sculptural designs, perfect for bedroom furniture. Continuing the trend for matt unicolours we are introducing even more warm tonal palettes rather than the cool greys which have dominated for years.

WHAT ARE YOUR RETAIL CUSTOMERS ASKING/LOOKING FOR?

With growing awareness and an increased drive to supply sustainable options for their own customers, we are seeing preferences

for more environmentally friendly product solutions. As a fully certified FSC and PEFC business, raw materials such as board substrates and foil laminates are only sourced from responsible suppliers ensuring they are environmentally conscious as possible. Our furniture business has recently achieved certification to the environmental standard ISO 14001. Showing that we are committed to continually improving our environmental footprint is an essential for us as a business and of course for future generations. This is a process that started in June 2022, and is the first step in our 3 stage Group Certification.

WHAT ARE THE LATEST ADVANCEMENTS IN SURFACE TECHNOLOGY AND WHAT ARE THE BENEFITS TO YOUR CUSTOMERS?

Paper foil technology has come a long way particularly digital technology used in the creation of the artwork and the engraving of the printing cylinders, this combined with developments in lacquering technology have contributed to both the visual appeal of designs and the tactile quality of the surface. The surface resistance of paper foils has also increased with the majority of designs from our dp-decor range now being able to meet the FIRA 6250 and BS6222 severe use categories for kitchens, bathrooms and bedrooms- suitable for all applications except worktops.

We are currently investigating options into digital printing for paper foils. This would give

us more design scope and the possibility of unique surface patterns for customers with the added benefit of market testing new designs without committing to significant volumes of stock.

WHAT INTRODUCTIONS TO THE RANGE OF SURFACE FINISHES CAN CUSTOMERS EXPECT TO SEE NOW AND OVER THE COMING MONTHS?

As already mentioned, we have recently introduced a collection of Fineflex Metallic designs to our dp-specialist range. The PET surface is made with a percentage of recycled PET and the iridescent shimmer is visible throughout the pigment creating a luxurious finish to both the eye and the touch.

To meet the demand for matt unicolours our Serica Collection is constantly evolving with brand-new colours being introduced all the time. These are following the trend for warmer shades bringing a new energy to the collection.

Within our dp-limitless range of specialised and high-performance surfaces we have partnered with Rehau to offer their RAUVISIO Crystal and Noble Matt collections. Surfaces like these add a special touch of luxury to any interior. Look out for new colour introductions soon. All of these products and more are on display in our Group Marketing Suite.

www.decorativepanels.co.uk
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Fineflex metallic surfaces have consistent colour, their iridescent shimmer is visible throughout the pigment creating a luxurious finish to both the eye and the touch.

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Project





KETTLE KIDS BY HESSELBRAND

Earlier this year, Kettle Kids unveiled their new London flagship store, which went beyond the realms of what a traditional watch and jewellery brand can be, seen through the idiosyncratic design lens of architectural studio, Hesselbrand.

Walking down the streets of Mayfair amongst London's most prestigious galleries, stores and boutiques, it's the translucent mint green layers of glass of its latest residents on Maddox Street, Kettle Kids, that stop you in your tracks. Step inside to find an extraordinary new way to exhibit, view and interact with some of the world's finest watches and jewellery. Founders and brothers Harvey and Jacob Hutson, came from humble beginnings – growing up on a council estate in south London – the city heights were in reaching distance, a constant reminder of what they could be: their ambitions were set high. Having always had an appreciation for the finer things in life, it was in 2017 when Harvey and Jacob asked their Nan for £1,000 to buy their first watch. Since that day they have "never looked back", building a trusted online community of engaged watch collectors and enthusiasts, selling in every corner of the world. The launch of the Kettle Kids flagship not only marks a physical representation of their online business but is a testament to Harvey and Jacob – their ambition and commitment

– all underpinned by their resolutely grounding perspective. The right setting for the next chapter of Kettle Kids was imperative. It was when Harvey and Jacob met with Co-founders of Hesselbrand, Jesper Henriksson and Magnus Casselbrant, that they knew they had found the designers to bring the Kettle Kids universe to life. The store's interiors are a reimagining of the Kettle Kids unique story and spirit: a place that epitomises the intricacies and craftsmanship of fine watches and jewellery on display whilst embodying Harvey and Jacob's energy, drive and youthfulness. Here Hesselbrand dive into the finer details of the project, sharing how they developed a design language to complement the Kettle Kids paradoxical world by capturing the intersection of traditional and contemporary culture.

WHERE DID THE CONVERSATION WITH THE CLIENT BEGIN AND WHAT WAS THEIR BRIEF?

The Kettle Kids were very open to our interpretation of their business and trusted us with the design from the very beginning. The flagship store on Maddox Street marked a first for the brand – a new physical representation of its extraordinary world. To realise Harvey and Jacob's vision, we wanted to not only design a store but to create a spatial identity for Kettle Kids by giving the brand a complete vocabulary

of how to represent itself within a space – one that embodied both the traditional high precision craft of fine watches and the fast-moving, youthful energy of the jewellery world, where Kettle Kids have a strong cult following.

We wanted to make a space that immersed all senses; an environment you could feel immediately as you entered it. We spent months experimenting with materials and building prototypes, trying out different combinations until we found a unique palette that reflected the energy and context of Harvey and Jacob. Ultimately, Kettle Kids is about people, and we wanted a store that felt special to be in, a place designed to interact in various ways. Our collaboration with Kettle Kids is unique and has through this project become a friendship. The trust we have developed in each other has allowed us to experiment with form and material in a new and exciting way. Being in the world of Kettle Kids is like being in a Guy Ritchie movie; their history, the people they work with, and their clients are unlike anything else. The way they interact with clients is profoundly different from how people interact in traditional luxury retail. We were very inspired by this, and in our design, we aimed to create a store consisting of different atmospheres for scenes from their "movie" to play out. It has been and continues to be a very productive collaboration.

Project



Like any Hesselbrand project, the concept reveals itself after a while of working closely with our client and the specific context. With Kettle Kids, this meant creating a space that conceptually works as a set in a movie, with a range of different atmospheres for different interactions to play out. Conceived as a sequence of rooms, it appears to be far removed from a traditional retail space and more focused on entertaining, and ultimately on connecting.

CAN YOU TALK ABOUT THE USE OF MATERIALS THROUGHOUT?

In this project as in so many of our projects, we tend to define atmospheres and moods rather than functions. These spatial definitions force us to ask more challenging questions regarding what form and material to use. For example, the Kettle Kids flagship begins as a public gallery, it is bright and expansive. We use materials that can usually be found on the exterior of a building, such as metal, stone and glass. As you progress into the store, there is a shift in atmosphere, to a softer and warmer space, which is reflected with fabric, leather and carpets. Throughout the store, a unique combination of materials is used to achieve the desired aesthetic. Polished and brushed steel is used to create precise and durable display cabinets, and a combination of mirrored and brushed stainless steel is used to produce different kinds of reflections, resulting in a complex spatial experience. Roach bed Portland stone is used widely as a symbol of importance and tradition in London, with a fossilised surface that creates natural textures

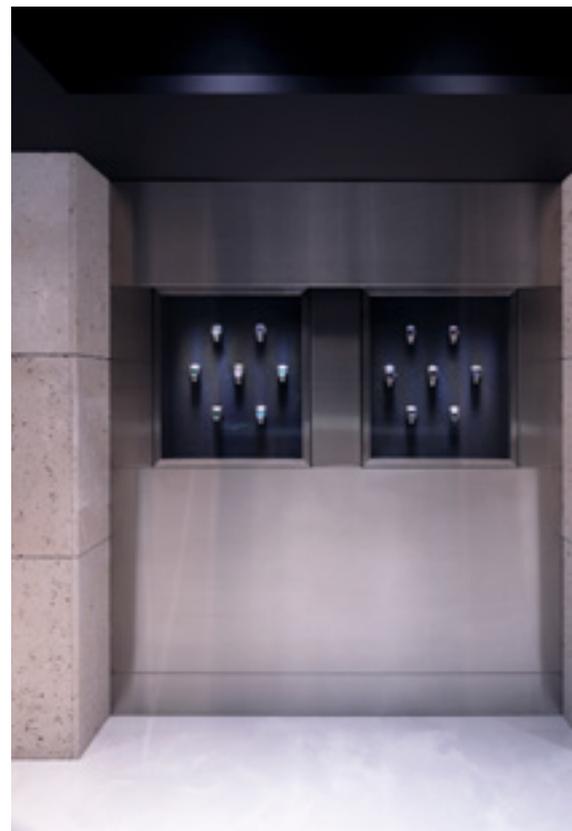
TELL US ABOUT SOME OF THE NEW DESIGN FEATURES THAT WERE UNIQUE TO THIS PROJECT?

The Kettle Kids intersects traditional and contemporary culture. It deals on one hand with prestigious objects with a long lineage, and on the other with hyped and unique objects of infinite customisation. Our flagship design aims to capture this paradox by being young and old, traditional and contemporary, rough and refined at the same time. The store feels more youthful than a watch store, but more classical than a fashion store.

It demonstrates how the unique and fresh aesthetic of the spatial identity can reflect the clash of luxury and popular culture typical for the watch and jewellery universe. The store is also designed to create a sense of exclusivity and inclusivity at the same time. As customers move through the space, the materials gradually change from bright and hard to dark and soft, while the number of displayed watches and jewellery pieces increases from just a few selected items to an archive-like collection in the more private rooms.

The shop front is made of translucent sheets of soft mint acrylic, which obscures

the inside, allowing customers only a glimpse of the movement and light inside. In the Gallery, only a few watches and jewellery pieces are displayed, creating a sense of exclusivity. Visitors are free to roam this area, without being asked questions, breaking down the barrier between customer and exclusive pieces. The gallery features a floating shelf on a mirrored wall, where the stone columns are reflected, creating a sense of space that is twice as big as it actually is. In the Viewing Room, customers are greeted by the sales staff, surrounded by two massive, custom-made stainless steel display cabinets filled with watches and jewellery. This room is surrounded on all walls by camel wool curtains. Beyond the curtains is the Rear Room, a private sales room wrapped in soft fabric, where the most exclusive and rare watches are kept, and customers can sit down at massive stone table. The VIP lounge located in the basement, features a conversation pit made with thick pile luxurious carpet and tangerine velvet upholstery, where customers can view the rarest watches and custom diamond pendants.





and depth, adding to the overall sense of exclusivity and luxury. Camel wool fabric is used in curtains and upholstery to create a soft and luxurious atmosphere. Dark bronze-coloured walls and ceilings form a warm backdrop to unite the palette, and soft mint, a contemporary and fresh colour, is used both as a powder coating on metal grating and as a tint in acrylic and glass to contrast against the more traditional backdrop.

Whenever two materials are combined, there's an inherent tension between them. For instance, the contrast between a machine-made, high-precision material and an ancient, textured, and rustic material creates a certain anticipation and tension. We wanted to capture this tension and communicate the attitude of Kettle Kids, creating something new for their cult following to identify with. We used materials that are inherently English - like the Portland stone - and combined it with generic industrial materials such as the steel grating, to which we applied a colour palette that creates the brand's signature. Through this unique juxtaposition, a new aesthetic with both local heritage and global ambitions is created - one that fully embodies the Kettle Kids identity.

Ultimately, the store is a place for people as much as it is a place for product display. There is a lot of conversation taking place here unlike many other shops, and the materials and texture responds to that. Layers of privacy are built into the store - the harder spaces are less social, and the softer spaces are more intimate - to allow for personal and private conversations.

HOW DID YOU TACKLE ISSUES SURROUNDING SUSTAINABILITY?

Retail spaces are inherently short lived, so sustainability is a big design challenge. To minimise the environmental impact, we used local suppliers and materials to cut down on transport, and all the furniture in the space is vintage from local sellers. We also used high-quality and durable materials to minimise the need for maintenance and extend the life of the space. The large dimensions and raw finishes of the stone and steel also makes it possible to reuse a lot of elements.

WHAT WAS THE MOST CHALLENGING PART ABOUT THIS PROJECT?

There were some practical constraints as with all projects, but these are essential for a good

design. We often experience that a clear definition of the rules is what will set you free as a designer. Walking the fine line between tradition and contemporary culture is a challenge, however doing this right is what allowed the unique character of the Kettle Kids spatial identity: youthful and traditional, disruptive but respectful, rough yet refined. When we design retail spaces, a key part is breaking down boundaries between the brand and the customer, creating an inviting atmosphere while still withholding a sense of exclusivity. It's a fine balance to strike and requires creative solutions like the ones we deployed in the Kettle Kids flagship store. This new approach to luxury retail is something that many other brands can benefit from. The detailed design development that is required when you step outside of conventions can be challenging. It forces you to rethink how things are made, and who makes them. At the same time - this is the kind of challenge we enjoy - it is the blessing and the curse of pushing the boundaries of design.

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Photography by Oskar Proctor

CARBON-SAVING COVERAGE

Graphenstone UK supported the **Holbein Gardens** redevelopment with innovative cleantech paint that supports the project's net zero operational carbon goals

Holbein Gardens is a 26,500 sq ft all-electric and net zero, high-quality workplace located in the heart of Belgravia, London. Powered by renewable energy, it is a flagship project within the Grosvenor Estates portfolio, setting a new benchmark in 'best practice' in responsible design and aligning perfectly with Grosvenor's sustainability targets.

This four-storey redevelopment initiative takes pride of place just off London's iconic Sloane Square and sees the addition of a one-storey extension to a 1980s office building. It is a masterclass in best-practice for materials' re-use and focuses on extensive greening throughout, including using renewable energy, all thanks to the vision of the scheme's architect-designers, Barr Gazetas.

As part of its 2030 net zero operational carbon goals, Grosvenor Estates has worked with innovative cleantech paint company Graphenstone UK, specifying its Ambient Pro+ formulation throughout and helping the company to reach its ambitious carbon-saving targets. For this specific project, Graphenstone calculates that its products have absorbed 138kg of CO₂, and in terms of CO₂(e) savings, an impressive 1.9 tonnes (compared to a standard alternative/competitive paint product). The Holbein Gardens redevelopment scheme has achieved BREEAM Outstanding Nabers 4.5* certification and is currently targeting an EPC A rating. The new redevelopment surpasses existing best practices benchmarks and saves an impressive 69% operational carbon compared to a traditional office building. Here, Patrick Folkes, Founder, Graphenstone UK, discusses working on the ambitious project and how their paints contribute towards the scheme's positive and ongoing environmental performance.

HOW DID THE RELATIONSHIP WITH THE CLIENT COME ABOUT?

Graphenstone worked closely with one of Grosvenor Estate's contractors (Blenheim). Whilst the specification ultimately came from the end client, i.e. Grosvenor Estates, positive feedback from the contractor regarding our high-quality formulations and unique carbon-saving benefits also helped. The company worked closely with Tom White, the Senior Project Manager from Grosvenor, on the Holbein Gardens property.

WHERE DID THE CONVERSATIONS WITH THE CLIENT START?

In line with our 'beyond colour' philosophy, the conversation started regarding the potential carbon footprint savings and the ongoing well-being benefits Graphenstone products could have for the scheme for the project now and its future inhabitants. Graphenstone presented an impressive case measurement for using its products, providing calculations for both CO₂ and CO₂(e) savings and demonstrating the wider comprehensive health benefits of using Graphenstone across the project. The client was to market the whole building to potential leaseholders based on the strength of its environmental credentials and could charge a premium for this.

WHAT PRODUCTS WERE SPECIFIED AND WHY?

Grosvenor specified one of Graphenstone's flagship formulations, Ambient Pro+ in white for the walls and ceilings. This high-quality and certified ecological paint has a natural lime-based formulation that helps to purify the air. It absorbs carbon at the point of use*, ('the majority in the first 30 days of curing). To give a further example, by simply switching from a standard wall coating to Ambient Pro+, a project with a paintable footprint of 10,000m² could see a potential CO₂ saving of over 4.4 tonnes when using two coats of Ambient Pro+.

The CO₂ absorption occurs at approximately 0.33kg per litre during the curing phase. The client liked that the product offered superior coverage levels and durability benefits (great for extending maintenance cycles), the contractor also feedback that the paint was straightforward to apply. They were also impressed that the paints were independently certified and washable (Class 1 wet scrub), and on top of that, they would be BREEAM and LEED compliant. The icing on the cake was that our packaging is derived from 100% recycled materials.

WHAT ARE SOME OF THE ISSUES/ CHALLENGES THIS PROJECT HAS FACED (IF ANY)?

There were no issues to report for the duration of the project. There were no issues from the time of specification to the receipt of the paint or its application. As the project was a strip-out and refit job, and the building itself was older, so Graphenstone's traditional limed-based formation were the perfect fit in terms of the surfacing bond that could be achieved. They worked closely with commercial decorating contractor Courdec throughout, who were incredibly professional.

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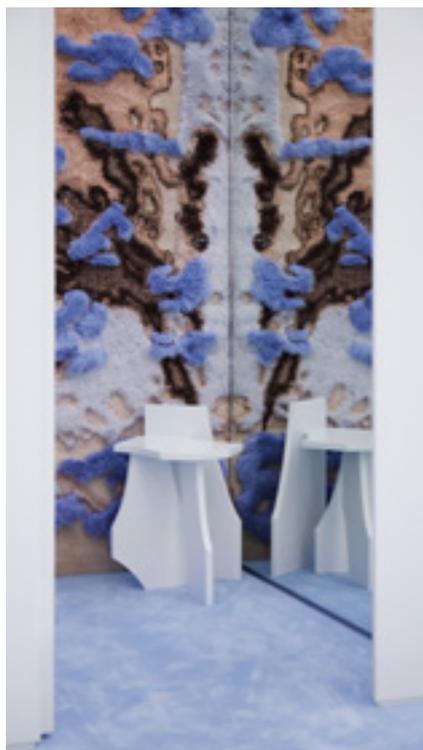


FILIPPA K BY PROFAN

Designed in collaboration with architecture firm Profan and situated on Amsterdam's PC Hooftstraat 125, Filippa K's store serves as the latest chapter in the fashion house's ongoing transformation, as Creative Director Liisa Kessler explores dualities within a single retail space.

Elements of refinement are balanced with rawness, while vintage accents are complemented by a series of commissioned works that draw on a constellation of collaborators, from artists to designers and artisans. The space serves as a continuation from last year's reworking of the Filippa K flagship in Helsinki, which introduced a new conceptual approach to store design for the house.

Fundamental to the new Amsterdam location is its icy blue hue, evoking the misty Nordic landscapes that inspired Kessler's first image campaign for the house, which explored the tradition of ice bathing in northern Sweden. Elevated



but approachable, the signature colour appears on its clay-based flooring and is created through a pigment dye process. The 170 m² space is split across two floors: the ground floor houses Filippa K's womenswear collection and Core pieces, while menswear and Core products are upstairs, as well as a terrace overlooking a small garden.

Elements of nature inform the design choices as clothing rails rendered in chrome feature subtle distortions in their form, as if they were reflections in a pool of water. This theme is continued through shelving and tables complete with mirrored tops. The store also features shelves and a stool made by Malte van der Meyden, a Düsseldorf-based designer whose works utilise wax plates that are deliberately broken to create shard-like compositions, before they are realised in their final wooden form.

The idea of textural contrast appears throughout the store. At the rear of the ground floor, hung prominently within the changing room space, is a series



FILIPPA K

Project



of tapestries made from leftover yarns from past Filippa K collections. Created by Micael de Leeuw – a Swedish artist whose first medium was painting – the pieces retain a painterly feel, with the varying length of yarns adding an imperfect yet richly tactile quality. When juxtaposed with changing room mirrors, these tapestries are designed to offer a sense of departure; a world secreted within another.

In addition to the commissioned works, a number of vintage pieces emphasise Kessler's vision for the house and expand on the attention to detail exhibited in the Helsinki flagship. A sculptural chair, designed in the Netherlands in the 1970s and constructed from perforated stainless steel, represents a personal fascination with 70s and 80s postmodern design. Meanwhile, a lounge set is the work of the designer Michel Ducaroy. Further subtle touches can be found within the space, such as a glass vase created by the Swedish artist Malin Pierre, whose work draws inspiration from haute couture, reflecting aspects of volume and drapery in solid form. A large Rougier shell lamp can also be found on the counter, mirroring the water elements throughout the store, while offering a touch of levity. The space has also been designed with sustainability in mind. In addition to the artworks created from reused yarns, the

house's choice of collaborators – mostly situated in Germany, close to the Dutch border – was a conscious effort to reduce the impact of transportation. The store also conforms to 2030 Paris Climate Agreement targets: it is powered entirely by electricity rather than gas and features a heat recovery unit to reduce carbon emissions. Additionally, the soft lighting throughout comes in the form of a low energy

LED solution. The pared-back yet detailed composition of Filippa K's new Amsterdam store seeks place an emphasis on the clothes themselves, illustrating their enduring quality and timelessness, while also reflecting a warm, considered minimalism that has been a signature of recent collections.

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TOP PERFORMER

Harlequin has won three prestigious awards for its revolutionary new product **Harlequin Liberty Switch®**

Harlequin, the global leader in flooring systems for dance and the performing arts, has won three prestigious awards, including ABTT Engineering Product of the Year 2023, for its revolutionary new product, Harlequin Liberty Switch. This recognition reaffirms Harlequin's commitment to providing the performing arts community with the highest quality cutting-edge products available.

Harlequin Liberty Switch is a revolutionary multi-use flooring system that seamlessly transitions between a sprung dance floor and a rigid theatre floor at the touch of a button. Using pioneering technology this multifunctional floor enables performers to adapt their space according to their specific needs while providing the highest standards of safety and comfort.

The engineering behind Harlequin Liberty Switch enables carriages running on low-friction rails to engage or disengage stop blocks on the underside of the Liberty panels, transforming the floor effortlessly from rigid to fully sprung in less than a

minute. Harlequin Liberty sprung panels, renowned worldwide for their excellence, make up the upper part of the floor, sitting above base units housing the actuators and the mechanical components. The system is linked to a master control unit located off-stage and is controlled using an intuitive touch screen display.

The advantages of Harlequin Liberty Switch are numerous. The system optimises space utilisation, saving time and money by offering a flexible multi-use floor within the same area. With significant reductions in the manpower required for changing from a heavy-duty stage floor to a sprung dance floor, Harlequin Liberty Switch streamlines operations and eliminates the need for expensive ballet wagons or floor storage. The speed of transformation also ensures less 'down time' between performances.

The system can also be fully customised to specific customer requirements. For example, areas of the floor can be isolated to create rigid zones for the placement of pianos or scenery while maintaining a uniform and consistent shock-dampened

sprung dance floor across the rest of the stage. Features such as traps and lifts can easily be accommodated if required. Harlequin Liberty Switch has won awards for its innovative design across the world, including the Best Debuting Product Award at LDI Las Vegas in 2022 and the DTHG Technology Product Award at Showtech Berlin earlier this year. The triple award recognition for Harlequin Liberty Switch speaks volumes about its exceptional design, functionality, and impact on the performing arts industry. Harlequin continues to work with industry professionals, researching and developing products that are practical and cost effective whilst putting the needs and safety of performers first. The company remains committed to pushing the boundaries of what is possible in flooring technology and supporting artists and performers worldwide in achieving their creative vision.

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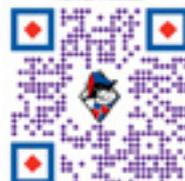
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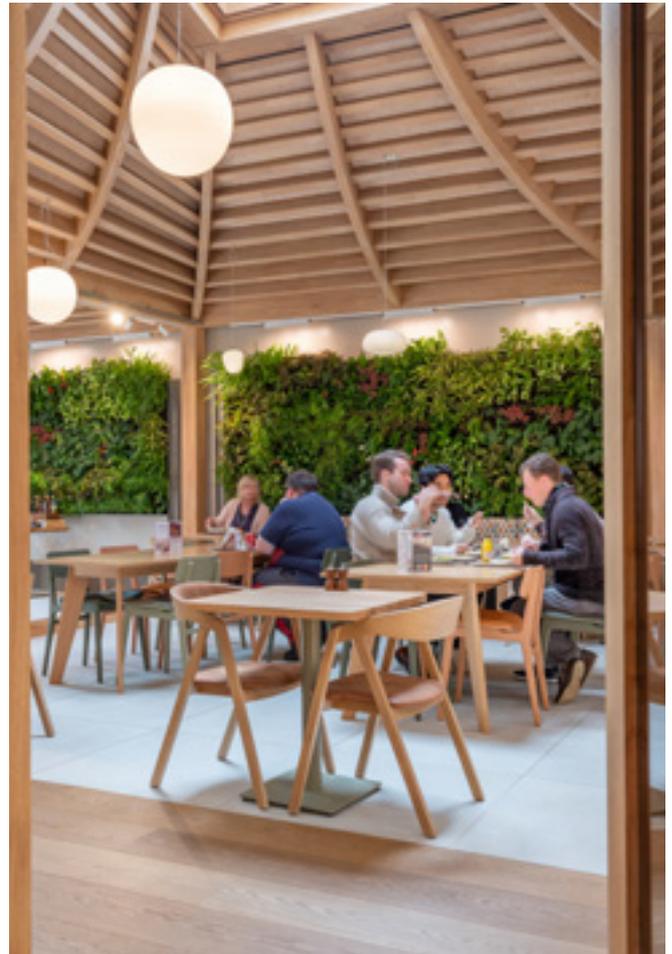


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ST JOHN'S COLLEGE BY MCW

Cambridge-based architects MCW have completed work on a new cluster of social spaces at the heart of St John's College, Cambridge, transforming a 500-year-old tradition of community dining on the site in line with contemporary tastes.

Alongside a new bar and a completely rebuilt buttery dining room is a café – a first for the college since its foundation in 1511. The new social spaces aim to fuse the contemporary need for an airy and vibrant social hub and eatery for students and academics alike, using modern construction methods and contemporary material choices, with the need to preserve a sense of history and character.

A comprehensive Masterplan Strategy had set out a series of aspirational objectives in 2017, underpinned by the notion of strengthening the College community. This project represents the first major step in response to a recognised need to provide an inclusive, supportive and energising social space at the centre of the campus.

This brief was met by a creative and thoughtful team of architects and planners, led by MCW with Purcell, Turley Planning Consultants, Tobit Curteis Associates and KJ Tait. The project has been an ongoing collaboration with Historic England and the Cambridge City Council Planning and Conservation group. Turner & Townsend project managed the scheme from design stage to completion, with Barnes Construction as the main contractor.

The most significant element of the scheme is the new glulam dining room, chosen because of its inherent warmth and tactile quality – reflecting the original oak columns and beams within the bar and cafe, as well as its low carbon credentials and potential to be assembled as a kit of parts.

The new structure, a collaboration with Swiss timber specialists Blumer Lehmann and local structural engineers Smith and Wallwork, is 'free-standing' with only minimal, delicate stainless-steel ties back to the original brickwork, replaces a 1970's steel-framed roof that had been brutally

built into the 16th century brickwork of both the Second Court building and the boundary wall to Trinity College.

The dramatic curved, trapezoidal timber structure, formed of prefabricated components, was brought on site across what is reputed to be the second oldest bridge over the Cam – designed by Christopher Wren and executed by Robert Grumbold – who also built the pair of Grade I listed, eagle-topped gate piers which had to be completely dismantled and carefully relocated as part of the project. Gaining approval to dismantle and rebuild Grade I listed fabric was one of the many challenges that the design team overcame.

The MCW team worked hard to preserve a character authentic to St John's, taking a 'fabric-first' approach to construction, which protects the integrity, stability and condition of historic fabric, whilst also boosting energy efficiency and carbon reduction. This meant retaining the building's signature red brick and centuries-old wood panelling – whilst also incorporating elements that promote energy efficiency and health and

Project

wellbeing, including a 'green wall' watered by collected rainwater from the carefully detailed pre-patinated copper roof. The social spaces sit within a site that includes the Grade I listed Second Court which has been continuously used as part of College accommodation since it was constructed in 1599. The surrounding park and gardens are Grade II* listed. Therefore, a comprehensive heritage impact assessment was critical to unlocking the potential for change to enable the site to continue to evolve, bringing relevance for a new era without harming the historic integrity of the building.

Purcell worked as Conservation Architect for the existing building, upgrading the environmental performance and repairing the fabric as well as working collaboratively with MCW on the interface between old and new to develop a solution that would touch the historic fabric as lightly as possible, outlining areas where change was possible without causing unnecessary harm.

A trophy cabinet has been made within a historic window that was discovered behind 18th century panelling during the works. Original window seats have been carefully reconstructed incorporating power-points for laptops.

Improving inclusivity and accessibility was a primary component of the brief.

A careful re-grading within Second Court has created a level access where stone steps used to be and a new ramp alongside the terrace does the same for people approaching from the 'Backs', on Queen's Road.

Despite the challenges of preserving historic detail and meeting the complex demands of development within and around a Grade I listed building, the project achieved a BREEAM Excellent rating: a sustainability assessment method for projects and buildings. Paula Mejia-Wright, Project Lead for MCW, explains: "The application of contemporary retrofitting into historic settings is going to be crucial for colleges to thrive beyond the 21st Century. With collaborative design work, we have been able to re-energise an important part of the College, creating a sustainable and elegant meeting place for the whole college community."

Heather Hancock, Master of St John's, said: "We have gained bright, warm and welcoming space for our day-to-day lives in College. We are privileged to learn, live and meet in such a beautiful and inspiring environment, and this latest development is a worthy addition to the fabric of the College."

www.mcwarchitects.com

Photography by Richard Fraser



HARNESSING THE POWER OF DATA

Martyn Horne, Director of Product Marketing, Vectorworks, discusses the importance of effectively utilising data for design, supported by the latest iteration of their workflow software Vectorworks 2024

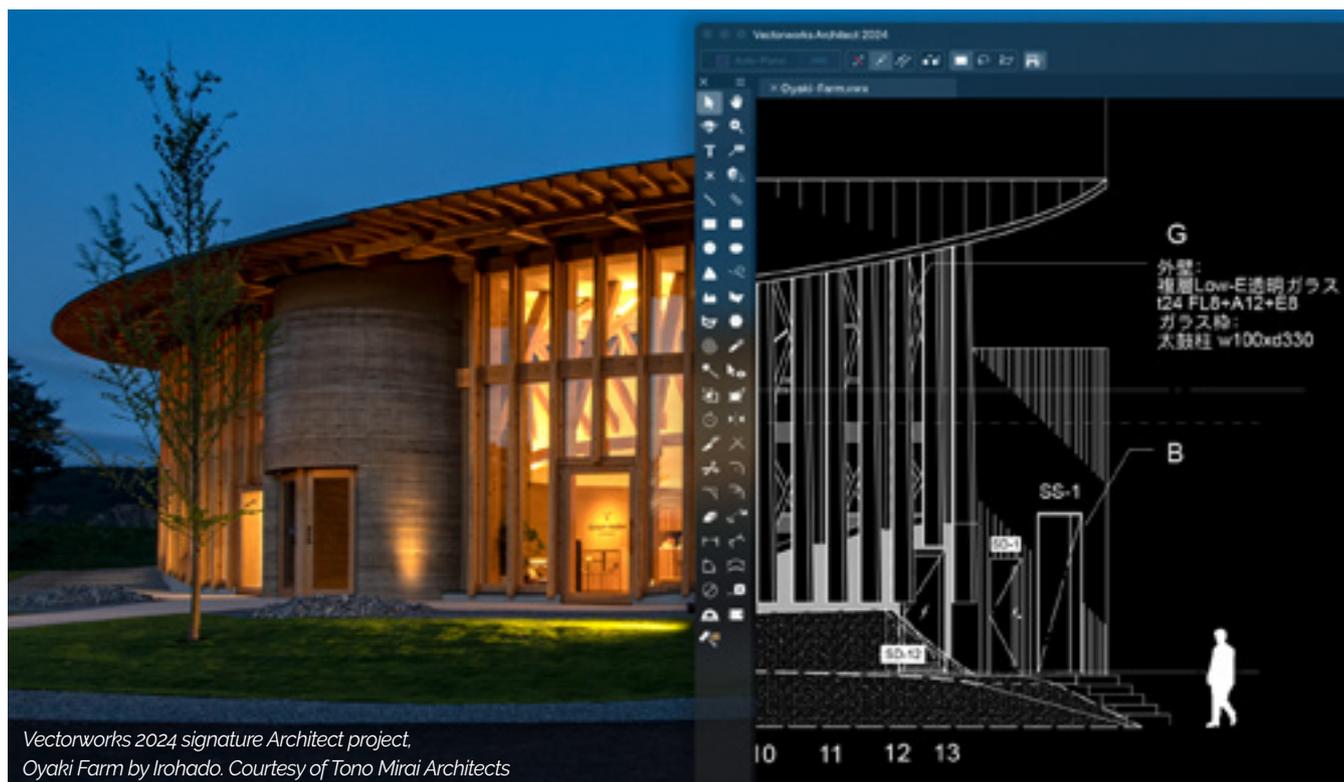
As an architect or interior designer, if you're new to design software, you may feel like you have data coming out of your ears. Or worse, you may not even realise how helpful this data can be. Materials, object information, embodied carbon levels, and other forms of data aren't a burden — they're empowering information you can use to make informed design decisions and create something the world's never seen before.

Utilising data effectively can result in remarkable designs and enhance productivity, consistency, accuracy, and communication with colleagues and collaborators. Many today argue that the successful use of data is just as important as the aesthetics of your design. So, what's the key to harnessing this robust data? Finding an equally powerful software solution that caters to your specific needs and makes incorporating and using data in meaningful ways more straightforward and effective. That's precisely what you'll get with the recently launched Vectorworks 2024 — the latest iteration of Vectorworks' software chock full of new features and tools focused on providing you with a data difference. Data organisation is critical; that's why the newly added Excel Referencing and

Project Sharing+ features in Vectorworks 2024 are so significant. With Excel referencing capabilities, you'll experience better connectivity to external project data stored in Excel files. You can even opt for automatic updates to linked referenced files, reducing manual steps and the risk of user input errors. Vectorworks' multi-user environment that allows you to create a project file and share it with others for easy collaboration, Project Sharing, has also been rebuilt to ensure your project data and geometry are always current. Project Sharing+ tracks every change made in a project file every time, giving you one less thing to check in your quality assurance process and substantially improving reliability regardless of your team or project size. Data is also in the (design) details. Vectorworks 2024 delivers even more opportunities to assign, evaluate, and employ data in almost every facet of your design. New parametric tools for cabinets bring you the flexibility and accuracy you need to create more custom configurations in your designs while allowing you to create more realistic visualisations and precise documentation. The Railing tool also supports guardrails, handrails, and configurations designed

to help you meet building code and accessibility standards. New materials within Door and Window objects ensure additional accuracy and consistency in your designs. These updates allow you to set 3D for better visuals but also provide data for better material costs and embodied carbon calculations. Additionally, if you incorporate building information modelling (BIM) into your project workflows, Vectorworks 2024 fully meets international standards for openBIM. buildingSMART International's (bSI) Software Certification Program recently validated that Vectorworks IFC4 import has been quality-tested against bSI's robust benchmarks, ensuring that you will consistently share the highest quality IFC models with other BIM software products so that you can remain confident in the accuracy and credibility of your work. While incorporating data into your design workflows can sometimes feel overwhelming, having the right tools to employ this information can indeed be empowering and allow you to take your designs to an entirely different level.

Learn more at vectorworks.net/2024



Vectorworks 2024 signature Architect project,
Oyaki Farm by Irohado. Courtesy of Tono Mirai Architects



Lydia Robinson is a Solicitor in the Construction & Engineering Team at Irwin Mitchell

TWINNING IS WINNING

Lydia Robinson, Solicitor, Construction & Engineering Team, Irwin Mitchell, shares data considerations for digital twins generated within the UK construction industry

Many consider that digital twins, a simulated replica of a physical asset created via data integration which provides a singular platform where all asset data (e.g., specifications, schedules, models) is available to stakeholders, are at the forefront of the UK construction industry revolution.

Through integration of such data, designers and clients can consider the design of the asset, address the feasibility of certain elements and even identify potential issues before construction begins.

The use of extensive information to generate a digital twin produces an array of data considerations that stakeholders must be aware of to ensure appropriate and accurate use of such technology.

ACCURACY

For the digital twin to successfully simulate the physical asset, the data provided to create and maintain it must be accurate and reliable. Inaccurate base data or improperly maintained data could result in the digital twin generating defective simulations, meaning the efficiency and purpose of the digital twin is compromised.

Data quality must be ensured, along with consistent updates to reflect any changes to the physical asset's information throughout the project so that the digital twin is able to function as intended.

MAINTENANCE

Implementation of digital twins requires extensive data provision, skilled staff, and is often expensive for those involved in the process with large upfront costs.

As data is integrated to simulate the digital twin, the compatibility of sources and documents may prove to be an issue. Resolving such problems requires a skilled workforce adequately informed and trained in the usage of digital twins.

This may preclude SMEs from accessing the benefits of digital twins, and limit access to projects being led by large developers with tier 1 contractors and large consultants on board, who are likely to be better placed to absorb the costs involved.

DATA PRIVACY AND COPYRIGHT

In order to utilise digital twins, extensive design and project data must be collected from the relevant entities involved. The

very nature of a digital twin means that this data is stored in a single repository, therefore data security and privacy issues may arise. Cybersecurity should undoubtedly become a key consideration for those using digital twins, along with an agreement between the relevant construction entities of how and where the relevant data will be processed and stored. What's more, thought will need to be given as to who owns the digital twin and whether the owner has a sufficient copyright licence to use any designs contained within it. This will need to be dealt with through engagement with designers at an early stage.

CONCLUSION

Digital twins come with an array of advantages, including improved construction planning, enhanced design, and the likely increase of communication between those involved. However, these advantages must be tempered with the fact that the use of digital twins will initially be limited to those projects with the necessary resources to ensure data accuracy and protection, with designers and clients who buy into the process.

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COLLABORATING FOR SUCCESS

Alex Labridis, Co-founder, **OWN LONDON**, on creating a seamless client experience and pushing the boundaries of design with a collaborative and diverse team

When we founded OWN LONDON in 2009, we were driven by the goal to create a studio that challenged the stereotypically arduous process of designing and developing properties. Together with my co-founders, Vaios Tsigas and Manthos Xenos, I saw an opportunity to disrupt the industry and to truly streamline the design, execution and delivery process for our clients.

Over the past fifteen years, we have developed an approach that champions the curation of an elite team of property experts, across a range of different disciplines, all working together under one roof. The OWN LONDON team is now formed of over 60 staff members, including RIBA architects, BIID interior designers, spatial expressionists, chartered engineers, project managers, construction managers, property managers, specialist tradesmen and skilled craftsmen all working together from the very beginning of every project. The strategic decision to integrate all services that contribute to project delivery was driven by our mission to offer clients the most efficient service possible. We have minimised interfaces between disciplines, improved communication and have established a team who work together in harmony, making the process from design to execution much more structured. Design is progressed with delivery in mind, meaning that when concepts are handed over, we

know that they can be achieved with time and cost certainty. This, therefore, means that we can get on-site sooner and complete the promised programme. Sometimes, we can fast-track the process by designing and delivering simultaneously while on site. It is so rewarding to see our teams challenge each other in a positive way; they inspire and push each other to surpass expectations and expand creative boundaries.

For the OWN LONDON model to be successful, we place a huge emphasis on recruiting the very best in the industry and have worked tirelessly to assemble a diverse and exceptionally talented team. Our studio has grown considerably over the last few years; in 2020, we welcomed our Head of Design Jorge Khawam, formerly of Natalia Miyar Atelier, Studio Ashby and Finchatton. Sabah Ashiq, Associate Director of Architecture, joined in 2022 and is formerly of Foster & Partners and Bryan O'Sullivan Studio, whilst Alicia Meireles, Associate Director of Interior Design, also joined in 2022 from Soho House & Co, HBA and Harrods. This last year we have also welcomed three new members to our Operations & Commercial team; Oliver Watson, Quantity Surveyor, formerly of Cheevers Poole, Simon Brown, Marble Design and Installations Manager, formerly of The Refined Workshop and Stavirini Mouktari, Head of Procurement, formerly of Soho House & Co.

The wide-ranging experience of our team means that we don't have a 'house style', but the aesthetic that we bring to all our projects is what we like to call 'modern eclecticism': the mixing of genre, materiality and texture to blend the 'timeless' with 'today'. Our design vernacular feels quite different and often brings a touch of the unexpected, which clients seem to love. This approach allows us to honour the individual personalities and places and means that spaces are infused with a unique character, as we play with spatial expression. We always consider how the homes we create will enrich the lives of their owners and how our team's collective experience can create innately functional and inspiring interior schemes. I really believe that the 'exceptional' is a result of cross-disciplinary creation. We push the boundaries of possibility by merging the limitless creativity of our architects and designers with the meticulous craftsmanship of our makers and the expertise of our highly capable project directors. The collaborative imagination of the OWN LONDON team enables us to deliver residential and commercial projects successfully and seamlessly, and always with a creative edge of difference.

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