

designingways

ISSUE 211

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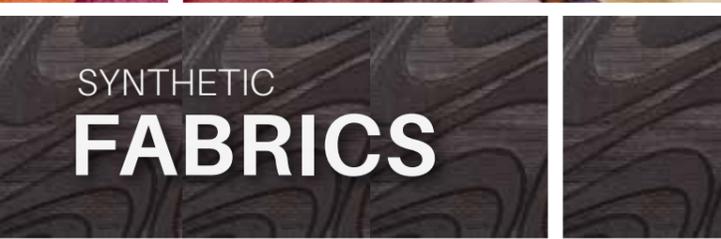
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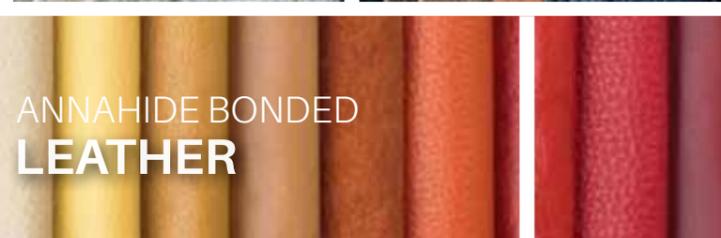
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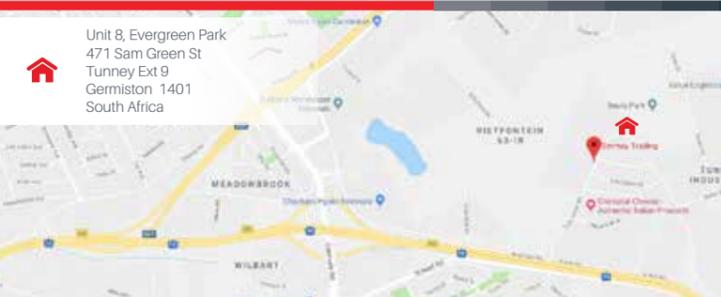
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Onwards and upwards

There are mixed reactions about the state of business in South Africa, especially within the “built” environment, with many complaining that the tight economy has made business exceptionally tough in recent years. The flipside of this coin, however are companies within the same sector saying business is picking up and they are having a great year. The reality is that there is still a huge amount of development taking place all over the country and I cannot ever remember seeing so many cranes and I am not talking about the bird variety, but the ones used for large scale buildings.

In putting together this issue it became evident that, despite a somewhat gloomy economic outlook in many sectors in SA, there is still confidence within the design sector. The world-famous German brand Kare are opening up their first showroom in Kramerville, Vencasa has opened two

new flagship stores and Designa Office is set to launch at the end of August with an incredible forward-thinking range of furniture. It certainly is not all doom and gloom out there and it seems market share is there for the taking for those who do things differently.

Speaking about doing things differently and moving forward, this is my final issue as Editor-In-Chief of Designing Ways. My core business Trend Forward has fortunately grown substantially, and therefore the work and time needed for putting together this incredible magazine will be required to continue growing Trend Forward and leading our ever-increasing team. I have thoroughly enjoyed the journey of being part of continually evolving this publication. I will still be very active within the industry as I continue to produce the trend forecasts and other projects.



I have no doubt that Designing Ways will continue to remain the iconic design publication as it has for the past 21 years.

Warm regards,
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Aldo Cibic

Technically Speaking - Page 30

Aldo Cibic was born in Schio, Vicenza, Italy in 1955, and quickly developed a self-directed interest in the world of design.

In 1981, as a partner in Sotssass Associati, he was a founding member of Memphis, an artists' collective that was to mark an epoch-making transition in the universe of design and architecture. By vocation and inclination an innovator, one who has never favoured generic labels nor stylistic excesses, Cibic adopted "experimentation as praxis". In the late 1980s he founded the Studio Cibic and launched "Standard" (1991), his first self-produced collection.

At the same time he became a teacher at the Domus Academy and set up research activities with various schools, while developing his ideas around the "design of services". His projects, such as "The Solid Side" (1995) and "New Stories New Design" (2002), fostered a dynamic relationship between people and space and offered a new mode of designing places based on social interactions. He

continued in this vein in subsequent years with "Microrealities" (2004) and "Rethinking Happiness" (2010). Both were presented at the Venice Architecture Biennale, and both invent contemporary narratives aimed at multiplying opportunities for meetings, exchanges and sharing in community life. In 2015 he curated the Venice Architecture Biennale of the Arts & Craft exhibition at the Venice pavilion.

In 1989 he founded the practice Cibic & Partners and, in 2010, the Cibic Workshop, not only a design studio but also a multidisciplinary research centre. Cibic Workshop focuses heavily on alternative sustainable project types aimed at enhancing whole local areas and defining new cultural, emotional and environmental awareness of public space.

Aldo Cibic teaches at the Politecnico di Milano, the IUAV, Venice, and the Domus Academy; he is an honorary professor at the Tongji University, Shanghai.



Claudio Saverino

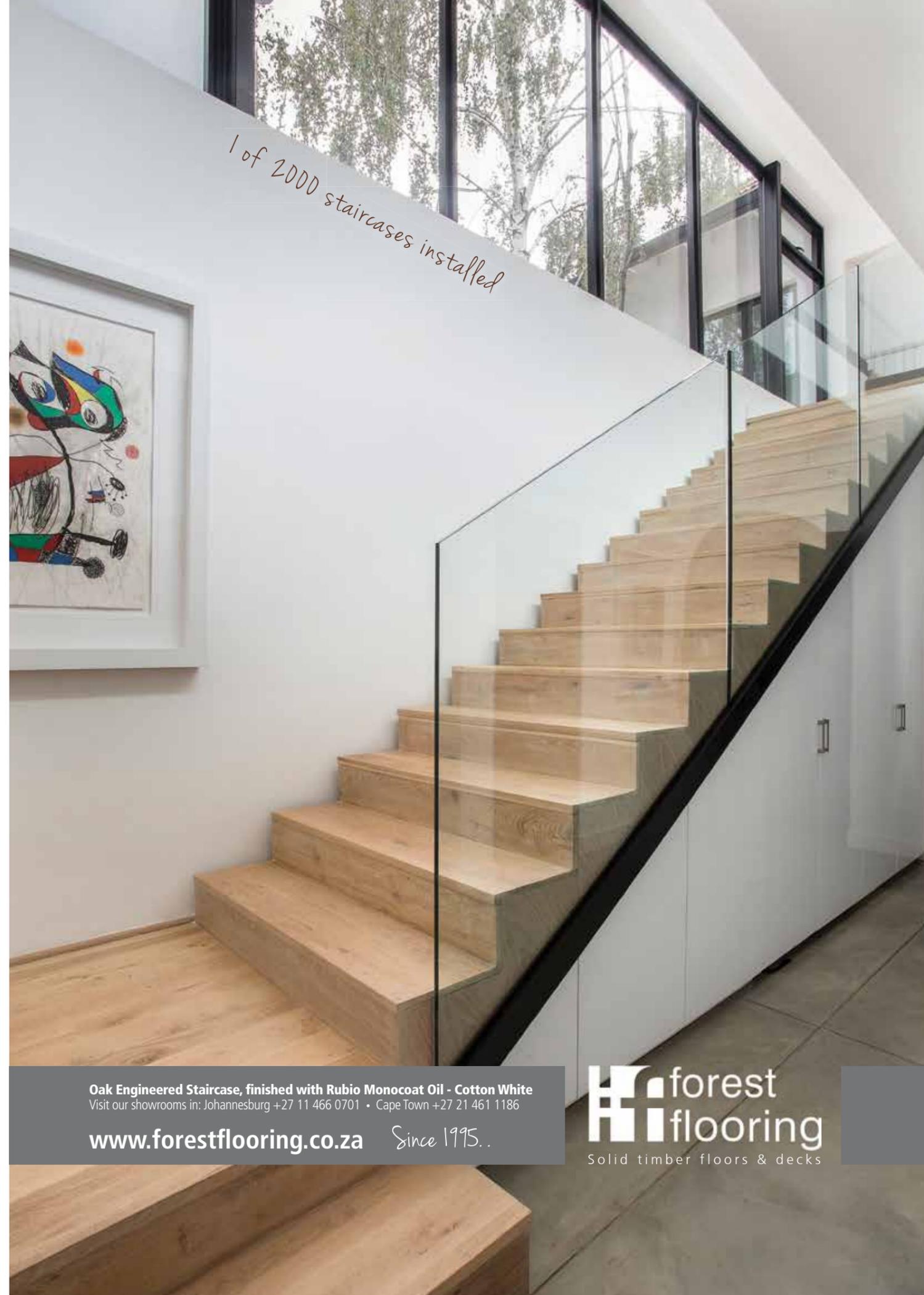
"Le 27" - Page 84

Claudio Saverino was born in Milan in 1965. He worked as a scenographer and advertising and publishing graphic designer. He studied Architecture at the University of Milan (Politecnico di Milano) and at the University of La Cambre in Brussels, and graduated in 1992 with a thesis on urban planning analysis on Arab cities in the Maghreb (Tunisia and Morocco). From 1992 to 1998 he collaborated with Studio Francesco Soro as project leader in important public and private architecture works and in product design projects for De Padova, ICF, Cassina. In 2000 he consolidated his partnership with Tiziano Vudafieri, founding the VUDAFIERI-SAVERINO PARTNERS Milano Shanghai studio.



Tiziano Vudafieri

Tiziano Vudafieri was born in Castelfranco Veneto in 1958. He obtained his degree in Architecture in 1985 at the University of Venice. From 1986 to 1994 he worked in Milan as project leader, consultant and partner of important International Studies such as Sotssass Associati and Studio Cibic & Partners, collaborating on many architecture and design projects in Europe and the United States. In late 1994 he founded his own company, Studio Vudafieri, later to become VUDAFIERI-SAVERINO PARTNERS Milano Shanghai.



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DESIGNER PROFILES



Green Design - Page 38

Stefano Boeri was born in 1956 in Milan. In 1980 he graduated in Architecture at Milan Politecnico and in 1989 he received his PhD from Istituto Universitario di Architettura di Venezia (IUAV), in Venice.

Full Professor of Urban Planning at Politecnico in Milan, Boeri has been a guest professor at various universities, including Harvard University's Graduate School of Design (GSD), the Strelka Institute in Moscow and the Berlage Institute in the Netherlands, the École Polytechnique Fédérale de Lausanne. He has been designer and member of the Scientific Board at Skolkovo Innovation Center, high tech hub close to Moscow.

Stefano Boeri has been recently appointed Director of a post-doctoral research program at Tongji University in Shanghai, where he is developing an international research platform called Future City Lab (FCL), a multidisciplinary lab exploring the future of the city, in the biodiversity and urban forestation perspectives, as an answer to the climate change crisis.

He was Councillor for Culture in Milan from 2011 to 2013. He has been recently appointed member of the Scientific Board of the Galleria degli Uffizi in Florence, Italy, a palace and Italian classical art museum, along with Davide Gasparotto, Senior Curator of Paintings Department at The J. Paul Getty Museum, and Carl Brandon Strehlke, Curator Emeritus of the Philadelphia Museum of Art.

Stefano Boeri Architetti's work has been predominantly focused on the design of buildings and open spaces for European urban areas requiring regeneration or redevelopment. It has undertaken a series of projects regarding the transformation and re-use of several waterfronts such as Naples, Trieste, Genoa, La Maddalena, Doha, Marseille and Thessaloniki, paying great attention to the geopolitical and environmental implications of urban issues.

Among the most well-known architectures, the Vertical Forest in Milan (recipient of many international awards, like the International Highrise Award in 2014 and the Best Tall Building Award bestowed in 2015 by CTBUH), Villa Méditerranée in Marseille and The House of the Sea in La Maddalena. In 2009, Stefano Boeri, with Richard Burdett, Jacques Herzog and William McDonough, was a member of the Architectural Advisory Board for Expo Milano 2015 designated to develop the exhibition concept masterplan.

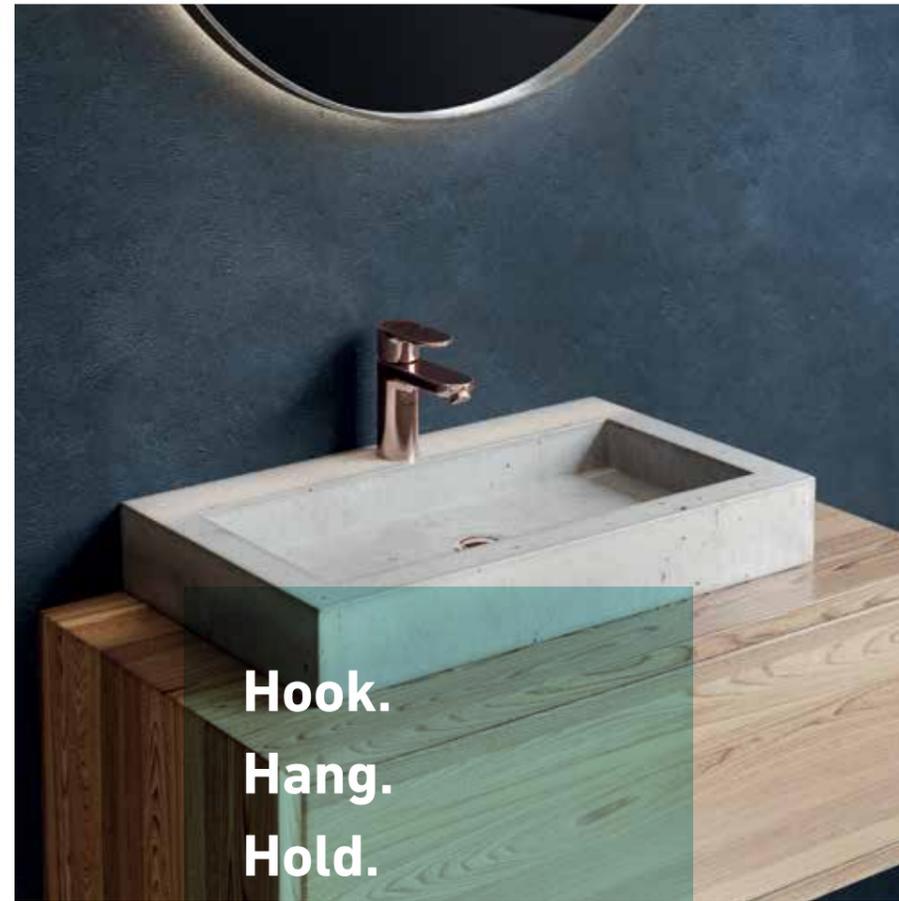


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DESIGNER
PROFILES



Benguela Cove - Page 78

After graduating from the University of Natal in 1995, Philip Olmesdahl moved to Cape Town and began working for Stefan Antoni Architects in the same year. His leadership qualities were soon recognised. By 1998 he was made an associate in the practice and he became a partner in May 2002. Philip is undoubtedly one of the most energetic people in the office. His organisational skills, combined with his diligence, exceptional design and management abilities, make him a key role player in the running of SAOTA, contributing greatly to its success. Philip is currently a Director of SAOTA, ARRCC and OKHA Interiors.

Education & Registrations

- 1995 University of Natal, Bachelor of Architecture
- South African Council for the Architectural Profession (SACAP) (PR. Arch Reg.No: 21000)
- Professional Honours
- 2010 Corobrik-SAIA Award for Excellence: Hatfield 109
- 2010 MIPIM International Awards – Commendation: Dakar Towers
- 2009 Cape Institute for Architecture (CIFA) Regional Award: Hatfield 109
- 2009 CIFA Regional Award: Head 1815
- 2009 CIFA Regional Award: Victoria 73
- 2009 House & Leisure Magazine, House of the Year Award: First Crescent 597
- 2003 South African Institute of Architects (SAIA) Award of Merit: Fishermans 19
- 2003 CIFA Regional Award: Fishermans 19

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KARE has arrived in SA



With their first South African store having just opened its doors in Kramerville, Johannesburg, KARE brings an unapologetic style to the local décor and furniture market.

Having established a firm foothold in Europe, Asia and the Americas, KARE has opened its first South African store in Joburg's Kramerville, following Ghana and Nigeria within an African context. The impressive 1000 square meter space on Appel Road carries the brand's extensive range of furniture, lighting and accessories, renowned for its distinctly bold flavour. Tastes vary from one individual to the next, and that's where KARE is victorious.

The German brand that began in 1981 by then students Jürgen Reiter and Peter Schönhofen, has made its mark selling furniture that brings an element of wow to every room in the home. For Jürgen and



Peter, KARE's popularity can be put down to an offering that caters to truly diverse palates with clients who yearn to go beyond the run-of-the-mill, safe offering when it comes to their interiors.

KARE's collections are broad and varied in style, including everything from beds, tables and sofas to rugs, lighting and tableware, all of it statement-making and non-conformist with a healthy dose of colour and pattern. "KARE is a brand that speaks to all tastes in interior design, whether crazy or conservative, they cater to homes, offices, restaurants, hotel rooms and lobbies," says the Joburg franchise owner Karin Cawthorne.

KARE is passionate about design and their furniture, lighting and accessories reflect this with a look that's playful and irreverent. Beyond merely supplying furniture, Jürgen and Peter travel extensively, discovering what the public wants and then innovating and designing pieces in collaboration with skilled craftsmen and industry leaders. They're trend setters with a loyal following that spans the design sector.

So keen is their love of innovation that they developed the KARE Room Designer App, available for download on the app store and compatible with iPhones and iPads. This smart thinking program enables you to place virtual pieces of KARE furniture and homeware into your own living space with a walk-around mode that allows you to experience each of KARE's designs from various angles, which means no more guesswork.

Karin has a background in retail and interior design and is an ideal fit for KARE. "I've always been passionate about interior design, architecture and beautiful things; when I discovered what KARE had to offer, I knew that I wanted to be a part of their story here in SA." Karin, who first encountered the brand in Indonesia 7 years ago, explains. For her, KARE's quirkiness, unexpected colour combinations and unashamed statement pieces have made a devotee out of her. dw

So you're tired of the ordinary? KARE Johannesburg is here to up the ante.

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WOODBENDER CELEBRATES 30 YEARS OF CRAFTSMANSHIP

In 1988, inspired by his love of woodwork and fascination with the old-world art of wood bending, Charles Mast began crafting cottage-style furniture, which he sold at a local market.

On Saturdays, he was joined by his wife, Shirley and father, John, who learned to bend wooden parts for the business' first chair – a replica of the Thonet no. 14 chair, manufactured in Imbuia wood.

Thirty years later, Woodbender is 55 staff strong and celebrating a legacy built on its people, product and processes. And while the past three decades have seen the company move to bigger premises, build two beautiful showrooms – one in Strand, Western Cape, the other in Parkhurst, Johannesburg – and develop machinery and software for new designs and processes, one thing has remained the same: its commitment to crafting beautiful furniture made of solid ash wood imported from certified and sustainably managed forests that is comfortable, durable, and seamlessly fuses form with function.

“People, product and process lie at the heart of our business, with our products being shaped by the people and processes that create them. Our dedicated team of craftsmen and women, many of whom have been with us for over a decade, are integral to the character of every piece, with at least twenty people contributing to each one, using a handcrafted process that preserves the integrity of the wood. Our clients then add their unique touch with their choice of fabric and finish.” Says, owner and director, Shirley Mast.

Another key to Woodbender's success over the past three decades has been its adaptability – watching market trends and changing with them. This approach, together with every member of the team's commitment to excellence has enabled the business to work with clients ranging from individuals through to some of South Africa's biggest names in the décor and hospitality industries.

What does the future hold for this family-owned people- and client-focused business? While the wider Woodbender family is excited to celebrate 30 years in business, it is just as excited about the next 30 years and is already investing time and energy into finding more innovative ways of creating pieces that celebrate the beauty of solid bentwood.

We asked Shirley to take us on a trip down memory lane...to share a few of her personal highlights from the past three decades. Her answers reveal her passion for a business that puts people very firmly first.

What is one of your favourite memories?

It has to be travelling to Italy in 2000 to view a bending machine and being greeted by Angelo Moras (another bent wood enthusiast) at Venezia Airport holding a mass of bent beechwood to identify himself! It was such a treat meeting someone with the same passion as us, and going on to build a firm friendship with him was an added bonus.



Shirley Mast

What has been the biggest milestone for you?

It has been a great pleasure watching our son and daughter develop a passion and love for what the business does and stands for, and seeing their commitment to driving it forward. Our company pledge promises a 'sustainable work environment' for our staff and to make this happen, the company ethos and vision need to be carried into the future and adapted with fresh energy and input to keep the company relevant. With Andy and Emily's unique talents and commitment, I know that the company is in excellent hands.

What has been most important to you in your journey?

I could not have done this without my faith, my talented husband who dreamed the dream and built all the machines to bend wood, my children who will carry the dream forward and an incredible team who have helped to make it happen.

And finally, which Woodbender piece is your favourite?

All of our products have a special place in my heart, but if pushed for a favourite it would have to be the Chelsea Showwood. dw

www.woodbender.co.za



3 and more ... from hope

After 25 years of manufacturing a range of early 20th century garden furniture, hope has introduced '3' - a line of contemporary outdoor furniture to complement the traditional stalwarts they are renown for.

3 is... hope for the next generation.

Designed by Adrian Hope, 3, recently revised and refined, seeks to realize a modern aesthetic of design using traditional artisanal skills.

The inclusion of forged features gives the new furniture an unmistakable link to its 'smithed' relations in the traditional range.

Influenced by mid-century functional design, 3 strives to embody the Finnish mid-century architect Alvar Aalto's adage - "beauty is the harmony of purpose and form"

The products display apparent constructional detail with a decidedly lean Scandinavian character. They are quiet and purposeful, the proportions humanly considered.

In a subtle display of engineering ingenuity the realization of the compound curves in the metal frame, (a feature shared by all items) elevate the deceptively simple designs to a sculptural quality.



The asymmetrical stance of the stool and round tables create an unusual visual tension that elicits a second (or is it a 3rd) look.

3 is intended to furnish the outdoor areas of homes, apartments and terraces with limited space, the seating components, when not in use can be nested under the tables.

The characteristics of 3 are exemplified by the choice of the oly stool and complimentary table that furnish the intimate and narrow bamboo planted courtyards of the More Quarters Hotel - a modern boutique hotel in Gardens, Cape Town.

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New Logis Universal Accessories Range launched by Hansgrohe

The logical choice in bathroom accessories

The new range of Logis Universal Accessories has been launched in South Africa and is the logical choice for a stylish, contemporary and hygienic bathroom.

Hansgrohe, established in 1901, has always been one step ahead – looking for ways to make the bathroom experience a better and more sustainable one. Perhaps a strange concept, thinking about a positive bathroom experience, but it just takes one visit to any bathroom with rusted roll holders, lime scale covered shower corner baskets, gummy soap dispensers or unpleasant brush holders to understand the power of a positive bathroom experience. Over 110 years later, meticulous work, ingenuity and hygiene are still the driving forces behind Hansgrohe products.

The Logis range of accessories delivers the ultimate bathroom experience – the faultless modern lines, the durable easy to clean chrome surface and the attractive price all go a long way to ensure that the Logis range is the choice of professionals, the handyman and the primary choice for all home owners.

One of the beauties of the Logis Universal Accessories range is that it can be installed in existing, older bathrooms, thus giving the bathroom an updated look without the massive spend. It is also an ideal fixture for new bathrooms as once again, the concealed attachments ensures beauty and functionality – in one easy step.



“Tradition and innovation are the cornerstones of our brand,” says David Cooper, MD of Hansgrohe South Africa “we are so excited to be launching this range in South Africa and again making

a difference to the entire bathroom experience.”

The range features stylish accessories from towel rails to soap dispensers, shaving mirrors, roll holders and more.

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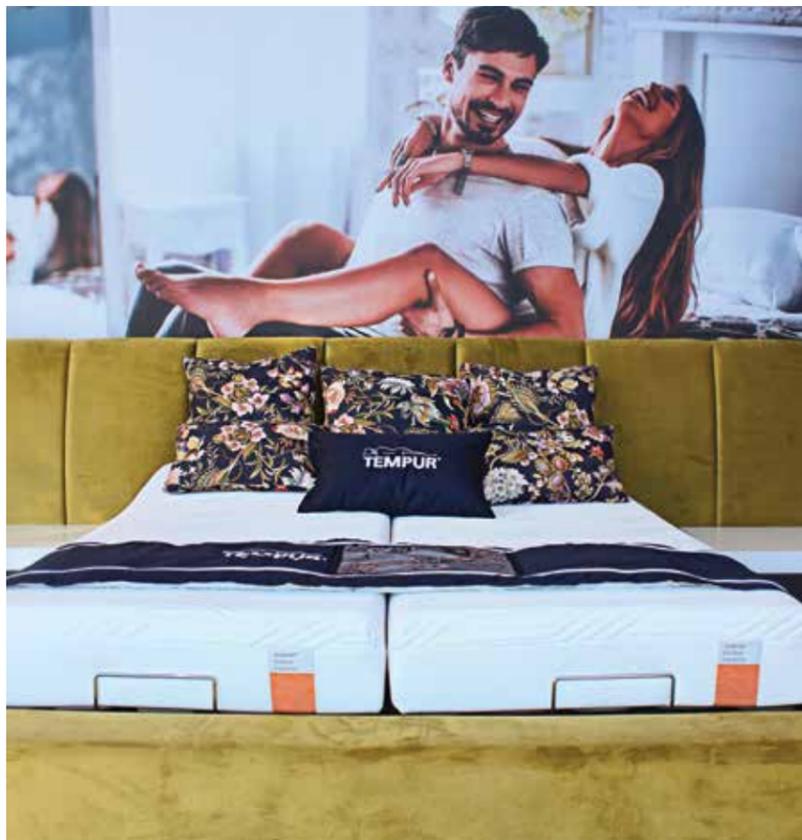
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The Sleep Experts, Vencasa, Open New Stores in Kramerville, Johannesburg and Brooklyn, Pretoria

Vencasa, the home of Tempur and Magniflex, have opened two new flagship stores in true style. The spacious Scandi-style stores are inviting, encouraging customers to experience the sleep solutions consisting of mattresses, adjustable beds, pillows, headboards, bases and frames, side tables, lamps, occasional furniture, ottomans, linen, and luxurious bedroom accessories, with several price points to accommodate their wide clientele. Vencasa partners with global and local experts to bring a wide range to the South African market. Vencasa is made for people looking for a high quality, yet affordable range of products, and the stores reflect that. They source the best products worldwide, the best technology to cater to the diverse needs of sleep lovers and in doing so have learnt that building trust is key. Vencasa, in Spanish, means 'come home', and the new stores portray that superbly.



Vencasa, The Sleep Experts, know that your body, mind and soul deserve quality sleep, and provide a range of exceptional sleep solutions to ensure it. 

www.vencasa.co.za



ME by Starck. Now with the new bathroom furniture series Brioso.

The Brioso bathroom furniture range is a refreshingly contemporary approach to bathroom design. The varied and customizable Brioso design options are excellent value for money. It is available in 15 different hues. For 7 of them the characteristic handles and furniture feet are available in the same tone as the front and cabinet colors. Duravit South Africa (Pty) Ltd, 30 Archimedes Road, Kramerville, Sandton, Johannesburg, Telephone +27 (0) 11 555 1220, info@za.duravit.com and at www.duravit.com

Designa Office to launch in South Africa

A new and exciting office furniture company is launching in South Africa at the end of August 2018. The company will sell to the trade only, i.e. architects, interior designers as well as corporate contracts. This will eliminate the additional costs associated with agents, which has become the norm in this competitive industry.

Designa Office or "DO" as they are set to be known, have gone the route of having a focused approach to design. The range of chairs and design solutions that have an incredible design aesthetic along with ergonomics that come from years of research and R&D development but most importantly are at a highly competitive price in comparison to anything similar within the current marketplace.

One of the biggest differentiators on the chairs is the incredible colours they are available in which will allow designers to select something that fully integrates with the interior design. The office space is changing at a rapid rate due to people working in entirely different ways and DO furniture is a company that understands this shift and the needs of these new



spaces. The chairs also feature moveable headrests, seats and back supports, so ensure the highest standards in ergonomics.

Design Office will consult directly with architects and designers to ensure the furniture that is chosen is perfect for the interior as well as for the employees that will be spending long hours using it. To keep up with the launch of this exciting new company you can follow their Facebook page at www.facebook.com/Designaoffice

The Wau 2 envisioned a deep scalloped form that would cradle and wrap the user, resembling the heel cup of a ski boot or inline-skate as well as recalling the bucket seat design of a concept sports car. Another characteristic is the soft-rigid element much found in sports gear, to combine flexibility for comfortable fit and effective force transfers. The extrovert appearance is intentional, to express its high performance purpose.

Applying the sports gear concept to office furniture is revolutionary, yet makes perfect sense. After all, both function and interface with the human body. Like many cutting edge sports equipment, Wau 2 combines excellent ergonomics to extract human performance and trendy styling to elicit self-confidence and satisfaction as you perform. Qualities that are very welcome at work. dw

WHAT'S HOT

1



Metal Pendants

Introducing our new E27 Flute Metal Pendants. Available in a range of five colours giving you the opportunity for various design options. Mix and match or go solo, these pendants are sure to make a statement.

www.klight.co.za

Colour Rust

Handles Inc, with its close relationships with global leaders, has its finger on the pulse when it comes to upcoming trends... and the word on the street is that the colour rust is the new rage. It is a neutral shade, which adds warmth to a more minimalist interior. It's earthy, it's retro and it's definitely growing in popularity.

www.handleinc.co.za

Geta

Bross presents Geta, a new complement designed by Baldessari e Baldessari for living environments that, if necessary, can be transformed into a home office. The concept is simple and intriguing: a sideboard, with drawers and doors, which hides in its reclining top an extendible tray, to use as desk or countertop. The top of Geta is then equipped with a recessed lighting system and a special finish that transforms it, if necessary, into a blackboard on which notes can be written, appointments, programs...

www.bross-italy.com



Florals

New floral range 280cm wide suitable for both curtaining and upholstery.

www.nazfabrics.co.za

Gaggia Classic

Few would argue that the best things in life are the simple pleasures. And there's no better way to kick yourself awake each day than with a shot of espresso or cappuccino before heading out the door to work – or play. It's a tradition for some. An obsession for others. And a science. It's a process that requires patience, precision and practice, plus barista knowledge and the best equipment. But master the mechanics and develop the skill, and creating the espresso Peretto will soon become a sacred daily ritual. Like the Italians do it. With passion. And with love...

www.italianlifestyle.co.za

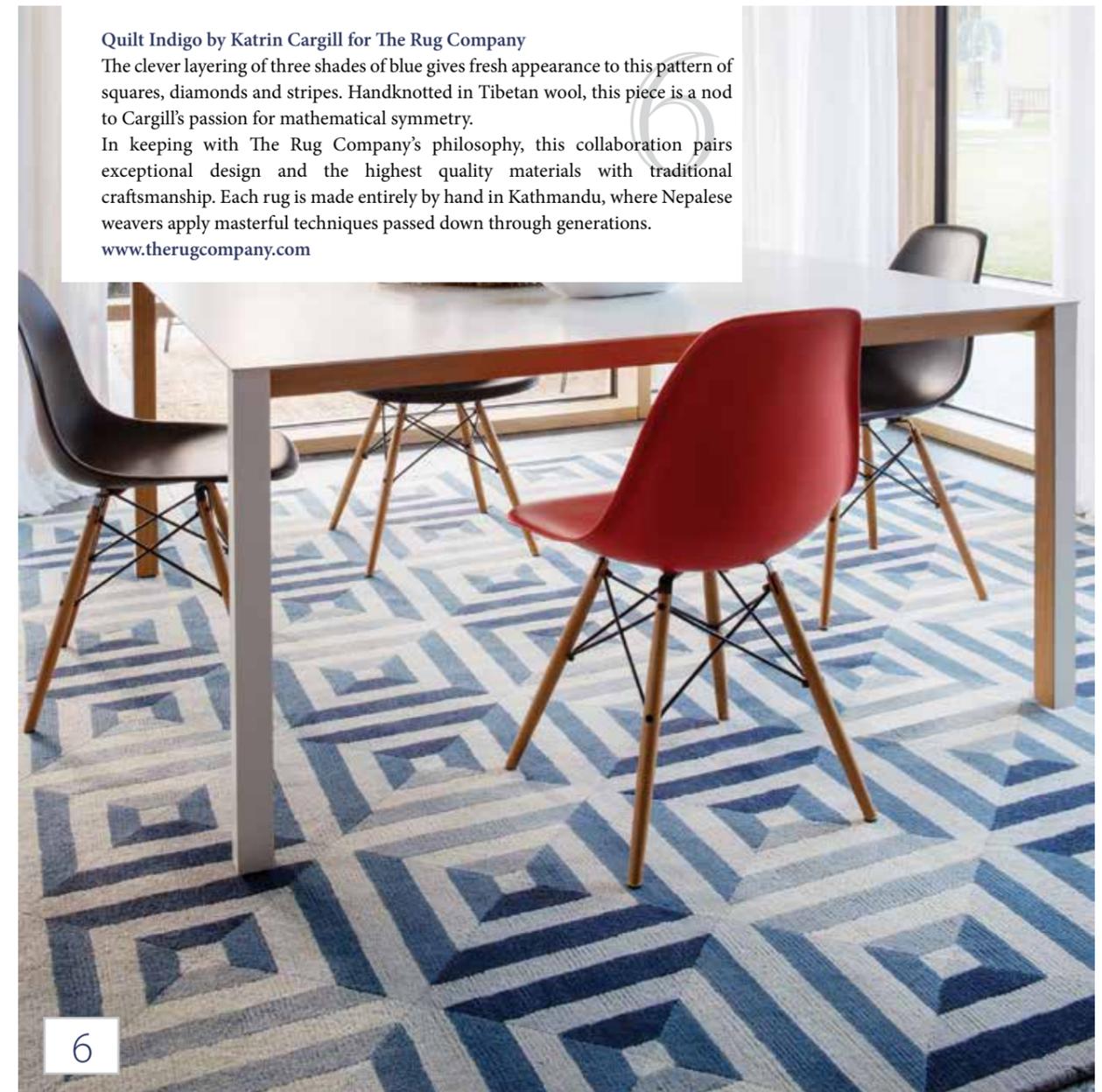


Quilt Indigo by Katrin Cargill for The Rug Company

The clever layering of three shades of blue gives fresh appearance to this pattern of squares, diamonds and stripes. Handknotted in Tibetan wool, this piece is a nod to Cargill's passion for mathematical symmetry.

In keeping with The Rug Company's philosophy, this collaboration pairs exceptional design and the highest quality materials with traditional craftsmanship. Each rug is made entirely by hand in Kathmandu, where Nepalese weavers apply masterful techniques passed down through generations.

www.therugcompany.com



The changing face of marketing



The meaning of 'marketing' is technically described as: The action or business of promoting and selling products or services, including market research and advertising...

The face of marketing is changing at a rapid rate and it will continue to evolve. However, there are a host of obvious changes which are not taking place in the majority of companies. As much as I believe we need specialists within positions, technological factors as well as the ever-changing attitude of the consumer mean it is vital that we start having more generalists who understand the bigger picture. We need to create a collaborative culture and start to clarify the role of brand building to a consumer, who at present is inundated with a huge amount of noise across a multitude of mediums.

So, to start with, the term 'marketing' needs to be replaced in many instances by something like 'engagement and customer experience management'. Although marketing itself, and the term, will probably actually never die or disappear completely. Companies may be forced to take on 'new' terminology to truly get the best out of their staff in these departments. Other terms that should be excluded and which are heavily overused are: "Below the line", "above the line" and "omnichannel".

Just like being "eco-friendly" is no longer a trend, so "omnichannel" should be embedded in a company's customer engagement DNA instead of creating a lengthy discussion around the boardroom table. Using these terms creates specific silos and the results are generally seen in the way in which a company

communicates with its audience, - often with a non-cohesive message.

There are still really large corporates going out with press releases stating they have an aggressive omnichannel strategy. That's like saying they are considering having a website. There are also still companies out there which don't even have a social media presence - unbelievable in this day and age.

What we are seeing currently are companies which are splitting up ad spend across all the various channels, and the various teams responsible for these outputs, going back to their secluded silos and putting on their "thinking caps". They will have to show an adequate return on the budget they have been given, so the R200,000 allocation for Facebook, will need to show some sort of measurable return, as will print and other mediums. It



is a huge mistake to allow each specialised area to work in isolation with only a measurable return as the carrot and the KPI as the stick. This can result in the overall company message very likely ending up as a blurred mix-match across all these platforms. Don't get me wrong, there are companies out there which do get this right. However, at this stage, they are few and far between.

I do believe that we need to start by changing the entire culture around this age-old way of "marketing". A good start would be a name change where applicable, to create a company dynamic which will assist in understanding the task ahead. When we are suddenly called an 'engagement and customer experience' manager, we start to focus on the importance of bringing all the aspects together, as well as the need for great content, without having the word 'content management' thrown into the mix as well. We will now realise that all the different channels lead to one really strong message across the various groups we are targeting

- or in some cases, multiple messages. We also start to realise that certain mediums will not necessarily show a measurable return, but rather be part of the message journey, which will hopefully show great results as we tell an entire story. We will continually be striving to lead our customer on an exciting and engaging journey, which will provide loyalty as long as we are doing so.

Our engagement and customer experience department will understand the brand so well that they will be able to give such a specific brief to the ad agency that they won't run astray with irrelevant bells and whistles, which really do nothing except inflate the bill. This doesn't mean the ad agency can't be creative, it just means that the parameters and the goals are clear. We need to understand that ad agencies are not retail specialists, or tile specialists or lingerie specialists, so it is always advisable to also consult with professionals within these industries. This can often be done even at store level, or at any other level of contact with the

customer, which will assist both parties and ensure that the content is relevant and enticing.

This process and new outlook needs to begin at the top, as this is just one area within a company's structure that needs to move into alignment with current times. It also doesn't mean throwing out the baby with the bathwater and getting rid of staff, but rather empowering them to think differently and to work together. It is necessary to have a better understanding of budget allocation and to realise that not every area is the golden goose but to rather have a cohesive strategy, which will ultimately have a greater return on investment.

Educational institutions need to quickly get up to speed with these real-world changes as well as the changing face of consumer attitudes. We need to engage and enthrall our customers instead of just selling them products. Those days are long gone. dw

www.trendforward.co.za

Aldo Cibic presents (in)complete an in-progress research on life and design

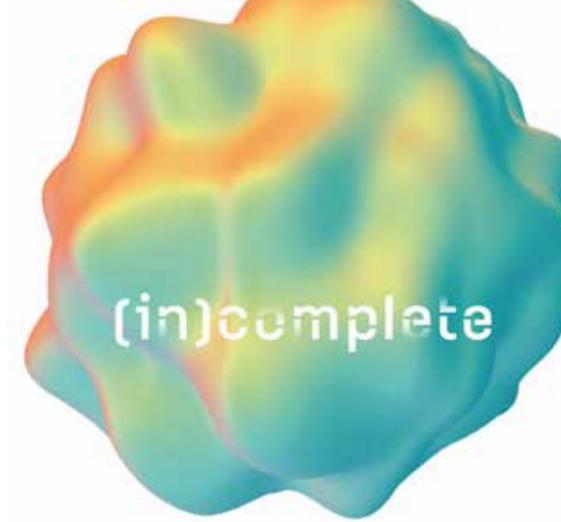
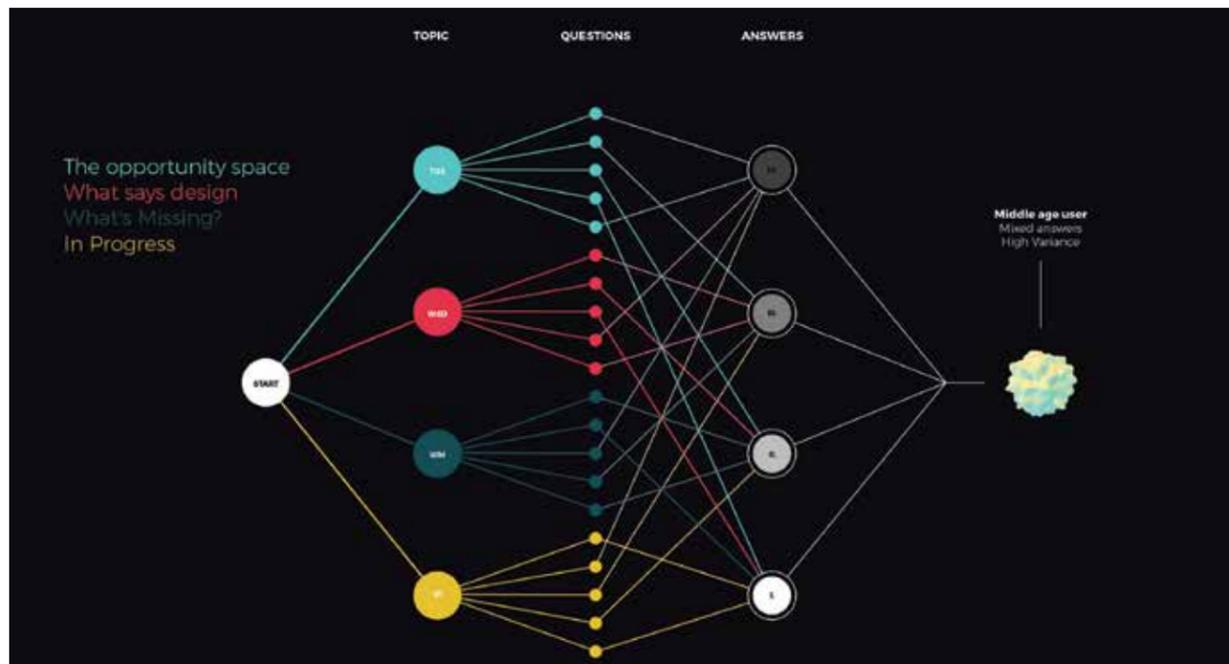
In concurrence with the Venice Architecture Biennale, Caffè Florian houses an interactive, participative installation to understand and design our future.

(in)complete is an art installation by Aldo Cibic, a co-production of Caffè Florian presented in concurrence with the 2018 Venice Architecture Biennale, from May 25 to September 8, 2018. Caffè Florian is a historic Venetian coffee house. It was at these tables that the idea for the first Art Biennale was discussed in the late nineteenth century. Art is at home at Florian's with exhibition cycle Unica, curated by Florian's art director Stefano Stipitovich. Stipitovich invites a different artist every year and asks them to reinvent the spaces of the café.



The 2018 edition of Unica has artist Aldo Cibic participate with an installation that is also a research programme: (in)complete is a digital platform that allows us to investigate and understand relevant themes of our times. The art has been installed in the evocative Chinese Room, turned for the occasion in the meeting point for the real and the virtual. Cibic's

art is a modern reinterpretation of a Venetian alcove: three walls made of tinted Plexiglas canes encircle a screen, which shows a digital platform in continuous evolution. Visitors will be asked to participate in an inquiry about current events on the themes of nature, society, technology and the future of design.



The installation is an extension of the Chinese Room and integrates with perfect sensitivity and harmony with the genius loci at Florian's. It is an example of how a distinctly modern piece of art may coexist beautifully with a piece of Venetian history.

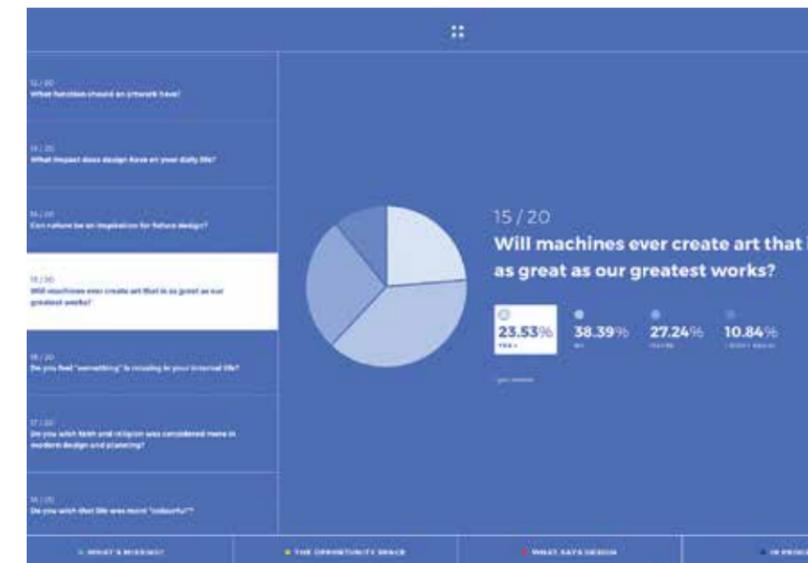
(in)complete is an interactive installation. A coloured, moving cloud is shown on monitors, illustrating the data that has been gathered thus far. Visitors will be invited to contribute their answers to 16 questions anonymously. Data will be fed into the system, elaborated, and visualized on the monitor in real time. Every questionnaire generates a unique 3D model for every respondent, who will receive a copy of the model via e-mail. Participants will contribute to build collective intelligence, visualized in the form of a coloured cloud in perpetual motion, changing as the data is fed into it.

The (in)complete project arises from the themes that Aldo Cibic developed and tested for a year in Italian and foreign

universities and research centres (among them: Politecnico di Milano, IUAV University of Venice, University of Rome "Tor Vergata", IED - European Institute of Design in Milan, McGill University in Montréal in Canada).

Aldo Cibic spent the last year working in the Bay Area of San Francisco, in touch with the energies and stimuli of the Silicon Valley: one of the worldwide places where innovation and future take shape in the contamination between technology and freedom of thought. The set of questions included in the questionnaire has been formulated with the contribution of Cibic Workshop and the research centre "Italy Innovation". Since the survey is not targeted just to experts, the aim was to create simple and direct questions, understandable by a wide audience, so as to generate a faithful representation of the generality of thoughts and experiences.

The data obtained from the questionnaire is gradually collected in a database and processed thanks



to an Application Programming Interface which produces two types of representation:

1. The first transforms the data into percentages and graphs in real time. Thanks to the filters (enabling to know the age, origin and gender of those interviewed) it is possible to isolate information, so as to better focus the needs and - consequently - to determine the opportunities for designers who must answer to them.
2. The second visualization gives rise to the 3D cloud, whose evolving form is a realtime processing of the data saved in the database. The answers are combined with an intensity of colour, which varies depending on whether they are positive or negative for each topic, while the distortion of the cloud's surface is related to the variance of answers concerning the age.

In an era of historical revolution in environment, society, and technology, (in)complete is a tool that uses data to investigate the spirit of our times. (in)complete was born as an open source project in constant evolution, hence destined to be forever 'incomplete'. Thanks to the data that will have been gathered over the course of three months, the project will enter its phase two as a platform for discussion: a participative space open to all that are willing to contribute - however much or however little. All to understand which actions we may undertake to imagine and plan sustainable future.

The questions asked by (in)complete are related to the theme of the 2018 Venice Architecture Biennale. The current and sixteenth edition of the Biennale, curated by Yvonne Farrell and Shelley McNamara of Grafton Architects, is titled Freespace and is about the spirit of generosity and the sense for humanity that architecture has as a primary focus - the attention to the quality of space. A sense for humanity that reflects our responsibility and respect for nature and that explores the genius loci as a way to integrate culture and places.

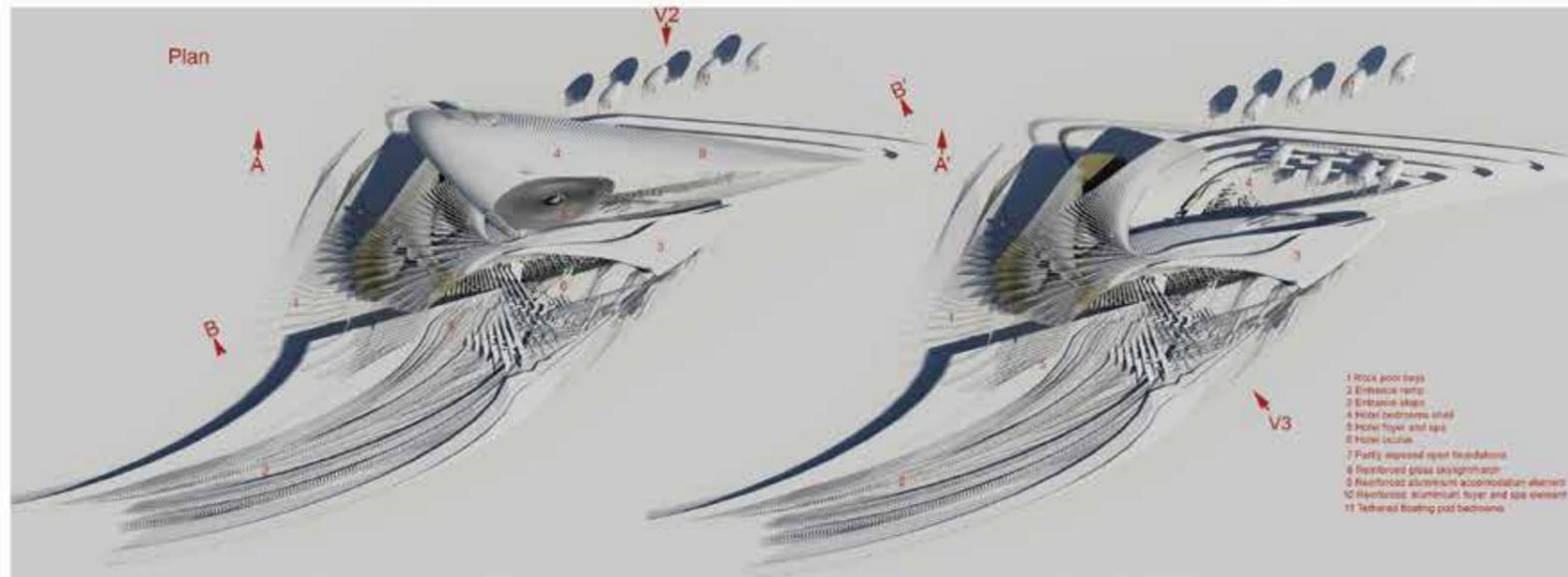
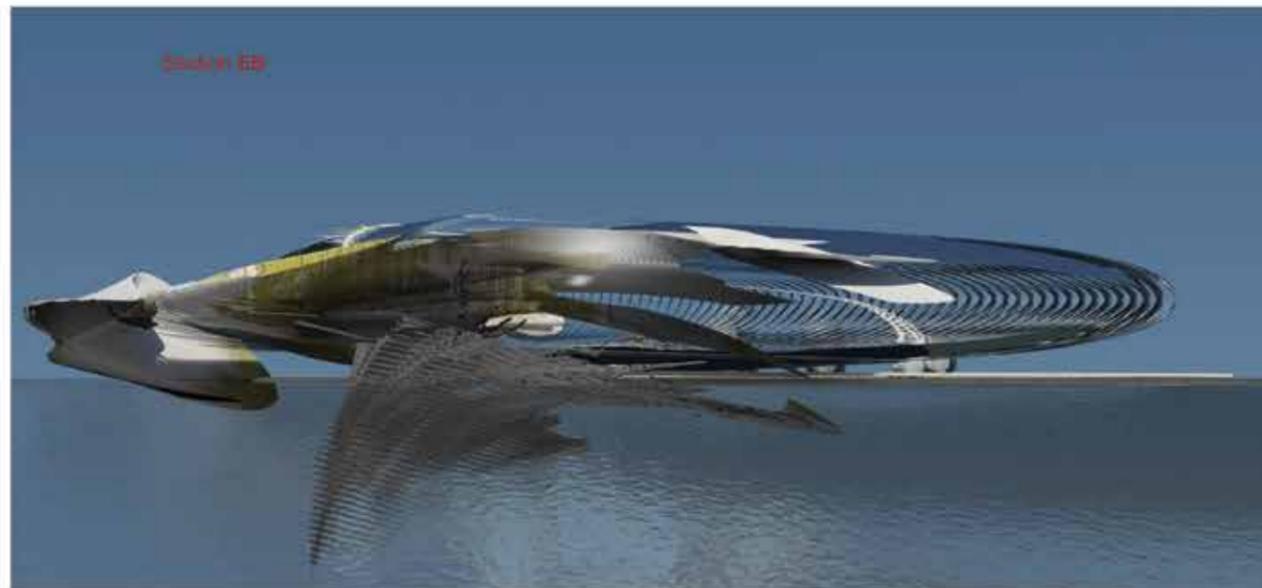
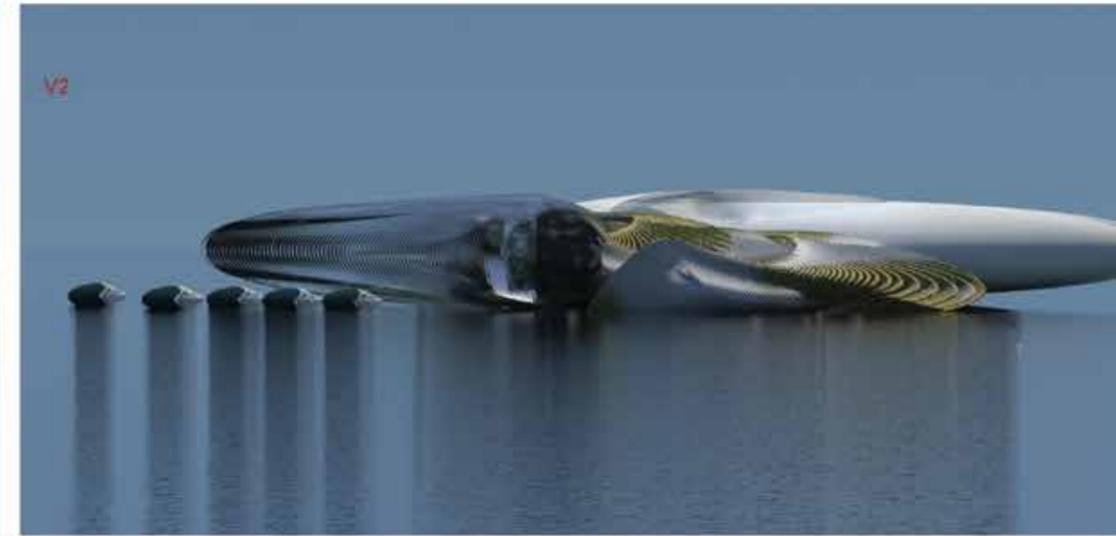
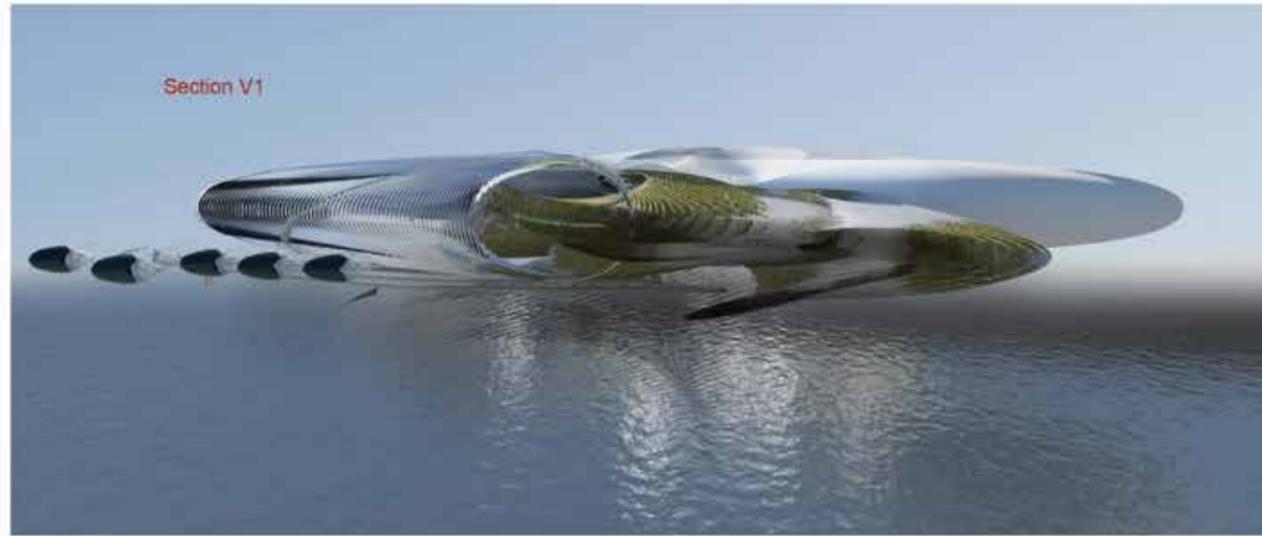
A project by Aldo Cibic with Cibic Workshop and Italia Innovation
Graphic art and coding: display.xxx

www.incomplete.design

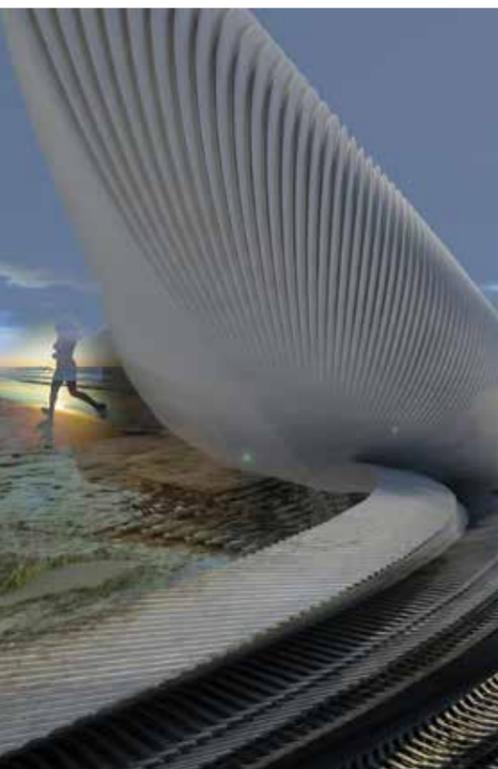
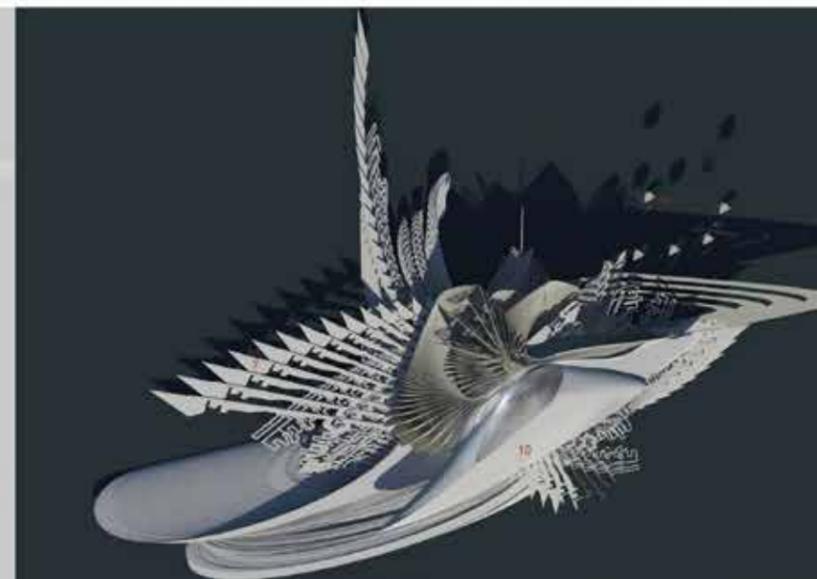
Margot Krasojević Architects

Margot Krasojević has been developing a dialogue between architectural form, geometry, sustainability and smart materials as an inherent part of the design process, dictating the terms of the architectural design criteria rather than referring to sustainable technology as a polite afterthought. Renewable energy and how to optimize the collaboration between program, typology and architecture has always been at the forefront of the studio's research and design approach. Following her Masters and PhD in 1997 and 2003 respectively, architecture has become the tool through which to explore environmental change and renewable energy sources. dw

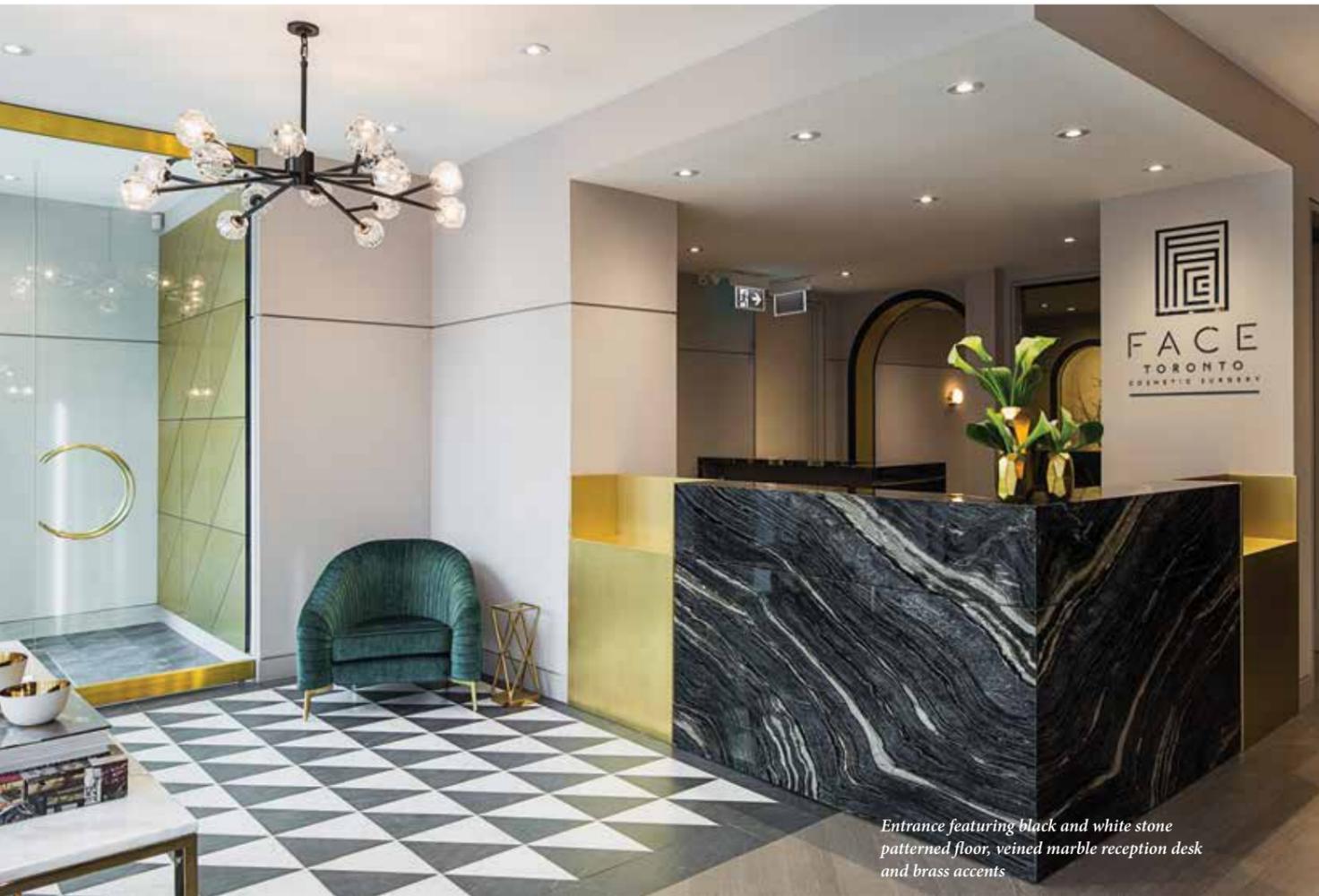
www.margotkrasojevic.org



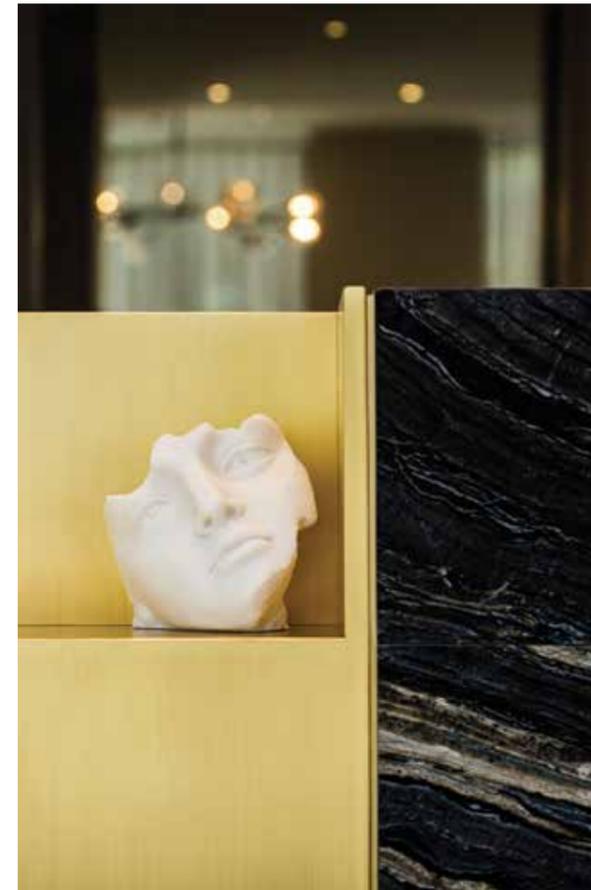
- 1 Rock pool bags
- 2 Entrance ramp
- 3 Entrance steps
- 4 Hotel bedrooms unit
- 5 Hotel foyer and spa
- 6 Hotel scullery
- 7 Partly exposed roof structure
- 8 Reinforced glass skygarden
- 9 Reinforced aluminum accommodation element
- 10 Reinforced aluminum foyer and spa element
- 11 Tethered floating pod bedrooms



FACE Cosmetic Surgery Toronto, Canada



Entrance featuring black and white stone patterned floor, veined marble reception desk and brass accents



Reception desk with veined stone and brass ledge

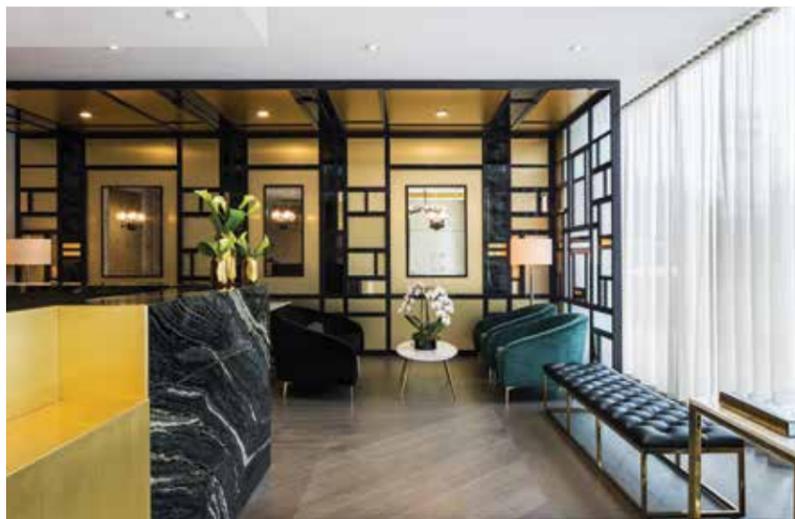


View of main entrance

When Audax was approached to design the new location of FACE Cosmetic Surgery, the owner was looking for a design unlike anything the industry had seen. The mandate was to design a space that felt more like a hotel lobby than a clinic.

To achieve this objective, Audax looked beyond the conventional design standards used in similar clinics across the globe.

"FACE provided a unique design opportunity as it challenged our preconceived expectations of what a clinic should look like," says Gianpiero Pugliese, Principal of Audax.



View of waiting area with custom screen wall



Art Deco palette featuring golds, blacks, and deep greens



Detail view of custom screen divider and green velvet Evelyn armchair



Operating room equipped with latest surgical technology



Consultation room provides warmth through its emerald green seating and wood cabinetry



View of recovery room



Brass and black arches repeat a rhythm down the main hall with large format oak herringbone floors

Audax deployed a rich palette of materials including brass, emerald-green fabrics, dark-veined stone and antiqued glass. As inspiration, Audax looked at Art Deco motifs for the design. The waiting area is highlighted by a bold screen feature that wraps the ceiling and peels away from the wall to create a privacy screen from the street. This provides discretion for the patrons while allowing natural light to flood the space.

The treatment rooms are calming and luxurious. The operating room is fully appointed with the latest in surgical equipment and technology yet its design is a fitting complement to the rest of the spaces in the clinic.

About Audax

Founded in 2007, Audax is an award-winning architecture and interior design firm with expertise in the luxury real estate market, and a strong focus on high-end residential design. Under the design leadership of Gianpiero Pugliese, Audax's projects are diverse in design style. The firm's work is motivated by Human Architecture, a design approach developed by the studio that combines the

best elements of traditional architecture with a modern aesthetic.

By offering both architecture and interior design services, Audax provides a holistic approach to design that balances the technical, aesthetic, and functional objectives of a project. The results of this combined expertise are buildings and interior spaces with a clearly articulated design language and a seamless integration between its architecture, interior design and décor.

About Gianpiero Pugliese, Founding Principal, B.A., M.Arch., O.A.A.

Leading all architectural and interior design activities at Audax, Gianpiero has a Master of Architecture from Harvard University and a Bachelor of Arts in Architecture from the University of California, Berkeley. He also studied design at the Venice Institute of Architecture in Italy. Prior to founding Audax, Gianpiero worked as a project architect responsible for the design of numerous large-scale, mixed-use developments throughout North America.

His current work at Audax explores the relationship between traditional design principles and the modern aesthetic. This approach, which he coined as Human Architecture, aims to bring the tactile, relatable and human-scaled elements that were lost during the Modern period back into contemporary design. The results of using this approach are buildings and interior spaces that appeal to those who admire the warmth and detailing of traditional architecture but also appreciate modern design. dw

www.audax.ca

Design Team

- Architecture/Interior Design: Audax
- Custom Furnishings: Audax
- Client Name: FACE Cosmetic Surgery
- Location: Davenport Road, Toronto, Canada
- Project Manager: Den Bosch + Finchley
- Project End Date: 2017
- Photographer: Erik Rotter



Oasi: a kitchen under the branches of a fruit tree

ARAN Cucine and
Stefano Boeri

Introduced during Eurocucina and welcomed in a very positive way, Oasi is the new ARAN Cucine project, born through a featuring between the brand from Abruzzo and the architect Stefano Boeri.

A brand new place to live, Oasi is way more than a functional furniture element: a one-piece kitchen unit/dining area able to contain all those characteristics of a place for sharing time, that is the Italian kitchen. Structural and iconic main core of the project is a fruit tree, referring point around which families and relations can come together in many ways, and metaphor of the

importance that the place conceived for dining acquires as a centre of gravity in people's relationships. The tree, the table and the cooking hob are one piece, that can recall stories, events, memories and cooking secrets. It is not just a kitchen, but the tale of everything happening around you.

Oasi encloses in one multifunctional piece developed around the tree all the steps of the food treatment: storage, washing, preparation, cooking, service, dining, disposal. Always following the 'principle of circularity' to allow the correct sequence of kitchen actions. The free standing squared kitchen cell is developed like an articulated technologic





device in which are inserted spaces for containment and appliances (fridge, dishwasher, oven, garbage compactor for recycling). A simple mechanism allows the opening of two "wings" on the sides of the kitchen, creating a dining table.

The attention in choosing the materials and the appliances talks about a topic which is very dear to both ARAN Cucine and Stefano Boeri: ecology. The work top, in fact, is made of a solid surface, an extremely resistant material, able therefore to last in time, while a completely natural wood has been chosen for the doors, a wood which is the result of the recycling of the original Venetians bricoles, proof of the artisanal ability of ARAN cucine. Besides handicraft, the company has reached, through the years, the industrial expertise, enough to experiment for Oasi a garbage compactor which allows the saving of space and quantity of trash even before disposal, with a huge benefit for the environment.

Oasi is, therefore, a center of sharing, technology, tradition and innovation. 

A real Wellness Oasis.

www.arancucine.it
www.stefanoberiarchiteti.net

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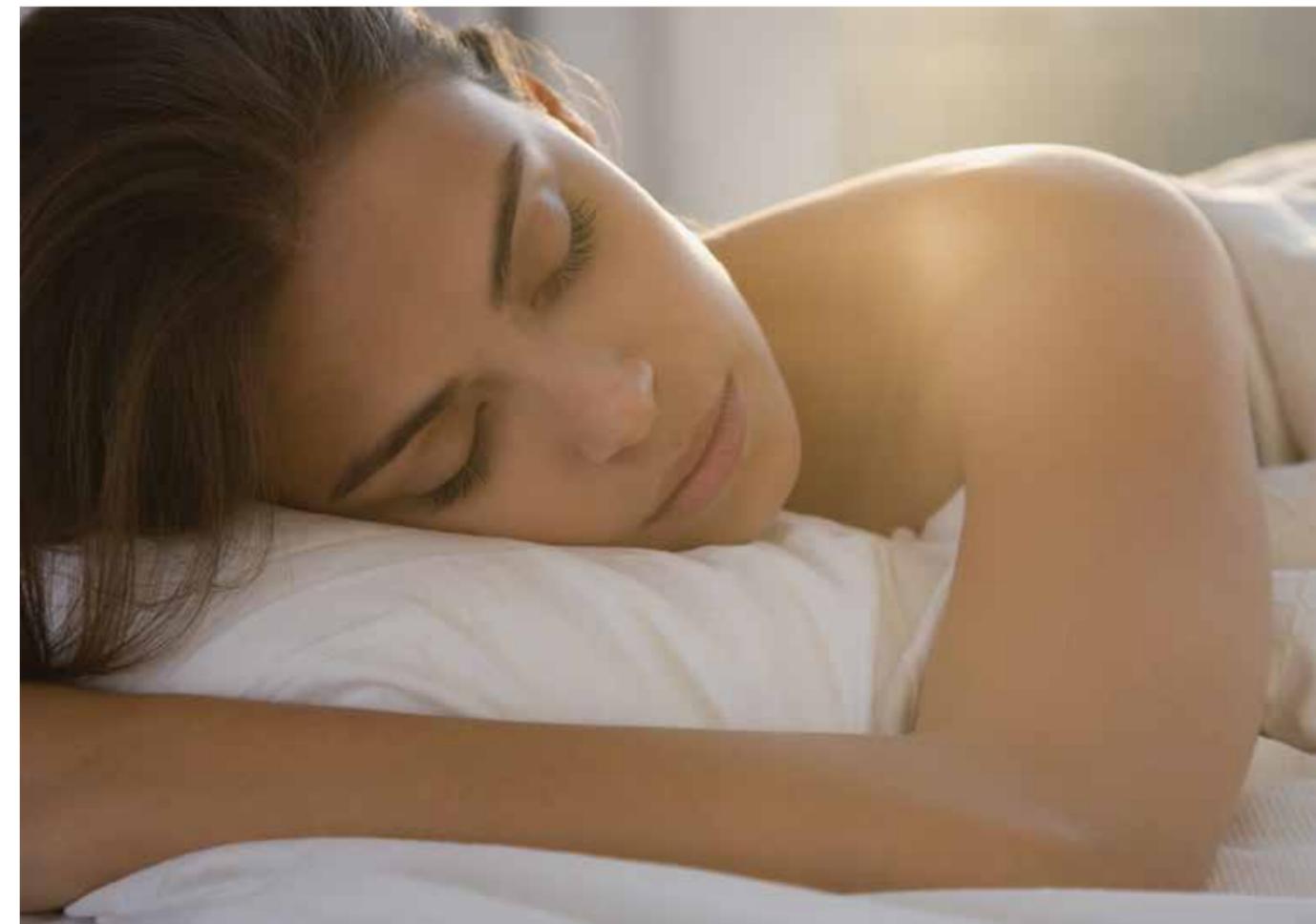
own as far as guests are concerned. We want to make an initial great impression and have your guests leave with an even better one. dw

www.slumberland.co.za

Bravo Group Sleep Products
- Hospitality Division

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Email: hospitality@bgsp.co.za





In the bedroom

Statistics tell us that we spend one third of our lives sleeping, information usefully put out by mattress manufacturers. Where does this happen? In our bedrooms, our sanctuaries, our havens of peace and calm. (I confess that I get a fair amount of uncomfortable sleep in front of the television.)

This is why it is important to carefully consider this space in our homes.

Obviously, the bed is a prime and expensive item. Choose the best you can afford. An XL (extra length) bed costs no more than a normal length, and for me XL = extra luxury. Upholstered bedheads can be wider than the bed, giving the option of upgrading to a wider bed in future, padding out the wall at the back of the bed, providing something to lean against as well as insulation from the wall. Readymade upholstered bedheads are

available, and custom-made ones are also an option. The head of the bed should be against a wall; this gives a sense of security. Feng Shui rules suggest that the foot of the bed should not be aligned to the doorway – this is known as the ‘coffin position’.

Other items of furniture required are bedside pedestals for books, clocks, lamps. These need not match, there could be a small table on one side and a chest of drawers or cabinet on the other, to get away from the hotel look. A good reading light is essential for those who read in bed. This can be a task light, as well as the softer lighting from a lamp and shade. Have somewhere to throw clothes if this is not also a dressing room,

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such as an ottoman at the foot of the bed or a small armchair, with a side table for a tray. On an uncarpeted floor add a rug to soften the space. Good curtains or blinds keep in the warmth and help insomniacs who cannot sleep with light. Be aware that blackout linings can be stuffy, blocking out fresh air as well as light.

Bedlinen is high on the list. Try to buy pure cotton or linen sheets, the poly element is cold and sweaty. Avoid the very high thread count sheeting, this is tightly woven and is also stuffy as it does not breathe. Linen is pure luxury, but always looks creased. Buy the best duvets for the climate, and always have good pillows. I hate pillows that box you back all night, and prefer down or high down/feather combinations.

Avoid mirrors in bedrooms (Feng Shui again), and any devices that give off blue

light like smartphones, laptops, tablets, television sets. Keep these in their own spaces. I have a clever bedside clock radio with a button that turns off the green digital light at night.

So much for the contents of the bedroom, what about colours? For me a bedroom must be serene, so I would pick soft light colours. Bear in mind the climate, choose the colours accordingly, warm tones for cool areas, cool tones for hot areas. Avoid greys, they are too depressing. Let the drama happen elsewhere. Add some gentle pictures with personal interest, and a few (not too many) cushions bringing in some different colours. A final wise saying: "Sleep upon it". Don't make any major decisions until you have had a good night's sleep. dw

Gill Butler



Bathrooms

*XSquare with DuraSquare
The XSquare bathroom furniture range combines different materials to produce something quite new and exciting.
XSquare console vanity unit in the new color Aubergine Satin Matt, with console in Walnut dark, DuraSquare abovecounter basin
Tap fitting: C.1 (Design by Kurt Merki Jr.)*

XSquare: contemporary elegance and comfort in the bathroom



In conjunction with designer Kurt Merki Jr., Duravit has created a furniture range that is specially attuned to the design of the contemporary DuraSquare washbasins. The striking feature is the quadrant-shaped chrome profile edging the furniture. It continues the corner radius of the washbasin, creating harmony and at the same time a striking independence. Combined with cupboards, mirrors, and mirror-cabinet solutions from the range, also designed with the conspicuous chrome profile, luxurious washing areas for an elegantly contemporary furnishing style can be created.



*Above - XSquare with DuraSquare
The combination of the wall-mounted XSquare console vanity unit and the two DuraSquare above-counter basins showcases the precise matching of the two series.*

*Left - XSquare with DuraSquare
Contemporary elegance and sophistication: the striking XSquare chrome profiles unite the washing area to form a harmonious whole.*

*Right - XSquare with DuraSquare and Vero Air WC
Smaller rooms also benefit from the unmistakable XSquare design. The comprehensive product range provides appropriate vanity unit sizes for handrinse basins which also feature chrome profiles. As a result, even small bathrooms can be styled with the contemporary elegance of XSquare.*



Duravit presents installation frames with matching actuator plates

Functional components are often invisible to make the room as appealing as possible. Not many people realize just how much technology is concealed within the assembly units of toilets and

washbasins. However, this technology is essential to ensure perfect interaction with the products installed in front of the wall. With DuraSystem®, Duravit combines convenient additional features for the entire bathroom in the uniform Duravit design. DuraSystem® is now available for

the toilet, urinal, washbasin and bidet. The actuator plates come in an electronic and mechanical version. Both feature the clear geometry that characterizes the stylish design of Duravit products.

www.duravit.com



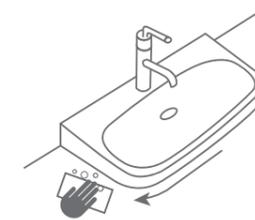
**The next step
in hygiene
evolution.**

Every aspect of this beautifully contemporary range, from design to functionality, has been created with easy-cleaning and effective hygiene in mind.

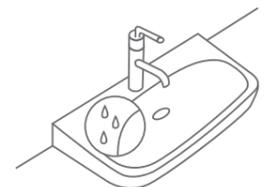
Bathroom sanctuaries

Bathrooms are personal sanctuaries that have to be functional, but need not be cold and clinical. Because of the expense involved, these spaces cannot be changed on a whim and have to last at least ten years, so choose fittings and finishes wisely.

The bathroom is usually small, so gain extra space by having as much clear floor as possible. This can be achieved with a wall-hung basin, a 'floating' vanity, or an old-fashioned basin with chrome legs and towel rails in the front and on the sides. Remember to have a chrome bottle trap for the plumbing below if it is visible. 'Floating' vanity tops cut out those manky old undercounter cupboards, always damp and musky. Wall-hung lavatories are available with concealed cisterns, giving a neat flush wall. Choose a shower rather than a bath – more space, less water. Install a frameless glass panel to



NO HIDDEN AREAS
Allows for easy and fast cleaning.



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A stain resistant coating that ensures effortless cleaning.



100% TRULY RIMLESS BOWL
Designed to prevent the hidden build-up of stains and dirt.



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Give your bathroom the classy - elegant look with LIQUIDRed



shield the shower and if possible do not have a shower door, this takes up space to swing open. Consider a 'wet room' shower floor that slopes to the drain, and avoids the need to step over a ledge into the shower. If there is bath, do not have a tiled ledge around it, it is dangerous and difficult to get in and out of the bath. Recessed shelving and medicine cabinets help keep the feeling of space and clean wall lines.

For the finishes, select large tiles for the flooring for a visual feeling of space. Modern tiles have fine edges, so grout lines are minimal. The large tile look can extend to the walls, or in contrast there are many exciting small tiles, down to mosaic size, available. To help give warmth, choose matt or satin tile surface finishes. Modern taps and fittings are beautifully streamlined, and lever controls avoid the

need for extra taps, spouts and holes. One showerhead is enough, fitted with a water saver. A smart new trend is to have black fittings, matched to black framed mirrors and black window frames, in crisp contrast to white or marbled tiling.

Relief from all the hard surfaces of a bathroom comes with good towels, a floor rug or mat, a small wooden stool, a pot plant that thrives on steam. Lighting must comply with regulations for bathrooms, and fittings can be wall hung on either side of the mirror, ceiling mounted, or another option is LED lighting behind the mirror.

If future wars are going to be fought over water, let's make sure the battlefield is efficient and well-organised. dw

Gill Butler



LIQUIDRed, bathroom accessories and tapware brand, recently partnered with Masterworx Architectural Design to transform a client's bathroom into a classy yet relaxing and inviting space.

The design relinquishes modern sensibilities and goes back to an uncomplicated nostalgic time. 'The inspiration of the design was to use subtle neutral finishes layered with mixed metals and pops of subdued colours in a truly luxurious space,' says Anike Nürnberger, lead Interior Designer on the project. LIQUIDRed's new colour finishes boast an opportunity to translate metal accents to a classic space.

LIQUIDRed offers a collection of bathroom accessories and tapware that has been carefully designed to complement any bathroom and is sure to inspire even the most contesting characteristics of anyone's personality. dw

www.liquidred.co.za



The past, present and future of wallcovering trends

The evolution of wallpaper is constant. No longer limited to basic designs and colours, the world of wallpaper is a vibrant explosion of choices and options

Whilst true style remains eternal, classic designs are complemented by modern, contemporary, brave and bold fashion statements to completely re-imagine walls and interior spaces.

Design remains key, but our wallcoverings also serve functionality. With products including acoustic wallcoverings, whiteboard wallcoverings and medically-approved antibacterial wallcoverings, any space can be instantly transformed.

WallCoverings Inc's range of bathroom wallpapers is an example of such functionality as wall coverings have come a long way in both durability & practicality. Non-woven and vinyl Wallpapers of today are designed to be scratch resistant and washable, as most wall coverings are designed and produced in Europe where they undergo rigorous tests to meet high quality standards. The result is wallpapers can be used almost everywhere.

Transforming your bathroom has been made even easier with WCI Wallpapers extensive range of wallpapers as well as their digital printing facility. A wallpaper hybrid company, clients now have the creative freedom to choose a wallpaper design or create a completely unique design of their own. The wallpaper world is far larger and more exciting than ever before, giving the user a wealth of options in textures, colours and designs to create a bespoke finish.

It's with Wall Coverings Inc's extensive experience where they recommend suitable ventilation in bathrooms in the form of windows and extractor fans to allow circulation of air and extraction of excess moisture. While wallpapers and

the adhesive used to install them, contain anti fungal properties to prevent mould, it's with over 150 years of combined experience as leaders in the South African wallpaper industry that they always recommend enough ventilation to prevent mould as much as possible.

Tailoring to the specific needs of your project and brand, their high quality, branded wallpaper products from around the world are backed up by a professional installation service and expert advice, supported by extensive experience in the wallpaper and contracting industry. Whether residential, commercial, corporate or contractual, WCI Wallpapers provide a full-house, progressive service approach to wallpaper. They operate nationwide and within neighbouring countries.

www.wallcoverings.co.za

Barcelona Living taking South Africa by storm



Two years ago, Vicky Dockray, founder of the successful cushion design and manufacture company La Forma felt that the South African market had a gap for a great quality, high design product at an affordable price. Typically, designer pieces tend to come with designer price tags and are not available to the average South African.

It was on a trip to China that Vicky first fell in love with La Forma. Having seen the brand at a trade show, she couldn't help but admire the design and the fact that the brand created designed space solutions as opposed to single piece items. The brand captured the imagination of a space within the home and transformed it into an inspired reality.

It's no surprise really given that the Barcelona based brand saw an opportunity in hiring top talent from the fashion industry. This not only means that patterns and design are on trend but also the attention to detail in stitching and fabrics ensure its uniqueness amongst potential competitors.



It was 1982 in Spain and four brothers had a vision – to create a beautiful furniture environment that would be perfect for lazy afternoons lounging on a sofa in the sun; or for evenings enjoying tapas and huevos rotos under the stars. LaForma was born and has since grown into an international industry leader in furniture and home decor, offering an extensive range of home furnishings and interior design accessories.

Whilst it may seem worlds apart from an African contemporary society, it's closer than one might think. Celebrating a modern urban lifestyle with family and friends, sharing meals and drinks and enjoying spaces which foster treasured memories is quintessentially South African. Vicky feels that the Mediterranean feel of the product is suited the South African lifestyle and climate. Stylish ease and grace seemed to be captured in every piece and collection.

Vicky comments that South African homes, large and small, lend themselves to the variety of materials and textures –

including natural timbers, quilted fabric and stitching features, rope and ceramics – that form part of the South African experience. She recognises that the success of the range comes from people being able to touch, feel, connect to and fall in love with their spaces, amplified through the La Forma touch.

The added benefits of strict quality control, thorough R&D and environmentally fashioned products made the offering even more attractive. All products come with a two-year guarantee, meet the European conditions for recycling and have to be run through no less than 3 quality checks before leaving the factory.

The initial pieces brought to SA sold before the container was even unpacked! Now just eighteen months down the line, La Forma SA is moving to new premises to meet the demand of South African homeowners. The new home for La Forma is none other than the design centered area of Kramerville, Johannesburg.



"We have very strong ideas as to how a good furniture collection should look.... Our philosophy is to offer design products and ensure good value for money. Betting on new technologies and new materials is key to renewing our collections quickly and efficiently. Additionally partnering with key distributors around the world and having these relationships at the heart of our business is what has enabled us to deliver so well to the market. We're incredibly proud of our partner relationships and very excited that the brand has already entrenched itself with South African homeowners and style seekers..." ~ Johan van Staaldunin, Sales Director, La Forma Barcelona

email garth@laformasa.co.za
www.laformasa.co.za

Events

8 – 10 August 2018

International Sourcing Fair
Gallagher Convention Centre

Exhibition for sourcing and purchasing retail and commercial products exclusively focusing on the Home, Office, Gift and Hospitality sectors.
www.internationalsourcingfair.co.za

8 – 12 August 2018

100% Design SA

Gallagher Convention Centre
SA's leading high-end curated showcase of contemporary design
www.100percentdesign.co.za

8 – 12 August 2018

Decorex Joburg

Gallagher Convention Centre
Africa's Premier Décor, Design & Lifestyle Exhibition
www.decorex.co.za

7–11 September 2018

MAISON&OBJET PARIS

The leading home decor fair
www.maison-objet.com/en

4 – 23 September 2018

London Design Biennale

Somerset House, London, United Kingdom.
www.londondesignfestival.com

3 – 4 October 2018

Design Chicago

theMART Chicago, United States
www.designchicagoevent.com

23 – 27 October 2018

Orgatec

Cologne, Germany
www.orgatec.com

9 – 12 November 2018

Chengdu Creativity & design week

Chengdu Century City International Exhibition Centre, China
www.gochendu.cn

22-25 December 2018

Hong Kong Interior design & Decoration Fair

Hong Kong Convention & Exhibition Centre
www.10times.com/interiordesign-decoration-fair

Information correct at time of going to press.

EVENTS

Lema@London Design Festival 2018

15 - 23 September 2018

Lema focuses on fabrics with Osborne & Little
4 designers for 4 projects
for 4 fabrics and more...

Lema, ambassador of Made in Italy throughout the world, participates for the fourth year in a row to London Design Festival, taking place from the 15th to the 23rd of September. Today it is among the most important international events for design and a project with over 400 events catalysing the city and reconfirming its absolute centrality among the world capitals of creativity.

On the occasion of LDF 2018, the all-Italian style of Lema will be adorned with a refined selection of the textiles of iconic British company Osborne & Little daring with intense textures and chromes.

Two companies of manufacturing excellence for decades at the centre of the international interior design scene with a common passion for creativity, they meet for the first time ever, sharing their elegance and contemporary style.

Playing on the opposites between male and female, protagonists of the flagship store windows at the heart of "swinging London" on the King's Road, are the lounge chair ALTON by David Lopez Quincoces, FANTINO by Gordon Guillaumier, TAIKI by Chiara Andreatti alongside the NEIL sofa by Francesco Rota, proposed with the unedited upholsteries resulting from the partnership with the well-known British textile manufacturer.

New, intense design stories, full of details that highlight the understated, and never ostentatious luxury, characteristic of Lema style, which is today one of the top players in its sector, renowned for its rigorous design and discreet aesthetics. A new testimony of the renewed path of the brand, started already in April, on the occasion of Salone del Mobile in Milan, which today, faithful to its discreet feature, unveils a bolder character.

In addition to the windows, as always, during the London kermesse, Lema presents the new set-up, which highlights

a selection of the latest new products, reconfirming the strength of this increasingly cosmopolitan reality with a strong design identity. Interpretations of contemporary lifestyle, Lema's new proposals respond to the needs of a market without borders, further enriching its vast catalogue that covers every segment, including upholstered furniture, chairs, tables, and home accessories, alongside with significant developments in the made-to-measure systems for day and night areas, core business of the brand since its establishment, result of the company's in-depth technical knowledge developed over forty years of experience. Proposals that can effortlessly and discreetly insert themselves into any bespoke space, all created by the knowledgeable hands of various international designers, further underlining the company's unique ability to unite different creative approaches in a vast yet ever-coherent collection. Pieces that will impress either on their own or together, bringing unique aesthetic features and emotions to homes seeking a more personal touch of character.

New products on view in London

ALTON: a passion for details

With its sculptural aesthetic, the new ALTON armchair by David Lopez Quincoces has an anthracite-coloured, painted metal structure, distinguished by its semi-circular shape and the slender leather back, with sartorial, hand-wound leather accents, proposed in natural, antique-finish and dark brown. The essential lines of the exterior merge with the enticing seat, which can be upholstered in fabric or leather, creating a refined stylistic contrast. Meanwhile, the soft cushion ensures maximum comfort.

Proposed with the elegant striped upholstery Braemar – Strome by Osborne&Little.

FANTINO charismatic sophistication

Gordon Guillaumier is the creative mind behind the elegant FANTINO armchair. With its compact and sinuous forms,



LEMA - London Flagshipstore

which vaguely recall a saddle mounted on an oak-tinted, heat-treated, ash base, the soft but essential upholstery keeps the dimensions contained, balancing out the proportions, while still ensuring optimal comfort. A timeless project based on the ethos of Lema's manufacturing culture, emphasised in the grosgrain profile that runs along the stitch work of the fabric or leather upholstery.

Proposed with the fabric covering Ragtime - Ellington by Osborne&Little, inspired in the decoration to the 50s.

TAIKI: contemporary past

The result of a new collaboration with

Chiara Andreatti, the comfortable and inviting TAIKI armchair reinterprets classic forms in a contemporary key.

The hand-made detail of the stitches adds a modern air to the armchair while still making a clear reference to Le Corbusier lines and proportions, while the oak-tinted, heat-treated structure in ash adds a dash of oriental spirit.

Proposed in the velvet upholstery Savoy – Velvets by Osborne&Little.

NEIL: informal refinement

This modular sofa is the perfect synthesis of made-to-measure comfort. It is distinguished by its low seat, its generous

shape and squared back and arms which, slightly inclined outwards, enhance the feeling of comfort and well-being. The whole system rotates around a platform which can accommodate the sofa back and arms at two different heights. The chosen composition thereby determines the design and the function of the sofa: a low back and arms are suitable for a more relaxed position, while the version with the high back is more suitable for receiving guests. A combination of different heights gives interesting movement to the sofa and makes it suitable for various uses. The finishing touches really distinguish this sofa: from the 50s-style feet, to the elegant

designingways



LEMA - TAIKI - Chiara Andreotti

stitching around the perimeter of the sofa to enhance the design.

Proposed with a pure cotton velvet lining from the Mikado – Velvet collection by Osborne&Little.

To narrate the play on the contrasts between male and female, 4 cushions covered with Garnier – Ledoux, with a hexagonal decoration, and Ormond – Aredee, characterized by a two-colored geometric motif woven in a linen blend.

ALAMO: the study of materials

An Art Deco spirit and magnetic charm for the sophisticated and meticulous lines of the ALAMO table by David Lopez Quincoces, where the decorative codes of the '40s are reinterpreted and fused with a distinctively minimal contemporary style.

Indeed, the designer's study was focused on the theme of lightness: an elegantly angular structure and table top with essential lines, creating a timeless design object that has been given added appeal by the combination of different materials. The structure is in bronze coated painted metal while the top presents a brand-new grain-effect top.

Made of stratified aluminium, it is characterised by a new and exclusive tactile finish, composed of resin, pigmented marble powder and shavings of precious metals, like bronze and brass. Proposed in three enticing colour options inspired by natural stone (Blu Lapislazzuli, Verde Malachite and Nero Belgian Blue), ALAMO is also available in heat-treated

oak. Presented in four different sizes: 2400/2700/3000/3300 x 905 x 710 mm. (l x w x h).

London Flagship Store: Casa and Contract come together to define Lema's way and its style.

Inaugurated in 2015, at 183 in King's Road, the Lema Flagship store - 400 square metres distributed over two floors - is the first one to be directly owned by the Group. Embodying both the elegant style and relaxing Mediterranean atmosphere that define this brand's character, the first floor, characterized by large windows, houses the Lema Casa collections.

The showroom display flows organically to the lower floor, where Lema Contract is located - a bespoke atelier for architects and interior designers, where a dedicated team is on hand to develop custom-made solutions for large-scale projects. A made-to-measure service, also encompassing the Lema Casa collections, is available to suit every need.

The store, designed by Piero Lissoni - Lema's art director since 1994 - has been conceived to stage the two main company's identities: Lema Casa and Lema Contract. These two manufacturing divisions represent two separate but interconnected cornerstones, united by a common thread: the culture of knowledge, tradition and innovation that has always defined the essence of Italian design and the unique world of Lema's collections.

Thanks to a direct presence on the territory, in the last years Lema has managed to firmly establish its presence on the UK market, with a significant growth particularly in the contract market, defining London as an unquestioned international design hub.

A complex field that sees Lema stand out all over the world, especially through the Contract division, the utmost expression of the design customization attitude that has always defined the brand's uniqueness.

From customised creations for large projects, to the Casa catalogue proposals, all highly bespoke in a near-infinite variety of finishes, Lema has built its core strength based on the concept of 'high quality design and custom-made'. Lema, with passion and coherence, offers a personalised lifestyle, developing solutions that respond exactly to the customer and end-user's requirements. The perfect balance between industry and manufacturing summarises Lema's inner soul, key feature of a cutting-edge reality that has been able to become a market leader thanks to its deep-rooted industrial and practical knowledge, a typically Italian quality that Lema has been able to maximise and take to new heights, in a constantly improving development towards the highest quality. 

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With “Colours on the move” Aldo Cibic defines a new relation between form, material and colour.

The project, hosted at the University of Milan inside the ancient Chiostro del '700 ('700 Courtyard), has been exposed on occasion of the event - exhibition “Interni House in Motion 2018 - 20 Years”.

Diplos is a new selection of materials resulting from the combination between the high quality and strength of Print Hpl by Abet Laminati - one of the world's leading manufacturers of decorative laminates - and the innovative melamine faced particleboard produced by the Italian company Saib.

Aldo Cibic interprets this new material with a lively composition made of different forms, sizes and colours that allows the visitors to have a sensory, visual and tactile experience.

The pavilion immediately attracts attention due to its geometric mega-structure which comes to grips with the soft forms of the arches of the beautiful 18th-century cloister. Orthogonal structures, parallelepipeds and volumes, which fit into one another, create a labyrinth of geometric shapes, where Aldo Cibic transforms a large standing table into the roof of a work of architecture.

The Italian designer skilfully uses the basic lines of contemporary architecture, creating a mysterious space that, through a yellow spiral wall, lures the visitors inside. What opens up is an unexpected space, where visitors can discover a universe inhabited by elemental forms. Inside, the public can have a visual and sensory experience of the vibrant hues and surfaces from the Diplos collection, of which Aldo Cibic fully values the colour palette and the different material finishes.



Courtesy of INTERNI magazine. Credit: Matteo Cirenei



Courtesy INTERNI magazine. Credit Saverio Lombardi Vallauri



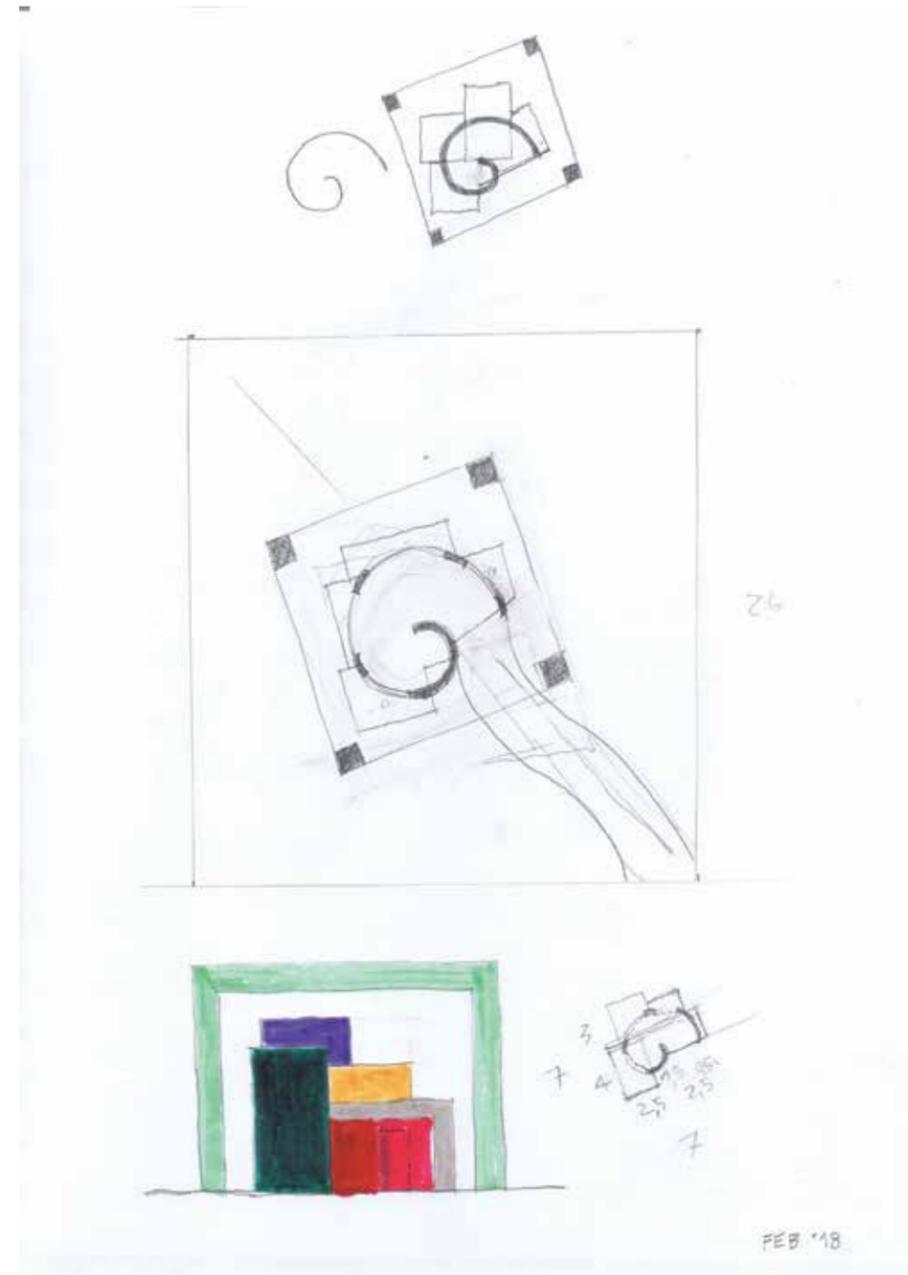
Courtesy INTERNI magazine. Credit Saverio Lombardi Vallauri



Courtesy INTERNI magazine. Credit Saverio Lombardi Vallauri

"With this work, I returned to the basic elements of architecture. The pavilion aims to investigate the relationship between geometric shapes and space and how man fits into this relationship. Colours on the move appears as a lively composition made of volumes with different shapes, sizes and colours. In reality, it is a kind of ammonite, which captures the visitor, projecting him into a world of lines and colours that evoke a picture of Mondrian."

Aldo Cibic



Schizzi progetto by Aldo Cibic

ABET LAMINATI

Set up in Bra, Italy at the end of the 1950s, today this is one of the world's leading manufacturers of decorative laminates. The wide range of products available, characterised by a variety of technical, aesthetic and functional features, creates the multifaceted universe of this cutting-edge company that, since the very beginning, has always given prominence to its relationship with contemporary culture and the world of design and architecture. The company has been working and still works with renowned designers such as Paola Navone (art director of the brand), Ettore Sottsass, Alessandro and Francesco Mendini, Michele De Lucchi, Achille Castiglioni, Andrea Branzi, Vico Magistretti, Giulio Iacchetti, Karim Rashid.

SAIB

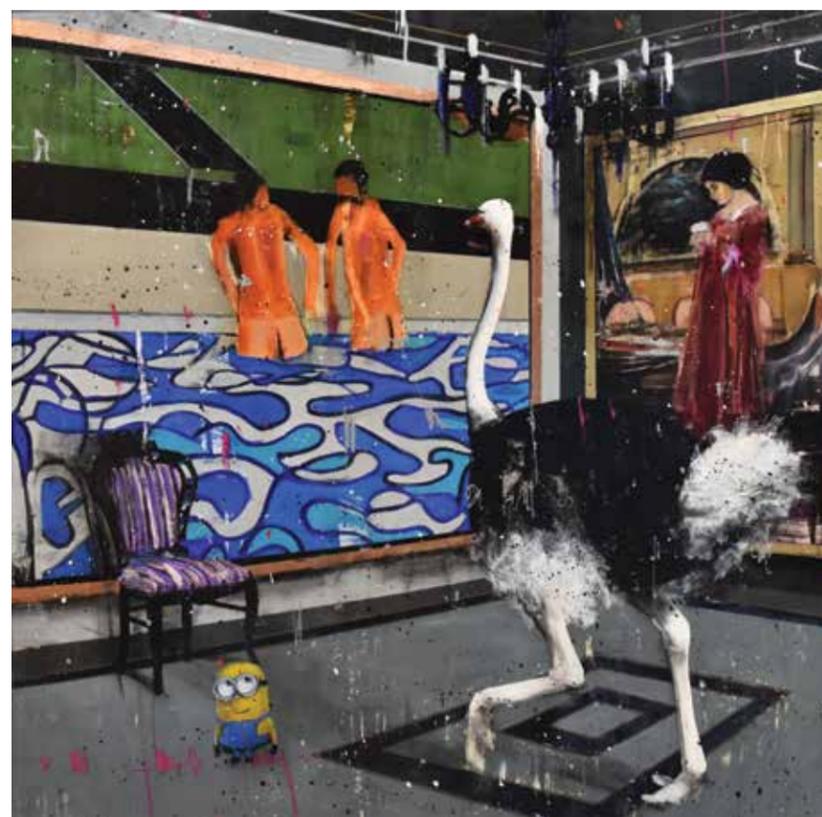
This company, founded in 1962, is now a leading manufacturer in Italy of raw and melamine faced particleboard used for furnishing purposes, with a production of over 2000m³ per day, more than 300 decorations and a very wide range of finishes. Saib only uses recycled wood coming from the separate waste management of Italian and European municipal service companies. Each year over 400,000 tons of wood waste is processed, that would otherwise have been used for combustion or taken to the dump. The company also produces fire-fighting, water-resistant and low formaldehyde emission panels. Thanks to its partnership with Basf, Saib can offer light panels which are easier to handle and have a reduced environmental impact.

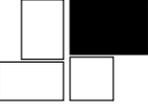
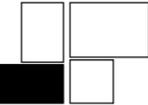
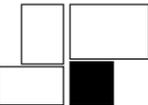
Angelo Accardi

Born in Sapri, a small town in the south of Italy, artist Angelo Accardi embarked on his artistic journey after setting up his studio in the early nineties in his hometown. Since then, he has garnered international acclaim for his unique contemporary paintings that gesture to other famous artists ranging from Vermeer to Takashi Murakami, often commenting on Modern and Contemporary art history in his connections between them. Angelo Accardi joined Eden Fine Art's exclusive lineup of artists in 2018.

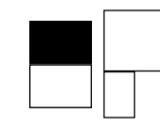
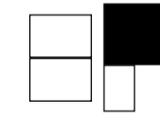
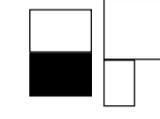
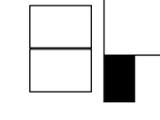
Angelo Accardi's main focus is the study of man and the space he inhabits. His work illustrates surreal visions of everyday life under realistic backdrops of urban landscapes and interpretations of his artistic influences. His pieces are animated by symbolic presences in the forms of disruptive wild beasts and popular images of pop culture which ironically reveal the evolution of visual language. The early nineteen-nineties marked the passage of Accardi's artistic path into social representation with Human Collection and Misplaced. Today, his artistic initiative crosses Italian borders into international exhibitions. 

www.angeloaccardi.com



-  ERCOLE AND ALL STAR
-  EXPLORATION
-  WALKING DISASTER
-  THE BATHERS



-  LOVE ME..
-  IN MY PLACE
-  STRANGE MOON
-  VENERE AND LOUBOUTIN



Timber surfaces in kitchen coated with RMC Oil Plus 2C, Colour: White



Timber flooring coated with RMC Oil Plus 2C, Colour: White

House Hiquin, the Dunes - Western Cape



This 1260 m² home was designed for a french couple for a holiday house on the beach in Wilderness, which was also featured on Top Billing in November 2017. The home is designed in such a way that it has a Northern and Southern aspect.

The Northern aspect is very important as this has a direct impact on natural light and warmth that flows through the house.

When the doors are open on the North & South sides - one has a seamless flow from the pool area on the Northern side, to the sea and the beach on the Southern side.

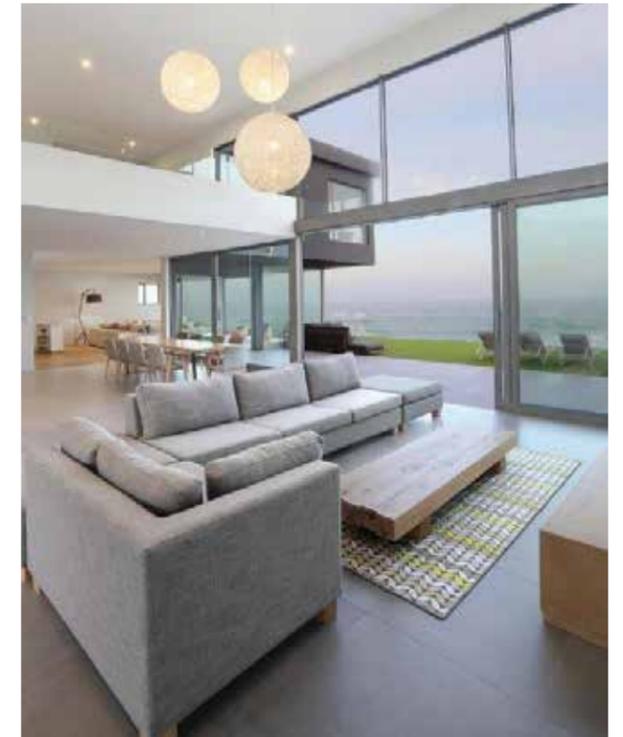
The kitchen and living areas, are both open-plan, which also creates a seamless interaction with the exterior space.

“Rubio Monocoat is such a great product. We use it mainly on oak timber in most of our projects. The product prevents the oak from turning yellow, and gives a smooth easy feel finish texture, feeling like a second skin. A great durable product, that all our clients are very satisfied with as the end result.”

- Eddie Da Silva (Eddie Da Silva Architects)



Timber stair case coated with RMC Oil Plus 2C, Colour: White



Rubio Monocoat was specified on the interior and exterior timber surfaces, such as the furniture, kitchen counter top, built-in cupboards, staircasing, as well as outdoor furniture.

The interior has a minimalistic and uncluttered feel, rather placing a greater emphasis on the sea, and to the mountains on the Northern side. A dark charcoal colour was chosen for the exterior, and this is in contrast with the light walls inside the house.

The kitchen has a clean contemporary feel. There is a spine-wall running through the house, which is clad with dark ribbon stoning, and copper colours. The furniture is uncluttered as well as being practical for a house that is right on the beach.

Client Overview:

Eddie Da Silva Architects is an Architectural firm based in Wilderness, with an interior design showroom in George, Western Cape. They design high-end residential homes, and create custom furniture pieces to complete interiors and turn-key projects.

They have also won the Quinquennial Tile Award in Italy for this project, which only happens every 2 years. We are honoured to be the timber coating choice for this prestigious project.



Exterior timber furniture coated with RMC HWP, Colour: White

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King of Colours

Residence Overlooking Mulholland Drive

Los Angeles, United States

The residence is located at the end of a cul-de-sac on a promontory elevated above legendary Mulholland Drive in Los Angeles. It was originally built in 1961, and the renovation and addition were to reflect the mid-century-style architecture of that time.

The pad area was enlarged by building retaining walls on all three sides of the garden area and thereby creating the space for a curved infinity pool that followed the contours of the topography, and the water edge was designed purposely to blend in with the distant view of downtown. In order to create enough space for a pool, the existing living room was demolished; for not only did it offer limited openings to the garden, it also lacked any perspective of downtown. The newly designed space allows the entire living room area to be open on three sides, thereby creating a seamless flow between the inside and outdoors.

A terrazzo finish was selected that further blends the two areas together and the same finish was used for the bathroom surfaces and countertops.

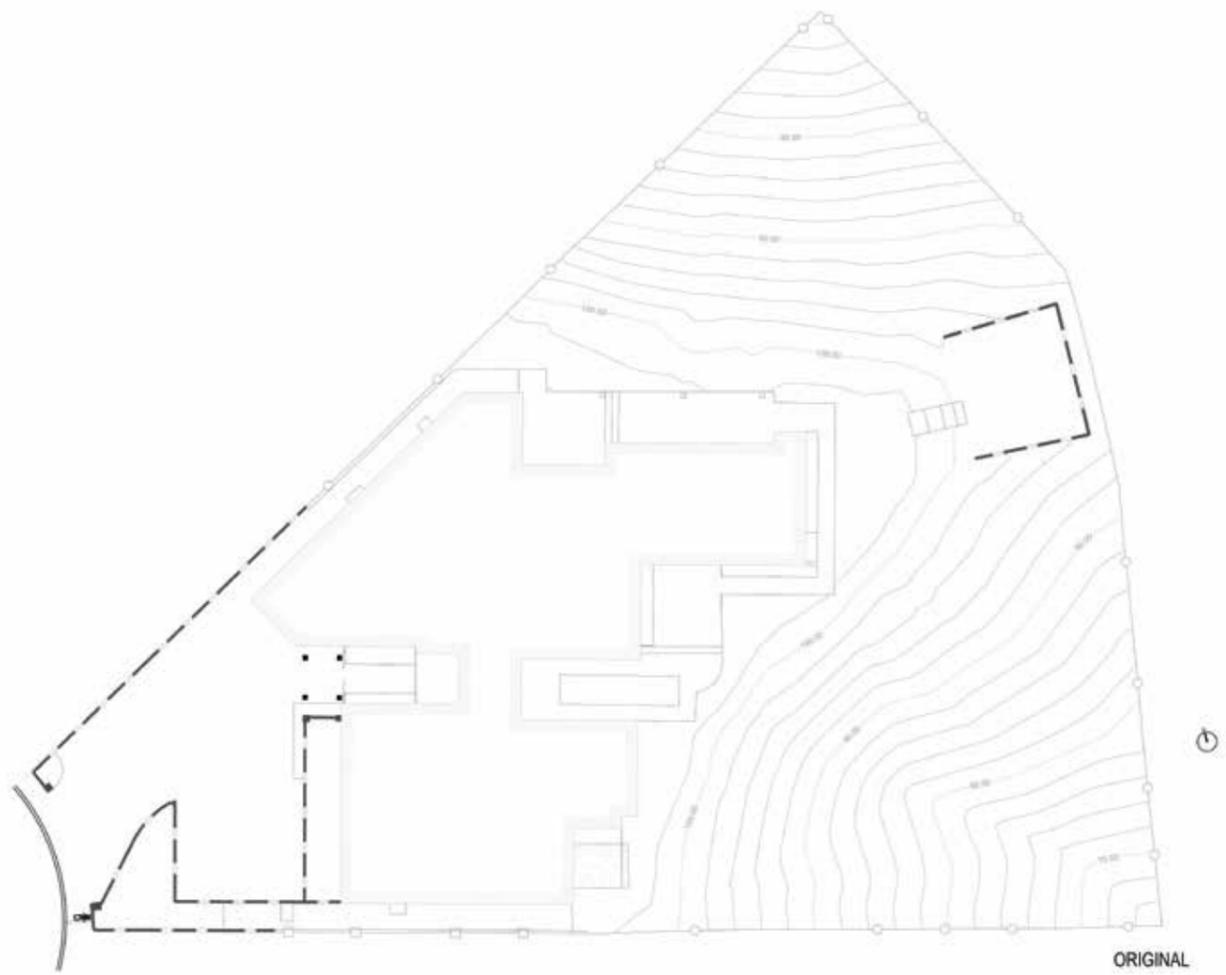
The building is layered in the use of materials including plaster, stone, terrazzo and large expanses of glass. Internally it is arranged as a series of redesigned individual open-plan spaces with maximum transparency to the outdoor surroundings.



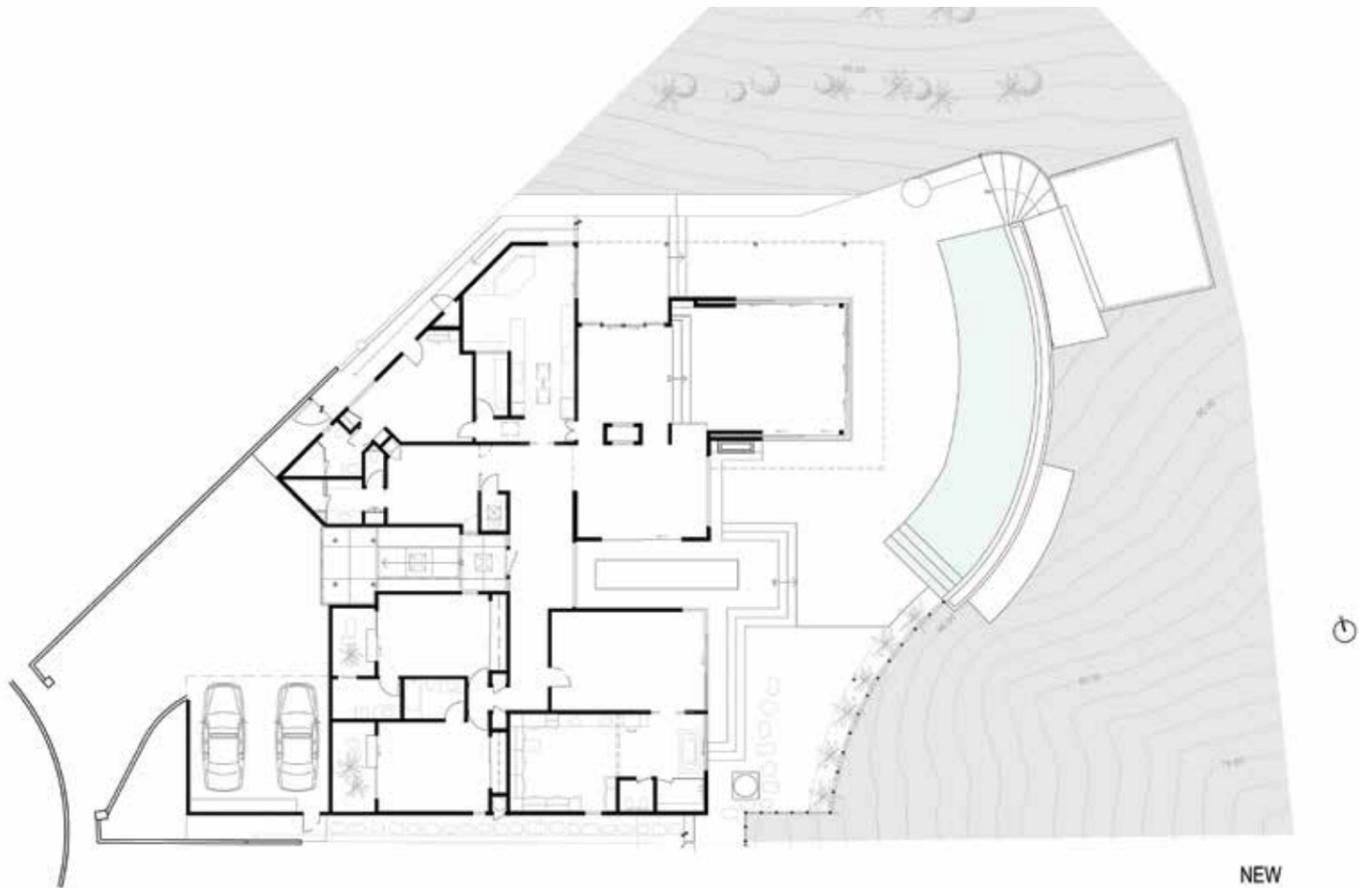


- Architects: Heusch Inc
- Location: Los Angeles
- Lead Architect: Gerhard Heusch
- Landscape Architect: Madison Cox
- Project Year: 2017
- Photographs: Gerhard Heusch
- Builder: Star Construction
- Site area: 1,730 m2
- Project Area: 550 m2





ORIGINAL



NEW



About Heusch Inc.
Heusch Inc. is a Los Angeles and Paris-based team of Architects and Designers founded by Gerhard Heusch in 1991.

Over the years Heusch Inc. has acquired extensive experience in new construction as well as renovation, restoration and adaptive reuse of existing structures. Heusch Inc.'s past projects have included an array of residential, commercial, hospitality and interior design assignments. Their work can be found throughout the United States, Europe, as well as Asia and South America. dw

www.heusch.com



Benguela Cove

Cape Town

Nature pervades the house – the seamless flow of internal floors and ceilings out into external living spaces is mirrored by the fynbos planting which stalks the edges of the internal envelope, enfolds the terraces and decks and seeps into the garden courtyard.

The setting for this house within Benguela Cove Lagoon Wine Estate, on the Botrivier Lagoon south-east of Cape Town is spectacular – a slope of indigenous fynbos vegetation runs into the broad waters of a tidal estuary bordered by mountains. The considered architectural design by SAOTA and Interiors by ARRCO of this holiday house in negotiating the inherent paradox of such exposure to nature – how to shackle the extreme elements – sun, salt, rain and in particular, high winds – whilst allowing the exceptional natural beauty of the site to pervade every space.

Seen from the lagoon the result is a memorable composition – at once a considered response to the contours and microclimate of the site and a poetic narrative of shelter and outlook. Such an unusual form could feel out of place without its references to the distinct local typologies of barns and fruit-packing sheds. Timber sidings appear at the entrance and are repeated on key ceiling planes, the roofs are a celebration of corrugated aluminium, the over-sailing arms of the “C” shaped layout are a reinterpretation of the traditional “alphabetic” planning of the wings or “werfs” of historic local farms.

The owner’s vision for a comfortable retreat for his children coupled with liveable outdoor spaces for entertaining was developed into a “C” shaped plan whose wings serve to maximise outlook, frame views and create a large sheltered courtyard. This distinctive sheltering shape is again expressed in the wrapped floor-wall-roof profile of the three wings which, assembled together one above the other, track the site as it slopes towards the water. The interior design by ARRCO captures the minimalist sensibility of the architecture.

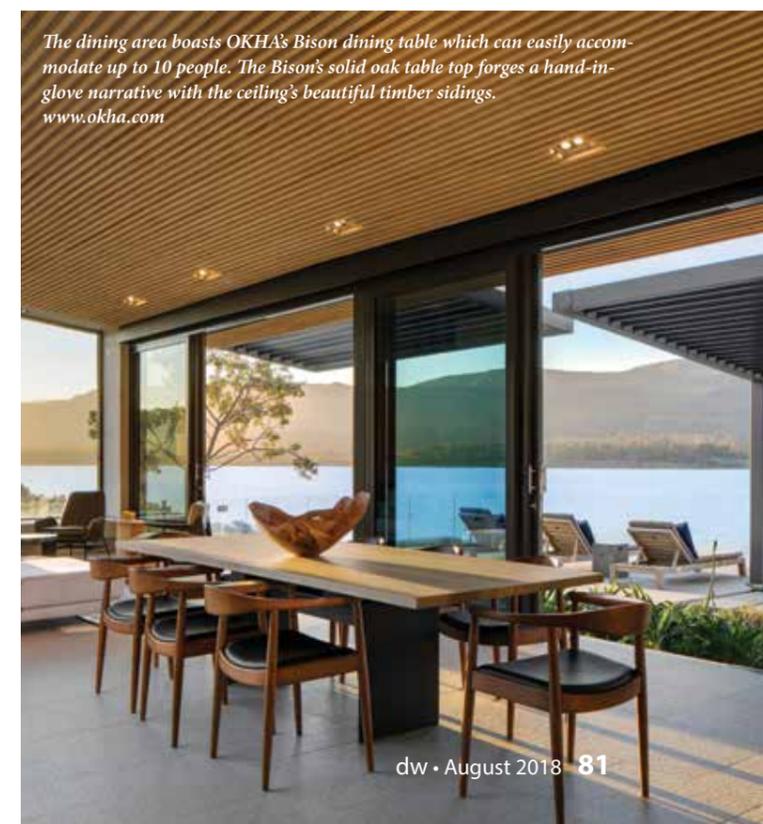




- Project name: Benguela Cove
- Project Location: Overberg, South Africa
- Architects: SAOTA
- SAOTA Project Team: Philip Olmesdahl, Tamaryn Fourie & James Minchener
- Interior Design: ARRCC
- ARRCC Project Team: Mark Rielly & Sarika Jacobs
- Project Photographer: Adam Letch



The flues are clad in carefully pre-weathered Cor-Ten steel.



The dining area boasts OKHA's Bison dining table which can easily accommodate up to 10 people. The Bison's solid oak table top forges a hand-in-glove narrative with the ceiling's beautiful timber sidings. www.okha.com



Occasional elements contrast raw materials with more refined details – the kitchen island- formed from rough solid blocks of granite – is highly polished on its counter



The two upper wings house bedrooms with elevated views across the lagoon to the mountains. Overlooking the deck OKHA's signature swivel STM armchair provides the viewer with a 360-degree view of estuary and interior.



The stair rises alongside a CNC-cut timber screen.



The entrance at the back of the building is deliberately understated; a modest canopy shelters the front door opening onto a landing from which a broad spine gently traces down the natural gradient alongside a generous garden courtyard. The corridor ends at the kitchen, whose island – a solid block of granite – forms a fulcrum with the principle living areas placed at right angles, parallel with the lagoon. The kitchen looks out over open-plan dining and lounge areas towards a fireplace and picture window framed in a massive concrete hearth wall.

“Through the use of rich materials and an edited colour palette, the decor is seamlessly integrated, optimising the sense of space” says Mark Rielly

Throughout the house loose furnishings selected by ARRCC, generally sourced from local manufacturer OKHA, provide a warm and luxurious counterpoint to the architecture. OKHA's signature fine wool and bamboo silk Diamond Rug which takes its inspiration from geometry and rock formations complements the granite floors of the living room. Seating is provided by an impromptu collection of OKHA's luxurious L-shaped Jada sofa, solid oak frame Miles armchair and Nicci armchair in olive-green leather finish. To anchor the collection the Capri Coffee table in Volakas White marble was chosen to resonate with the geological surrounds. Occasional leather poufs add a casual flair to the layout.

The internal living wing is held between garden courtyard and covered decks leading out to a pool which appears to blend into the lagoon beyond. The slope of the distinctive timber clad soffit was carefully calibrated to provide shelter from the prevailing wind. It extends out from the lounge to create an external living room and outdoor kitchen which are further enclosed by moveable screens. dw

www.saota.com
www.arrcc.com



Delvaux presents “Le 27” much more than a boutique

Vudafieri-Saverino Partners has transformed a historic nineteenth-century Mansion into a space halfway between a concept store and an art gallery, in the name of eclecticism and contamination: a revolution in the language of luxury retail.

Delvaux, the oldest luxury leather goods house in the world, founded in Belgium in 1829, has inaugurated a new store in the heart of Brussels: “Le 27”.

Housed in a majestic Mansion on Boulevard de Waterloo, a high-end luxury shopping area, “Le 27” is much more than a boutique: it is a unique environment, combining the *savoirfaire* of the Delvaux collections with the beauty of the greatest items of Belgian design, paintings and ceramics, giving life to an art gallery in continuous evolution. The project is signed by the Milan based studio Vudafieri-Saverino Partners, which since

2012 has been responsible for the design of Delvaux stores worldwide (more than 40 of them, including boutiques in Paris, London, Shanghai, Tokyo, Dubai ...), creating boutiques that are always different from one other. A philosophy that now reaches its culmination with “Le 27”, whose design is based on a completely new, made-to-measure concept: Vudafieri-Saverino Partners assigns a key role to Belgian historical memory, while still supporting the desire to make way for contemporary trends. A place where Delvaux’s philosophy and heritage find their ultimate expression.

An entrance arcade welcomes visitors into what was once an imposing private villa. Set out on two floors, the store has retained its original structure, with the walls enriched with nineteenth-century mouldings, mirrors, medallions and frescoes that once decorated the reception rooms.

Four-metre-high ceilings give a broader scope and brightness to an environment where materials such as marble, wood and wrought iron stand out. The grand staircase at the entrance leads to the spacious upper floor which is immersed in surreal light projected through the windows of the Art Deco skylight.

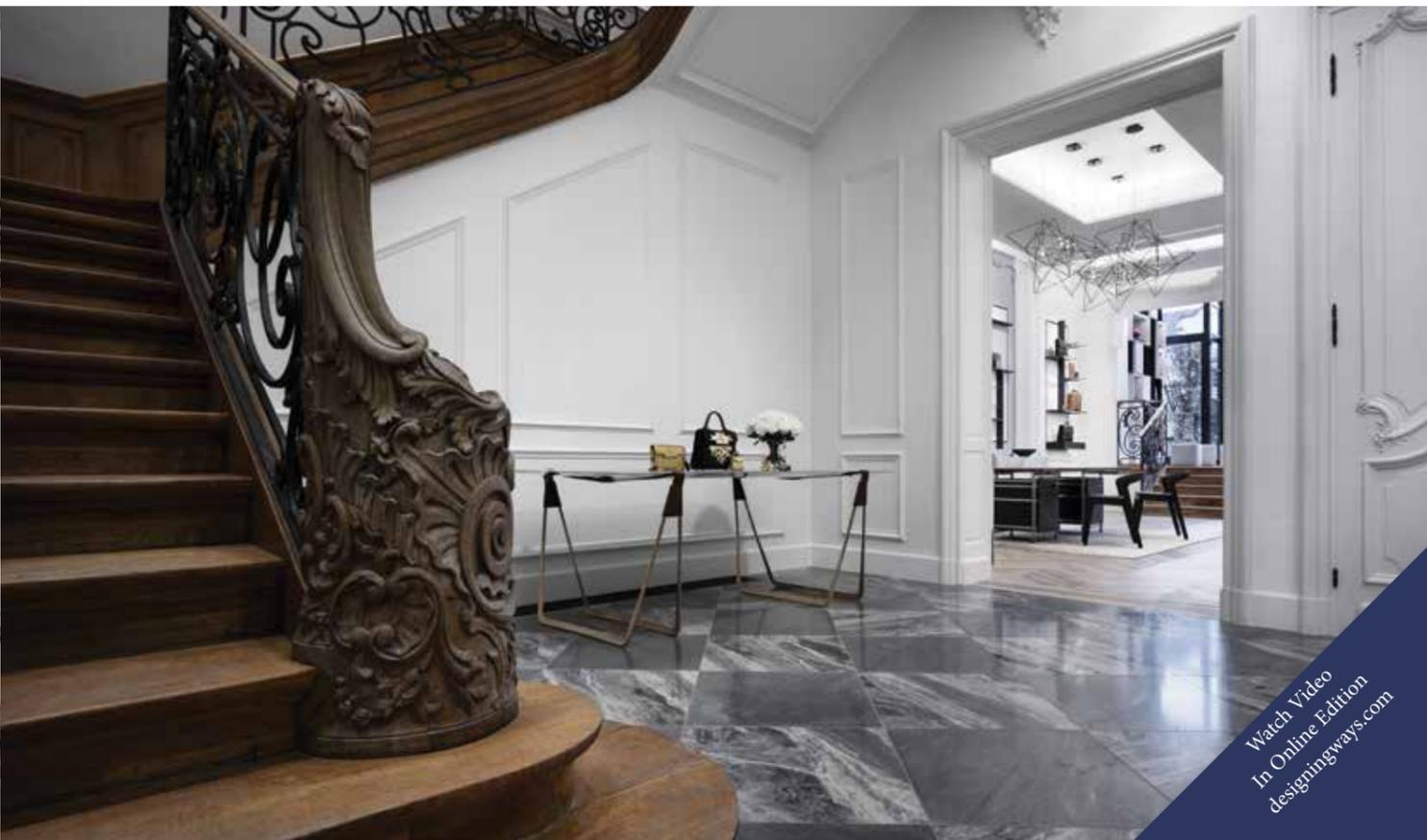
Vudafieri-Saverino Partners have preserved these historical spaces, reinterpreting the interiors in an avant-garde language, rich in learned and refined references. The rooms are a contemporary interpretation and celebration of the early period of modern design that was so important in Belgian 20th century culture.

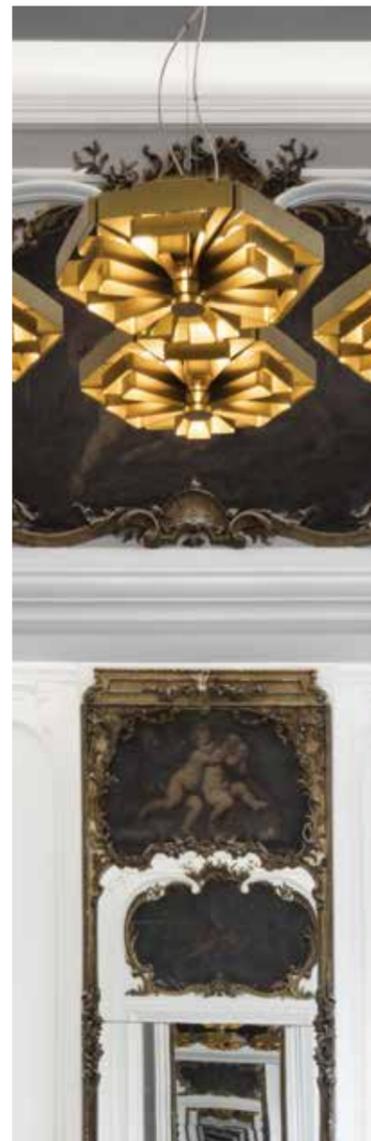
Through a refined interaction of modular elements that combine geometric rigour and trompe-l'oeil supports, the display fittings organise, rationalise and embellish the presentation of bags and accessories. The wall displays are conceived as abstract paintings whose design is a homage to Mondrian's De Stijl artistic movement. Their geometric and classical form is balanced by vertical light grey coloured bands, which interrupt the symmetry.

These in their turn combine with the pure, refined lines of shelves and consoles: designed as a combination of minimal asymmetrical shapes, they are enriched by the use of precious materials commonly used in furniture design during the art-deco period, such as marble or polished nickel.

The combination of the apparently "poor" material and finishes of the Mondrian-style wall displays, the richly baroque finish of the wardrobes and the off-centred coloured stripes, disrespectful of classical spaces, creates a balanced cohabitation between classic and modern, order and disorder, rule and exception. A contrast that reflects the Delvaux attitude that presents rigorously classic forms, dialectically combined with extremely modern, chic, slightly playful additions.

The furnishings are enriched by emblematic Belgian design pieces created by the greatest designers of the twentieth century: Jules Wabbes, Pieter de Bruyne, Renaat Braem, Emiel Verannema: all works signed in limited editions, unique and rare, worthy of a museum collection.





There is also room for pieces by contemporary Belgian designers (Nathalie Dewez, Alain Berteau and Ben Storms) and international designers, such as the Italian Gino Sarfatti, master of lighting design. The globular shapes recall those of the Atomium, Belgium's iconic pavilion at the 1958 World Fair in Brussels.

Not just design. Between the ground and the first floor what appears to be a collection of ancient paintings turns out to be a series of photographs, archival pigment prints by the Argentine artist Romina Ressa in which her post-neo-Flemish portraits are combined with daily and kitsch artifacts. Yet another brilliant twist and playful illusion.

A collection of twentieth-century Belgian ceramics appears here and there on a wall, stacked high, embodying the fantastic, endless creativity of Belgian artists. "Le 27" brings together a number of pieces, of striking form and deep pigments. In ceramics as in leather goods, colour is the crowning glory.

In "Le 27" the Maison's bags and accessories meet works of art and design that turn the boutique into a museum in constant evolution, a genuine place of encounter, dialogue and discovery. Open to visitors, ideal for wandering around with its historical, contemporary and eclectic furnishings destined to change as new pieces are acquired, "Le 27" is a deliberately original and decidedly unique environment. So unique that it will not be reproduced, ever, anywhere in the world.

VUDAFIERI SAVERINO PARTNERS

Faithful to the Milanese creative atelier tradition, the studio's work, guided by Tiziano Vudafieri and Claudio Saverino, flows between architecture, interior design, retail fashion, hotel and food design, facing both the great urban landscape and society themes along with residential, commercial and industrial location architecture. Vudafieri-Saverino Partners have offices in both Milan and Shanghai and over the year have developed projects in almost every country and continent.

www.vudafierisaverino.it

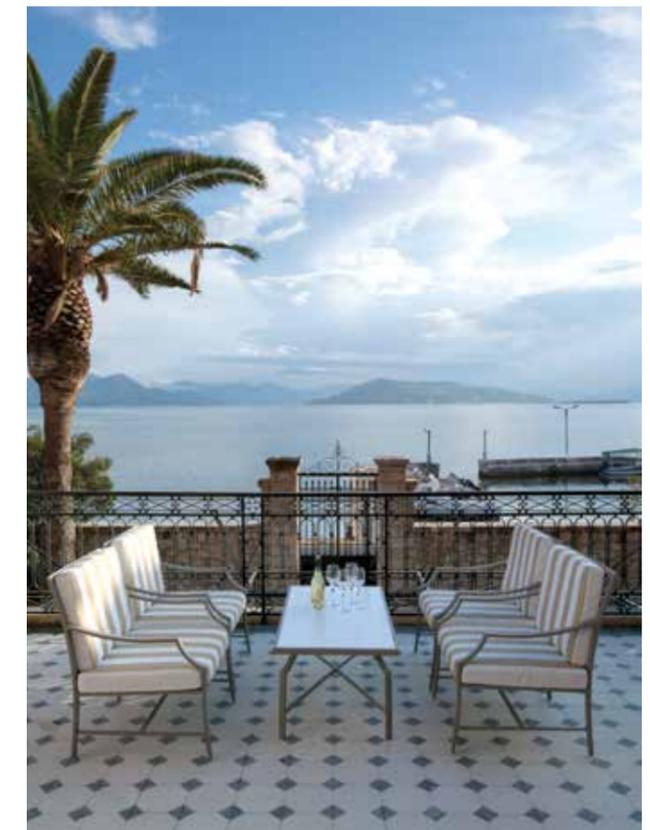
- Square metres: 270
- Lights: Studio Amort | Emotional Lighting Design
- Furnishings: Displays, sofas, bookcases designed by Vudafieri Saverino Partners
- Company used for the furnishings: Barth

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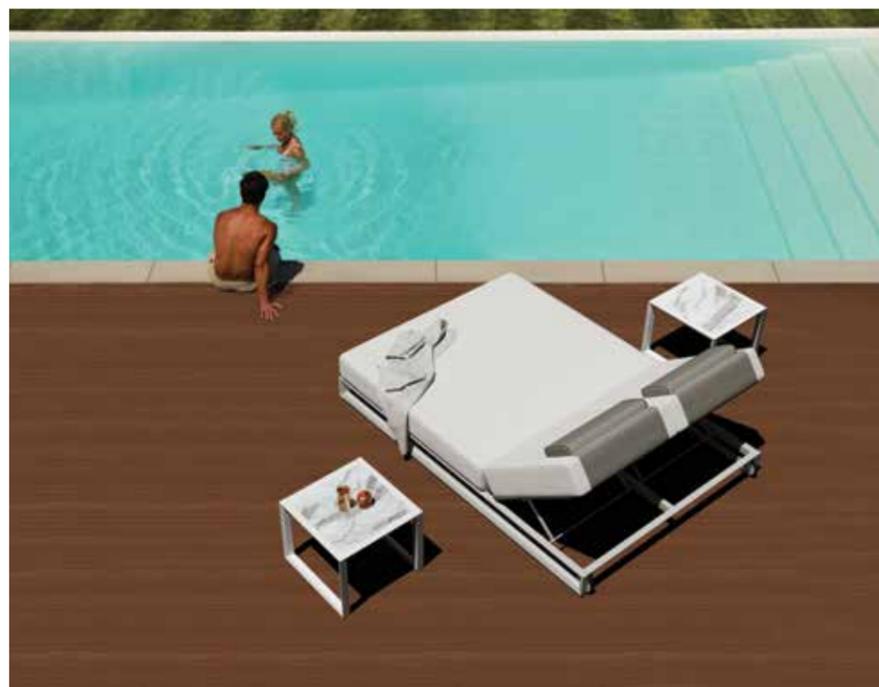




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TAIL OF THE DOG

Mid Century Ancient

A popular trend for young people setting up house is 'Mid Century Modern', which encompasses furniture of Danish design circa 1960. This was the era when I was a keen young student, appreciative of new designs, so I know MCM well.

A basic problem for me is that technology has moved on at such a pace that I cannot keep up. My explanation to young techies who roll their eyes at my ineptitude is that I am BBC - Born Before Computers. I am not alone, much of this fazes many of my contemporaries. The speed of communication, the overwhelming amount of information on a mere cell phone, the multi-tasking these devices are capable of is terrifying.

I was devastated when the daily newspaper went 'digital'. I can no longer

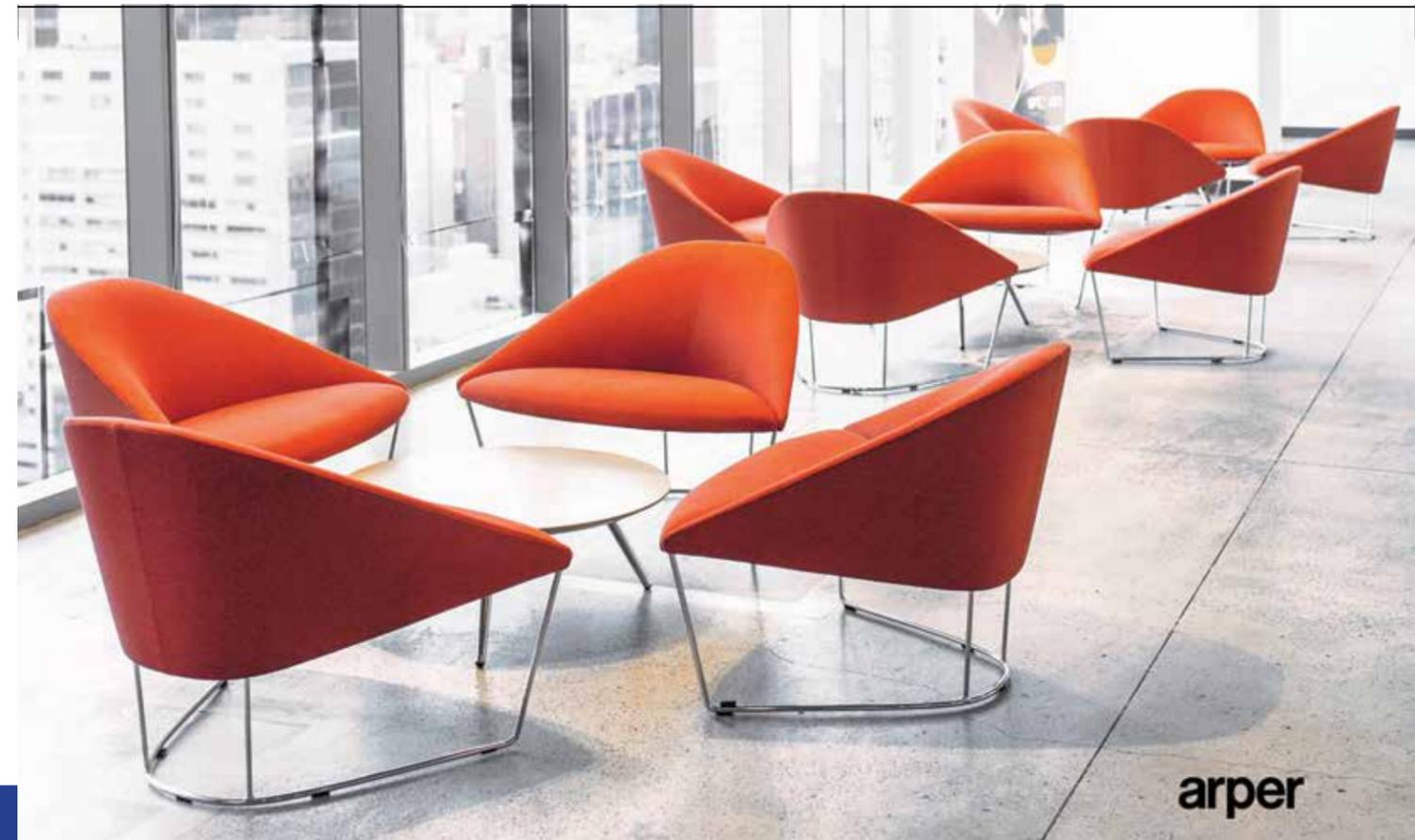
have a pleasant browse through a paper at breakfast time. I have to sit at my laptop (yes, I do have one), and scroll through articles, out of sequence, so there is no longer an overview of news and information. Digital magazines are time consuming to read, pop up suggestions intrude. As a result, I read less, and am not as informed as I would like to be. Glossy magazines are one of life's pleasures, and good ones are timeless, you can look at articles and pictures and get inspiration years later. Try doing that digitally. Reading on a Kindle is equally soulless. I like referring back to maps, dates and characters, difficult to do on a small screen.

Recently the local Post Office closed down and the boxes were relocated to a nearby shopping mall, so I can no longer

park and quickly go and get my post. I have to park in a paying parking area, go into the mall, get my mail - all quite a hassle as I am not a regular shopper. When I first went there, I joined a queue of disconsolate oldies, not sure if their post would go to the new box numbers, if their keys would fit, if they should continue renting a PO Box. There was a sad murmur about old times and old services being overturned.

I shall remain steadfast to my habits, keep reading real books, magazines and newspapers (when I can get them) and resign myself to the fact that I am Mid Century Ancient.

Gill Butler



The non conformist carbon collection

by Okha

In keeping with Okha's enquiring design philosophy, the Carbon Collection comprises six objects which challenge preconceptions of structure, beauty and imagined realities: Black Rain, High Voltage, Law & Disorder, Mondo, Rock Sculpture & Omega. These six designs bring into question aesthetic conformity and the presupposed need for order and balance. Contrary to the accepted norms of balance and symmetry, these designs revel in asymmetry and a non-conformist provocation where form is unpredictable, non-uniform and beauty a multi-lingual dialogue between mind and heart.

Each new perspective of Law and Disorder reveals unexpected proportional and compositional changes. When viewed from above the 3 stainless steel legs and drum-shaped shade form a balanced and harmonious encircled triangle with a likeness to the universal modelling structures of fractals and elements in perfect orbit. In profile Law and Disorder surprises and confuses as the three vertical flanges of the base jut out at seemingly disproportionate and irregular angles.

High Voltage replicates the form of a pylon, its perforated lamp shade texturing



High Voltage

and filtering light. Powder coated steel bars run diagonally and form supportive beams. As one moves around the lamp, a second set of bars becomes visible, cross etching the first. As with all the designs in the Carbon Collection, black is the chosen

colour, the emphasis being on pure form, graphic expressionism and absolute values.

Photography: Pete Maltbie
www.okha.com



Law & Disorder



Law & Disorder

3



photo mike hall

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