

Hospitality Interiors

INTERIOR DESIGN FOR HOTELS, RESTAURANTS, BARS & CLUBS

Issue 57 | January-February 2015



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A bright year ahead

2015 has seen a promising start for the hospitality industry, with the increase in occupancy rates and RevPAR experienced in 2014 set to continue into the new year. This – combined with reports of a strong recovery in the Provinces and continued growth in London – paints an encouraging picture for the year to come and, crucially for the design world, provides a solid platform for the innovative new hospitality brands and upcoming launches entering the fold.

One such highly anticipated opening is that of Virgin Hotels Chicago, the first property from Virgin Group founder, Richard Branson. With phase one of the project now complete, and phase two set to complete in mid-April, we spoke with Diego Gronda, managing and creative director of the firm behind the hotel's spectacular design, Rockwell Group Europe – see page 30. The innovative and playful spirit for which the Virgin brand is known emanates throughout the interior – from 'The Funny Library' with its curated collection of comedic books and vintage art, to the townhouse-inspired guest room doors in Virgin's signature red.

Also featuring quirky and vibrant interior design, Backstay Hostel Ghent (page 36) is another stand-out project from recent months. Designers Nele Van Damme and Yannick Baeyens have transformed this Art Deco structure – formerly the pressroom of a socialist newspaper – into a multi-faceted hostel that meets the every whim of travellers, even down to a blogging room in the tower ...

It seems that now, more than ever, there is a sense of freedom and experimentation emanating from the hospitality design world, from the downright wacky, to inventive narrative themes or artful layouts. Equally innovative product lines are supporting these creative spaces – The Alchemist Collection of bold interior vintage lighting featured on page 24 a perfect example of what can be achieved through challenging conventional material applications.

Besides the fit-to-burst projects section this issue, find inspiration in our guest room, surfacing and furniture features, which showcase the likes of Justin van Breda, Flou, Fameed Khalique and Formica. Enjoy!



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AC Hotel Bella Sky Copenhagen

AC Hotels by Marriott has announced its debut in Denmark – welcoming the impressive 812-room Bella Sky Hotel to the portfolio as the AC Hotel Bella Sky Copenhagen. Original furniture by brands such as Finn Juhl, Arne Jacobsen, Moroso, Hay, Erik Jørgensen and GUBI is featured throughout the hotel.



Busaba Eathai

Thai restaurant group, Busaba Eathai, is opening its most ambitious site in its 15-year history in Shoreditch, the throbbing heart of London's creative East End. Following on swiftly from the group's launch at The O2, Busaba Eathai Shoreditch opens in February. The new Busaba Eathai is spread across two floors, accommodating 164 covers in the iconic dining room, new Kinnaree bar and two terraces.



Chai Wu at Harrods

A new modern Chinese restaurant, Chai Wu, will open on the fifth floor of Harrods, the luxury department store in London. The restaurant will be an opulent space able to accommodate 90 guests. Harrison, the restaurant's design firm, has integrated a blend of traditional and contemporary Chinese culture. Incorporating natural elements throughout the space, finishes will be a mix of marble, leather and timber.



The Cranleigh Boutique

Located in Bowness-on-Windemere, The Cranleigh Boutique now features four brand new church suites, complete with striking interiors and high-spec bathrooms.

At 350 years old, the building is one of the oldest properties in Bowness.



Crowne Plaza – Battersea

InterContinental Hotels Group has just opened Crowne Plaza London – Battersea. The rebranded 78-room hotel is owned by Fabiano Hotels and managed by IHG. Guests can take advantage of the Verta Spa and gym facilities followed by a relaxing drink in the Terrace bar which overlooks the River Thames. For dining, the Riverside Grill Restaurant serves a British grill with a twist and diners can watch the chefs in action.



Hard Rock announces Cancun and Tenerife plans

Hard Rock International has announced Hard Rock Hotel Riviera Cancun, sited just a 15-minute drive from Cancun's international airport on the shores of the Caribbean. Set to open in late 2017, the oceanfront property will be the third Yucatan Peninsula property in the Hard Rock International portfolio and will feature 1800 lavishly-appointed oceanfront guestrooms.

Following its successful European debut with Hard Rock Hotel Ibiza earlier this year, the company has announced the beachfront Hard Rock Hotel Tenerife, set to open in mid-2016. The upcoming property is Hard Rock's second project in collaboration with leading operators, Palladium Hotel Group, who recently opened the Hard Rock Hotel Ibiza, the brand's first European hotel.

Situated on Tenerife's sunny southern coast near Adeje, the resort will feature 637 rooms, including 236 suites, spread across two towers – offering both a family-friendly and adults-only experience. Catering to the distinctive needs of the leisure traveler, the property will boast a



variety of amenities, including three pools and access to a natural saltwater lagoon and recreation area located just steps from the property. Additionally, it will feature four dining establishments, multiple outdoor terraces and entertainment venues.



Hilton Garden Inn Heathrow

Hilton Garden Inn, Hilton Worldwide's award-winning brand of upscale yet affordable hotels, has unveiled its latest UK hotel, the Hilton Garden Inn London Heathrow Airport, located less than two kilometres from Heathrow T4. The 364-guestroom, mid-market hotel is the third property to rebrand following a franchise agreement between Hilton Worldwide and Jurys Inn, which owns and manages the hotel.



VIP lounge at O2 World Berlin

Award-winning firm, JOI-Design, has recently completed the reconstruction and design of a glamorous new VIP lounge at the O2 World Berlin. With subtle allusions to the clandestine allure of an exclusive members' club in the roaring twenties, the design of Diamond Ball Room evokes the dazzle promised by its name. Four compact private stadium boxes were merged to create an intimate entertainment hub for up to 72 guests to experience live events. The spacious venue looks directly onto the O2 arena so that visitors can enjoy concerts or sports matches while entertaining elite clients and friends in a luxurious environment. Warm hues of gold, platinum, cognac and ebony create a handsome, club-like feel.



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Mahekal Beach Resort, Mexico

Nestled between the Riviera Maya jungle and Playa del Carmen's largest stretch of beach, the Mahekal Beach Resort has reopened following \$10m dollar re-imagining programme. The property features 122 rooms located in thatched-roof bungalows. Additional new amenities include two new swimming pools, a new seaside Jacuzzi, two renovated restaurants – Las Olas and Cocina – and three new bars – Boli's, Itzi and Las Olas.

MeatLiquor Bristol

Up and coming burger joint, MeatLiquor, has confirmed that its sixth restaurant will open in April, in Bristol's Stokes Croft area. This will be the group's first venue in the west of England and, with designs from Bristolian street artist, Inkie, the latest opening is sure to adopt the edgy, colourful attitude and style MeatLiquor has made its own.



Morada Brindisa Piccadilly

Design firm, CantorMasters, is working with Brindisa on a flagship restaurant in Rupert Street, Piccadilly. This latest addition to Brindisa's portfolio, Morada Brindisa Asador, opens in early March and is its second site in the Soho area, with another well-established restaurant already in Broadwick Street. The brand has further restaurants at London Bridge, South Kensington and Shoreditch as well as shops at Borough Market and Brixton.

The double-fronted site in Rupert Street will be dominated by an oak-fronted, marble-topped central island bar around the kitchen. CantorMasters' design is dominated with natural materials focussed on the colours of Spain.

The main restaurant floor tiles, sourced in Spain, are of a burnt umber and warm orange with a traditional motif. Weathered brass wall lights contrast against the rough plastered walls. There will be a contrast of rough-hewn, lime washed oak screens and natural oak cross sawn table tops.

Vintage wooden ceiling fans will be mixed in bespoke brass pendant lights, while the decorative over bar, complete with ham hanging rails, will be made of oxidised steel.

Shackfuyu, Soho

Shackfuyu, Bone Daddies' first pop-up restaurant, will open in Soho this February at 14a Old Compton Street. A short menu will evolve primarily from the use of the previous restaurant's pizza oven and basement kitchen.

A selection of small dishes and accompanying sides will highlight flavours and cuisines currently represented in Japan. The regularly changing menu will see Ross Shonhan and his team getting creative, experimenting and serving dishes which will be sure to please the many loyal fans of Bone Daddies Ramen Bar (Soho and Kensington) and Flesh & Buns (Covent Garden).

The interior of the 70-cover space will be simple and bashed about a bit; the remnants of the former restaurant will be up-cycled, stripped back and given a lick of paint. A signature rock 'n' roll soundtrack will play in true Bone Daddies style. The pop-up will offer diners an upbeat and unique casual dining experience for a limited time only.



Paradise Beach Nevis

The latest luxury development on the Caribbean island of Nevis opened its doors in January. Paradise Beach, the island's only villa option located directly on the beach, offers guests the intimacy of a luxury private home with all the service of a five-star resort. Guests have seven exquisitely designed three and four bedroom villas to choose from – all inspired by a sophisticated blend of Balinese and Caribbean culture.

Each villa has two king bedrooms, one or two queen bedrooms, a full entertainment kitchen, open living space and romantic outdoor showers.



Pure Taste Westbourne Grove

Pure Taste has arrived at Westbourne Grove. Originally launched as a pop up in Sussex, and following a wildly successful Kickstarter campaign to fund the first permanent venue, London's exclusive paleolithic fine dining experience has arrived at Westbourne Grove. Featuring striking interior artwork from Chilean born artist Otto Schade and housed within an elegant, welcoming atmosphere at the heart of the ever-fashionable Notting Hill, Pure Taste offers a unique, healthy and ultimately delicious new facet to the London restaurant scene.



Staybridge Suites London Vauxhall

InterContinental Hotels Group has announced the opening of Staybridge Suites London Vauxhall in Spring Mews, just off the Albert Embankment. IHG's fifth Staybridge Suites in the UK is a 93 suite new-build hotel, offering a warm, sociable, home-like experience for guests looking for a place

for an extended stay on business or leisure.

The spacious studio and one-bedroom suites are well thought out for apartment living. The suites include fully equipped kitchens, LED TV's, large work areas, air conditioning and free wireless internet throughout. Guests have use of the fitness room, business centre, laundry room and the brand's own convenience store, The Pantry, which is open around the clock.



Zone by The Park

The Park Hotels, pioneer of luxury boutique hotels in India, has announced the launch of its 'design-conscious, price-conscious' brand, Zone by The Park. The first property is set to be in Coimbatore, with further properties in Jaipur, Mahabalipuram, OMR, Chennai and Raipur this year.



The Ritz-Carlton, Bali

The Ritz-Carlton, Bali has now opened, marking the brand's grand return to this idyllic island as a unique, luxurious and locally-inspired resort, set amidst the dramatic cliffs and pristine beaches of southern Bali. Located in Sawangan, Nusa Dua, The Ritz-Carlton, Bali is set on 12.7 hectares of expansive and beautifully manicured beach-front and cliff-top land.

With 313 hotel rooms, including 34 cliff top and ocean view villas, the luxury resort offers a dramatic location along the sweeping coastline of Nusa Dua's southern tip. Embracing local symbolism, a central theme to the property is the Tree of Life, known to locals as 'Kalpataru', which represents strength, wisdom, and beauty, and is prevalent throughout the resort and grounds, providing the fullest appreciation for the beauty of life. Décor is "Anyaman" style, coupled with design influences from local craftsmen and the surrounding landscape, creating an exceptional environment that is as elegant as it is rustic.

For more openings visit
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FIRA's new statistical digest provides an invaluable summary of how the UK furniture industry is performing, pulling relevant data from Government bodies such as the Office for National Statistics, HM Customs and Revenue and Communities and Local Government, plus the Bank of England to identify and analyse the manufacturing and spending trends of previous years.

A look at the bigger picture

As a media partner of the FIRA association, Hospitality Interiors was among the first to receive the latest edition of the digest. Published in November last year, the report is limited in detail to figures from 2010 to 2013 – yet it provides one of the clearest pictures of the industry available today.

Covering areas such as national economic trends, the structure of the UK furniture manufacturing industry and trading relationships with the rest of the world, the report delivers trade figures regarding various industry sub-sectors across a range of contract, office and domestic product groups.

Key findings of the latest report include:

National economic trends

* There was a significant increase in total unsecured lending from 2012 to 2013 (4.4%), although the value remains much lower than the relatively recent peak of £238b in September 2008. Latest data show that this increasing trend in net lending continued into 2014, reaching £222b in March of that year.

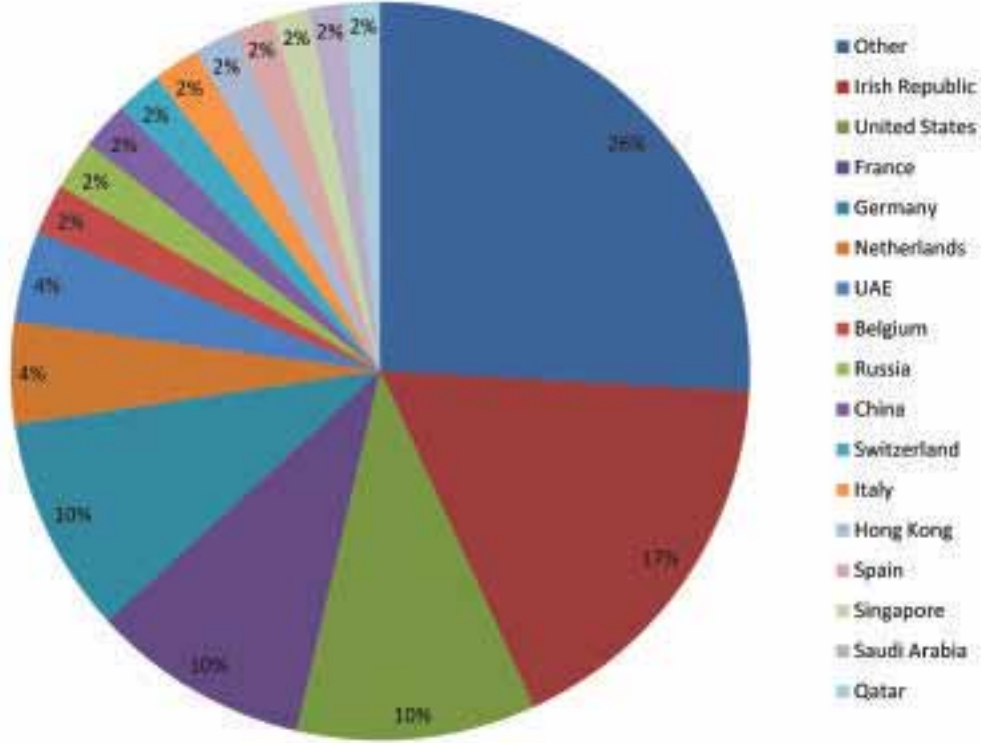
* Historically, the number of dwellings starts in the UK almost halved between 2007/8 and 2008/9. Since then housing starts had continued to increase, although the latest figures show a small reduction in starts from 2010/11 to 2012/13.

* There was a sharp increase in numbers and values of “property transactions above £40,000” from 2012 to 2013. Numbers and values increased by 15% and 17% respectively, with the total transaction market being valued at almost £340b in 2013.

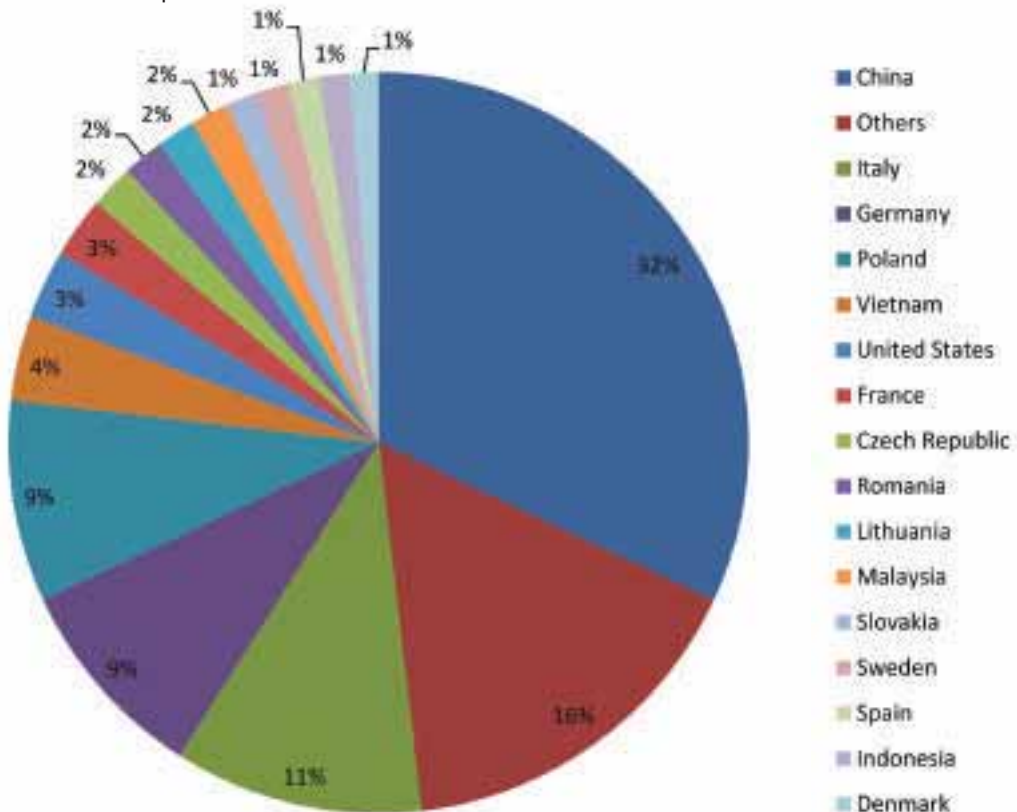
* Total consumer expenditure increased between 2010 and 2013 to over £1017b – an increase of just over 3%. The most significant growth in expenditure over this period occurred in clothing and footwear, which increased by 12.6%. This was followed by recreation and culture at 6.5%.

* Expenditure on furnishings, household goods and house

2013 UK furniture exports



2013 UK furniture imports



“While the numbers hint that there’s room for optimism, it’s probably best to be cautious while our biggest export markets continue to struggle”

maintenance remained relatively static from 2010 to 2013, although there was a 2.7% growth recovery between 2012 and 2013. Within this sector, consumer expenditure on furniture and furnishings reached £12.6b, which was a 6.4% increase on 2012.

“This recovery is fairly significant in terms of value – an increase in consumer expenditure on furniture and furnishings between 2012 and 2013 of around £800m – and, mirrored by an increase in consumer lending, indicates increasing consumer confidence compared with recent years,” comments Peter. “Consumers are willing to borrow a little more – some of this is credit, but much more is increased lending on dwellings, reflecting growing confidence in moving house and taking out mortgages.”

* Furniture and furnishings repair spend, having reached £58m in 2012 – which represented a significant recovery after tough previous years – dropped to only £31m.

“This was surprising, as there was a huge increase reported last year,” says Peter. “I hear that repair services have actually been very busy – perhaps this is a statistical blip, it’s a small area of the market, so the results could have been skewed fairly easily. That, or people are spending more on household furniture and furnishings, so perhaps they’re happier to buy new products rather than carry out repairs.”

* There was gradual overall rise in internet sales within the household goods sector from 2011 to 2013. In December 2013 the internet accounted for almost 11.7% of all retail sales, although the comparable value in the household goods sector was only 6.2%.

Comments Peter: “These figures are new to the report, and cover all household goods, as there’s no breakdown available yet. Interestingly,

from 2011 to 2013 sales rose to represent 6% of all retail expenditure in the sector, whereas total internet retail sales rose at a greater rate, reaching 12% of all sales in 2013. This indicates that whilst people will buy household goods on the internet, they are less inclined to do so than in other product areas. That said, I think it’s a fait accompli that sales will continue to grow as people become increasingly familiar with the internet.”

Furniture industry trends

* Total furniture manufacturing turnover in 2013 was just over £7b, which is similar to the 2010 figure and 6.7% higher than 2012. This represents a significant recovery from 2011 and 2012 when turnovers were £6.4 and £6.5b respectively.

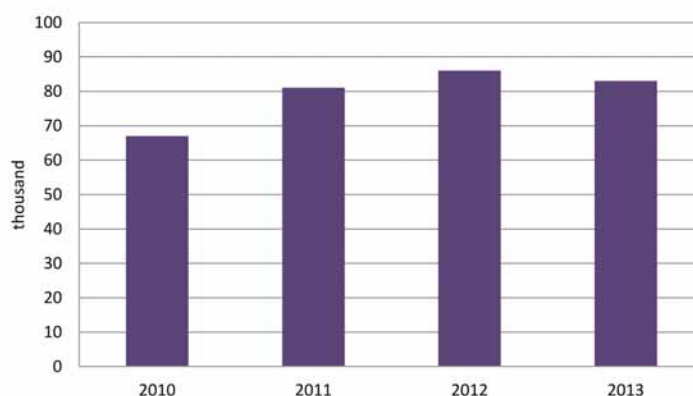
Peter says: “After following an upward trend, UK manufacturing levelled out in 2012 – but now it’s recovered to 2010’s level (there was an apparent delay before furniture manufacturing was hit by the effects of the recession). There’s been a significant recovery, and anecdotal evidence supplied to the British Furniture Confederation suggests further recovery throughout 2014. Consumer demand, imports and, to a degree, export, have increased.”

* The office and shop, mattress and kitchen sub-sectors all contributed to the increase in turnover from 2012 to 2013. “Other furniture” experienced a small decrease in turnover over that period. “Looking at the market breakdown, the mattress sector seems to have done particularly well, albeit on a smaller scale,” says Peter.

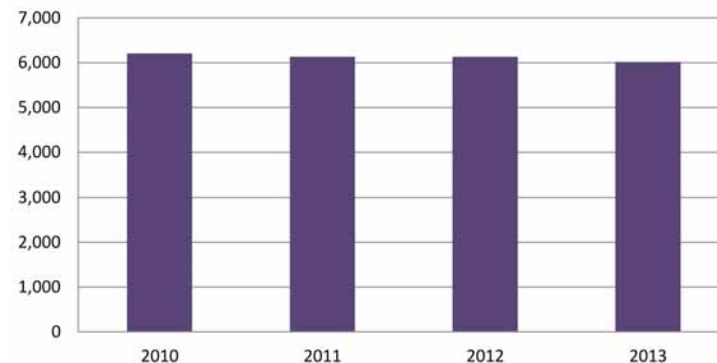
* Furniture manufacturing in 2013 equated to 1.3% of the UK’s total manufacturing turnover. Despite that, the furniture sector employed 83,000 people, which equates to just 3.3% of all UK manufacturing personnel.

“There’s actually more people employed in the furniture sector per

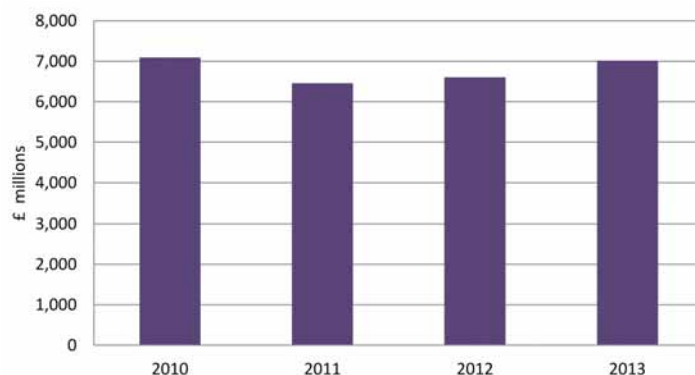
Average employment by UK furniture manufacturers, 2010-2013



Number of UK furniture manufacturing enterprises, 2010-2013



Turnover of UK furniture manufacturers, 2010-2013



“Looking at the market breakdown, the mattress sector seems to have done particularly well, albeit on a smaller scale”

pound turnover than in many other manufacturing industries,” says Peter. “It’s something we should be proud of when talking to the Government about employment, but it makes us less competitive globally, and also our turnover in terms of gross value added per worker tends to be lower than that of other sectors.

“Over the next six to nine months, FIRA is teaming up with the Worshipful Company of Furniture Makers to conduct a training and skills survey. The aim is to identify the nature and location of skills gaps across the whole furniture sector. We’ve got to make manufacturing jobs more attractive, and there are plenty of ways to do that.”

* The total number of furniture manufacturers in 2013 was 6016. This number has gradually declined since 2010.

* Looking at the wider furniture sector, and incorporating furnishings, it is estimated that in 2013: total manufacturing turnover was £9.4b; there were 8114 companies; and 115,000 individuals were employed.

* 2013 data confirms that furniture manufacturing was dominated by micro- and small- to medium-size businesses, with only 260 companies (4.3%) operating at turnovers in excess of £5m. 83.6% of companies turn over less than £1m.

* Manufacturing is generally evenly spread around the UK with no single, significant geographical hub, although: the South-east had proportionately more companies than any other region and, combined with London, accounted for 24.7% of all UK furniture manufacturers; 28% of office furniture manufacturers were in London and the South-east; and the mattress sector is more regionalised than other sub sectors, with 41.7% of mattress manufacturers being based in Yorkshire and the Humber.

* Imports of furniture into the UK in 2013 increased compared with the previous year to £4.6b. The majority of 2013 imports originated from China – almost £1.5b – although its share of the market dropped slightly. Italy remained the second largest exporter to the UK, with its market share increasing over the same period from 10% to 11%. The value of imports from the European Community was almost £2b in 2013. Initial indications are that there will be a significant increase in imports in 2014 – total imports could reach £4.9b.

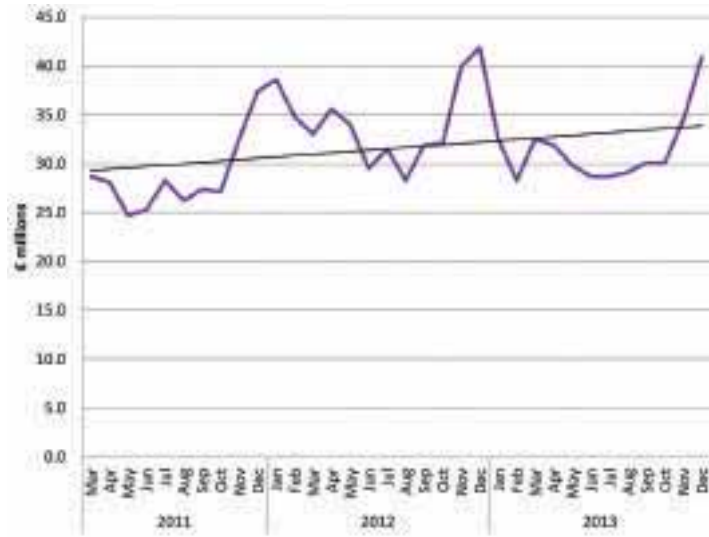
* Furniture exports remained relatively static over the period of 2010 to 2013, although with a slight improvement from 2012 to 2013. Predictions suggest that the recent improvement in export performance will continue into 2014, with the possibility that total exports will exceed £1b.

* The main furniture export markets in 2013 were the Irish Republic and the US – 17% and 10%, respectively. However, whilst the value of exports to the Irish Republic increased by £14m, the value of exports to the US fell significantly from £120m in 2012 to £100m in 2013.

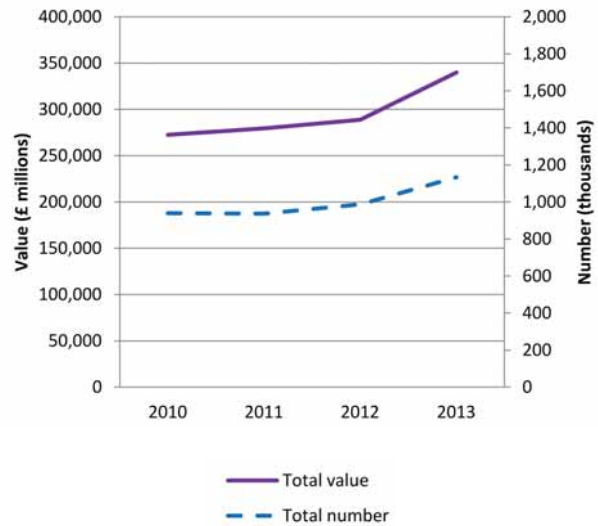
* The 2011 pattern of slightly falling imports and increasing exports saw the first decrease in the furniture sector trade gap for many years. However, normality appears to have been resumed, with the negative trade gap rising to £3.7b in 2013. The negative trade gap with China – the largest for the sector – decreased to £1.36b in 2011, but since then, despite China losing 1% share of the export market to the UK in 2013, this figure has increased to £1.45b. The main positive trade gap in 2013, as in previous years, was with the Irish Republic, at £122m – £15m more than in 2012.

“It’s slightly disappointing that imports have gone up and exports are

Average weekly internet sales for household goods, 2010-2013



Number and value of UK property transactions above £40,000, 2010-2013



not tracking that increase,” comments Peter. “Also, there’s a negative trade gap with the US for the first time, due to growing US imports.

“Also, it was clear in last month’s Autumn Statement that many areas of Europe, our biggest traditional export market, continue to struggle, and are recovering more slowly than predicted. In addition, the fact that China is not doing as well as previously, and Russia is fairly unstable makes for a less optimistic vision of future trading than would have otherwise been expected.

“Statistics suggest that export levels will continue to rise, as they have throughout the first half of 2014. But there’s got to be some caution – if the world markets are generally unstable, it’s not going to be easy. That said, UK furniture manufacturing’s small reliance on exports could be another reason why it is holding its place in the market.

“I think these figures are positive overall, particularly when taking into account the things I’ve heard from the industry over the last 12 months. What looks like being three years of increasing manufacturing levels is impressive given our overseas competition – but, while the numbers hint that there’s room for optimism, it’s probably best to be cautious while our biggest export markets continue to struggle.”

Author Dr Peter Beele is the technical development manager at FIRA, a company that delivers independent services dedicated to the furniture supply chain and consumers, as well as research and standards advice for members of the association. The full report is available free to FIRA members, and for £300 otherwise.

Mystique collection

Dramatic fabric for panels and indoor upholstery

The Mystique collection comprises 7 stunning designs for a multitude of applications.

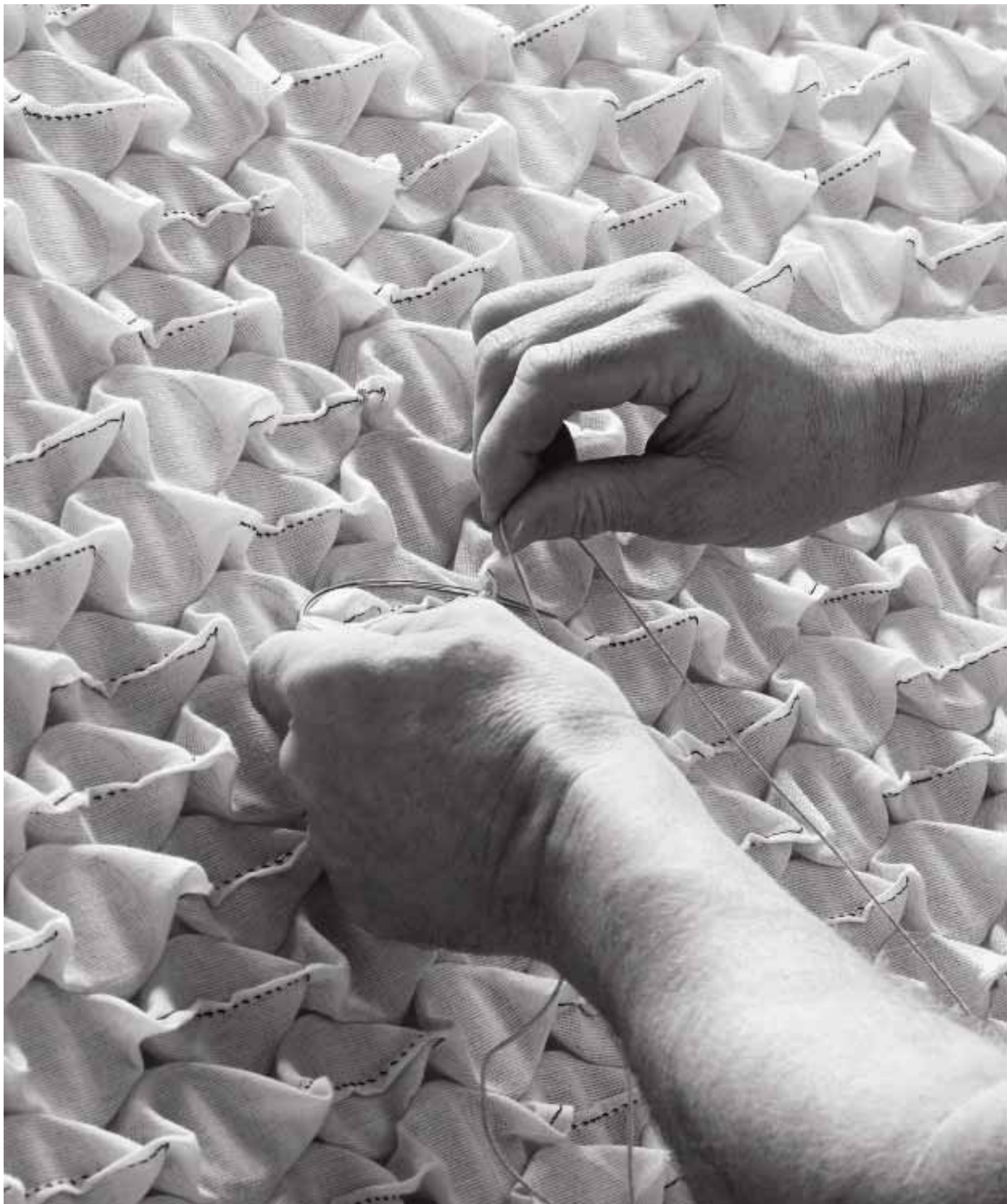
Available in rich metallic tones, the Titan design offers plain yet textured-look vinyl available in the modern browns, greys and silvers while Atlas, Gems, Bamboo, Pegasus, Troll and Fleur present a modern twist with contemporary patterns. The combination of plains and patterns in this collection, lends itself well to mix and matching, creating stunning and eye catching furniture, as depicted in the Newbury Side Chair by JA Upholstery with the combination of Atlas Copper with Gems Copper.



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From London's Royal Park Hotel and The Pig in the Wall in Hampshire, to Waldorf Astoria Chicago and the five-star STOCK resort in Austria, Vispring beds grace luxury hotels across the globe. With the hotel sector adopting ever more sophisticated methods to ensure 'the perfect night's sleep' for guests, Gemma Ralph visited Vispring's headquarters in Devon to discover the company's recipe for success after over a century at the top of its game.

The art of sleeping



Anyone who knows anything about Vispring will be aware that its founder, British-born engineer James Marshall, was the first to develop an individually-pocketed coil design at the turn of the 20th century.

Marshall's iconic Vispring bed caused a major shift in the way that beds were manufactured, and the design quickly became synonymous with the prestige of the luxury hotel suites, fine residences and oceanliners into which it was installed.

This revolution in comfort, and an emphasis on using only natural materials, handcrafted, are the founding principles of Vispring, yet are also the sustaining force of the company over 100 years later – as I found out when I visited the company's head office in Plymouth, Devon.

If it wasn't already apparent just how much time, patience and skill goes into handcrafting a bed, it soon was after a tour of the factory. Each phase of production is allotted to a small team of highly-skilled craftspeople who work expertly and

meticulously to execute each and every detail to the very highest standard – there is certainly no cutting of corners here.

The key to a Vispring mattress is of course its 'core' spring unit, and the company is one of very few bed manufacturers to make its own springs. Formed using a unique alloy of premium steel and vanadium, the springs are nestled inside sewn pockets of pure calico, before being arranged in a honeycomb pattern within a wooden frame. Carefully positioned by hand, each spring is able to work independently to provide evenly-spread support for the body, to the specified tension.

In order to consolidate the form and strength of the mattress, the borders are side-stitched by hand in the traditional way, using double-ended needles and flax twine. The skilled side-stitchers work by eye, ensuring that each stitch is uniform – a labour-intensive process that can take several hours per mattress. After trying (and failing dismally at) this

process myself, I can safely say it's no mean feat!

Once the side-stitching is complete, the 'build' gets under way. Each mattress contains a unique blend of luxurious natural fibres to provide the desired texture or feel – all of which are selected for their 'loft' or ability to retain their original shape after compression. Austrian or South American horsehair – favoured for its unique twist and spring – can be combined with silk, mohair, cashmere, bamboo, alpaca or real Shetland wool. This carefully-sourced palette of materials ensures that each Vispring mattress is naturally hypoallergenic, breathable and provides an eminently clean, fresh and hygienic sleeping environment.

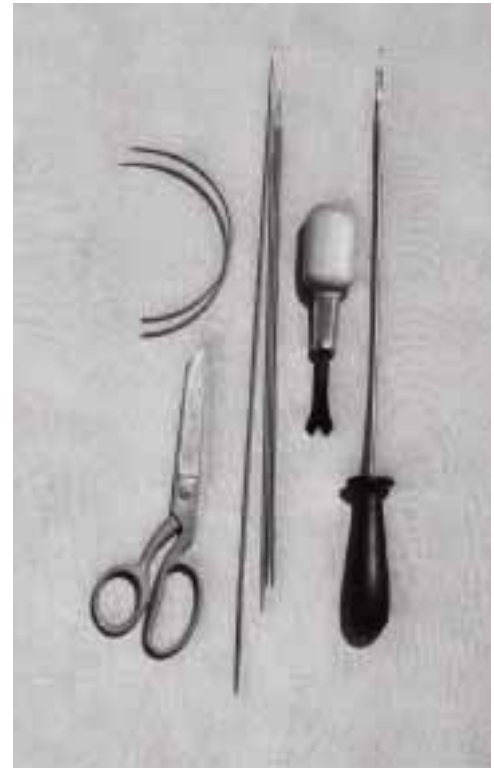
The next stage is to enclose the fillings between the outer fabric and the border. This entails gathering the edges by hand and feeding them gently into an advancing sewing machine. In order to prevent the mattress from becoming distorted, the craftsman must ensure that exactly the right amount of material >

is taken in to leave the form of the top panel intact.

To complete the process and to hold the filling in place, the surface of the mattress is sculpted through hand-tied tufts, giving it its characteristic domed surface.

Of course, it's one thing to read about this labour-intensive process, but to witness the individual elements of the mattress in their raw form, and to observe the skill and dexterity of the craftsmen as they assemble these components, is quite something else.

I think this 'timelessness' is what really makes Vispring so special. Without detracting from the obvious benefits of machinery, there is a distinct feel and aesthetic that only handcrafted objects can achieve – whether due to the simple fact that no two mattresses are the same, or the human element and historical significance of the craft process itself.



“the company has invested heavily in a training and development centre which aims to transfer the knowledge and skills of its existing staff to future generations of craftsmen”



Despite steadfastly honouring the tried-and-tested methods of the company's forebears, Vispring is nevertheless extremely forward-thinking in the scale of its product offering and branding, and its ambition to become a leading name in the global market.

Indeed, having undergone extensive rebranding last year, Vispring has refined its product portfolio, unveiled a new logo and an engaging website, and launched an aspirational advertising campaign guided by the launch of the Vispring philosophy, 'sleep well, live better'.

In addition, the company has invested heavily in a training and development centre which aims to transfer the knowledge and skills of its existing staff to future generations of craftsmen.



While the UK base is of paramount importance to the company – with 60% of its business being UK-based – the company is perpetually striving to consolidate and extend its international footprint, and anticipates that international expansion will be the key to its future prosperity.

Currently Vispring has a sales, marketing and distribution base near Brussels which deals with its business in mainland Europe, a team in North America dealing with sales on the East and West coasts, as well as a team member responsible for RoW sales across South America, South Africa and the Middle East.

At this critical juncture in the company's development, Vispring is instigating a carefully-measured, yet rigorous scheme of improvement and expansion both at home and abroad. There is no doubt that with this ambition Vispring has the potential to be amongst the very best in the global design world – but, whatever its future success, it's a company that will never lose sight of its traditional roots, pride in its quality product, or value in the talented workforce at its heart.

W vispring.com





"I spent several years working in the city, and was inspired by the way that artificial lighting is used to redefine the architecture and mood of its surroundings at night"

Innovative, bold, and immensely striking, The Alchemist Collection of interior vintage lighting is a collaborative effort from Lancashire-based lighting company, The Light Yard, and Gwyn Carless Designs.

The Alchemist Collection



Jeff Fuller



Gwyn Carless

Jeff Fuller, founder of The Light Yard, and lighting designer Gwyn Carless are an interesting match. Both innately creative, with small independent companies, they share a passion for unique, hand-made lighting design with integrity.

Jeff, a former chef at some of London's most prestigious venues, spent almost a decade living in France, during which time he created Adorable Eclairage – a company specialising in the supply of high-end outdoor and architectural luminaires.

He met Gwyn – a passionate track cyclist and talented lighting designer – in 2012 when he began supplying his lighting products, and began a formal partnership with him a year later when he returned to the UK and founded Lancashire-based lighting company, The Light Yard.

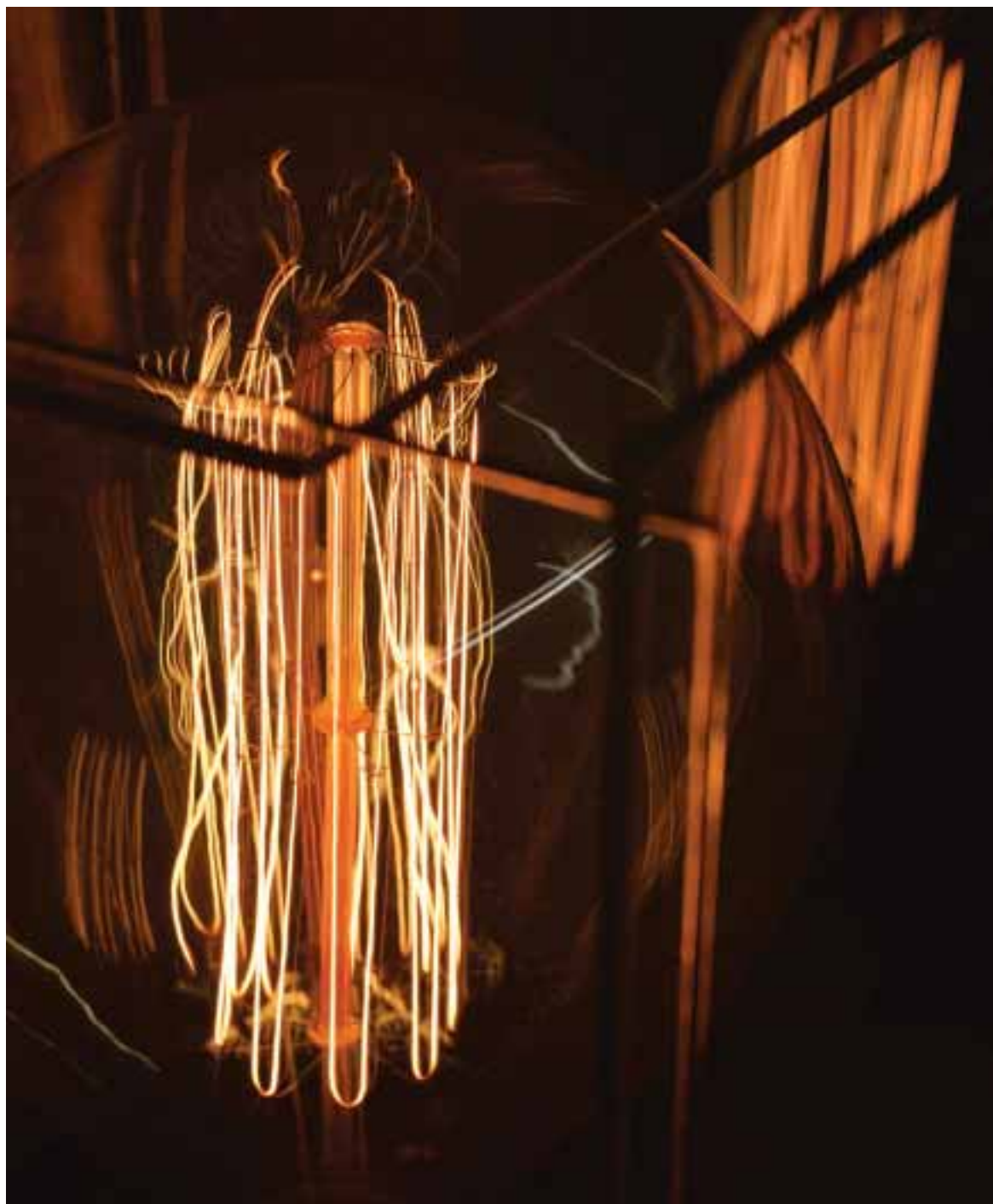
Observing the rapid rise in the number of hospitality interiors featuring highly decorative, warm Edison filament bulbs, the pair felt that there was nothing to distinguish the lighting between projects, and wanted to create a light fitting that framed and enhanced the natural beauty of the bulbs.

"When switched on, filament and glass interact to create a visually-arresting array of crisp reflections within the shade"

High quality Edison-style vintage light bulbs form the centrepiece of their designs, but the true heart of this collection lies in the use of hand-cut architectural glass for the lamp shades. When switched on, filament and glass interact to create a visually-arresting array of crisp reflections within the shade.

The quality of materials used is integral to achieving this effect, and Jeff and Gwyn pride themselves on using only the very best – from the glass to the antique bronze lamp holders and ceiling rose fittings. What is more, each product is individually cut and bonded by hand, ensuring that every item is finished to the pair's exacting standards.

This level of quality, alongside the atmospheric glow and unique aesthetic of these designs, means that the collection is ideally suited to the hospitality design sector – an industry Jeff has had a great deal of experience of, and found a great deal of inspiration in, throughout his career.



"As a chef, I was always moved by the way that changes in natural daylight affected the London skyline, especially the stunning architecture on the walk to work at the Houses of Parliament during sunrise," he explains.

"I spent several years working in the city, and was inspired by the way that artificial lighting is used to redefine the architecture and mood of its surroundings at night. My professional background has certainly given us an insight into how fundamental a role the aesthetics, design and texture of lighting play in the customer experience."

Meeting the growing demand for lighting designs that challenge conventional material applications and production techniques, The Alchemist Collection would bring abundant theatre and vibrance to any hotel, bar or restaurant interior.

The collection will officially be launched at this year's Interior Design Showcase Summit, which is to be held in the Grand Ballroom at the Hilton London Wembley hotel on March 11th.

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It has been five years since Joel Cadbury and his longterm business partner, Ollie Vigors, acquired the Bel & The Dragon chain of pubs out of administration, and they have since worked tirelessly to instil new life into the original venues, while also expanding with some striking new outlets. Hospitality Interiors' Gemma Ralph caught up with Joel and Ollie to find out more about the venture, the inspiration behind the interiors, and their future plans.

Q&A: Joel Cadbury & Ollie Vigors, Bel & The Dragon



Could you tell us a little about your professional background to date?

We have been in the leisure industry for many years and acquired Bel & The Dragon out of administration five years ago. It was a group of four beautiful buildings with great heritage and had historically been a success, although in recent times it had been terribly neglected. We saw an opportunity to bring the original buildings and business back to life and also to add new Bel & The Dragons to the group.

What would you say has been the highlight of the project thus far?

It would probably be the transformation in Cookham, which had almost no custom when we took it on and is now the most successful site in the group.

Could you tell us a little more about Bel & The Dragon at The George – what drew you to this particular venue?

It is in the historic village of Odiham, in the Hart district of Hampshire. Bel & The Dragon at The George is a Grade-II star Listed building that retains many of its original features from as far back as 1540. We were drawn to the venture as we had a good knowledge of the area since Joel and Nicola Harding, our interior designer, were both born there. We have completely renovated the building and believe that it now offers a cosy and classic interior including a historic bar, stunning restaurant and 10 beautifully appointed bedrooms.

What do you look for in a potential venue?

Neglected interesting buildings/ businesses that are in need of TLC and in areas that we know a bit about – this is generally in the A3/M40 corridor. Ideally we like sites with a bar, separate restaurant and up to 10 bedrooms, so that we can re-create a traditional country inn.



How do you approach the interior design of each venue? Would you say there are consistent design elements throughout the venues or are they very much separate entities visually?

Each site is unique, for example Bel & The Dragon in Godalming unravels in a deconsecrated church, while Reading occupies a former biscuit factory, and Churt, with 14 bedrooms and a three bedroom cottage, has always been a hotel (once owned by TrustHouse Forte).

Whilst the physical premises are different and throughout the process we try to maintain the buildings' charm and character, you can definitely tell that you are in a Bel & The Dragon if you have been to one before. This is predominantly down to the signage, menus and other branded items, but also to some of the fittings, which we have used in more than one venue.

Do you have a particular favourite, design-wise, amongst the existing venues?

Bel & The Dragon, Godalming is certainly a favourite – it is a spectacular site, formerly a congressional church built in the 1600s. We are so pleased to have been able to invest properly in the building, to restore it to its former glory and hopefully much more.

What has been the most challenging aspect of this venture, for you?

Dealing with buildings that are Listed.

What's next for Bel & The Dragon?

We will be opening a new site in Kingsclere, early in the second quarter of 2015 and are looking to add other sites to the Bel & The Dragon group in the near future.

Wbelandthedragon.co.uk





Virgin Hotels, the lifestyle hotel brand by Virgin Group founder Sir Richard Branson, looked to the multiple award-winning design firm, Rockwell Group Europe on its first property, Virgin Hotels Chicago.

Virgin Hotels Chicago, USA

Rockwell Group Europe and Virgin Hotels have completed phase one of the design; 250 guest rooms, known as Chambers, including 38 one-bedroom suites and The Commons Club, the social hub of the hotel.

Phase two, set to complete by mid-April, will include Miss Ricky's, a street-level diner; Two Zero Three, an old-fashioned coffee and wine bar; two penthouse suites and The Spa, featuring a rustic design.

"Bringing to life the Virgin Hotel brand has been a fluid, collaborative process," says Raul Leal, CEO of Virgin Hotels. "While we came to the project with a specific notion of hospitality that builds on Virgin's innovative and playful spirit, Rockwell Group Europe helped us design a unique guest experience focused on customisation and efficiency."

"Design is critical," Branson has commented about the hotel's many clever features. "There's just a feeling you get when you walk into a Virgin property. Design is what sets it apart."

Virgin Hotels Chicago is located in downtown Chicago in the Old Dearborn Bank building, a 26-storey Art Deco landmark. Several of the building's original features have been restored and are showcased throughout, like a 1920s oak Cigar Bar that serves as the hotel's front desk and ornate brass elevator doors.

"The Old Dearborn Bank building adds a lot of historic Chicago character to the hotel and allowed us to work with wonderful original details while bringing in contemporary design elements to underscore Virgin Hotels' vibrant identity," comments Diego Gronda, managing and creative director, Rockwell Group Europe.

At the heart of Virgin Hotels Chicago is the 11,000ft² Commons Club, a dynamic gathering place that is divided into four zones: The Commons Bar, The Shag Room, The Funny Library and The Kitchen. As guests depart the elevators, they are greeted by a 'You are Welcome' metal sign, setting a cheeky tone for their visit.



Diego Gronda



Tremendous effort went into restoring the historic double-height, coffered plaster ceiling of The Commons Club, which is accentuated by exposed filament pendant lights that drop down above The Commons Bar. Adjacent to the bar is The Shag Room, where small parties can convene on large couches in a semi-private or private setting.

The Funny Library serves as a remote office with a sense of humour, offering a curated collection of comedic books as well as vintage toys and art from local antique stores. The Kitchen serves breakfast, lunch and dinner from an open-air kitchen to guests seated at the bar, communal tables and cosy booths.

The interconnecting zones will be programmed weekly with talks on innovation and entrepreneurship, musical entertainment and much more, setting the vibe of a private members club, but open for all and without the fees.

The guest room corridors set a residential mood with red wall lamps, reminiscent of street lighting, and townhouse-inspired guest room doors in Virgin's signature red. The design of the





guest rooms is timeless yet playful, with a simple palette of natural woods for furniture and finishes. Each Chamber is styled after a 'pied a terre' with two distinct areas:

The Dressing Room combines hallway, closet and bathroom into one luxurious space. It includes an over-sized vanity with great lighting; a separate iconic make up desk with seating, storage and a mirror; two Poliform closets with ample shelving, drawers and hanging storage plus a separate water closet and large shower with a bench.

Passing through The Dressing Room, guests enter The Lounge, featuring a patent pending bed that functions as a playpen and traditional bed. The Lounge Bed, co-created by the Virgin Hotels design team and Rockwell Group Europe, is engineered and functionally optimised for comfort. It boasts a soft padded ergonomic headboard and an added corner seat at the foot, allowing for comfortable, multi-dimensional lounging.

A generous and comfortable work desk or dining area is equipped with a custom designed rotating table, a Poltrona Frau desk chair, and an Artemide LED task light. Adding a pop of red to the room's colour palette is a miniature SMEG fridge.

Dividing The Dressing Room from The Lounge are sliding privacy doors that give travelling companions individual areas, while also closing off the room to hallway noise.

Diego Gronda, managing and creative director, Rockwell Group Europe, explains the rationale behind the defined spaces on the standard guest-rooms.

"Virgin Hotels asked us to design a guest experience that would focus on customisation and efficiency – the division of the standard guest rooms into two spaces grew out of that concept. The layout increases flexibility and privacy for travelling companions. For example, if one person wants to sleep in, the other can close the wooden sliding doors that separate the Sleeping Lounge from the Dressing Room to shower and get dressed.

"The Dressing Room also serves as a buffer between the Sleeping Lounge and the hallway, minimising the impact of hallway noise."

Throughout the hotel, the Virgin brand DNA is subtle but clear and unmistakable: creativity and playfulness have been cleverly worked into Rockwell's design.

"Virgin Hotels didn't provide us with a detailed brief asking for a certain design aesthetic or style, but they had a clear sense of how they wanted this new brand to be experienced, which influenced some of the design choices," explains Diego.

"The aesthetic was never to be overpowering. It was important to integrate smart design features and create a fun and relaxed vibe. You'll notice that the design of the guestrooms is quite simple and timeless.

"We relied mostly on a palette of natural woods for the furniture and finishes, with a touch of playfulness. There is a sense of whimsy to the furniture and an emphasis on versatility and comfort. One of my favorite pieces is the patent-pending Lounge Bed that we custom designed in collaboration with Virgin Hotels' in-house design team.

"They challenged us to completely rethink the concept of a bed and its uses as a place where people not only sleep but also work on their laptops, read a book, or simply relax. Among the hotel's public spaces, the Commons Club is unusual because of the flow of spaces and activity.

"Guests can settle into the library as their temporary office, meet in the lounge areas, or enjoy a casual meal from the open kitchen. We carefully evaluated the flow from one space to the next to allow for a dynamic spatial experience and encourage a vibrant atmosphere."

The impressive old bank building has been transformed into a great, modern hotel by Rockwell. But did the existing fabric help or hinder the process?

"Virgin Hotel Chicago is located in the Old Dearborn Bank Building, an impressive 1920s Art Deco landmark originally designed as an office building by Rapp and Rapp, two Chicago architects," points out Diego.

"Given the historic nature of the building, there were some limitations to what we could do to the structure, but there was also this great opportunity to work within a truly special architectural context and to bring a gem back to splendor.

"Our design celebrates many of the building's original details while contemporary design elements underscore Virgin's vibrant identity. A number of original features were meticulously restored, including the iconic 1920s oak Cigar Bar that serves as the hotel's front desk, the marble floor in the lobby, ornate brass elevator doors, and the intricately ornamented, double-height plaster ceiling in the hotel's Commons Club.

"There's a dynamic dialogue between the old and the new. It took some imagination to reinvent the building as a hotel, as there were rooms of many different shapes and sizes. We had to create a consistent design and layout to make it work.

W rockwellgroupeurope.com







Images © Luc Roymans Photography

A uniquely stylish new hostel has made its home in the former editing office and pressroom of socialist newspaper, 'Dagblad Vooruit', in Ghent, Belgium. Conveniently located in the middle of the university nucleus of the city, opposite renowned art centre and former socialist workers' centre, Vooruit, Backstay Hostel Ghent's trendy interior and international feel echoes the vibrant culture of its surroundings.

Backstay Hostel Ghent, Belgium

The hostel's structure, which dates back to 1930, was designed by architect, Fernand Brunfaut, and its striking art deco facade of frosted glass and ironwork retains much of its beauty even today.

Much of the original interior, designed by Maxime Brunfaut, was unfortunately lost after the newspaper went bankrupt – the building standing empty for some time before being re-located as a cultural centre, 'The Backstage', in 1983.

In 2009, the complex was bought by Estate Upgrade, and significant work has been undertaken to restore and renovate this monumental building into a trendy, design-led hostel, offering 108 beds and 15 rooms, as well as multiple public spaces.

Architectural firm A154 was responsible for restoring the facade and entrance hall in accordance with the building's Listed status, while Nele Van Damme collaborated with Yannick Baeyens on the interior.



The renovation process undertaken was intensive and a number of setbacks – including the discovery of a dry rot fungus which led to the removal of the original ceiling – had to be overcome. The team has, nonetheless, consciously embraced and retained the architectural and historical significance of the building through its design.

The ground floor has been designed as a meeting place for hostel guests and Ghent residents – the lobby bar, breakfast room and tropical-inspired terrace integrating seamlessly into one large space to anchor this communal feel.

The bar – open to travellers, Ghent residents and walk-in custom alike – is simplistic, yet contemporary. Colourful globes illuminate the space, while the bar itself has been upholstered with hundreds of wooden typesetting letters.

Elsewhere, a brick-lined lounge space named the Travellers Zone features a library, comfortable seating, table football, pianos and guitars – providing a space in which guests can relax and socialise during their stay.





The dorm rooms and private bedrooms are all named after famous international newspapers, including *Le Monde*, *Die Zeit*, *La Stampa*, the *New York Times*, *El País*, and the *Guardian*. Each floor is distinguished by a specific colour, extending into the dorm rooms themselves, which are complete with simplistic, yet stylish custom-made furniture.

Uniquely, a blog-room, located in the illuminated tower of the hostel's facade, celebrates the writers that frequented these rooms – from the journalists writing for 'Dagblad Vooruit' to famous Flemish poets, Louis Paul Boon and Richard Minne – and encourages travellers and Ghent residents alike to jot down their stories.

W backstayhostels.com





Images © Fabrice Rambert

Hospitality design master, Richmond, was commissioned to design the interiors of Hilton Paris Opera, formerly Grand Hotel Terminus, one of Paris' original majestic hotels.

Hilton Paris Opera, Paris

Designed by architect Juste Lisch, the hotel recently rebranded as part of a major renovation, opening in January as Hilton Paris Opera and inviting guests to enjoy the elegant and opulent spaces within this historic building in Paris' vibrant Opéra quarter.

The raised ground floor entrance lobby is fronted by an impressive revolving glass door with stone floors, elegant Corinthian-style columns and an intricately hand-painted ceiling from the original building. It is a magnificent space featuring crystal chandeliers, inspired by jewellery pieces, suspended from the ceiling with graceful curved chairs and glass cocktail tables offering guests intimate seating areas.

Two reception desks are located either side of a raised rear area and feature floral panel designs crafted from brass, reflecting the original brass detailing that adorns the central balustrade.

The colour palette of the hotel's Le Petit Bar, left of the entrance lobby, was inspired by a Christian Lacroix bold striped fabric which is also used as an upholstery to a number of the chairs.

Opaque reeded glass and backlit columns with gold leaf wall mouldings highlight the space and create a sense of form and structure.



Suspended from a tinted, mirrored and coffered ceiling, delicate interlocking rings form globes of light and cast elaborate shadows over the room. The striking black and white floor design accentuates the luxurious chairs and cocktail tables that occupy the space and bestow a traditional Parisian feel, whilst lounge chairs complete the tone of this relaxed social space.

The central archways of the entrance lobby open up to the heart of the hotel, the highly decorative Le Grand Salon. This space acts as the hotel's social hub, open from breakfast through to late evening.

The formality of the original architecture, with a 14m high ceiling and hand-painted murals, has been updated with the addition of a large brass and backlit glass feature bar, high tables and mix of contemporary and vintage furniture. The space's architectural detailing is echoed in the bespoke handcrafted wool rugs, sofas and coloured glass tabletops, all of which have been designed to create a fresh and sophisticated interior.

A new backlit ceiling adds light and volume to the space. Below the ceiling, crystal rings of light wrap around two monumental chandeliers and offer a contemporary addition to the existing features by creating a jewel box quality that glistens throughout the room.

The Salon Baccarat is the hotel's largest meeting room, a glamorous function space lit by five impressive Baccarat crystal chandeliers. Six





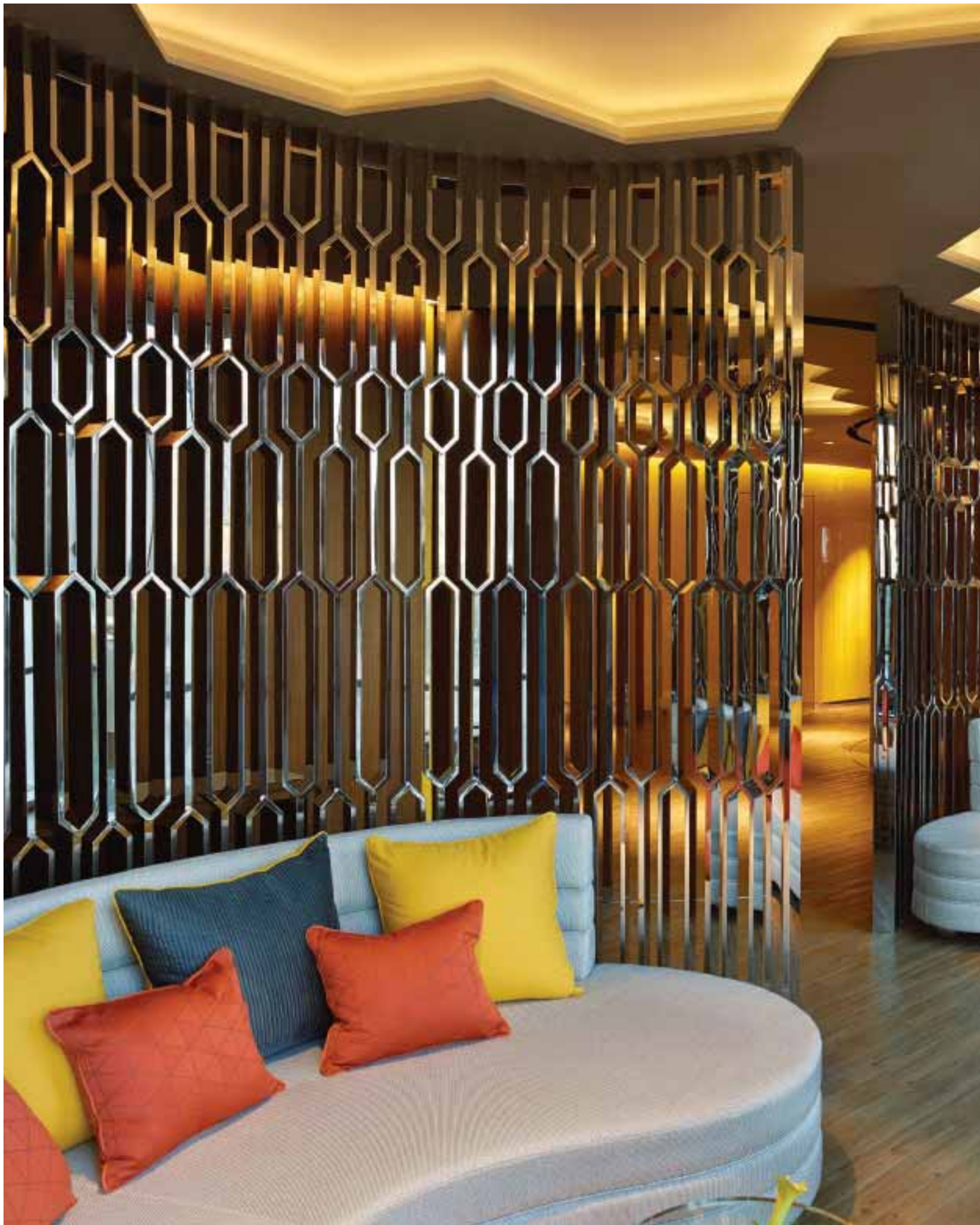
additional newly-refurbished meeting rooms are located on the Entresol level of the hotel and offer audio-visual technology. The Breakfast Lounge occupies the Mezzanine level, which it shares with the hotel's executive lounge, with spaces that wrap and flow around the corner of the building.

An ornate grand staircase leads to the luxurious guestrooms where commissioned artworks decorate the corridor walls outside. A muted colour scheme with dashes of delicate brass detailing gives each room a sense of tranquillity whilst enriching the guest experience.

Parisian references, including bespoke wallpaper to the headboard wall, create a suggestive backdrop to the décor and shagreen detailing and high-gloss surfaces feature heavily throughout. Each bathroom has been re-designed to accommodate sizeable polished stone vanities and spacious walk-in showers.

W richint.com







Located on Chang'an Avenue, steps from the bustling silk market and famed Tiananmen Square, W Beijing is the second of China's mainland W hotels. Exuding a distinctive metropolitan vibe, the hotel's interior was the work of famed Hong Kong design firm, AB Concept.

W Beijing, Chang'an

Cutting-edge design, and an emphasis on fashion and music have been cleverly balanced with the grandeur of Beijing's past within this artful design scheme. Indeed, the hotel offers its guests a rich medley of experiences that capture this dynastic history, along with its international flavours.

AB Concept's principal inspiration for the interior was Tian Yuan Di Fang – a Chinese philosophical tenet that defines heaven as round, and the earth as square. As a result, the Living Room lounge features an imperial ceiling in round and square patterns along the wall, along with a circular bar, accessed along an LED-lit stone catwalk.



The hotel also sports multiple hues, innovative installations, bold lighting, and dynamic textures; each dramatically transitioning from one to another.

W Beijing Chang'an offers 349 stylish and spacious guest rooms and suites that follow the hotel's design narrative, combining modern and traditional elements, including superlative views of historic monuments and playful Ming-styled vase cushions.

The complement of state-of-the-art fittings includes a digital tablet, which controls the room's lighting and mood, a 48in LED TV and Bluetooth sound system.





The 345m² Extreme WOW Suite – or Presidential suite – meanwhile, boasts a 2m-wide circular bed, a jacuzzi and a 76in UED Samsung TV.

For stylish events and meetings, the hotel offers nearly 1500m² of versatile space, including The Great Room, which is 518m² with 7m ceiling height.

The Away Spa creates a unique beehive sensation where guests can enjoy exceptional spa experiences featuring honey-based treatments, among other rejuvenating regimens. Guests also have access to a FIT fitness centre, and the WET heated indoor pool.

The hotel's dining venues include The Kitchen Table, and YEN which offers Cantonese and northern Chinese cuisines in a setting steeped in imperial motifs and iridescent colours. W.abconcept.net





The team at concrete, led by Rob Wagemans, its founder, has designed a home away from home with a touch of luxury for ‘mobile citizens of the world’ in Rotterdam, The Netherlands. Located in the Gelderseplein area, near Blaak train station and opposite Binnenrotte Market, the new 151-room citizenM hotel offers quality accommodation for both business and leisure travellers.

citizenM Rotterdam, The Netherlands

The concept behind citizenM hotels is a straightforward one: to remove all hidden costs whilst providing a luxury environment for guests. The interior is characterised by citizenM’s iconic black and red colour scheme and enhanced with bold architectural features, including a timber helical staircase, designed by concrete and manufactured by EeStairs.

The bedrooms offer guests a practical and comfortable place to recharge, whilst public spaces provide areas for working, dining, and relaxing at the end of the day.

Visitors are welcomed to the hotel through the iconic citizenM red glazed entrance vestibule, before arriving in the double height foyer where the helical staircase is situated. The staircase has been carefully co-ordinated with the cabinetry, featuring a matching timber finish on the treads and outside of the balustrades, in addition to a black finish on the interior balustrade.

An understated brushed stainless steel handrail,

set against the black balustrade, traces the graceful rise of the staircase. Set against black floor-to-ceiling cabinets, the staircase creates a visual and physical connection between the entrance on the ground floor and the public lounge and dining area on the first.

“concrete has created an exciting interior at citizenM Rotterdam,” says Cornelis van Vlastuin, EeStairs’ creative director. “The contrast between the block colours of the black cabinets and red furnishings, with the natural appearance of the wooden staircase adds depth and texture to the entrance.

“After noticing the furniture, guests are drawn to the staircase and as they climb are able to explore the objects on display in the wall-covering cabinet.”

The island bar is positioned next to a semi-open kitchen and can provide guests with everything from breakfast to an evening nightcap. On one side the bar extends into a dining area, overlooking the square below. The other side of the bar is occupied by a large wooden communal reading table, which

creates a sense of continuity with the staircase in the entrance hall.

The bedrooms offer guests an escape to recuperate or work in comfort. There is a wall-to-wall, super-king-size bed, to lounge in, a table which doubles as a desk and a flat screen television.

For that added air of luxury each room is equipped with a touch screen mood pad that allows guests to control the whole room, including the curtains, climate and television. It also comes with six pre-programmed light settings creating a number of atmospheric settings, including work, shower and even ‘surprise me’.

Equipped with rainfall and a hand shower, the wet room is constructed from semi-circular frosted glass for a sense of transparency and privacy. The translucent ceiling lights can be set to any colour, which makes the bathroom a stand-out feature within the room.

W concreteamsterdam.nl





Developed in conjunction with Bern's Steak House, The Epicurean Hotel is the first new-construction Autograph Collection hotel property in North America and, with The Gettys Group behind the interior design, has become a stylish retreat in the trendy Hyde Park district of South Tampa, Florida.

Epicurean Hotel, Tampa

The central vision for the project was to create a culinary destination, and the partners built upon the strong legacy of fine dining introduced to the area in the 1960s with Bern's Steak House.

"The architecture for this new-construction building was definitely of a post-industrial vernacular, and 'the conversion' thereof of these buildings to lifestyle living environments inspired us to develop that into an interior statement," says the project's lead designer, Meg Prendergast.

"We wanted to employ a sense of renewal and reclamation to the interior spaces that could be inclusive of the rich history of the surrounding Hyde Park area of Tampa. Bead-board panelling, combined with polished concrete floors, front desk backdrops of reclaimed wine box tops, with glowing wine rack front-desk pods and barn doors from old wine barrel staves definitely contribute to that feeling.

"The furniture and appointments feel collected so they are multigenerational in style, covered in textural fabrics, crunchy bomber jacket leathers, accented with vintage cookbooks, and cowhide rugs.

We even learned of one of the owner's beloved pet pig, so there is a bronze pig side-table in the lobby as well. We loved the personalisation that something like this gives a space."

One of the most notable aspects of the interior is The Epicurean's Demonstration Kitchen, a teaching theatre equipped with state-of-the-art culinary equipment and technology to allow for the ultimate learning experience.

The dining area of the restaurant emanates a warehouse feel, with industrial glazed wall tiles, patterned concrete floor tiles and post-industrial lighting. Elsewhere, there is an intimate dining room area for indoor events and a 2500ft² outdoor terrace.

The guest rooms, meanwhile, feature butcher block style case goods with details such as built-in wine buckets and postcard art reminiscent of Bern's and the early glory days of Tampa. Reclaimed, locally-carved wood doors reveal bead board detailing at the vanity, and glass showers with peek-a-boo corners into the rooms. Artisan pantries feature fine wines and carefully selected

snacks for guests to enjoy.

"In this age of multiple brands, hotels, and traveller profiles, one thing holds true – regardless of the type of travel, guests want to stay in a hotel that feels right and looks terrific," Meg continues.

"At Gettys, we want each project to have its own voice and to always have a great vibe to beneficially add to those guests' experiences. Internally we strategise a design through ideation, concept and branding along with creative planning to best effectively 'deliver the dream' to the client, the brand, and ultimately the guest.

"We understand that to deliver a promising ROI, spaces need to be compelling and memorable. We often ask ourselves 'How would we as guests feel in this space?' This always serves as a build for us to layer on the next level of design and experience while creating operational value. We like how at the end of a project, guests and owners love the hotel and get a great experience at the end of the day."

W gettys.com





©Erik Nissen Johansen

Tampere, one of Finland's largest cities, has long been recognised as a centre of industrial production, and in fact the industrial boom of the 19th and 20th centuries earned the city its nickname 'Finland's Manchester'. In light of this, when Sokos, one of Finland's largest commercial property developers, decided to open a Solo-branded hotel in Tampere, it needed a design firm that could honour this heritage, while suggesting something of the city's thriving arts and music scene today.
Cue Stylt Trampoli.

Solo Sokos Hotel Tornii Tampere, Finland

The way in which the hotel rises out of the old locomotive sheds in the city centre is symbolic in itself, and Swedish design consultant Stylt Trampoli has matched this external narrative of revival perfectly through the hotel's interior.

"Tampere's story is one of rise, and fall, and rise," says Stylt founder and creative director, Erik Nissen Johansen. "The post-industrial challenge is one that many, many places around the world faces, and it's very exciting to explore how a hotel can play a role in a city's future by telling that story."

The local connection is evident everywhere you look. The interior is characterised by the striking graphic patterns and motifs that recur throughout, while Stylt artist Kasra Alikhani has designed

carpets, wall features and a 20ft collapsible wall, inspired by the local landscape and history.

Local creative forces have been invited to put their own mark on the hotel, for example in the restaurant, which is a celebration of a musical genre unique to Tampere, known as 'Manserock' – a name that derives from the textile-producing town's nickname, 'Finland's Manchester'. Guitars belonging to well-known bands adorn the walls, and the menus themselves are made of old vinyl record sleeves.

The rooftop bar is exclusive only in the sense that it resembles a cutting-edge metropolitan sky bar, for its friendly and welcoming atmosphere more closely resembles a pub environment.

In the same vein, the entire 17th floor is given

over to a creative lounge which is open to anyone, from near or far, in need of an inspiring place to work. There is also a library, dedicated to Tampere's literary heritage, where guests may borrow books during their stay.

What is more, the hotel is home to the largest commercial art gallery anywhere in the Nordic countries, with over 300 artworks by 22 local artists. Admission is, of course, free.

"The owners wanted a hotel with a genuine connection to the place and to the local creative forces that have powered the city's revival," says Erik Nissen Johansen. "The result is an experience that is completely unique to this place."

W stylt.se





HASSELL, a leading international design practice with studios in Australia, China, South-east Asia and the UK, has recently completed the interior of the Coppersmith Hotel, in Melbourne, Australia.

Coppersmith Hotel, Melbourne

HASSELL was given a simple brief for the Coppersmith Hotel: deliver a contemporary hotel and hospitality destination while preserving an historic landmark in South Melbourne.

Previously the old Cricket Club Hotel – first licensed in 1870 – the structure has undergone a renaissance, now emerging as a boutique hotel complete with 15 guest rooms, a gastronomic bar and dining room, and a rooftop retreat.

The owners of the Coppersmith Hotel happen to be experienced and well-respected hoteliers, with a keen interest in the history of South Melbourne. As such they wanted to create a ‘home away from home’ for travellers, whilst ensuring that the Coppersmith was also a neighbourhood hang-out, a place where the guest is “invited to become a local”. Luxury, on an intimate scale, is thus the theme

explored throughout the venue.

“At the Coppersmith Hotel, we had to appeal to local people who knew and loved the historic building and travellers who demand modern amenities in a comfortable guest room,” says Susan Stranding, HASSELL principal. “That is the key to a successful business for the owners.”

In light of this, preserving the structure’s historic facade – which sits within a Victorian-era streetscape – was key to delivering on the client’s brief. Neglected brickwork on the building’s exterior, as well as an inefficient layout did, however, make this a difficult task.

HASSELL met this challenge by creating what is effectively a new building behind the historic facade. The designers added a third storey and a timber rooftop deck to the building, but set them both back

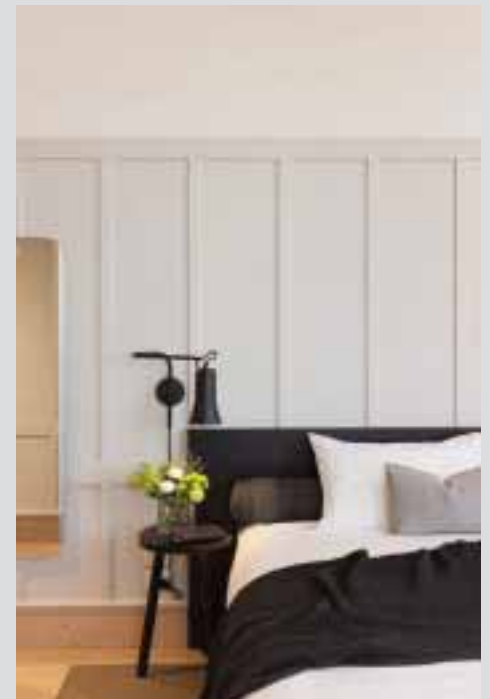
behind the original decorative parapet so they cannot be seen from the street.

“Referencing the existing building fabric, Victorian features have been reinterpreted into a modern design within the interior spaces,” says Susan.

Behind the facade, arched windows, painted existing brick walls and timber batten detailing echo the original hotel design, while the use of materials such as wood, copper and leather add to the environment.

Through the selection of artisan furniture and fittings, the team aimed to support local Melbourne design and craftsmanship. The result is a modern building, offering the comfort and amenities expected by hotel guests and diners today, with a welcoming ambiance and, crucially, a strong connection with the history of South Melbourne.

W hassellstudio.com





London-based architecture and design practice, BuckleyGrayYeoman, has completed the 127-key Citadines Michel Hamburg apart'hotel in Germany. Inspired by Hamburg's rich industrial and shipping heritage, BuckleyGrayYeoman's design translates historic and urban elements into unique, contemporary interiors featuring strong materiality and a rich textural palette.

Citadines Michel Hamburg, Germany

This is, in fact, the ninth apart'hotel that BuckleyGrayYeoman has completed for Ascott – the world's largest international serviced residence owner-operator, across Germany, France and the UK.

Citadines Michel Hamburg is situated in a prime location close to Hamburg's city centre and one of the city's most iconic landmarks – the St. Michaelis Church.

BuckleyGrayYeoman drew inspiration from these surroundings to create an eclectic interior fitting of the city's rich history and distinctive identity.

Offering guests all the comforts of a home environment, while maintaining the high levels of service and convenience expected from a boutique hotel, the accommodation is designed to appeal to business and leisure travellers seeking more intimacy and comfort than that provided by a conventional hotel room.

Citadines Michel Hamburg comprises 122 studios

and one-bedroom apartments, and five regular hotel rooms. The apartments offer a fully-equipped kitchen, ensuite bathroom and separate living and work areas, creating a comfortable environment that is suitable for work as well as entertainment and relaxation.

There are several communal spaces in which guests can relax, work and socialise, including a breakfast lounge, fitness room, business corner and meeting room.

The ground floor's fresh and distinctive interior design contains strong references to the city's history and locality. Bold graphics referencing the plot number of the site, shipping label motifs and warehouse signage enliven the timber and tile surfaces throughout the common areas – a playful reminder of the city's naval and sea trading heritage.

Meanwhile, high-quality fabrics, polished concrete floors and tiled walls are combined to fashion state-

of-the-art spaces, providing guests with a relaxed and comfortable ambiance in the centre of Hamburg.

BuckleyGrayYeoman took particular care to select contemporary furniture with a strong, modernist feel in a mix of bold and vivid colours to complement the dynamic atmosphere of the communal areas, as well as the private rooms of the hotel.

"Situated in Hamburg's busy and vibrant centre, we wanted to create stimulating and comfortable spaces that evoke sophistication with a contemporary feel," explains Paul White, director at Buckley Gray Yeoman.

"By integrating historic and urban elements of the city into the design, Citadines Michel Hamburg responds to the city's unique past and creates a sense of locality. We are delighted with the completed project and our continuing productive relationship with the Citadines and Ascott brands."

W buckleygrayyeoman.com





Ezralow Design's objective with this boutique hotel project was to reintroduce the original intent; to achieve relaxed luxury, and barefoot elegance. To do this, Kamini Ezralow took inspiration from the glamour period of the 50s and 60s Santa Barbara lifestyle, which was the initial inspiration for the creator of the hotel.

The Marbella Club

Incorporating artisanal hand woven carpets from the South of France and elegant, traditional Portuguese furniture – layering in accent pieces to connect it to the present – and finishing with impressive fabrics using linens and other natural blends, contributed to creating the comfortable

yet chic Santa Barbara ambiance.

The colour palette was selected to integrate with the freshness of the beautiful gardens surrounding the rooms and used as a tool to bring the outside in by creating a visual colour connection for the guest. This, in addition to

the bespoke designed furniture, created an energetic flow which immediately facilitated the relaxation and comfort of the guests upon entering. These subtle yet significant details make all the difference.

W ezralowdesign.com





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Award-winning interior design practice, SHH, has completed its latest interiors project – Pennethorne’s Cafe Bar – for long-term client and operator, Levy Restaurants UK. The day-to-night restaurant venue is housed within Somerset House in a site on the building’s west face, looking out over Lancaster Place and Waterloo Bridge.

Pennethorne’s Cafe Bar, London

Pennethorne’s Cafe Bar is so named in honour of Sir James Pennethorne – the highly-reputed 19th century architect of what is still referred to as the ‘New Wing’ of Somerset House, completed in 1856 and for which Pennethorne won the RIBA Gold Medal the following year.

SHH was responsible for both the branding and interior concept of this 85-cover space, taking inspiration and design cues from Sir James’ career. Most notably drawn upon is the ‘Grand Tour’ that he undertook in the early 19th century, a journey which is said to have had far-reaching significance upon his architecture and world-view.

“The overall design treatment is rich, dark and daringly moody,” explains the project’s lead designer, Georgia Stevenson. “It references early 19th-century tastes, but with a modern twist and features inky blue walls, antiqued bronze mirrors, pre-faded rugs, dark timber loose furniture, dramatic lighting and bespoke banquettes in navy



leather and velvet. A number of playful features referring directly to Sir James Pennethorne have also been incorporated.”

As well as including Pennethorne’s own signature within the restaurant’s brand identity, SHH has artfully modified a series of 19th century cartoon illustrations of people, replacing their heads with drawings of fruit, vegetables and culinary utensils. This playful, yet respectful handling of the branding encapsulates the overall design treatment of the space as a contemporary twist on 19th-century inspiration.

The rectangular layout of the restaurant is partially divided by a central wall, upon which are almost 50 identical cameos of Sir James Pennethorne – each one 25cm high – bespoke-made from his portrait image.

In the first half of this space, the right-hand side is dedicated to ‘The Larder’, where the pass for staff to pick up orders is located, along with certain elements of the food offer, such as breads and hanging dry meats. Metal gantries above and timber shelving to the rear are used for food display, while a gloss charcoal tiled back wall provides a dramatic backdrop.

Directly ahead as visitors enter the space is the ‘Chef’s Table’ – a central feature that acts both as the main servery and food display area by day, and as a long communal drinking table at night.

“The Chef’s Table features a blackened steel facade, a Carrera marble top, a brass bar on the front for menus to hang on, and lighting from Atelier in the form of two-sphere pendants with T-shaped black metal fittings and frosted spherical lamps, supported by the blackened steel frame,” says SHH project architect, Rose McShane.

The bespoke navy banquettes – located below the row of six tall windows facing out onto





Lancaster Place – were designed by SHH, and feature leather seats and buttoned, velvet backs. Loose furniture here and throughout includes brass-wrapped tables bespoke-made by UHS, and black-painted timber chairs with upholstered seats. A number of one-off antique furniture finds have also been incorporated into the mix.

In further homage to the architect of the New Wing, the long, thin wall spaces between the six windows are filled with gold-framed pictures of Pennethorne's drawings and sketches of London buildings, as well as illustrations from key locations from his European tour, and some classic 19th century imagery. Additional outward-facing identity signage is also located in each of these windows.

Another key design highlight is the stand-out feature bar in the second half of the space. Complete with a leather front, with an almost patent sheen, the bar has a Carrera marble top and steel detailing. In the daytime, the 'Brew Bar' is located here, serving up gourmet coffee, before being





dismantled to make way for a dedicated service area in the evening.

Surrounding the bar are a number of higher tables and stools – including the Gubi ‘Beetle’ stool, upholstered in Kvadrat fabric, and the One Bar Stool from Another Country. Lighting includes a number of stylish Tom Dixon lights grouped together for added drama, the Cell Wall Light, and two varieties of Cell Short Pendant. Timber flooring is used throughout the scheme, the existing flooring having been re-laid and stained a mid-grey.

A further space, called the ‘Drawing Room’, is located directly opposite the internal secondary entrance to the venue, and serves both as an overspill area for busy periods and a space for private hire.

Seating here includes single and double love seats by Ercol in two-tone pale and black timber. Antiqued bronze mirrors have been set into the existing wall panels, while the walls are painted grey up to the datum line, with white above.

Once again, the 19th century references are offset by highly contemporary lighting – a pair of Ruben light fittings, with six lights each, are suspended from the ceiling on two brass poles, which are in turn hung from the ceiling on leather straps.

“This is a great addition to the Somerset House hospitality portfolio and I’m sure it will be a very, very successful venue,” says Roy Westwood, creative director of Levy Restaurants UK.

“We’re extremely proud of the end result and of our continuing partnership with SHH, who completely connected to our vision, especially in creating the right balance between heritage and modernity – expressing the historical story of Sir James Pennethorne, but via completely contemporary means.”

W shh.co.uk



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Located in the landmark Puck Building in lower Manhattan, Chefs Club New York restaurant hosts culinary events to showcase both the best new talent and the work of internationally-renowned star chefs – as selected by Food & Wine magazine. Designed by Rockwell Group, the central premise is to break down the boundaries between chef and guest, as well as providing the perfect backdrop for a series of changing art installations that will capture ‘the mind of the chef’.

Chefs Club New York, USA

The 6000ft² first floor dining space is organised into four areas: a bar/lounge, a main dining room, an open studio kitchen, and a chef’s studio/private dining room. Simple and organic materials in neutral hues, such as walnut, raw concrete, leather and blackened steel, complement the existing interior architecture.

Several vitrine cases with blackened steel frames and glass panels are located throughout the space, as renowned design expert Murray Moss will be curating the cases on an ongoing basis in collaboration with Rockwell Group.

A floor-to-ceiling wall composed of Rondelle glass in subtle, de-saturated colours – such as bottle green and sepia – is arranged in a dark lead frame to define the entrance, which is located on Mulberry Street.

To the left of the entrance is the bar and lounge area, which seats 25 guests. The dramatic 30’ long bar is comprised of a mixed wood and concrete bar top with metal detailing, and a concrete bar die. One end of the bar features a crudo station, while a communal table extends from the opposite end, complete with concrete top and a dark stained walnut base, along with a vitrine that will contain a display of boiling water suspended above it.

In the lounge area, there are two elegant kidney-shaped sofas, in addition to custom leather seats – embossed with lettering and featuring blackened steel legs with brass detailing by Brooklyn artist Ted Nemeth.

For the main 68-seat dining area, Rockwell Group selected a darker material palette and a mix of stained walnut dining tables in different shapes and heights. The dining chairs are black metal with seal grey coloured stretched leather seats and backs with brass accents. Three round banquettes, upholstered in deep blue-green velvet and cotton with a metal base, line one of the walls. A tall exposed wine storage wall with a drink stand helps define the space.

The tableware blurs the line between fine and casual dining. Rockwell Group worked with local ceramic artist Jono Pandolfi to design plates that combine an unglazed underside and unique hand-made profiles with a classic white earth ware and glaze. The plates, combined with simple silverware, glassware and napkins, will sit atop brown butcher paper.

A crucial component of the restaurant is that Chefs Club offers a new perspective on the open kitchen dining experience. Guests have the option of

sitting at a round chef’s table adjacent to a four-seat counter height table, a second four-seat counter near the prep area, or a counter-height rectangular table near the pastry area.

Tables will have a mixture of marble and walnut tops, similar to the counter tops that reference the counter tops of the kitchen. A dramatic 5’ x 5’ hood with an organic shape and molten-like reflective surface will hang above the kitchen, while a vitrine containing 800lb of salt will be suspended over the studio kitchen.

The 15-seat private dining room adjacent to the main dining area has a lighter material palette, including whitewashed millwork, whitewashed ash tables and a white drop ceiling, that creates a comfortable residential feel. The room transforms into a chef’s studio for photo shoots and events with guest chefs.

A dark wood wall pivots 180° to reveal a chalk board on one side where the guest chef can write notes, and a vitrine on the other side where the chef can display his or her inspirations, similar to a cabinet of curiosities. Opening the wall also turns the room into a 24-seat extension of the main dining room.





Brighton-based husband and wife team, Baines&Fricker, has recently completed an ethical and functional interior for Silo – the UK's first zero-waste restaurant.

Silo, Brighton

Silo describes itself as a pre-industrial food system that generates zero waste. They mill flour, make yoghurt, roll oats, bake bread, brew vinegar and beer, culture cream, grow mushrooms, cure meat, deal directly with farmers and compost all food scraps in-house.

The design for the interior thus needed a conscious design company. Baines&Fricker were a natural partnership: a local business

with a passion for 'long-lasting design' and 'an ability to elevate the mundane and unremarkable.'

Silo founder, Douglas McMaster wanted an overall design that was pure, raw, undone and in keeping with the philosophy of his food. Using a local non-profit-making community project that 'uses and shares unwanted goods', Baines&Fricker repurposed old school tables

and used office floor insulation to make tables and bench seating. These designs are coupled with modular stools and chairs made from sterling board (OSB).

Everything was produced from abundant readily-available materials and follows the restaurants belief in using everything and using the overlooked.

W bainesandfricker.net



ABOUT THE DESIGNERS.

Having left college at 16, Steve Baines worked in the city until nine years ago, when he made the decision to retrain as a furniture maker. Eliza Fricker went to art college to study studio art and photography, and then went on to manage an art house cinema. Shortly after having their daughter in 2008, Eliza learnt screen printing, and discovered a new passion. Together they make up design duo, Baines&Fricker.

Who was inspirational to you early on in your careers and why?
Other creative couples such as the Eames or Days ... We saw an exhibition at the Moma in New York and it included the letter the Eames had written to each other. We could relate to this excitement we have all the time when talking about things we've seen or read.

How would you describe your design ethos?

We strongly believe in investment pieces of furniture ... We are not interested in trends or fashion as this creates throwaway/disposable design. We like to design products that you will cherish and keep. My parents still have furniture in their homes that they remember where it was bought and a story behind it.

How did you go about the design process for Silo?

Douglas McMaster had a strong idea and belief in how the concept should be. With such a strong ethos it was fairly easy to keep the design relevant to this. Everything had to be functional and there for a reason. We like working within this framework anyway so it all came together cohesively.

What was the biggest challenge you faced?

The biggest challenge on a large project is always the many people involved and conflicts of interests ... and time. There is never enough time ... or money!

Have you got any more commercial projects in the pipeline?

We had a very exciting meeting in the autumn with a hotel company and also some other restaurants.



Award-winning hospitality interior design firm, B3 Designers, has continued its creative collaboration with Las Iguanas restaurant group, this time at its Derby branch.

Las Iguanas, Derby

Thriving restaurant chain, Las Iguanas, is a leading name across the UK, bringing a unique 'Latin American energy' to the high street. B3 Designers' brief was to reimagine this unique identity in the context of a Grade II Listed building, bringing the brand's characteristic blend of faded grandeur and touch of flamboyant Latino flavour to the fore.

The 380m² venue, once a bakery, accommodates 140 covers over two floors – ground and mezzanine. The older parts of the building have been connected by a double height atrium space which brings natural light to the central area of

the restaurant. As a result, an internal courtyard has been created in this space, dressed with overgrown exotic planting and oversized antique bronze chandeliers.

Exposed historic brickwork and giant distressed graphics on the walls recreate the feeling of street advertising prominent throughout South America, and tap into the narrative of faded Latino glamour throughout Las Iguanas venues.

Elsewhere, reclaimed crates are stacked high above the fixed booths within the bar area and key materials – such as Granito cement tiles in B3 Designers' bespoke Latino style pattern of washed-

out green and ochre colours – combine with reclaimed timber boards in pastel tonal colours to evoke this fun and flamboyant Latino style.

"We always relish the challenge of bringing a vibrant Latin aesthetic into UK restaurant sites," says Mark Bithrey, design director at B3 Designers. "Working with a Grade II Listed building gave us a great opportunity to play with the idea of faded grandeur which is so prevalent in South America and of course stay true to the fabric of the building – these elements give an engaging sense of story to the space."

W b3designers.co.uk





Influx Cafe, a family-owned neighbourhood eatery best known for its coffee and locally-sourced ingredients, selected architectural design firm Colkitt&Co to collaborate on the cafe's third California location at the North Parker – a new mixed-use retail and residential development by Jonathan Segal.

Influx Cafe, California

With the simultaneous construction of other notable restaurants on the ground level including La Perla, Under Belly and Modern Times, the team was challenged with creating a modern and inviting eatery over a 10-month renovation period.

As the Golden Hill and Little Italy locations are an important part of the fabric of the community as a coffee hangout with health-oriented breakfast and lunch menu items, owners Jason Twilla and Gina Bledsoe wanted the new space to incorporate similar contemporary design with pops of colour.

Taking cues from the previous two locations,

Colkitt&Co worked closely with the owners to elevate the design concept and refine architectural details by adding symmetry and linearity throughout the cafe.

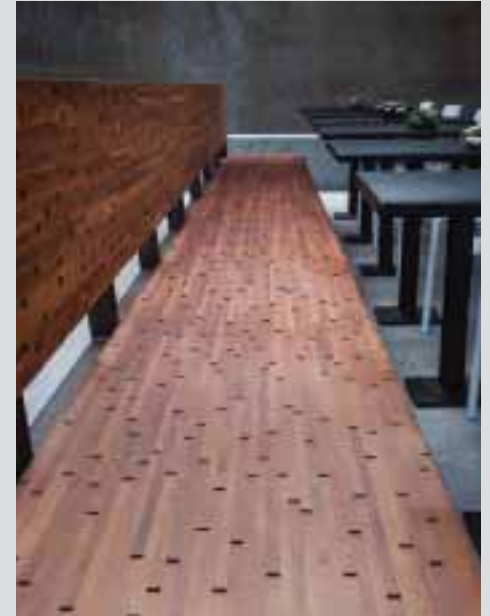
The new space, housed in a glass exterior, boasts a modern, utilitarian and inviting interior. Featuring a white and grey colour palette accented by pops of red, succulents in glass terrariums, white architectural steel furniture frames, polished concrete floors, geometric-patterned fabric draped over the seating and variegated strips of walnut wood that wrap around the kitchen and front counter,

the space is brimming with Scandinavian-inspired decor.

Colkitt&Co also collaborated with local craftsmen, Wood and Silver, on custom dining tables and a long outdoor bench made from varying strips of teak which is placed adjacent to folded I-beam tables and chairs for alfresco dining.

The final result is a clean and minimalistic space with personal touches from the owners, including a rebuilt vintage Italian espresso machine, hand-selected plates, silverware, and fabrics.

W colkitt.com





Quaglino's, the iconic restaurant and late-night venue in the heart of London's Mayfair St James's, has re-opened following a full-scale, multi-million pound renovation, complemented by a contemporary European menu from new chef Mickael Weiss and a bespoke programme of curated late-night live music performances and events.

Quaglino's, London

The re-launch celebrated 85 years of Quaglino's iconic heritage; from its opening in 1929 by legendary Giovanni Quaglino – whose love of food and good company created a destination favoured by glamorous society – to Terence Conran's celebrated remodelling in the 1990s right through to the restaurant's present day status as one of London's most cherished celebratory destinations.

A modern interior redesign by Russell Sage Studio has seen the signature sweeping staircase, balcony bar, main restaurant and mezzanine private dining rooms elegantly restored, with the addition of a glamorous central cocktail bar and a stage for intimate live music performances. Art deco touches remain, with furniture and colour palettes alluding to the era Quaglino's was first established.

The 240-cover restaurant features a contemporary European menu using the highest quality British ingredients. Under the supervision and creative flair of bar manager Milos Popovic, both bars serve a variety of innovative drinks, includ-

ing infusions, showcasing new techniques and referencing Quaglino's rich 1930's heritage with several champagne cocktails; the Prince of Wales a signature mix.

Late into the evening, the restaurant transforms into an entertainment mecca, presenting music icons from the past and present day, renowned DJs and lounge-style live bands. Performances are representative of the venue's rich history; Quaglino's is the place to see and be seen, with free entry open to the public, and late-night Friday and Saturday evenings, letting guests party into the early hours.

Des Gunewardena, CEO of restaurant group, D&D London, says: "It's remarkable to think that when Quaglino's first opened, Londoners were dancing the Charleston and King George V was on the throne.

The place has history, now that we've relaunched Quaglino's, I hope that it will be the beginning of a new chapter of fun, excitement and stories for another generation of Londoners."

David Loewi, managing director of D&D London, says: "Quaglino's has always been a hugely high profile and flamboyant restaurant from its inception by Giovanni Quaglino in 1929 to the present day, so this is a very exciting and important project for us. The menu reflects the elegance and glamour of Quaglino's iconic heritage, with a range of contemporary European dishes to appeal to everyone."

Russell Sage, owner of Russell Sage Studios, says: "We are thrilled to have been engaged in this special project, to revisit the rich heritage of London's Quaglino's restaurant and breathe new life into it so that the next generation of Quaglino's devotees can discover its special hospitality magic."

Combining unique facilities including a stage for live performances and a superb new sound system, an indulgent new menu and glamorous cocktail bar, Quaglino's continues to provide Londoners with a haven to enjoy first-class dining and unforgettable late-night experiences.

W russellsagestudio.co.uk





Stephen St Kitchen is the latest project from the team behind Great Court Restaurant at the British Museum, Serpentine Bar & Kitchen in Hyde Park and Soho private members' club, The House of St Barnabas. Appointed to redesign the head offices of the British Film Institute (BFI), architecture and design practice, Softroom, has created an open and inviting space that will act as a creative hub and meeting space for the film community.

Stephen St Kitchen, London

The BFI and Benugo approached award-winning architecture and interior design practice, Softroom, to redesign the BFI's head offices on Stephen Street after the popular restaurant group took over the institute's catering in 2013.

The BFI and Benugo approached award-winning architecture and interior design practice, Softroom, to redesign the BFI's head offices on Stephen Street after the popular restaurant group took over the institute's catering in 2013.

Located off London's famous Tottenham Court Road, Stephen Street was spread over seven floors in a rather neglected 1960's property. Aside from a basement with two viewing theatres, the building lacked any excitement or interest to make it commensurate with the industry it represented, nor did it reflect the importance of the BFI's role within that industry.

The BFI contributes to the artistic and economic success of British film through its support of next generation filmmakers and audiences, and it needed a space that better translated and facilitated this public role. The new BFI HQ would be a go-to destination for the film industry in London, with comfortable spaces where staff could grab a coffee, meet, greet and interact with colleagues and industry folk alike.

From the start it was clear that the ground floor had to be opened up to make it more welcoming and accessible for all – from the film student to the established filmmaker and MP or journalist – providing a creative hub where ideas could flourish

and industry connections could be made.

For the BFI reception lounge area of the ground floor, Softroom's main priority was to create a highly flexible space. Seating areas with loose furniture can be arranged in assorted ways to accommodate parties of all sizes – from small informal meetings to larger industry events. Upholstered club chairs, leather sofas and mid-century armchairs in a teal-based palette can be combined around marble-topped coffee tables as required.

By installing a slim-profile steel-framed glass partition between the BFI lounge area and the Benugo restaurant occupying the other part of the ground floor, the two spaces, although acoustically separated, remain visually united. This creates a cohesive and expansive sense of space throughout – the flow between both areas left virtually uninterrupted and inclusive to all visitors, whilst still retaining a private club feel.

The restaurant's glass frontage and glass doors to the rear of the building develop this language of expansion and accessibility further. On a sunny day, the glazed french doors can be opened to create an alfresco feel, turning attention back onto the streets of the local film community beyond, as well as to the rear outdoor terrace. Beautifully aged oak chevron flooring in a bleached 'pavement grey' also links the lounge and restaurant areas.

Walls clad in grey-toned lacquered pebbles further enhance the indoors-outdoors feel and, together with Wood Wool panelled soffits, add texture, interest and improved acoustics to the

scheme. Exposed, shot-blasted concrete pillars allow diners to appreciate the architecture of the space, delivering utilitarian contrast to the more polished aspects of the scheme.

Inside and central to the restaurant area, an open kitchen forms the heart of the space. At its core, a sculptural, feature pizza oven in patinated bronze – a contemporary update on the traditional brick vernacular – adds warmth. Counter dining is also a key feature of the restaurant, allowing patrons to enjoy the theatrical action of the open kitchen from the comfort of tan leather upholstered bar stools.

Deep black and gold Marinace stone counters, together with a glazed lavastone servery, provide a sense of luxury and high quality finish to work tops and bar dining surfaces. Dining chairs in olive velvet complement the dip-dyed and decolourised Persian rugs scattered throughout, as well as the generous banquette to the centre of the space that allows for more intimate group settings.

Light fittings that were custom designed and fabricated by the Lebanon-based .PSLAB, in powder-coated corrugated metal and brass, add warm ambient light to the concrete columns and maximise the feeling of height in the space.

'Light Drawings' by Christopher Bucklow hang on the back wall of the restaurant and make the connection between film and contemporary art in a subtle way. Like film, Christopher Bucklow's pieces rely on an external light source to bring them to life.

W softroom.com





GrizForm Design Architects has revitalised a Mediterranean eatery and bar called Urbana, at the Hotel Palomar in Washington DC. To establish more space at the popular Dupont Circle cocktail and dining spot, the owner called upon the award-winning design team to carry out the refresh.

Urbana at Hotel Palomar, Washington DC

The GrizForm team retained Urbana's sleek, urban ambiance while doubling its bar area, relocating its private dining room, refreshing its P Street patio area, and incorporating other design elements into a more free-flowing floor plan.

Popular with the locals, outdoor sofas and lounge furniture from Gloster and new signage, first welcome guests at the restaurant's entrance. Inside, the bar and lounge has doubled in size and offers additional space to guests – a high-top communal room with two tables is used as a casual spot for cocktails, for a full dinner, or a 12-seat private dining space to host intimate gatherings.

A bespoke 20ft-long drink ledge that defines the bar from the dining area has a soapstone top and powder-coated white metal base, inspired by the art deco cityscape of 1920's New York City.

In Urbana's main dining room, GrizForm designed two custom red sliding doors with ornate metal detailing that close off sections of the area for private events. Other design details include re-upholstered

dining banquettes and chairs in the dining area done in yellow and green tones and two dramatic statement walls with table lamps that act as art elements.

Urbana's new look features a blend of wood, marble, grey plaster and chrome and sound-mitigating ceiling panels

Michelle Bové, studio director at GrizForm Design Architects, says: "In addition to refreshing the space's design, we were charged with creating more seating for guests and accommodate the restaurant's newly expanded food and beverage program.

"We maintained Urbana's sleek, urban ambiance while doubling the bar and lounge area, allowing for a casual spot for guests to enjoy cocktails or a full dinner. We also relocated Urbana's private dining room, refreshed the patio area, and incorporated other design elements into a more free-flowing floor plan.

"The most challenging aspect of the design was the restaurant's location, which is in the basement," says Michelle.

"Urbana has low, flat ceilings and does not receive a lot of natural light. To break up the ceiling visually and mitigate noise, we installed strips of sound panels in various sizes, that are wrapped in a rich brown fabric by Maharam. To lighten the space, we chose a light colour palette for the furnishings and paint.

"We also worked to make the entrance more dynamic and create a more inviting outdoor area. We redesigned the signage and the patio, adding new outdoor sofas and lounge furniture. The newly-refreshed signage now calls more attention to the space from the street level, and the revitalised patio beckons guests inside for an after-work beverage and tapas.

"This refreshed design has raised the bar of sophistication for Urbana. The bar expansion has increased the energy at the bar and the lounge and the new layout and finishes in the dining rooms have created a more intimate atmosphere catering to both the happy hour and dining crowds."

W grizform.com





Italian casual dining restaurant Vapiano has opened its third restaurant in England, and its 150th restaurant worldwide. Set in Soho, the overall interior design is aimed at providing a unique ambience in which guests can best enjoy the fresh Italian food.

Vapiano Soho, London

The design of the restaurant was undertaken by London-based Finkernagel Ross Architects (FRA) in conjunction with Vapiano's German designer, G2. FRA acted as executive local architect and project manager for the venue.

The open plan restaurant – which took 12 months and £1.5m to develop – is set over two levels, the ground floor and basement together offering a sizeable 7500ft² and capacity for 250 customers.

At Vapiano, guests interact directly with the chefs who prepare their meals in front of them, allowing them to observe how the pasta and dolci are prepared in-house. The seven individual chef stations on the ground floor thus add to the bustle and create a sense of theatre within the restaurant.

Long oak tables have been installed, in order to

promote conversation between guests, whether part of their party or not.

High quality materials have been used throughout the restaurant, including oiled oak – used for both the floor and furniture, Fior die Pesco marble and bronze.

One of the main feature points is the 100-year-old olive tree, with customer seating placed around. There are also free-standing shelves displaying fresh herb plants, which guests can take and add to their meals.

In the basement is a lounge area with a red ceiling and comfortable upholstered seating. The area is served by a bar, providing a cafe atmosphere for guests who are not dining.

Carefully-calibrated lighting with bronze table

lamps, indirect perimeter lighting and feature lighting is used to create a unique atmosphere within the restaurant. A notable feature is the illuminated wall in the basement, showing an Italian roovescape with animated back lighting.

“The design of our restaurants is important to their overall success,” says Vapiano UK and US managing director, Phil Sermon. “Our aim is to make our restaurants warm and welcoming and we are confident that we have managed to do this at our Soho restaurant.

“The architects responsible for Vapiano in Wardour Street did an excellent job in creating a first-class restaurant and one that we can all be proud of.”

W vapiano.co.uk





Offering authentic flavours of the subcontinent with an emphasis on refined, creative and contemporary cuisine, Zaika of Kensington has been relaunched and revamped with the aid of a brand new interior design concept.

Zaika of Kensington, London

Zaika in fact first opened its doors to diners back in 1999, and in 2012 joined the ranks of the Tamarind Group, before being rebranded as One Kensington.

Now, Zaika has returned with a reimagined interior that strikes a perfect balance between the original architectural features of this Grade II Listed building, and chic furnishings inspired by the tropics of India. The restaurant space is a former banking hall, and retains the original

wood paneled walls, high carved vaulted ceilings and double-height windows offering views over Kensington Palace gardens.

Over 150 pieces of artwork adorn the walls, enriching the authenticity of the space, and complementing the rich hues of the panelling and stonework. Banquet and booth seating has been upholstered with a muted taupe leather, and offers a range of seating options for diners.

Meanwhile, elegant chandeliers create focal points in the main dining area, with spotlights used throughout to offer adjustable lighting from day to night.

A semi-private 20-cover dining area is situated on a raised platform at the front of the restaurant, screened by an abundance of plants and fresh flowers.

W b3designers.co.uk





Situated in the industrial area of Macau, China, architectural and interior design firm, YNL Architects, has transformed a 72m² motorcycle repair shop into a striking new barbecue restaurant.

Artisan BBQ Restaurant, China

Modernity, simplicity and elegance were key to YNL Architects scheme, both given the fairly compact nature of the space, and in tribute to the industrial atmosphere of the restaurant's environs.

The biggest challenge faced by the design team was the client's strict time frame and low budget and in fact, the project was completed at a cost of MOP \$320,000, approximately US

\$40,000. This included a new commercial kitchen, a new 40-seater dining area, cash register, new HVAC system, toilet facilities, furniture and the exterior facade.

The team has brought to life what was previously an empty shell, opting for a 'grill-inspired' aesthetic – combining a charcoal colour scheme with some warmer colours and materials in order to create a comfortable dining experience.

In lieu of the traditionally bland choice of drywall, the team selected murals of the city's pre-industrialised vistas to decorate the walls. Leaving the ceiling mostly untouched due to the amount of existing utility, the dropped cloud ceilings have two purposes: to mount the HVAC equipment and to create a uniform lighting distribution as opposed to using fluorescent lights. W ynlarchitects.com





Since it first opened, Barcelona restaurant Tickets has had an additional area for visitors used as the snack-cocktail bar, 41 grados. Over time and given the success of the main establishment, an extension has now been added, using the space where the cocktail bar was formerly located.

Tickets, Barcelona

A new 'desserts bar' has been set up in this part of the establishment, designed by the El Equipo Creativo – the very same studio that originally created and designed the layout of the space in Tickets.

“I wanted to create a new space that would organise and complement the desserts available at Tickets, and I thought it would be a good idea to base this on children’s stories where the desserts have a special role,” explains celebrated chef and restaurant owner, Albert Adrià.

Under this premise, Oliver Franz Schmidt and Natali Canas del Pozo came up with a fruit ceiling taken out of context and scale, akin to the

worlds of Alice in Wonderland or Charlie and the Chocolate Factory.

The technical challenge involved encouraged Albert Adrià to put his trust in El Taller de Piñero, a company that specialises in the thematic decoration of business establishments.

The joint venture between El Taller de Piñero and El Equipo Creativo started off with the drawing up of simple plans that marked out the location and the desired amount of fruit to be used, along with the hand-moulded individual prototypes of the pieces of fruit that were gradually developed throughout the process. They also worked on designing chairs, benches

and tables, which were all unique.

The objective was to come up with a completely original design that blended with the existing space, in which more than 1000 pieces of fruit made of fibreglass resin would produce an explosion of colour that would really distinguish the new dessert bar.

“More than just a challenge, this project has been pure luck,” says José Miguel Piñero, director of El Taller de Piñero. “We love working on unconventional ideas, especially when we get results like those attained at Tickets.”

W equipocreativo.com

W eltallerdepinero.com





Images © James Balston

Award-winning interior design company, Central Design Studio, has recently completed this sleek and contemporary Japanese restaurant in Angel Islington.

Bibigo, London

Inspired by the creative energy coming out of Korea, and in particular Seoul, Central Design Studio has created a dining space with an informal and exciting atmosphere. The industrial shell references the spirit of the Hongdae area in Seoul, whilst the material palette adds a layer of warmth and texture.

The combination of natural timbers and stone, coupled with the bold use of copper and blackened steel, provides a dynamic setting for more traditional Korean elements of the design. Bespoke

banquettes and sharing tables evoke traditional Korean craft, and a solid oak frame inspired by a Hanok – a traditional Korean house – forms a private dining room.

A modern take on traditional Korean screens was commissioned and shipped from Korea, as well as hand-selected antique Korean furniture pieces.

In addition, Central Design Studio has collaborated with lighting and furniture designer, Tom Raffield, to produce unique table lights especially for the project.

Instead of a signature style, Central Design Studio has an underlying design philosophy which incorporates values such as context, understatement, atmosphere, materials, craftsmanship and detail.

Its small team of designers – headed up by creative director Ian Haigh – works with a broad range of clients, from small independent operators to large multi-national groups, with projects in the UK, Europe and the Middle East.

W centraldesignstudio.com





The old Opera cafe in Sofia, Bulgaria, has been transformed by interior design firm, IDEA International, to match the historic opera house in which it is housed.

Opera Cafe, Bulgaria

IDEA International's brief was to revive this former restaurant by turning it into a stylish venue for the hip after-work crowd. In response, the firm has created a subtle, contemporary environment with statement design features.

One of the most striking elements of the space are the four large kinetic chandeliers. "The venue is basically a former hallway – it is

as high as it is wide," explains IDEA International's CEO, Alexander Kovachev.

"To fill this square we decided we need peculiar chandeliers, but as the clients wanted to have live entertainment, the chandeliers would pose a visual obstacle. So we asked "What if we could move the chandeliers out of the way when we need to, and put them back in when

we are done?" So the idea of the kinetic chandelier came to life."

Together, the one-of-a-kind bespoke kinetic chandelier, open bar, and custom lighting fixtures produce a striking result, accentuated by the muted and unobtrusive tones of the furniture.

W idea.bg





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A close-up, angled view of a white electrical outlet strip. It shows a UK 13AMP socket, a 120 VOLT NEMA 1-15R socket, and a 120 VOLT rocker switch. The background is a patterned wallpaper.

CHOOSE YOUR STYLE

Hamilton is the ‘suite choice’ at luxury boutique hotel

Set within 120 acres of Sussex countryside, Alexander House is a luxury manor house with beautiful vistas, a choice of restaurants, an award-winning Utopia Spa and rooms designed for absolute comfort. A further 18 suites and one master suite were recently added to this five-star boutique hotel and spa, and the new build presented the owners with a golden opportunity to incorporate state-of-the-art modern amenities and technology within the layout.

Hamilton was approached to provide a total solution for both lighting control and bespoke complementary switch plates and sockets for the New Cedar Lodge suites, comprising two floors of luxury five-star accommodation.

Pre-set controlled lighting scenes to suit the time of day and create a homely warm ambiance were a priority, as was ease of use for both staff and guests. In addition, the design and quality of the control plates and accessories needed to meet the exacting and aspirational concepts and themes presented by the project's interior designer.

Hartland CFX in a satin stainless finish was selected from Hamilton's extensive range of designer and bespoke switch plate and sockets.

Slim and elegant with soft rounded edges, the Hartland CFX range perfectly complemented the vibrant and stylish design throughout the new accommodation. Essentially, the faceplates are firmly held in place to the back frame with a patented four-point clipping system, concealing the fixings for a seamless finish.

Hamilton ensured lighting control is at every guest's fingertips by installing a Mercury Lighting Control Pack (MDP4x600+VFR) in every suite. The entry-level

lighting control solution is especially suited to this scenario where flexible lighting control on a small scale is required.

Four control plates were installed per room and suite – a master control at the entrance door, one either side of the bed and one within the en-suite.

Within each suite the lighting scenes have been programmed exactly the same and set up for ease of use by guests. In the corridor and lobby again there is a dimming system, each being controlled by a time clock creating various scenes throughout the day.

Hamilton delivered a bespoke solution drawing on its unique range of timeless and on-trend socket and switch plate designs, and its Mercury lighting control system. The control plates and system work together to create a stylish and efficient solution designed to withstand wear and tear and look good for longer – a prerequisite in a hotel and public environment.

T 01747 860088

E info@hamilton-litestat.com

W hamilton-litestat.com



Inside Out supplies bespoke seating for O2's new VIP lounge

The O2, home to a great number of entertainment and leisure providers, including the world's busiest music venue, the O2 Arena, is one of London's most remarkable state-of-the-art venues. The arena is host to a multitude of internationally-acclaimed music acts, comedians and sports events every year and as a result the Anschutz Entertainment Group, operator of the O2, faced a growing demand from corporate clients and businesses looking for new ways to entertain and engage their clients and staff. In response, AEG recently re-launched its VIP membership and unveiled a new VIP lounge in co-operation with American Express.

VIP guests not only get the best seats in the house, but a full VIP experience, including a dedicated account manager and entry to the American Express Invites Lounge, which features a world-class kitchen, a cocktail bar, main bar, mezzanine seating areas, booths that can be privately booked, a dance floor and a performance area.

To create a unique space offering a backstage-like experience in the lounge, Brighton-based interior design firm Platform Group was enlisted together with refurbishment specialist, Overbury. Inside Out was selected by Overbury after previously successfully working on O2 projects together, and was asked to manufacture unique bespoke banquet seating for all floors of the multi-level seating areas.

The seating was traditionally manufactured to the client's exact specifications at Inside Out's London workshop using FSC-certified beech wood for the frames. For the upholstery, luxury fabric brands were selected, such as Jean Paul Gaultier and Camira.

Each fabric was carefully selected to match the decor inspired by the O2's iconic musical performances and 1960's design. The bold colours and patterns are the perfect complement to the bare metalwork and herringbone wooden flooring.

To accommodate different visitors' needs, the seating was designed to create open seating units as well as booths that offer a little more privacy.

E mail@insideoutcontracts.com

W insideoutcontracts.com



Crestron solutions used for new boardroom concept

In November 2013, Pullman St Pancras London inaugurated a new boardroom concept called 'Business Playground', developed by the Accor Hotels Group in close collaboration with French designer, Mathieu Lehanneur. With this new concept, the Pullman Hotel wanted to reinvent the meeting room by creating a space where performance meets pleasure. To respond to the Pullman Hotel Group's new initiative – 'Connectivity by Pullman' – Crestron solutions have been implemented to meet the technological requirements.

By creating this new boardroom, which will become the new standard for the brand's meeting room facilities, Pullman wanted to offer a unique experience to clients, based on the concept 'work hard, play hard'.

Mathieu Lehanneur designed several different spaces within the hotel, giving a unique representation of the hospitality industry: the main area with the central table that imitates a poker table; the 'canopy break' area where informal discussion can happen, and the artistically creative 'curiosity boxes' – designed to trigger inspiration. In each of these areas, Crestron solutions have been installed to control both the professional and fun environment.

The installer of this undertaking, Alliance Project, took into account the distinctive needs and habits of the client in terms of connection and ergonomics. "Our goal was to offer simplicity of use not only for Pullman customers but also for the staff," comments Stephane Wolf, director at Alliance Project.

"We wanted to respect the atmosphere created by Mathieu Lehanneur by providing intuitive and easy-to-use solutions. As such, Crestron solutions were the most reliable choice to answer these conditions."

All of the audio visual facilities available to the customers are centrally controlled by a Crestron DMPS-300 system. This all-in-one solution features a built-in processor and video amplifier. At the heart of the solution, the DMPS-300 unites all the components within the meeting room. Crestron DigitalMedia

cables have been used in order to accommodate the distance between the DMPS-300 and distribution points for transmission of crystal clear HD signals.

On a Crestron TSW-550 5in touch screen, a dedicated user interface has been specifically developed for Pullman and the "Business Playground" meeting room. This simple-to-use interface will be reproduced in all Pullman hotels equipped with a similar boardroom.

One of the targets of this boardroom is to encourage discussions, ideas and collaborative work. As a result, Crestron's AirMedia solution has been installed. With this system anyone can walk into a room and easily start a wireless presentation. Sharing content or adding people to the meeting in just a few clicks is very easy.

In addition, Crestron DIN Rail solutions control the electrical system. Different lighting scenes are programmed according to the moment of the day or for a specific event. These solutions also enable energy-saving solutions for the building.

"This installation is a perfect example of technological evolution and demonstrates a growing trend in the hospitality industry. We envisioned a reliable and easy-to-use solution that will be installed in all Pullman hotels, encouraging customer loyalty to the Pullman brand across the globe," says Christophe Malsot, hospitality manager at Crestron.

W crestron.com



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STRIKING DOOR RANGE FROM CURTIS

Curtis is the only hotel furniture manufacturer in the UK to offer a range of doors for bedrooms, bathrooms, public areas and back-of-house. The well-known company can supply any door specified by an architect or designer, or can design doors in-house, considering both aesthetic and expected usage demands.

From a design perspective, Curtis can offer veneer, laminate and paint finishes (all to match furniture if required), a huge range of ironmongery, and some striking skirting and architrave options.

Performance features such as smart reader access from leading suppliers such as Kaba, Salto and Ving can be built in, whilst Curtis' Secured by Design status means accredited security measures can be incorporated into doors during the manufacturing process. Further key features include fire and smoke performance and sound reduction

capabilities.

Describing why Curtis launched the range, Andrew Reynolds, MD, says: "We noticed a fantastic synergy between hotel furniture and doors. Imagine a hotel furniture company that could also supply doors for every area of a hotel – saving time in supplier management, whilst guaranteeing a complementary finish across both products.

"It seemed like the ideal proposition for many of our clients, so we took the plunge and launched a doors range – and we haven't looked back since."

The demand for doors has steadily increased since Curtis launched its range in 2013 – and it has now completed some highly prestigious projects including The Cosmopolitan Hotel in Shepherds Bush, some as part of hotel furniture contracts and some standalone ones.

Curtis Furniture supplies hotel bedroom case goods, doors and ironmongery, joinery, chairs and tables, soft furnishings and accessories for hotel bedrooms and public areas.

T 0113 248 0605

W curtisfurniture.co.uk





INNOVATION IN DESIGN

Creating on-trend, functional designs with a luxury feel and outstanding performance characteristics is Roca's forte. We explore some of its latest products ...

The new Singles Open brassware from Roca turns the washbasin in the hotel bathroom into a striking focal point, thanks to its distinctive styling. Delivering water in a circular pattern, the basin mixer enables guests to enjoy the feeling of spa-like luxury, even when just washing their hands.

Simple to operate via a push-back lever on the top of the tap, Roca's built-in SoftTurn technology inside the mixer tap also ensures the smoothest operation, comfort and precision when selecting the desired water flow and temperature level.

Ensuring that the brassware stays looking as good on the outside as it performs on the inside, Singles Open also features Roca's Evershine,

a special coating that guarantees a long-lasting finish with just a simple wipe clean required. The coating repels stains and scratches, making it easy to keep clean and free from finger marks and limescale.

Available as a standard or extended height basin mixer, both supplied with a co-ordinating pop-up waste, Singles Open makes the perfect partner to any washbasin and provides a striking finishing touch to the design of hotel bathrooms.

Another of Roca's innovative designs is the Rainsense overhead shower head. Tapping into the trend for deluge showers in the modern bathroom and wet room, the shower head combines powerful performance with a stylish aesthetic.

Singles Open is on show at Roca's unique showroom space, designed by Zaha Hadid, alongside the company's latest and most emblematic products.

For designers who favour geometric styling, Rainsense is available as a square (200 x 200mm), or a rectangular version (360 x 240mm), as well as a circular version if soft curves are favoured (200 x 250mm).

The shower head, in a high quality chrome finish, can be ceiling- or wall-mounted, and features Roca's EasyClean system. This acts as a barrier to limescale on the rubber jets to ensure that performance is never compromised.

T 01530 830080
W uk.roca.com



THE STERLINGHAM CO LTD LAUNCHES LUXURY TOWEL WARMER RANGE BROCHURE

The Sterlingham Co Ltd is launching a new brochure featuring its full collection of luxury handmade towel warmers.

With new models, styles and finishes available, customers are encouraged to request or download the brochure and see everything The Sterlingham Co Ltd has to offer. With over 30 years experience of designing and manufacturing luxury bathroom accessories, the Sterlingham Co Ltd offers high-quality, beautifully-finished products to its customers around

the world.

Andrew Healey, general manager of The Sterlingham Co Ltd, comments: "We pride ourselves on the quality of our products and the service our company offers. Our new brochure is a beautiful example of everything we manufacture, with key information on the different energy types that will help our customers decide exactly which

product is right for their project."

The company is already in the process of creating its next brochure showing its hand-crafted bathroom accessories, and to celebrate the launch of this it will be holding an open week at its Midlands factory at the end of March.

T 01384 370901

E sales@sterlingham.co.uk

W sterlingham.co.uk



LET THERE BE LIGHT WHATEVER THE HOUR, WITH GEBERIT MONOLITH PLUS

Geberit has introduced the Geberit Monolith Plus to its best-selling Monolith sanitary module, to raise the comfort levels even further in the hotel bathroom. Featuring the same sleek, elegant glass frontage as the original model, this latest addition not only conceals all plumbing neatly out of sight, but also integrates a wealth of technology.

Available in a choice of white or black glass, the elegant sanitary module features soft-touch flush actuation and a discreet and indirect ComfortLight which is automatically activated as the user approaches, casting a warm glow behind the module.

While the light can be set to one of seven different colours, the module also features an integrated silent odour extraction unit. With Geberit Monolith Plus installed, hotel guests can visit the bathroom after dark

without disturbing those who may be sleeping soundly with bright lights and noisy extractor fans.

The perfect fit for the Geberit AquaClean 8000 and AquaClean Sela, the Geberit Monolith Plus can be combined with the latest in shower toilet technology to provide hotel guests with a high degree of comfort and spa-like luxury throughout their stay.

Installation is easy too, as the module can be connected to existing water and drainage connections without any major structural changes, or even retiling, being necessary. With all pipework, fixtures and fittings neatly concealed behind the glass module, a streamlined finish is achieved and maintenance is kept simple, with only five additional spare parts required.

T 0800 077 8365

W geberit.co.uk



UNDERSTATED EXCELLENCE AT THE KINGS HEAD HOTEL

Found at the heart of the lively market town of Cirencester, the Kings Head hotel has reopened in all its glory, bringing a touch of the modern to an otherwise historic setting. Part of an extensive restoration programme, Wilton Carpets Commercial has ensured the 1900m² of carpet specified adds to the boutique ambiance found throughout.

Calico Interiors, the Gloucestershire-based company chosen to take on the interior design, felt it was imperative that any carpets chosen fulfilled the brief in offering light and natural design.

The first task was selecting a carpet for use in the 45 guest rooms, one that would exude class but also homeliness. The tufted Zen Natural from the Ready to Go collection ticked all the right boxes, offering chic simplicity through its 100% pure wool pile.

Sarah Mitchell, a designer at Calico Interiors, says: "Bold patterning was strictly off limits, this was an opportunity to break away from the traditional look with more subtle shading, as we see in Zen."

As part of Wilton Carpets' Ready to Go concept, the linear loop pile of Zen is available from stock for fast and easy access to a durable medium contract tufted carpet ideal for bedroom use. With a range of designs to cater for the varying style needs of hospitality environments and in colours well-proven and versatile, the Ready to Go collection features both tufted and axminster woven carpets, providing solutions ideal for the majority of locations.

"With the corridors, as was the case with the bedrooms, we were looking for a natural option," Sarah continues. "We gave Wilton a brief with a selection of potential colours, and they responded with a range of hand trials from which we could choose. As ever, the product selected fitted in with our vision, ensuring another crucial element of the project was carried out to the standards required. Wilton are always flexible when it comes to custom design, and this is a large factor in our continued engagement with the company."

T 01722 746000

E sales@wiltoncarpets.com



The Hoxton Hotel,
Shoreditch London

AN EYE FOR THE EXCEPTIONAL

Fameed Khaliq is the founding curator of an edited collection of the global design industry's most pioneering surface materials. Formerly sales and marketing director of Alma Leather, Fameed has spent the past five years creating a library of materials that incorporates both traditional and cutting-edge technical processes. His collections have become a valuable and highly respected resource for interior designers and architects, and feature across the globe within luxury hotels, bars and restaurants. We explore just some of these high profile projects ...

The Hoxton Hotel, Shoreditch London

The brief: to source and supply cost-effective leathers to create oversized herringbone padded leather headboards and chairs for the guest rooms, enhancing the high ceilings and highlighting the contemporary and minimalist design aesthetic of the hotel.

The solution: Fameed Khaliq sourced eye-catching petrol blue leather that met the budget constraints to create the headboards, in addition to high-quality chestnut brown leather to enhance the simple chair design with a luxurious finish, in keeping with the edgy urban design of the hotel.

The Ace Hotel, Shoreditch London

The brief: to source a vegetable tanned nude leather to be used throughout the hotel and restaurant to enhance the modern minimalist design scheme masterminded by Universal Design Studio. The public spaces were envisioned as an interactive hub for hotel guests as well as a destination for creatives in the local area.

The solution: Fameed Khaliq worked closely to provide specialist leather in an array of colours and finishes for the public spaces at the Ace London. The leather banquettes in Hoi Polloi stand out against the natural stone surfaces and Iroko timber wall panels, creating an edgy aesthetic in a contemporary British take on the traditional brasserie. Additionally, leather was sourced for a number of different items of furniture including tables and chairs in meeting rooms, sofas in public spaces, and bar stools to create practical design highlights to meet the brief. Fameed worked directly with contacts at the world's best tanneries to develop the exact coloration and finish to create the raw, 'undone' look demanded by the brief. The hands-on, collaborative approach adopted by Fameed Khaliq and team alleviated the pressure on the design team resulting in a seamless sourcing process and a successful result.

The Waldorf Astoria, Ras Al Khaimah, UAE

The brief: to create the feature lighting installations in the hotel's Mirage bar, and provide unique wallcoverings in the hotel's restaurant – the Lexington Grill – to create a bold statement in luxury design.

The solution: Fameed Khaliq worked with Hirsch Bedner Associates to source the copper mesh panels installed in the Lexington Grill, and sourced a custom glass ball chandelier along with the mirrored glass ball walls in the Mirage Bar to provide the appearance of effervescent champagne bubbles – together achieving the element of glamour requested in the brief.

W fameedkhalique.com



UNCHECKED IMAGINATION

One of the leading names in the custom tile industry, Imagine Tile has produced commercially-rated ceramic tiles for use in the hospitality, retail and residential markets for over a decade.

Using patented glazing technology, the company works directly with architects and designers to reproduce textures, patterns, photos, illustrations and even three-dimensional images into tiles perfectly equipped for high-traffic indoor and outdoor use.

One of Imagine Tiles' projects entailed creating the Baroque Motif tile in teal for an installation in the Guggenheim Estate's Hempstead

House in New York.

Working with design firm III View Design & Construction, Imagine Tile created a tile design that married the function of a modern bathroom, with the look of Persian fabrics – a nod to the Guggenheim's collection of items acquired from Europe. The tiles are in a 24 x 24in format, suitable for indoor or outdoor use.

Another interesting tile design is

Bibliophile, which was inspired by the iconic New York Public Library. The 48 x 96in repeating mural depicts a high-resolution bookcase in brown scale tones on 18 different 16 x 16in commercially-rated ceramic tiles in a matt finish.

The tile concept was initially created by architecture and design studio, nemaworkshop, for a coffee shop in Manhattan.

W imaginatile.com



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PATTERNS



Illustrate range

ARMOURCOAT'S NEW RUSTEEL DECORATIVE 'RUST' EFFECT

Armourcoat, a decorative surface specialist, will introduce a new metal rust finish at the Retail Design Exhibition in March. The Rusteel finish offers an authentic rusted iron or patina effect, creating an aged, weather-beaten, metal surface.

This time-worn finish, similar to weathering (or Corten) steel, is created from a water-based paint with metal particles which naturally tarnish when activated. A sealer coat is used once the desired effect is achieved and provides a further protective layer. The finish is available exclusively through the

ArmourFX modular panel system.

The ArmourFX range of panels has evolved from Armourcoat's renowned applied seamless wall finishes. Armourcoat's specialist designers and artisan plasterers can create integrated custom wall panel systems or design statement single artwork pieces.

The prefinished panels offer a rapid installation with ease of handling, and are ideal for projects under tight deadlines for completion.

Visit Armourcoat at stand H50, Retail Design Exhibition, 10-11th March at Olympia, London.

W armourfx.com





OPULENT OAKS AND MONO-CHROMES SET AN ALTERNATE SCENE FOR 2015

White-washed floors are highly popular but sometimes a contrast is needed, especially if an interior scheme is pale throughout.

Stained oak designs, like Kährs Oak Gate, provide an ideal option, bringing a warm, natural feel without compromising a crisp, airy look.

Kährs Oak Gate creates a multi-toned effect, bringing dark ebony and pale nut shades to a scheme. The one-strip floor has an even wood grain and is lightly smoked and stained to create the striking colourway.

A micro-bevelled edge gives

distinction between the boards, whilst the brushed surface and matt lacquer prefinish create a tactile feel.

“A smoked oak floor creates a real style statement when it’s installed in a completely white interior. The look is glamorous and opulent, and it can be reinforced with black or white furniture, metallic tones and sumptuous velvet and silks,” explained Kährs’ country manager, Harvey Booth.

T 023 9245 3045

E sales@kahrs.com

W kahrs.com



CRAVEN DUNNILL'S NEW HEXAGON TILES ON TREND FOR 2015

The hexagon is predicted to become a popular tile format in 2015, for both walls and floors. Reflecting this trend, Craven Dunnill has introduced Astoria Stone, a multi-stone design for floors and walls.

The focal design element of the range is the Hexagon glazed porcelain mosaic, available as 245 x 247mm sheet. Also available are traditionally shaped field tiles, which set off the hexagon design theme.

Astoria Stone is made of

porcelain and offers Bone, Taupe and Country colour options.

Craven Dunnill is a leading tile distributor, working with a network of specialist retailers across the country. Acclaimed for its outstanding levels of service and innovative product range, the company is acknowledged for its technical expertise and has unrivalled access to both stocked and exclusive lines.

T 01746 761611

E info@cravendunnill.co.uk

W cravendunnill.co.uk



KEMMLIT'S CUBICLE SYSTEMS FIRM FAVOURITE AT CHELTENHAM

As part of the £45m development of Cheltenham Racecourse, which includes a five-and-a-half-storeys-high grandstand, and the renovated and extended See You Then bar – named after the former champion hurdle winner.

For the bar’s refurbished washroom facilities, Kemmlit’s Cronus and Apex cubicle systems were specified by the racecourse project management team. Cronus is a fully framed and versatile cubicle system that can be used for dry or wet areas.

The panels are made from 13mm solid grade laminate (SGL) with a special overlay to protect them against abrasion, wear and

scratches – making them the ideal solution for this type of demanding environment.

Available in a range of colours and finishes, Cronus can be configured as a single or multiple cubicle system and can be installed into most room configurations.

Apex cubicles are highly durable and feature solid grade laminate panels, rebated doors and stainless steel fittings.

Both systems are part of an extensive range of high performance cubicle and lockers from Kemmlit which also offers a design, project management and installation service.

W kemmlituk.com

HI-MACS® AS DESIGNER DISHWARE

Gastronomy has never been so close to design. Dutch designer Henk Bosschers, director of Binnenwerk Vormgevers, has combined his talent with that of Jonnie and Therese Boer, owners of the restaurant Librije – a three-star Michelin restaurant located in Zwolle, Netherlands – to create modern dishware. This is a new concept in the way of presenting plates, achieved thanks to this extraordinary dishware executed in HI-MACS®. Designing a plate may seem simple, but this is not the case if you are looking to produce grand creations. With its remarkable properties as guarantee, HI-MACS® was the material chosen to give shape to this unique project.

Bringing design to the simplest elements and turning them into something more than everyday objects – this is what Henk Bosschers has achieved thanks to his contributions to the restaurant Librije, going beyond the simple utilitarian concept of dishware.

The similarity between the designer and Jonnie Boer, one of the restaurant's owners, played a very important role when it came to designing this project. The inspiration needed to create the different designs comes from the exchange of ideas between the two and from the freedom given to the designer by the restaurant owner.

It was also essential to be able to take full advantage of the material. As the designer notes: "We chose HI-MACS® because it's easy to work with and the material has

matchless potential for being able to be shaped into different forms, creating openings, adjusting it, or creating undulating lines." All of these options are possible thanks to the thermoformability of the acrylic stone.

The result is a set of rectangular pieces where the immaculate white is the only colour that dominates. Besides its unusual shape, the differentiating factor in this dishware is the small finished undulating openings that provide a decorative touch and that are very useful for arranging sauces on the plate.

Henk Bosschers' relationship with HI-MACS® can be considered love at first sight. After the distributor Baars & Bloemhof offered him a training day to explore everything this material has to offer, the Dutch designer was overwhelmed with

inspiration. Since then, he has created a series of test models that won over the restaurant owner and eventually resulted in this incredible unique dishware.

According to Henk, one of the factors that led him to choose the acrylic stone was the fact that "the material is ideal for contact with food, very easy to clean, scratch resistant, dishwasher safe and practically unbreakable".

Moreover, he adds that all these characteristics are suitable not only for kitchen items such as plates, but they also offer matchless opportunities for creating things such as countertops or cupboard doors, an aspect that is very important for an interior designer like him.

E info@himacs.eu
W himacs.eu





JOHNSON TILES REVAMPS CORE PRISMATICS RANGE

UK tile manufacturer, Johnson Tiles, has relaunched Prismatics, its longest-established tile range – introducing hexagon shapes for the first time.

Prismatics offers one of the biggest colour ranges of British-made ceramic wall tiles, with a diverse palette of 68 different gloss and matt shades in five different sizes, including a selection of the new hexagon shapes available in 13 key colours.

New on-trend tones have been added to the range, increasing the number of neutral, dark and warmer shades to co-ordinate with existing colours.

To refresh the Prismatics palette, Johnson Tiles collaborated with colour consultant Ptolemy Mann, who worked alongside Johnson Tiles creative director, Darren Clanford, to build new emphasis on trend-leading shades for the range, such as new addition Blackberry, a rich aubergine tone that co-ordinates perfectly with other neutrals.

“Refreshing Prismatics – which was first launched over 30 years ago – was a huge undertaking,” says Darren. “It was already one of the biggest and most comprehensive

plain colour tile ranges available in the UK. Our challenge was creating fresh colours that genuinely are new and would enhance the range.

“Ptolemy Mann, who worked with us at Clerkenwell Design Week to create the Prismatic Landscape colourwall to preview the range, helped us with colour selection. She has been the perfect partner to bring our new collection to life. The aim was to create a modern, balanced range of colours that work individually, mixed in tonal groups or used as an injection of colour alongside neutrals.”

One of the key new offerings is the development of colour-graduated, tonal profiles for the refreshed range, making it easier for specifiers to quickly and easily identify complementary shades within the collection.

Ptolemy Mann says: “I’m a big fan of tonal colour – several shades of the same colour together on a wall. By presenting ‘groups’ of colours that co-ordinate, you can

choose your own selection from each group. The new Prismatics palette has been arranged in such a way that customers can easily see the different options for tonal colours.

“This is inspired by how they can be used for exciting interiors, for example, ‘warm neutrals’ or ‘cool neutrals’, so greens and blues that could be used together on a wall to create movement and flow. A single-coloured wall can appear static and flat, whereas this use of tonality and gradation of colour creates more interesting texture and depth.”

The new Prismatics range will feature 12 different neutral shades; 11 green tones; 13 blue shades; 15 natural colours; seven different tones of reds, purples and pinks; and 10 different grades of yellow and orange.

Sizes within the range include 200 x 200, 150 x 150, 200 x 100 and 100 x 100mm, plus the 150 x 173mm hexagons and co-ordinating fittings.

W johnson-tiles.com
W ptoleymann.com

FORBO BRINGS FLOOR SCHEMES TO LIFE

The new Flotex Colour collection from Forbo Flooring Systems features an impressive range of bright, vibrant, refreshing and sumptuous shades, ensuring that this unique hybrid floorcovering meets the needs of a wide variety of applications across all market sectors.

Boasting 110 unique colourways, the new collection combines high bionic flooring performance with an Allergy UK Seal of Approval – making it particularly suitable for busy hospitality and leisure spaces where visual appeal and indoor air quality are both important.

Flotex Colour offers a fresh and modern alternative to traditional carpet or carpet tiles. Flexibility is key and each of the ranges within the thoughtfully-compiled collection is available in sheet and tile format.

Brand new shades have been introduced to the Metro, Metro Neon, Calgary and Penang ranges, and the collection features 26 colour co-ordinating Flotex Artline sheet borders, providing interior designers with many additional creative options.

Where bright colour pops are required, Flotex Metro Neons can

be relied upon to turn heads. These vivid, bright accent colours bring floor schemes to life, and offer an ideal way to create focal points, breakout areas and walkways through open spaces.

“Wellness and distinctiveness are important themes according to firms active in the hospitality and leisure sectors and Flotex Colour satisfies on both levels,” says Jason Holmes, head of design at Forbo. “Being a hybrid product, it has multiple high-performance characteristics and incredible design options all in one floorcovering.”

The Allergy UK Seal of Approval indicates that Flotex aids a healthy interior by trapping allergens in the tip of the nylon fibres until easily releasing them upon vacuuming. The 70 million fibres per square metre of Flotex provide a soft and warm textured surface which, being

100% waterproof, can be washed right down to the base of the flock. This means the floorcovering is also suitable for areas where food and drink may be consumed, and occasionally spilt.

The nylon fibres are highly flexible and comfortable underfoot, yet their density, design and durability ensure they will return to their original shape.

For specifiers looking for even more choice and the opportunity to exert individual control over the design process, Forbo has also introduced the new Flotex Vision concept, which exploits advanced printing technologies to deliver truly bespoke and custom-made designs, along with an on-demand collection of over 600 designs.

T 0844 822 3928
W forbo-flooring.co.uk/flotexcolour



Penang design



Metro design



Calgary design



Penang design

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THE UNSUNG HERO OF TREND'S GLASS MOSAIC COLLECTION

Karma, with its characteristic natural veining and deep internal fold lines, is the basis for Trend's highly-regarded designer patterns like Liberty, Metropolis and Subway, yet is also available as a tile range in its own right. Architects and interior designers in the know prize Karma for its unique choice of tile formats up to 4 x 8cm, even 48 x 96cm on request, and its deeply saturated colours with distinctive radiant reflections.

Karma, with its characteristic natural veining and deep internal fold lines, is the basis for Trend's highly-regarded designer patterns like Liberty, Metropolis and Subway, yet is also available as a tile range in its own right. Architects and interior designers in the know prize Karma for its unique choice of tile formats up to 4 x 8cm, even 48 x 96cm on request, and its deeply saturated colours with distinctive radiant reflections.

Inspired by the stained glass windows of Gothic cathedrals, Karma mosaic recreates their elegant colours and illuminating effect with remarkable integrity. A slight unevenness of colour is a peculiarity of this product, giving rise to a pleasingly irregular, flame effect, which will enhance walls, floors, swimming pool and fire surrounds,

even exterior facades.

Offered in a choice of more than 40 colours, the material also comes in a time-honoured combination of glass and 24 carat gold, called Karma Mirage, with white and yellow gold tiles in a regular 2 x 2cm format.

In contrast to back-painted glass tiles where a layer of pigment is fused to the reverse, Karma tiles are through-body coloured, in which pigments are mixed with molten glass, enabling pigmentation to permeate throughout the body of the tile, resisting colour fade and abrasion. On the standard range, a metallic epoxy coating is bonded to the back of the tile, acting as a reflective element that does not peel over time and is compatible with regular tile adhesives.

For the Karma Mirage variant, a 24 carat gold film is applied to the

reverse of clear glass tiles, projecting through the richness and elegance of pure yellow or white gold. Added to its Traditional and Modern Aureo ranges in yellow gold, white gold and platinum, as well as 32 different shades in the Orsoni gold mosaic collection, Trend offers the widest choice in this prestige market sector.

Both Karma and Karma Mirage mosaic materials are first formed by hand into large glass sheets, the folding and tempering process creating deep lines within the body of the glass that are part of its inherent aesthetics. After an annealing stage to remove internal stresses, the sheets are formed into individual tiles by expert glass cutters, with no two pieces exactly the same.

T 0800 044 5395

E info-gb@trend-group.com





EXPONA FLOW – A UNIQUE ADDITION TO THE EXPONA FAMILY

Polyflor is pleased to announce the launch of Expona Flow, a striking collection of 50 heavy commercial sheet vinyl flooring designs launched under the renowned Expona brand. A unique addition to the Expona family, Expona Flow is available in a 2m wide sheet format with a 2mm gauge and a 0.7mm wear layer.

Authentically replicating natural wood planks from a diverse range of tree species and wood treatments, combined with innovative abstract and fantastical materials, the variety of colour and pattern combinations available is vast. Developed to provide a broad range of engaging and innovative design options, Expona Flow is suitable for use in a range of heavy commercial environments in the hospitality sector.

The Expona Flow collection is UK manufactured and enhanced with Polyflor

PUR, Polyflor's exclusive and robust polyurethane reinforcement which is cross linked and UV cured to provide superior cleaning benefits.

The Expona Flow collection offers a wide variety of shades and patterns, designed to look beautiful whether they are used individually or combined with other designs from the range. Polyflor's experienced in-house design service works frequently with specifiers to create striking bespoke design floors for interior projects. With the flexibility of water jet cutting there is virtually no limit

to the shapes, patterns or designs that they can create for customers using Polyflor's high performance flooring.

Expona Flow's environmental credentials are impressive, achieving a BRE A+ rating in major use areas and Indoor Air Comfort Gold, assuring that VOC emissions are below any globally determined levels. Expona Flow is 100% recyclable via the Recofloor recycling scheme and contains an average of 10% recycled content.

T 0161 767 1111

W polyflor.com



COLORCORE BY FORMICA GROUP

Formica Group has presented its refreshed ColorCore by Formica Group range, introducing five new decors inspired by the latest design trends, and eight surface textures, including the red dot award-winning Plex and high-performance AR Plus high gloss texture.

These additions enhance the creative potential of the through-colour product and answer both aesthetic and practical needs for architects and interior designers.

Furthermore, the updated range includes a high FSC product claim, combining environmentally-conscious design with greater creative scope.

With the homogenous colour eliminating the dark line associated with conventional laminates, ColorCore has earned its reputation as an innovative material, used by architects, designers and furniture makers.

From Frank Gehry's Fish Lamps, first designed in the 1980s, to the recent Foster & Partners' Masdar Institute of Science and Technology campus in the Middle East, ColorCore is specified for projects worldwide as it provides beautiful, customisable surfaces with superb strength and extreme durability.

The updated ColorCore range is aimed at providing a more versatile and mixed choice. ColorCore can be used in a variety of environments and horizontal and vertical interior applications, particularly where durability and long-term visual appearance are key, such as in the hospitality and furniture sectors.

T 0191 259 3512
W formica.com



AMA FROM COMPAC – THE ESSENCE OF AMERICAN NATURE

COMPAC has launched the AMA Collection – a new, innovative quartz worksurface which takes its design heritage from the diverse wonders found in America's great natural parks.

The three colours in the collection, White AMA, Black AMA and Brown AMA, evoke the textures and patterns created by the powerful rivers that run through the mountains, forests and plains which have such a profound influence on their natural surroundings.

With a unique, rich veined design, strong in character yet sensuous as nature intended, each one of the AMA Collection has a polished finish which is easy to clean and maintain and will provide any environment with light, harmony and a natural peace.

E customerserviceuk@compac.es
W compac.es



Design to inspire: Supergeek



2 New Atelier Concrete Melamine Faced Boards

Trends 2014-15

Supergeek, two of our **thirteen inspirational new designs**, joins Trends 2014/15 with a modernist variation on shade and texture. Take two shades of freshly scrubbed concrete and mix and match with striking wood grains to create an eclectic industrial chic. Design to inspire: the complete Kronodesign® collection of **180 decors**. To order your free samples, email: samplerequests@kronospan.co.uk or visit: www.kronospan.co.uk

Designs: 4298 Light Atelier NT / 4299 Dark Atelier NT

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GO BESPOKE AND STAND OUT FROM THE CROWD

By Tim Armitt, managing director at Lyndon Design

The need to stand out from the crowd and to provide that luxury wow factor was once the preserve of the leading four star, five star, and boutique hotels around the globe. However, across the hospitality sector over recent years, there has been a distinct surge in bespoke designs and handcrafted seating across both small- and large-scale projects. Customers are now looking for upholstery that provides jaw-dropping decadence, combined with comfort, flexibility and practicality.

In the world of seating, bespoke constitutes a desired layout and appearance for the upholstery that is usually created by the client. This set of ideas is taken by the manufacturer and designer to develop a bespoke unit that can be produced along the lines of products that are already tried and tested.

Bespoke seating is generally loose furniture. It is not fixed to the wall, but is 'built to fit' within the wall layouts or joinery items that may exist already, or that may be created during a project.

Bespoke seating usually refers to banquettes that are the most prevalent requirement when accommodating large numbers of people – they are a popular choice throughout hotels and restaurants.

Banquette seating offers a flexible

solution; from dining areas within a staff café or fine dining restaurant, to collaborative and breakout spaces. Skillfully designed to fit almost any given environment and to meet specific ergonomic and spatial requirements, banquette seating offers endless design opportunities whilst cleverly maximising the use of space.

From a design perspective, banquette seating needs to be adaptable and considered. For example, ease of access for the people using it; positioning of tables against seating joints; and the ability to rearrange areas for different numbers of people. Banquettes should also be ergonomically appropriate for the purpose, ie dining: shorter seat, more upright back, suitable seat height – all these

dimensions and relationships have been created before, it is just a case of fitting existing basic ideas to the appearance that the designer is trying to achieve.

It's more important than ever before that the materials used when designing bespoke furniture are also given careful consideration. They need to withstand everyday use, meet the rigours of housekeeping and offer an easy-to-clean and maintain solution. This too has to be balanced against aesthetics and comfort.

Clearly there's more to bespoke than meets the eye but with individuality and craftsmanship at stake, it pays to appoint the professionals when it comes to handcrafted seating.

T 01242 584897

W lyndon.co.uk

A display of curved banquette seating from Lyndon Design that is a popular choice throughout many busy restaurants. Not only does this seating create a striking design feature, it cleverly maximises the use of space to provide additional covers.





CLASSICALLY-INSPIRED FURNITURE PIECES FROM JUSTIN VAN BREDA

London-based interior and furniture designer, Justin Van Breda, is renowned for his elegant interiors, and classically-inspired furniture pieces that nevertheless reflect an inherent understanding of modern living.

Working alongside a team of 11 designers, interior designers and technicians from his London design studio, Justin's products encompass a wide range of materials, including natural woods and metals, and can be customised according to a client's specification.

Amongst his collection is the Lucille cocktail cabinet – complete with a striking ebony macassar finish and a brushed brass sphere in the middle of the doors. Spherical ball

feature legs give it a delicate finish.

The Lucille sideboard has the same brass sphere detail and spherical ball feature legs, but boasts a walnut high gloss finish.

The Lucille secretaire desk, meanwhile, features a dark grey oak finish, a navy blue leather inlay and spherical features at the bottom to give it a delicate finish. Wood, metal and lacquered colour and detailing can be customised.

W j-v-b.com



CLASSIC ROMANCE, WITH A MODERN TWIST

Since its inception in 1978, designer Italian bedroom furniture manufacturer, Flou, has embarked upon a mission to introduce a new 'culture of sleep' through high quality, design-led beds. Today, the company produces more than 40 models in a multitude of sizes and materials, along with a vast array of mattresses, pillows, upholstery fabrics and bedroom furnishings.

The ARI series, designed by Emanuela Garbin and Mario Dell'Orto, takes the romance of a canopy bed as its inspiration, yet with a modern makeover.

The elegance of the ARI bed is enhanced by its lacquered structure,

with a 'galuchat' effect, available in two colours – Laguna and Deserto – along with black chrome details and a soft headboard with removable covers, in fabric, leather or ecopelle.

Providing the perfect accessories

to complement this design are the accompanying nightstand and tallboy, which feature the same attractive 'galuchat' finish and black chrome detailing.

E info@flou.it

W flou.it



What defines the quality of your restaurant? The food, the design or the wobbly tables?



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DESIGN QUALITY AND INTEGRITY FROM BLUE LEAF

With factories in the United States and around the world – including Spain, Italy, Slovenia, China, Thailand and Indonesia – Blue Leaf produces indoor and outdoor furniture collections for the hospitality and commercial industries.

The firm has created custom product solutions for some of the biggest hospitality brands, including Marriott International, Hilton Hotels & Resorts, Starwood Hotels & Resorts and the Ritz-Carlton Hotels.

In 2014, the company worked with Ivanka Trump, The Parker Company and Wimberly Interiors to create over 3800 furniture pieces for over 500 guest rooms in the new Trump National Doral Miami.

Blue Leaf created a custom series that matched the resort's luxury aesthetic with a timeless appeal – rich mahogany veneers and gold-leaf Spanish revival details, all polished to the highest of standards.

E info@blueleafmiami.com
W blueleafmiami.com

A NEW LINE-UP FROM MORGAN

Morgan, the British furniture designer and manufacturer, presents a new line-up of Oslo, Lucca and Chevy tables to complement its wide array of original seating collections.

Characterised by freeform shapes and a delicate organic structure, the designs subtly reference the style of the 1950s. Available as coffee tables and

console tables, classic materials are used in a modern way, including marble top options and brass detailing. The timeless shapes and high value material choices make the new tables perfect for hospitality environments to be enjoyed by discerning guests.

T 01243 371111
E info@morganfurniture.co.uk
W morganfurniture.co.uk



FURNITURE DESIGNED TO WITHSTAND THE BRITISH WEATHER

Every summer the UK brings the indoors outside. British manufacturer, Gopak offers a stylish, durable and versatile solution for all fresco dining ideal for pub and hotel gardens and patios. Customers will be pleased to make the most of the sunshine sitting at this furniture set – and it's guaranteed to stand the test of time.

Designed to withstand the unpredictable Great British weather, the Enviro range can be left outdoors all year round.

Thanks to an attractive UV-resistant mahogany wood-effect top – built around a lightweight aluminium frame – being 100% maintenance free, it only needs a quick wipe over to keep it looking at its very best.

Combining strength, style and durability, the Enviro range of outdoor tables and benches represents the very best in Great British design and manufacturing innovation.

T 0845 702 3216
W gopak.co.uk



A SOLID REPUTATION BASED ON EXCEPTIONAL QUALITY PRODUCTS

John Robertson Ltd is a family-run business based in Suffolk and specialises in supplying high quality outdoor furniture, fixtures and fittings to the UK's leisure industry. Established over 30 years ago, the company has built a solid reputation based on exceptional quality products and outstanding customer service.

For almost 10 years John Robertson Ltd has been the sole UK distributor for the world-leading brand Bahama Jumbrella. This beautifully-engineered commercial parasol has become the company's flagship product, and a firm favourite within many hotels, pubs, bars and restaurants throughout the country. Although imitations are available, the unquestionable durability, pioneering technology and brilliant construction of the Bahama Jumbrella makes it hard to rival.

Along with the evolving range of Bahama products, John Robertson Ltd specialises in offering bespoke awnings

and custom-made windbreaks and barriers to turn any outside seating area into an inviting and comfortable al fresco setting for customers to enjoy.

With a complete range of manufactured and custom-made products available, John Robertson Ltd can offer any establishment regardless of size, location or budget, a number of affordable and practical solutions to help extend outdoor revenue all year round.

John Robertson Ltd prides itself on offering a professional and personal service, and works with every client individually to ensure they are getting the products and services required to meet their own individual business needs. Whether clients are looking for a one-off garden bench or picnic table or to create a sophisticated al fresco dining area, John Robertson Ltd has a range of products available to meet their needs.

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Crafted from burnished steel and brushed brass, and featuring six glowing Nixie tubes made half a century ago, Nixie Machine – created by German artist Frank Buchwald for M.A.D.Gallery and based on an idea by Alberto Schileo – is a clock like no other. Each one of Nixie Machine's glowing six digits is displayed via an original, well-preserved Z568M Nixie tube, manufactured by RFT in East Germany during the 1960s.

A true work of art



The six tubes are presented as three pairs – for hours, minutes and seconds, or day, month and year – atop an eye-catching structure built in Frank's signature "heavy engineering" style, as he puts it, that he established in his Machine Lights series.

Sourced by Schileo, the Nixie tubes used in Nixie Machine are among the largest – 90mm in height – and rarest ever made, and are combined with electronic circuitry to create a glowing six-digit display. The radiant discharge of the Nixies, coupled with the assertively engineered structure, makes Nixie Machine, in the words of Frank, a veritable "altar of time".

Frank Buchwald was born in Hannover, Germany in 1956. After studying design at the University of Arts in Berlin, he worked as a freelance artist and science fiction illustrator until 1993 when he turned his attention to designing and manufacturing furniture and other objects out of steel.

A decade ago, in his Berlin atelier, he started to focus on making his acclaimed Machine Lights series – imposing hand-crafted sculptural lighting objects featuring blackened steel, brushed brass and visible light filaments emitting a warm, yellow glow.

Frank has created Nixie Machine using the same idiosyncratic style of design and engineering as the Machine Lights, but this time his starting point was the spectacular Nixie tubes made in East Germany at the height of the Cold War.

"I am fascinated by the uncompromising functionality of machines and their strictly form-follows-function design," he says. "I wanted Nixie Machine's main structure – the four flared legs and three arms in the centre – to confidently carry the time, yet not distract the viewer from it. For me, the six Nixie tubes needed to take centre stage."

The artist started, as he always does, by making a sketch of the structure on paper with pen and marker. "I am passionate about sketching and drawing because they allow me to bring my visions to life, they help me find the essence of a new object," he explains. "If I don't manage to make something of the ideas in my mind then I have a feeling of dissatisfaction. I'm a little bit obsessed like that, maybe a little crazy."

A more detailed planning phase followed, before he set about constructing a prototype Nixie Machine that, from design through to completion, took almost a whole year. Once the prototype was perfected, Frank started work on the limited-edition production pieces.

Each machine features no fewer than 350 components, each painstakingly hand-crafted by Frank himself out of bars and blocks of raw metal. "Metal is the perfect material to work with creatively,"



"Nixie Machine embodies my thoughts on time and machines. There is something magical about the way its six digits glow to subtly light up a work or living space. For me, it was an inspiring piece to create and I hope that for others it is an inspiring piece to own and behold"

he says. "You can use a variety of techniques for working with metal. It has energy and power. Working with materials like steel excites me, which probably seems a little archaic in this digital age."

Frank meticulously hand-polishes each brass component and, for the blackened steel parts, burnishes them by repeatedly heating and dipping them into acid to achieve a silky, black oxidation – all of this with his bare hands.

Each Nixie Machine requires months of intensive, fully-focused work, meaning Frank is realistically only able to make about six Nixie Machines per year. Each one is numbered and signed by the artist. And the fact that each component is hand-made by the artist means that no component is ever exactly the same. In this sense, each Nixie Machine is unique.

For the final assembly, Frank worked together with an electrical engineer to ensure that his structure, combined with the Nixie tubes and clock circuit boards, functioned as an exceptional clock. And it is this horological element that provided him with a particular stimulus while creating Nixie Machine.

"With Nixie Machine, the way I have combined a metal and a luminous element is not dissimilar to my Machine Lights," says Frank. "But this time, there was a numerical aspect to my creation – a clock – and I found this fascinating.

"When you grapple with numbers – sequence them, order them – you soon end up working with a numerical philosophy. We have often believed that, with numbers, we can penetrate to the essence of things, to determine their course or even manipulate them. No wonder algebra and geometry became the driving force of human civilisation and technology. At the same time, through our fascination with numbers, we have subjected ourselves to the dictates of time. So it is no exaggeration when we consider the Nixie Machine as an 'altar of time'."

Introduced in the 1950s, Nixie tubes – also known as cold cathode displays – became a popular way of presenting numerals using glow discharge. The name Nixie is thought to derive from the Burroughs Corporation's "NIX I", which in turn was believed to have stood for "Numeric Indicator eXperimental No. 1".

Each glass tube is filled with a neon-based gas

at low pressure and features a wire-mesh anode and layered cathodes shaped like numerals – one separate cathode is needed for every numeral 0 to 9. A distinctive orange glow discharge surrounds each cathode when power is applied to it. By connecting electronic circuitry to several tubes, multi-digit Nixie tube displays were often used for computers, clocks and frequency counters, though were eventually supplanted by more practicable, less costly – yet arguably less charming – displays such as light-emitting diodes (LEDs).

Nixie Machine features six incredibly-preserved, hard-to-find Nixie tubes from the communist era that have been stored for decades in a sealed Bulgarian army depot. This 'new old stock' was sourced by MB&F friend and Nixie clocks collector Alberto Schileo, who was also responsible for the electronic circuit board – a clock board – to create Nixie Machine's visually-arresting six-digit time and date display.

Nixie Machine's clock is powered by a direct drive mechanism. This is where each digit of each tube is controlled individually, and power is applied to the cathode all the time while it is lit. This sophisticated circuit is demanding to build, but is easier on the tubes over time and helps maximise their lifespan.

Nixie Machine's clock circuit board has both a GPS receiver and DCF77 receiver for time and date setting. Manual setting is also possible. There is a variety of date and time formats, and different ways of displaying those, including fading effects. One key feature is a programmable flip-over effect in which the digits count fast from one digit to the next, like the reels of a slot machine. Being able to regularly cycle through all the digits of all the tubes helps to prevent 'cathode poisoning' – when regularly-unused digits accumulate a deposit and eventually cease functioning – thus maximising the life of each tube.

Frank says: "Nixie Machine embodies my thoughts on time and machines. There is something magical about the way its six digits glow to subtly light up a work or living space. For me, it was an inspiring piece to create and I hope that for others it is an inspiring piece to own and behold."

W frankbuchwald.de

Sugatsune's sleek yet highly functional hardware is ideally suited to an array of applications. Here, Hospitality Interiors explores just some of these clever solutions ...

Functional hardware solutions from Sugatsune

In a highly-designed space such as a hotel, services like power points can be visually jarring, and yet they are essential to the normal running of the business.

One way of making things look sleek is to fit panels over the power points, helping them to fit in with the overall design. The tiny HG-JHM9 self-closing hinge from Sugatsune can be used to make the panels easy to open and, perhaps more importantly, close themselves quietly after the plug has been removed. So cleaning staff, for instance, will find it easier to tread softly when operating their machinery.

The soft closing is achieved by the use of fully-functioning hydraulic dampers, exactly the same design as larger units the company makes for map tables and vanity units, but miniaturised. Despite being much smaller, the hinge has had to pass stringent Japanese quality control tests so that its reliability is beyond question.

Many of Sugatsune's products find life in niche markets. Take for example the self-closing version of its soft-down flap door stay, the HDS-10s. It is used to

stow computer keyboards in medical situations, and not only does the drop-down flap open silently, but it can close itself with a nudge from an elbow – helpful when hands have been sterilised.

Giving extra functionality to a mechanism is one of Sugatsune's great talents. Take the HG-RT30 hinge, which looks like a fairly standard concealed hinge. The engineer's eye will note the excellent construction and finish, but what cannot be immediately seen is that it is also a powerful torque hinge.

There are times when doors must remain stationary, and when having them flap around can be inconvenient or downright dangerous. Stays are an obvious solution, but how much better to have motion control integral to the hinge itself? Thirteen arms interleaved with bronze exert a great deal of friction which can keep doors in order. The hinges come with 31 or 51kg force per cm in the HG-RT30 and HG-RT50 respectively.

T 0118 9272 955

W sugatsune.co.uk



HG-RT30 hinge



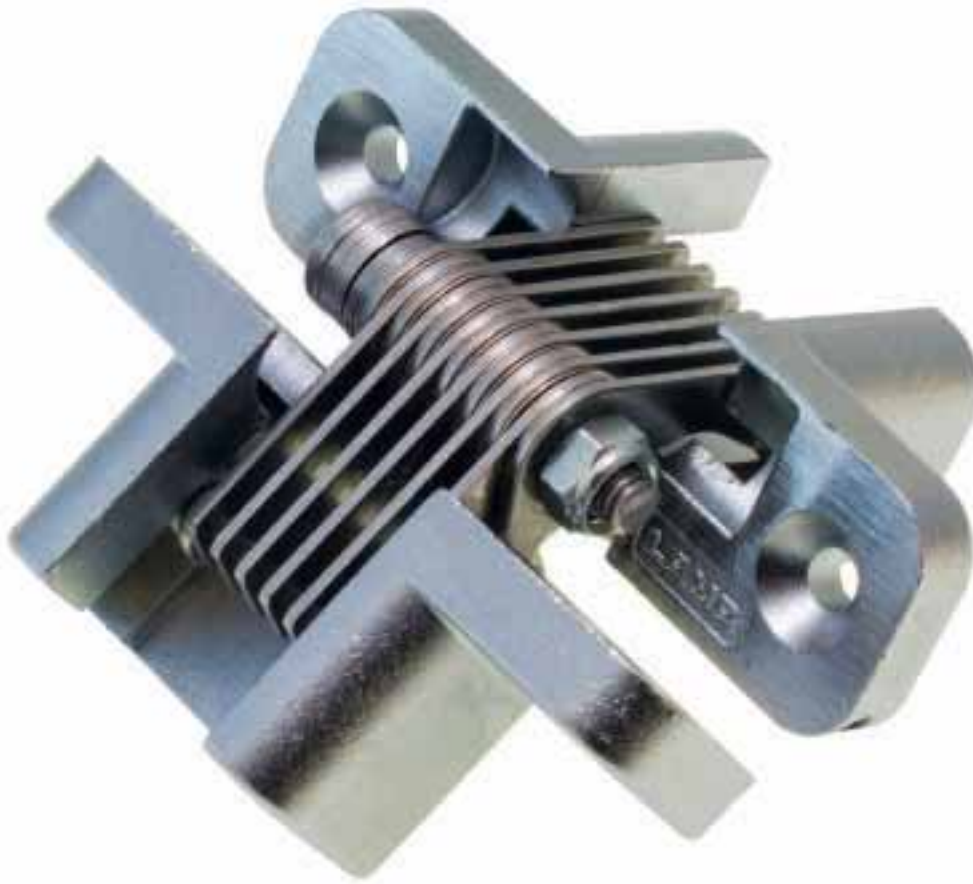
HG-JHM9 self-closing hinge



HDS-10s



Sugatsune's been creating friction again



Sugatsune has a long history of shaking the industry up with innovation and damn good engineering. The new HG-RT series concealed hinges look pretty conventional except that they are actually torque or friction hinges.

Having a door stay where you put it is not only useful it can also be an essential feature of your health and safety strategy. Wherever staff are using their hands for something else the HG-RT will keep the door open - or closed.



Zwei L.

From Japan - it's a design thing

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Ten years is a long time in business, but it can go past in the blink of an eye. In 2005 Armac Brassworks, a long-established manufacturer of traditional antique reproduction furniture fittings, made two significant decisions to safeguard its future. First, it sold its Staniforth Street site – owned since 1929 – and moved to a purpose built manufacturing and distribution building in Duddleston. Secondly, it made the acquisition of its top customer, Martin & Company, from just down the road in Hockley.

A decade of transformation

After a short period of bedding into its new home and getting to know new colleagues, Armac Martin embarked on a major re-brand of the business at just about the same time as the longest recession in modern times hit home.

Despite this, the brand new Armac Martin met the storm head on with a new name, logo, stationery and new signage on the building and vans. This was complemented by a new catalogue, brochures and, most importantly, new products.

The company exhibited in Birmingham, London, Cologne and New York, while also creating a range of branded showboards that its sales team worked diligently to be seen and hung in showrooms up and down the country, as well as overseas.

Armac invested heavily in new modern machinery, adding its own plating plant, introducing 3D printing

for new product development, and investing in people. The company sought grants for training and took on graduates and apprentices to ensure it would have the requisite skills in house for years to come.

Armac Martin has come a long way in the last 10 years. From a history and tradition steeped in reproduction antique furniture fittings, the company is now supplying modern contemporary designs for all manner of new developments, from boutique hotels and gourmet restaurants to superyachts and modern apartment blocks.

If clients cannot find exactly what they want from the company's existing product range, Armac's design team can work with them to create an exclusive range of fittings.

T 0121 359 2111
W martin.co.uk



Armac Martin's ring pulls can be used for chair backs (Image courtesy of Alter London)



Armac Martin's ring pull designs



Jefferson range of pull handles



An old Martin catalogue

Lighting range

Stableford's



Stableford's is a family business which has been manufacturing products of the highest quality for interior brands and designers for more than 10 years. The company is always keen to develop a twist on traditional products but also to experiment with new materials and finishes.

Now, Stableford's is delighted to launch its own range of lighting,

showcasing new and unique processes such as the cracked Ice Core effect and Frosted Ice Core.

Stableford's manufactures from its workshop in Yorkshire, and all its lamps are hand-made to order, ensuring that they are unique and will rarely be seen anywhere else – a lamp for the truly discerning buyer.

W stablefords.com

Themed decor and props

Big Ben Themes



Big Ben Themes in York has an increasing range of normal and giant-sized sports and music products and displays for themed Interiors.

Ten-pin bowling, football, tennis, cricket, golf and American sports, electric guitars and jazz instruments are just some examples.

The company also offers many other themes such as nautical, automobilia, Irish, French, Australian etc. Sourcing and making the unusual is its forte.

Printed trade catalogue of standard items and price list is available on request.

W bigbenthemes.com

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Natural Stone Show

Nothing finishes an interior like natural stone. A limestone floor. A granite worktop. A marble vanity unit. Wall linings and furniture in any one of myriad natural stones. In domestic or commercial interiors. It all exudes quiet confidence and quality. But with literally thousands of stones to choose from, how do you decide which to use? How do you even get to see all that is available? Help is at hand at the Natural Stone Show taking place at ExCeL London 28-30 April.



The show will have an expansive range of limestone, sandstone, basalt, gabbro, quartzite, marble, granite, slate, and many more all under one roof. Not only will visitors be able to see the materials, but also feel them, because the sensuous feel of stone in all its various finishes is integral to the delight of using it.

This year, with the UK economy enjoying the fastest growth of any developed country, the two-yearly Stone Show has attracted even more exhibitors from all over the world. It is 20% larger than it was in 2013 with more than 200 companies represented.

Nature has taken millions of years to imbue natural stone with originality, drama and sheer stylish elegance that man, despite his very best efforts, simply cannot reproduce. More prosaically, it also adds more to the value of property than it costs to incorporate it.

Exhibitors at the Stone Show include companies from China and India, which are major suppliers

of natural stone to the UK today. From China come the likes of A Plus, Huangchang, Nanjing Ceicai, Xiamen Chitrust, Yantai Yuyi, and from India major suppliers including Covenant Stone, Natural Stone Concepts, Ravileela Granites, RR Paving, Stone International and VJ Quarries.

When we think of stone we tend to think of Italian marble. Italy's marbles, as well as a whole host of other marbles, granites and stones from all over the world, are supplied by the UK's major wholesalers – such as Stone World, Stonecrest, Trade Price Stone, Gopal Granite, Nile Trading, Rocks Forever and Stone Consulting, all exhibiting at the Stone Show. Italian marble companies, including leaders such as Ceresa Marmi and Marmi Alberti will, however, be there in their own right.

Turkey supplies the UK with much of the travertine laid on domestic and commercial floors, although the country is also a producer of many other fine stones. Companies from

Turkey exhibiting include the likes of Ataymer Medencilik, Finike Marble and Naturelmar. There are 18 companies from Spain and Portugal, another major source of stones used in the UK such as Rosa Porrino and Crema Marfil. There are also stones from Egypt, which will be new to many and worth exploring, so be sure to call in on the stands of Alex Tiles and the Haddad Group.

If visitors' preference is for homegrown stone, there will be more British stone producers exhibiting this time than ever.

Aside from the many inspiring products on the stands, there will also be a photographic gallery of the projects honoured in the Natural Stone Awards, presented in London in December by Stone Federation Great Britain – the industry's representative body that has supported the Stone Show since the Show's inception in 1995.

Avoid the crowds at the registration desks at ExCeL by registering online now.

W stoneshow.co.uk

the Natural StoneShow 2015

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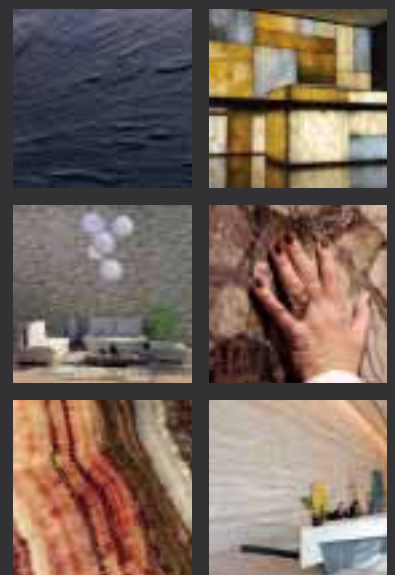
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The Natural Stone Show 2015 is a Natural Stone Specialist event & part of the QMJ Group

Equip'Hotel 2014

The 2014 edition of Equip'Hotel confirmed its status as the international meeting place for hospitality and catering, with international visitor numbers up 5% and a highly successful inaugural edition of the Club Export and the Top Buyers programme.



Once again, Equip'Hotel was home to a wide selection of experts who discussed and tackled the big issues in hospitality and catering today. Throughout the five days of the show, architects, designers and experts, all active members of the Ambassadors programme, shared their experiences at international round tables.

Equip'Hotel also innovated with the introduction of the Club Export programme, offering optimised business contacts between 250 major international buyers (Thailand, USA, Chile, South Africa, Northern Europe,

etc), invited as Equip'Hotel Top Buyers, and 400 exhibitors looking to increase their exports of goods and services. More than 3000 international project planners also signed up to Club Export and were able to take advantage of the introduction programme.

A great many international buyer delegations flocked to the show this year. Among them featured groups from Canada, Morocco, Tunisia, Slovakia, Moldova, Italy, Thailand and China.

The 'Studio Deco: Hotel Gallery' exhibition, presented by Elizabeth Leriche and design

consultancy, Le LAD, with Christophe Delcourt and Guillaume Terver, met with great success at the show. This space, dedicated to hotel trends, shone a spotlight on the many public areas and living spaces that make up a hotel, from its corridors, to a spa, concept store and bookshop.

Three rooms, designed by leading architects and designers: Stella Cadente and Florian Claudel, Hicham Lahlou, Olivier Lapidus, and three rooms built by young talents: Régis Botta, Céline Tuzzolino, Emmanuelle Gain and Laëtitia Faburel, were selected as part of the 2014 year

group of the Equip'Hotel Talents competition.

Meanwhile, the Collège Culinaire de France, co-chaired by Alain Ducasse and Joël Robuchon, chose Equip'Hotel as the venue for its annual general meeting. It was also the occasion selected to award the appellation of 'Quality Producer-Artisan of the Year' to 100 producers and launch a new label 'Quality Producer-Artisan'.

Studio Bar, designed and managed by Victor Delpierre, was the stage for talks, demonstrations and industry figures, showing

visitors a range of solutions and handy hints for the bar and service profession. Among the special guests featured were Vincent Eliot (Le Petit Nice), Maxime Hoerth (Le Bristol), Laurent Greco, Julien Escot (Le papà doble) and Charles Vasseur (L'Air du Temps).

"This 2014 edition was particularly encouraging with a marked increase in projects and investment," says Corinne Menegaux, show director. "This is therefore a quite optimistic vision which goes hand in hand with the range offered at the show."

"Equip'Hotel 2014 succeeded in catering to the needs of professionals by presenting a large number of new products on the stands but also by contributing a host of new ideas through its Studios. The project 'Smile' created a new friendly momentum and the general atmosphere amply reflected this, making a considerable impact on our buyers: I believe that more than ever, Equip'Hotel, in federating the entire profession, has demonstrated its essential role in this hospitality and catering market."

W equiphotel.com



Heimtextil

The 2015 edition of Heimtextil recorded an increase in visitor numbers of around 3% in comparison with the previous year, with more than 68,000 trade visitors enjoying high quality products and designs from 2759 exhibitors.



“This has been the most successful Heimtextil for many years and means we have not only extended our lead as the world’s most important event for home and contract textiles but can also confirm the positive outlook for the economic climate,” says Detlef Braun, member of the executive board of Messe Frankfurt.

“The significant increase in the number of affluent buyers once again demonstrates the high power of attraction exercised by our exhibitors and their products.”

There were particularly large increases in the number of European visitors from Great Britain, Italy and Spain. From the Arabian Peninsula, more visitors came from Kuwait, Saudi Arabia and the United Arab Emirates. More visitors also came to Frankfurt from overseas nations, such as Japan and the USA. As expected, there was a decline in the visitor numbers from the Ukraine and Russia.

The new ‘Theme Park’ trend area in Hall 4 proved to be a particular highlight. In addition to the main design hubs, such as the

‘Material Gallery’ and the ‘Colour Pavilion’, particular interest was shown in the themed installations, such as the 7m high foot spa for the ‘Hospitality’ segment and a digital textile printer in the ‘Technology Lab’.

Using virtual-reality glasses for the retail sector also offered some new perspectives by showing ways in which retailers can present textiles virtually and thus create a symbiosis between online and offline sales.

Upcycling products are becoming more and more popular – in both the fashion and

interior sectors. With the 3rd 'Young Creations Award: Upcycling', the show once again presented an award devoted to the principle of sustainability. New this year was the opening of the competition to young designers from all over Europe. And on 14 January, the 'Young Creations Award: Upcycling' went to Kairi Katmann from Estonia. The jury of experts was particularly taken with Kairi's 'Storytellers' project, which focuses on the subject of 'Pre-Consumer Waste' and artistically finishes web-edging material in a manual process.

Jury members included: Carina Bischof

of Upcycling Store Berlin, Corinna Francois of 'bestofdesign.org powered by rooms for free e.V.', Professor Jan Armgardt of Aachen University of Applied Sciences, Oliver Schübbe of OS2 Designgroup and Professor Auwi Stübbe of Coburger Designforum Oberfranken e.V. In addition to the cash prize, the winner's product will be included in the Upcycling Fashion Store Berlin.

At the beginning of the fair, Messe Frankfurt announced that next year's Heimtextil would begin and end a day earlier, on the Tuesday and Friday respectively. With this change, the

Heimtextil management is complying with the wishes of many exhibitors and visitors. "For the retail trade, Saturday is an important sales day," explains Detlef. "In this age of increasing online shopping, it is important that bricks-and-mortar trade retailers can offer their customers first-class products and services. And, generally speaking, the most important day for this is Saturday."

The next Heimtextil in Frankfurt am Main will take place from Tuesday, 12 January, to Friday, 15 January 2016.

W heimtextil.messefrankfurt.com



Hospitality Show

There was great anticipation surrounding the 2015 edition of the Hospitality Show, which was pitched as a celebration of the 'best of British'. Visitors came in their droves from across the UK to experience the host of new products and attractions on offer, contributing to a significant 20% rise in attendance compared with previous years.



From the Business Briefing Stage – which played host to a number of big industry names – to the unveiling of the first-ever Star Product Awards winner and the live Staff Canteen with its line-up of leading chefs, there was certainly not a lack of activity over the three-day duration of the show.

Show highlights included Orderella's revolutionary smartphone app being crowned as the best new product in hospitality, and Gram UK scooping the online People's Choice gong for its SUPERIORPLUS 72 refrigeration cabinet, both part of the show's Star Product Awards Top Ten.

When they weren't addressing a packed Business Briefing Stage or HOSPACE Hub, the Hospitality Show's band of over 35 business mentors – including celebrated chef and restaurateur, Andreas Antona; head of innovation for Coup de Pates, Neville Moon; entrepreneur Martin Williams; and social media guru, Karen Fewell, were helping show visitors address business challenges in free one-to-one mentoring sessions.

"To our incredible exhibitors, inspirational speakers, mentors, competing chefs and, of

course, our visitors who came out en masse in a huge show of support, a massive thank you from myself and the team for making the 2015 show such a runaway success," says MD of show organiser, Fresh Montgomery, Toby Wand.

"We began with the remit of showcasing the best of British hospitality and feel we have, with the industry's support, been able to deliver just that – a show to help kick-start the new business year into life."

W hospitalityshow.co.uk

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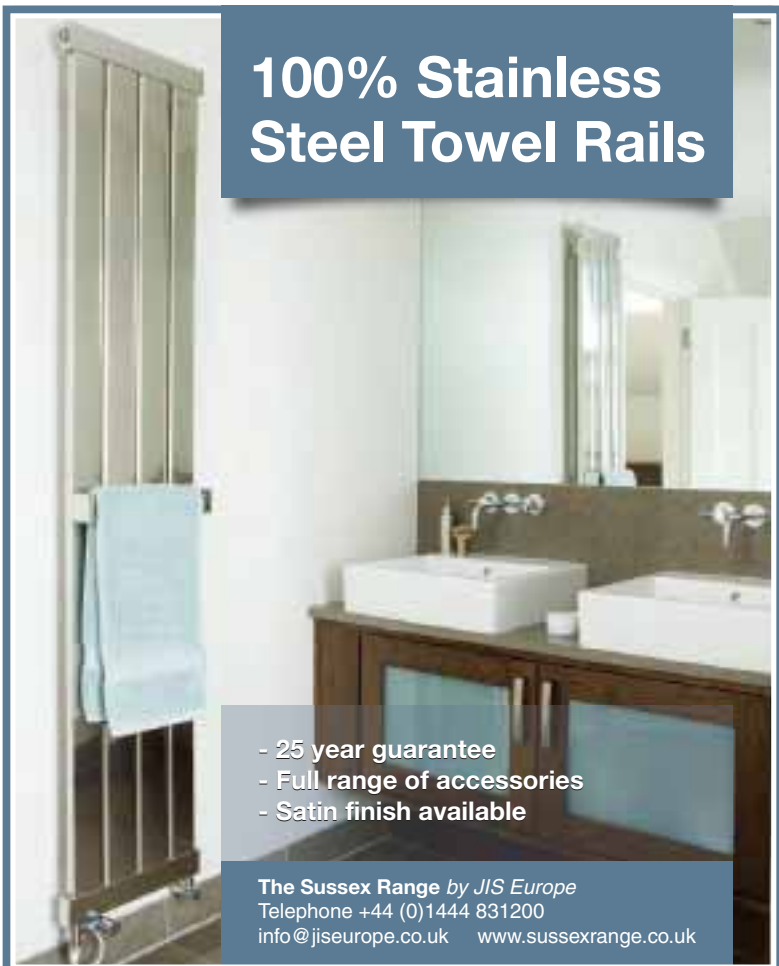
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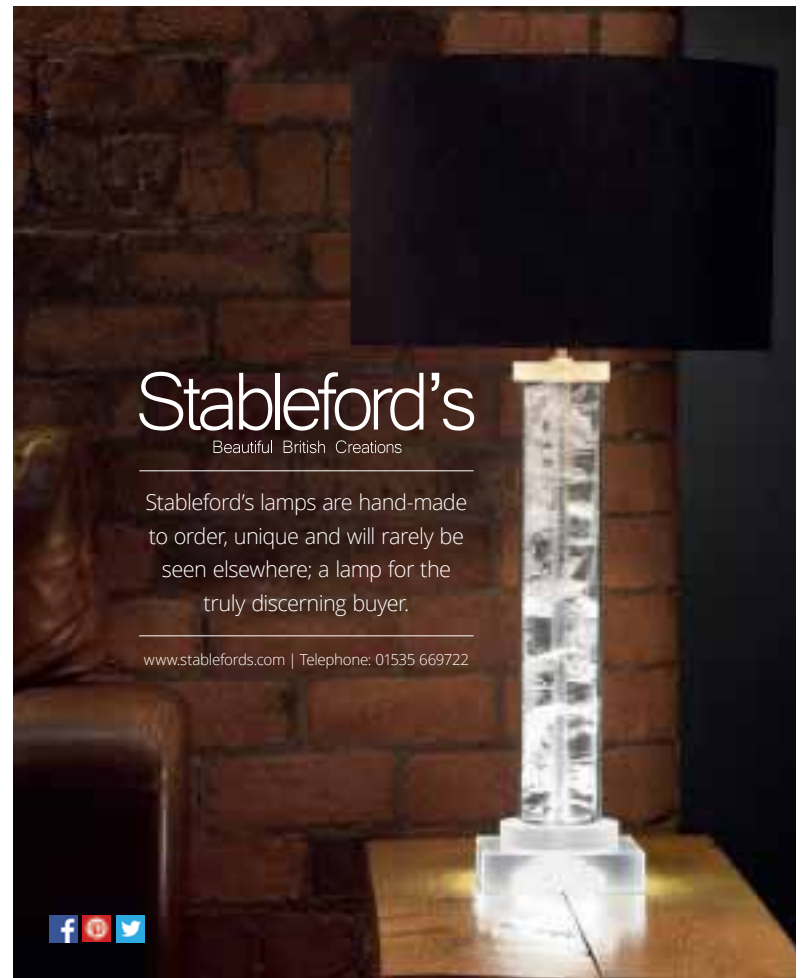
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