

THE MAGAZINE  
FOR KITCHEN &  
BATHROOM DESIGN  
SPECIFICATION

DESIGNER KITCHEN & BATHROOM

# DESIGN DESTINATIONS

High-end hotel bathrooms to inspire

## THE SHAPE OF THINGS TO COME

Visions of the future kitchen in  
an evolving consumer landscape

AUGUST  
2019  
ISSUE

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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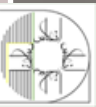
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# Welcome

Welcome to the August issue of *Designer Kitchen & Bathroom*.

The term 'biophilic design' can conjure up thoughts of primarily 'eco' or 'green' principles. Of course, while it is everything to do with nature, the real emphasis is very much a human-centric one, exploring the ways in which we all respond positively to the effects of being within a nature-inspired interior space.

While the idea of living side-by-side with nature is not a new one, we are seeing an evolutionary approach to creating the spaces in our homes, away from a focus largely on what a room looks like and much more towards what it feels like. This is where the skill and vision of the designer really comes to the fore, and why this month we consider some of the lessons that can be learned from the innovative use of biophilia in the built environment.

Elsewhere in this issue, we check in to some of the most innovative hotels for some inspirational luxury bathroom design ideas. Back at home, we also consider changing consumer thinking when it comes to mealtimes, and the impact these new patterns of behaviour might have on the design of the future kitchen. A new wave of convenience and flexibility seems set to usher in a new approach to storage and layout over the years ahead. It certainly provides plenty of food for thought for designers and manufacturers alike.

## martin

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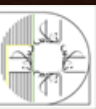
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In today's increasingly urban, technological and fast-paced society, stress levels are rising and the toll on our mental health is tangible. Stacey Sheppard considers whether biophilic design and its associated benefits could be the solution we are looking for

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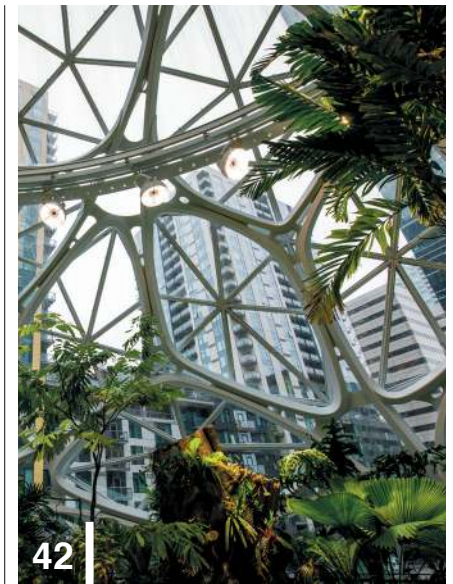
Keeping it simple worked wonders for this high-level converted space in Amsterdam

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Design graduates of all disciplines were the stars at this year's New Designers exhibition, with a wealth of innovative creations on show

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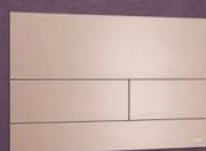


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# DESIGNER guides

Distributed as supplements to *Designer Kitchen & Bathroom* magazine, the Guides are the perfect vehicle for any brand looking to secure specification business from architects, retailers, property developers and interior designers.

Annual  
Supplement



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## 42 THE NATURE OF DESIGN

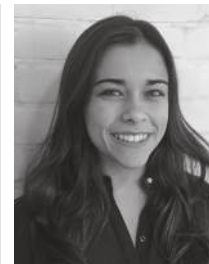
Could biophilic design provide the answers to some of modern life's physical and mental health challenges?



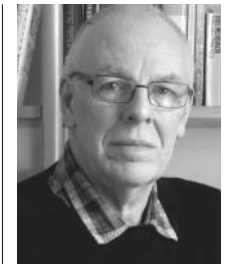
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 STAFF JOURNALIST

ON THE COVER | 30



Washbasins from AXOR's Urquiola Collection and taps from the Citterio E range feature in Hotel Liberty, a 38-room boutique hotel in a former prison building in Offenburg, Germany.

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## News

OUR MONTHLY ROUND-UP OF THE PEOPLE, PRODUCTS AND EVENTS THAT MATTER FROM ACROSS THE KITCHEN AND BATHROOM DESIGN SECTOR...

## Hot New Ideas

Radiator brand Bisque has launched a competition to find the 'next big thing' in luxury radiators to celebrate its landmark 40th anniversary. Budding designers are invited to submit their ideas for a stylish new radiator, with the winning design earning a cash prize and – subject to practicality – going into production. Entries are open until 1 October, after which a panel of industry experts will consider the submissions. The last time Bisque invited the public to design a new model to join its range led to the creation of the Archibald – a distinctive coat hanger-style design – created by Italian Leo Salzedo and it remains one of the brand's most iconic products. [Bisque / bisque.co.uk/radical40](http://Bisque / bisque.co.uk/radical40)



## Celebrating Ceramic

BLANCO UK's new ceramic sinks collection has been developed to offer a choice of styles in what is a timeless material. The seemingly everlasting appeal of ceramic sinks and bowls lies in the natural look and feel. A tactile, deep glaze finish creates an attractive work space while modern production techniques allow for contemporary shapes with slim rims and small radius designs.

BLANCO's Belfast farmhouse-style ranges are traditional in design and come in a Crystal White finish. Other modern variations from the brand's range come in four Ceramic PuraPlus colours of Crystal White, Magnolia, Black and Basalt. **BLANCO / blanco.co.uk**

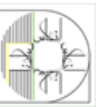


## Soft & Subtle

Tile distributor Ceramique Internationale has launched a new collection in response to the growth in demand for softer alternatives to traditional marble patterns. Emulating the random veining of Italian Calacatta marble, the new Delta range has been developed by Spanish manufacturer Azteca. Calacatta style marble features gold-white combination – or Oro – veining, and whilst visually stunning, the realistic effects created with digital printing are often too strong for the UK market. Delta offers the impact of Oro but with milder veining for a softer effect. It is available in a 30 x 60cm rectified wall tile and a co-ordinating 60 x 60cm porcelain floor tile. **Ceramique Internationale / tilesandmosaics.co.uk**

## Coffee Break

Rotpunkt has introduced two coffee-inspired wood colours to its range of finishes. Euca Caramel is a golden wood effect with smooth structure and highly visual contours, while Euca Mocca is a rich, dark wood look with a distinct vertical pattern and even texture. They are pictured on Rotpunkt's Zerex Edition KQ kitchen. **Rotpunkt / rotpunktuk.com**





# Individual Style

UK manufacturer VADO has launched its Individual range of taps, showers and accessories, available in six contemporary finishes. Complementing contemporary trends for coloured and textured finishes, the range includes brushed black, brushed gold, brushed nickel and bright gold finishes for retail markets, with additional brushed bronze and bright nickel options available exclusively for specifications and contract markets. **VADO / vado.com**



## Bringing the Heat

New from Vasco, the Tulipa radiator is available in horizontal and vertical formats, and in two model types: either flat oval tubes at the front only (single); or double row of vertical tubes, front and back. The 'retro chic' steel radiator merges classic looks with modern technology to maximise heat output.

Vasco / [vasco.eu](http://vasco.eu)



## Marvellous Additions

Crosswater has added the new Marvel collection of contemporary taps to its product portfolio. The range includes monobloc taps, bath fillers and shower valves, including the basin monobloc shown. Available in chrome and matt black finishes. **Crosswater / [crosswater.co.uk](http://crosswater.co.uk)**



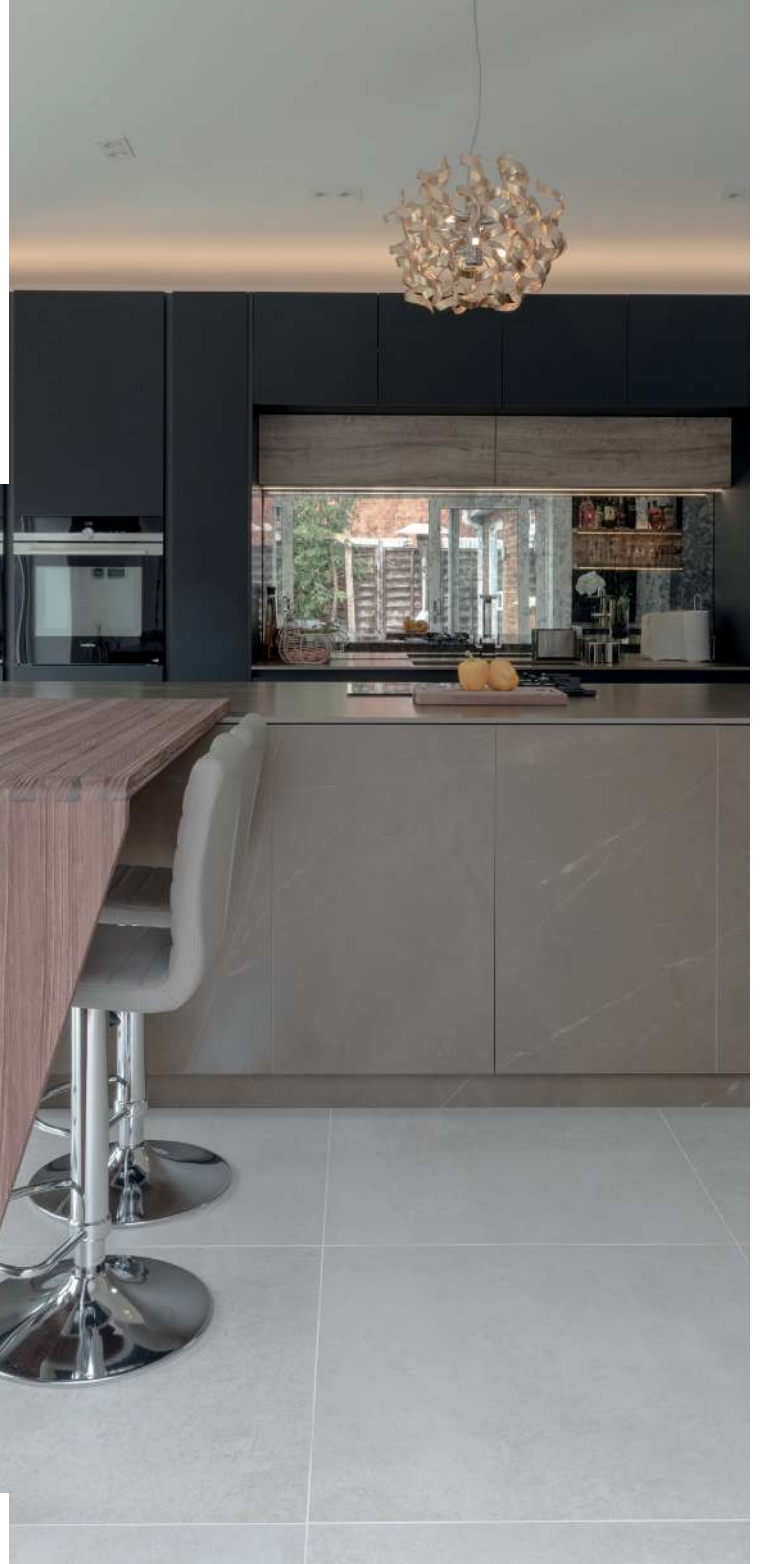
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## Extending the Options

Vitra has extended its Sento range with the addition of new washbasin units, designed to work with countertop bowls. Sento, which is part of Vitra's Designer Collection, was created by in-house designers. The new washbasin units are offered in 65, 80, 100 and 130cm sizes and can be used with any Vitra countertop basin. They are available with or without legs, with doors or drawers (one or two) and in matt cream, matt anthracite and matt white finishes. **Vitra / [vitra.co.uk](http://vitra.co.uk)**



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## First Glass

Glass Design has unveiled the latest result of its partnership with international designer Karim Rashid, whose distinctive patterns and bright colours have adorned a wide range of different products over the years. The Marea basin is available in lavender, powder pink, sage green, sky blue and yellow.

Glass Design / [glassdesign.it](http://glassdesign.it)  
Karim Rashid Studio /  
[karimrashid.com](http://karimrashid.com)







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Featured decors: Main image K105 FP Raw Endgrain Oak, small image K107 FP Elegance Endgrain Oak

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# New Directions

British manufacturer Stoneham Kitchens has launched its new Latitude collection. Furniture includes dovetailed drawers, exotic veneer and classic cabinetry features, combined with functional storage throughout. Other elements include open shelving, bar units and integrated island seating. The Latitude Collection is one of three Stoneham style collections, joining the brand's existing Avant Garde Collection and Heritage Collection.  
[Stoneham Kitchens / stoneham-kitchens.co.uk](http://Stoneham Kitchens / stoneham-kitchens.co.uk)





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# Spotlight on Sustainability

Students on the FdA Foundation Degree in Kitchen Design got to grips with the most important issue facing not just the kitchen industry, but wider society, on a recent residential weekend with a focus on the topic of sustainability. The event was held at Schumacher College at Dartington Hall in Devon, recognised globally for its holistic and experimental approach to delivering environmentally focused courses.

The line-up included designer and biophilic expert Oliver Heath who explained about the principles of biophilic design, which utilises our innate attraction to nature and natural processes to improve the spaces in which we live and work.

Duncan Baker-Brown of BBM Architects shared his approach to achieving sustainability in the form of reuse rather than recycle. Ecological scientist Stephan Harding of Schumacher College, took the students on a 'Deep Time Walk' and talked about the Earth's resilience to

devastation, while Roberto Fraquelli, the college's ecological designer, explained the idea of developing strategic systems for how designers should assess and develop their personal ecological responsibilities in design.

Kitchen designer, Rob Mascari, at the end of his first year as a tutor on the FdA Kitchen Design course, said: "The calibre of speakers on this course has been exceptional. The students came away with an educational experience that altered our thinking towards our planet.

"As far as kitchens are concerned, we simply must now develop a truly sustainable kitchen. As designers, we have a duty to deliver what our clients demand. We know they want to do their bit, so we must be able to deliver designs and products based on sustainable principles – the kitchen industry is lagging behind similarly-priced consumer investments and we can't play at it any longer." **TKET / [tket.co.uk](http://tket.co.uk)**





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## Showrooms

SHOWCASING SOME OF THE BEST SPACES AND PLACES FROM AROUND THE KITCHEN AND BATHROOM SECTOR

IDEAL STANDARD,  
CLERKENWELL





Designers Roberto Palomba (left) and Robin Levien (centre) in conversation with design writer Max Fraser



Bathroom brand Ideal Standard has opened its new £1m showroom in London's Clerkenwell. The four-storey design and specification hub was officially opened by Ideal Standard Group's CEO Torsten Türling and UK Managing Director Stephen Ewer and was created with the aim of bringing together a variety of industry professionals, from architects and designers to project developers and specifiers.

The launch event featured a discussion session between

Ideal Standard's Chief Design Officer Roberto Palomba and long-standing design partner Robin Levien on developing attitudes, trends and influences around bathroom design, as well as a broader industry outlook. The brand recently announced its partnership with design studio Palomba Serafini Associati and the appointment of Roberto Palomba as the company's Chief Design Officer. The new showroom houses a number of collections born out of this collaboration,

including a new palette for the Ipalys basins which take inspiration from previous iconic colors, to create elegant new options.

The new flagship space also showcases another example of Studio Palomba Serafini Associati reinterpreting a classic masterpiece with the new Conca basin collection. The new range takes inspiration from the original, created in 1972 by Paolo Tilche – a design that signaled a shift from pure practicality to a

combination of form and function in the bathroom.

Other brands in the Ideal Standard family are also featured with healthcare and commercial washroom solutions from Armitage Shanks and products from residential brand Sottini.

Palomba said: "Over the past decades, bathrooms and washrooms have become increasingly important spaces in the overall design and architecture of buildings."





“Working with Master designers like Gio Ponti in the 50’s and Paolo Tilche and the 70’s and 80’s, Ideal Standard played an important part in this evolution, not only introducing design in the world of bathrooms but also influencing society as a whole and redefining the role of the bathroom within it. Our goal is to build on this strong heritage and translate it into the 21st century – like we did with the creation of the new Conca

series or the introduction of the unique colour palette to Ideal Standard’s ceramics and faucets portfolio. Going forward, we will continue to design collections that reflect the company’s history while offering customers something they’ve never seen before.”

The link between past design classics and today’s contemporary styling is what makes the latest offerings so interesting, says Levien: “Having worked

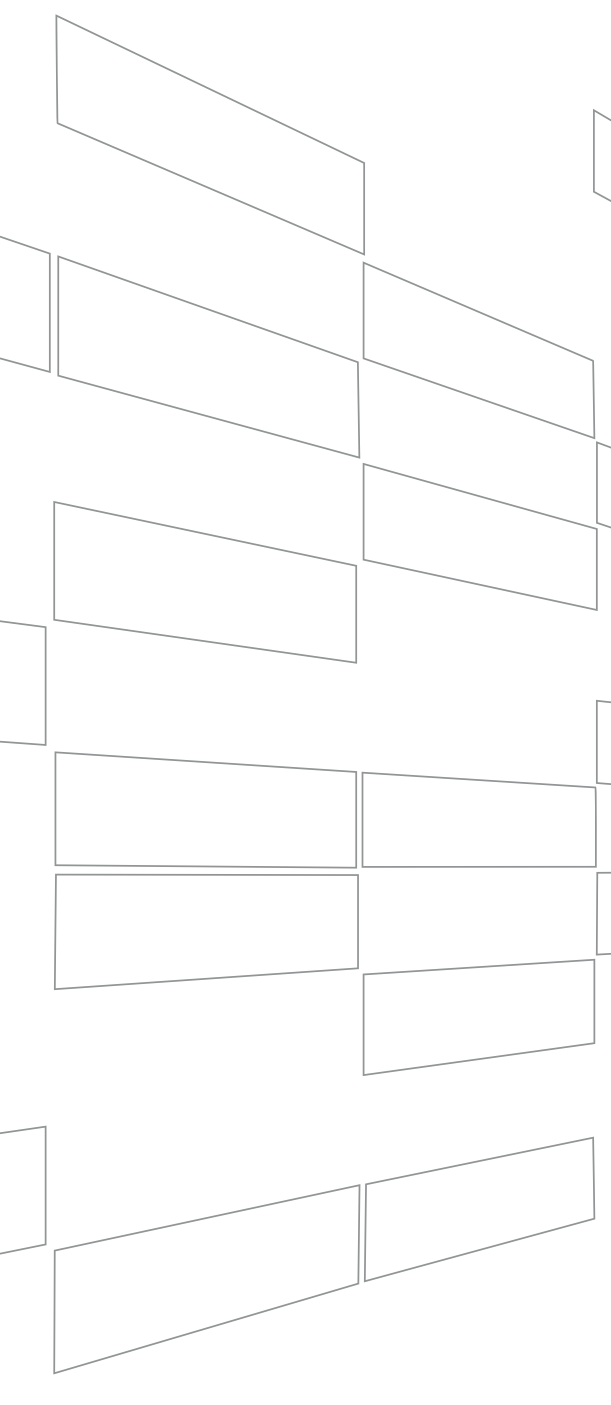
with Ideal Standard for several decades, I know that innovation-led products can have a significant positive impact on people’s lives. A lot of the time true innovation comes from looking at and learning from the past. This is an ethos built into Ideal Standard’s business, with many of its products building on the most outstanding elements of previous successful collections, and reimagining them for today’s world.

“The solutions you’ll find in this showroom have been created to answer the needs of modern customers, helping architects, designers, developers and specification professionals alike.” **d**

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## SCAVOLINI, PRESTON

Italian manufacturer Scavolini has continued to expand its UK retailer network with the opening of its largest showroom to date in Preston.

Spread across 280 sq m the newly renovated space is owned and run by Skyline, an existing Scavolini

retailer based in Wigan with extensive experience in the kitchen and bathroom market. Scavolini Store Preston brings together eight kitchens and five bathrooms from the manufacturer's portfolio. These sit alongside options for laundry and living rooms, allowing customers to consider the full range of

open-plan design options.

"Scavolini Store Preston is a golden opportunity for customers to immerse themselves in Scavolini design," says Vittorio Naldi, Scavolini UK Branch Manager. "Assisted by a team of passionate and qualified designers, the

store is dedicated to helping customers find a look that resonates with them." **d**

## Contacts

**Scavolini Store Preston**  
/ Olympia House, London  
Road, Preston, PR1 4AP /  
**scavolini.com**









# d30

BATHROOMS / HOTELS

Bathroom at the Tortue Hotel in Hamburg, Germany, featuring BetteLux Oval Silhouette freestanding bath from Bette. Opened last year, the hotel has 114 double rooms, 8 suites and 4 long-stay apartments. **Bette / [bette.co.uk](http://bette.co.uk)**

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# Design Destinations

OFTEN THE SOURCE OF INSPIRATION FOR OUR OWN HOMES, THE HOTEL BATHROOM CAN BE THE EPITOME OF LUXURY AND ESCAPISM. WE GO ON A WHISTLE-STOP TOUR OF SOME OF THE MOST INVENTIVE HOTEL WASH SPACES...







Photography Joanna Vestey



The El Fenn riad-style hotel in Marrakech, Morocco. Bold colours and authentic designs include polished lime plastering using natural pigments from the medina, with beds and other furniture made by local artisans throughout the 28 individually-styled rooms. [El Fenn / el-fenn.com](http://El Fenn / el-fenn.com)

Photography Kasia Gatkowska





**Left:** The Prima colours of Corian enable directional designs with embedded hues that create a striking patterning and sweeping movement. The surface is shown in Corian Cosmos Prima, a deep, black background lightened with streams of grey and white and utilised in a wetroom project. **Corian / corian.uk**

**Below:** Laufen custom washbasins feature in Ian Schrager's Public Hotel, a 367-room hotel designed by architects Herzog & de Meuron. Laufen supplied 370 washbasins and six freestanding public washbasins, as well as 577 Palomba WCs to the New York development. **Laufen / laufen.com**



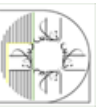




This bathroom at the Capitol Kempinski Hotel in Singapore features Kaldewei's Meisterstueck Centro Duo Oval bath made from steel enamel. **Kaldewei / kaldewei.com**



**Above:** Created within a former prison building in Offenburg, Germany, Hotel Liberty is a 38-room boutique hotel. Bathrooms feature washbasins and WCs from AXOR's Urquiola collection, along with brassware and fittings from the Citterio E range. **AXOR / axor-design.com**







Carmen

## Live it again

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When dressing fancy was a cool idea.  
When a good design lasted for decades.  
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# d36

BATHROOMS / HOTELS



Architect Pau Limona specified Neolith sintered stone for the striking interiors throughout the Hotel Llevant, located in Llafranc on the Costa Brava, Spain. [Neolith / neolith.com](http://Neolith.com)



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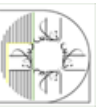


# d38

BATHROOMS / HOTELS

**Right:** 270 bathrooms were equipped by Laufen at the 5-star Mondrian Doha hotel, along with pieces designed by Marcel Wanders who created the building's interior concept. Among the bathroom components supplied were washbasins from Laufen's Pro series and WCs from the Palomba Collection. **Laufen / laufen.com**

**Below:** Notting Hill hotel The Laslett features C.P. Hart-designed bathrooms which include the Canova Royal washbasin by Catalano, alongside Belgravia brassware from Crosswater. **C.P. Hart / cphart.co.uk**







Methven's Kaha shower valve and Krome shower fittings in black have been specified at the New York-inspired Hotel Brooklyn in Manchester. Featuring 191 rooms, the hotel is expected to open in Spring 2020. Oliver Redfern, Interior Designer at Squid Inc who is creating the interior scheme, said: "Hotel Brooklyn will be an edgy urban destination hotel and it was important for the brassware and shower systems to reflect this. When it came to planning the bathrooms, we opted for the Methven Black Krome collection as it was an excellent fit to the monotone palette of the unique angular en-suite pods. A striking contemporary design was crucial when designing the ensuites, but it was also important that the shower performed well and delivered an invigorating experience, whilst being water efficient due to high-usage." [Methven / methven.com/uk/specifiers](http://Methven.com/uk/specifiers)



# d40

BATHROOMS / HOTELS



**Left:** Bathroom designed by C.P. Hart at The Wheatsheaf Inn in Northleach, Gloucestershire. C.P. Hart / [cphart.co.uk](http://cphart.co.uk)

**Below:** Playing a starring feature in the interior design of the bedrooms at the historic Dial House in Norfolk are the bathrooms. Ultimate luxury and relaxation are key themes with enormous bathtubs, marble bathrooms and drench showers. Careful thought was given to how space could be used, and how guests could enjoy to the maximum the interiors and space of each room. Where possible, bathtubs – the Excelsior by BC Designs – were placed in the bedroom, acting as main feature of the room. BC Designs / [bcdesigns.co.uk](http://bcdesigns.co.uk)



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Staron surfacing at the Marriott Renaissance Hotel, Barcelona Fira, Spain. **Staron / staron.com**



**Above:** Devon&Devon has supplied its Regina freestanding bathtub to a suite in the 12th Century castle Castello di Vicarello in Tuscany that has been modernised and turned into a relaxing high-end hotel. The freestanding cast-iron bath is shown with Deco feet in polished aluminium, but is available in other finishes including natural aluminium, polished brass and white enamel. **Devon&Devon / devon-devon.com**



# The Nature of Design

IN TODAY'S INCREASINGLY URBAN, TECHNOLOGICAL AND FAST-PACED SOCIETY, STRESS LEVELS ARE RISING AND THE TOLL ON OUR MENTAL HEALTH IS TANGIBLE. STACEY SHEPPARD CONSIDERS WHETHER BIOPHILIC DESIGN AND ITS ASSOCIATED BENEFITS COULD BE THE SOLUTION WE ARE LOOKING FOR







The Bosco Verticale by Stefano Boeri Architects is a pair of residential towers in the Porta Nuova district of Milan. They have a height of 111m and 76m and host 800 trees, 4,500 shrubs and 15,000 plants on 8,900 sq m of terraces







This Cesar Maxima 2.2 kitchen benefits from stunning views of the trees outside thanks to the floor-to-ceiling windows that let in natural light



The roof terrace of Hotel Sanders in Copenhagen is a space full of plants, natural materials and natural light



Immersion bathtub and washbasin from Agape, designed by Neri & Hu

The word biophilia originates from the Greek words for Life (Bios) and Love (Philia). It literally means a love of life or living things.

As humans, we have an innate biological connection with nature which has existed since man's very earliest days surviving from the land and living as one with nature.

Throughout history we have seen nature themes incorporated into the earliest human structures and the consistency with which this occurs dispels any misapprehension that biophilic design – the process of designing nature back into the built environment – is a new phenomenon.

Frank Lloyd Wright was an American architect, interior designer, writer, and educator, who believed in designing structures that were in harmony with humanity and its environment, a philosophy he called "organic

architecture". Whilst this does not encapsulate all the tenants of what we now tend to identify as biophilic design, it does provide a starting point from which we can explore this more recent design trend.

"Study nature, love nature, stay close to nature. It will never fail you," is something that Wright is known to have taught to his students. Whilst organic architecture can be seen as a precursor to biophilic design, the term was actually coined in 1964 by social psychologist Eric Fromm and later popularised by biologist Edward Wilson in his 1984 book *Biophilia* in which he defines biophilia as "the urge to affiliate with other forms of life".

It is only really in the past few centuries that the human species has become predominantly urban dwelling. This shift from countryside to city environment has had a dehumanising effect and has caused a persistent disconnect from nature. It is projected that by 2050,

66% of the developed world will be urbanised, and increasingly distanced from nature and natural systems.

Add to this modern society's dependency on technology and it is easy to see why our mental health and wellbeing are suffering. There is today, a direct correlation between the increasing urbanisation of our society and rising stress rates. In fact, stress has been called the "health epidemic of the 21st century" by the World Health Organisation.

Whilst the science supporting biophilic design is still emerging, it is now being championed as a complementary strategy for addressing many of the familiar challenges to health and wellbeing. Alexander Bond is the Founder of Biophilic Designs, a company that supplies and installs the latest biophilic design products. He says: "Biophilic design has the power to improve the built environment in almost every sector imaginable, for





Vækst is a garden-like restaurant situated in the middle of Copenhagen's old Latin Quarter. The decor brings the outside in with a full-sized greenhouse inside, garden furniture and an abundance of hanging plants

example: happier and more productive employees in corporate environments, calmer and more attentive students in educational spaces and more positive and comfortable patients in healthcare environments.”

Interest in biophilia has grown substantially over the last decade as research scientists and design practitioners have attempted to understand the relationships between nature, science, and the built environment so that we may experience the human benefits of biophilia.

Biophilic Design expert Oliver Heath believes that the current interest in biophilic design is an extension of the sustainable architecture movement. “For a long time, the conversation was around sustainability and how we reduce our use of basic resources, such as water and electricity. This was to reduce costs but also to reduce the building’s impact. Now, the conversation revolves around

the fact that a massive part of a building’s costs is the people in it and that 90% of the cost is paid out in salary and benefits. So there is a massive opportunity here to support and nurture people in a way that can reduce stress and increase productivity. This means there is a very strong business case for biophilic design.”

This business case has not gone unnoticed. According to the report *Human Spaces 2.0: Biophilic Design in Hospitality* prepared by environmental consulting and strategic planning firm Terrapin Bright Green, hotel rooms with a view to nature, particularly to water, are consistently priced on average 11-18% higher than rooms without a view and the dwell rate of biophilic hotel lobbies is 36% higher than in conventional lobbies, which in turn creates more revenue.

Offices that incorporate biophilia are known to be more productive and create lower levels of stress, fostering

greater happiness and creativity, whilst helping to retain staff and reduce absenteeism. Examples include some large companies who are at the forefront of workplace design such as Facebook, Apple and Amazon and which all incorporate biophilic design principles into their offices.

Hospital patients have been found to receive substantial recovery benefits when exposed to environments that incorporate the principles of biophilia into their design. Being exposed to natural elements, whether directly from nature or an interpretation of it, can aid the healing process of patients by reducing stress levels, reducing the need for medication and in some cases shortening postoperative stays. It can also have a beneficial impact on the staff that work in healthcare facilities.

Heath says that biophilic design has been led by an interest in human-centric design and a willingness to



## STUDY NATURE, LOVE NATURE, STAY “” CLOSE TO NATURE. IT WILL NEVER FAIL YOU



The Spheres are the newest buildings on Amazon's campus in downtown Seattle, where employees can think and work surrounded by over 40,000 plants

## 14 PATTERNS OF BIOPHILIC DESIGN

Environmental consulting firm Terrapin Bright Green has published a white paper called *14 Patterns of Biophilic Design: Improving Health & Well-Being in the Built Environment* which categorises the different relationships between natural elements and humans in the built environment. It details a range of factors that can comprise to the biophilic design process...

### NATURE IN THE SPACE

1. *Visual connection with nature* – introducing views out to nature;
2. *Non-visual connection with nature* – auditory, haptic, olfactory, or gustatory stimuli that

3. *Non-rhythmic sensory stimuli* – momentary exposure to natural sounds and scents;
4. *Thermal & airflow variability* – Subtle changes in air temperature, relative humidity, airflow across the skin, and surface temperatures;
5. *Presence of water* – the ability to see, hear or touch water;
6. *Dynamic & diffuse light* – varying intensities of light and shadow that change over time to create conditions that occur in nature;
7. *Connection with natural systems* – awareness of

natural processes, especially seasonal and temporal changes.

### NATURAL ANALOGUES

8. *Biomorphic forms & patterns* – the curves and angles of geometric shapes that occur in nature;
9. *Material connection with nature* – the use of natural materials that reflect the local ecology or geology;
10. *Complexity & order* – takes its cue from the geometries and hierarchies found in nature and prioritises symmetrical design that is sensory and information-rich.

### NATURE OF THE SPACE PATTERNS

11. *Prospect* – an unimpeded

- view over a distance, for surveillance and planning;
12. *Refuge* – a place for withdrawal from environmental conditions or the main flow of activity, in which the individual is protected from behind and overhead;
13. *Mystery* – the promise of more information, achieved through partially obscured views or other sensory devices that entice the individual to travel deeper into the environment;
14. *Risk/peril* – an identifiable threat coupled with a reliable safeguard.

Terrapin Bright Green / [terrapinbrightgreen.com](http://terrapinbrightgreen.com)







The Botanist bar and restaurant in Coventry has been shortlisted for the Restaurant and Bar Design Awards in the Biophilic Design category



The Amazonia range of ceramic tiles by CDT Architectural Tiles mimic the natural world by conjuring up the image of a remote jungle landscape



Natural materials such as oak wood, bamboo, and rattan characterise the furnishings and interior design elements at the Olea All Suite Hotel in Greece. Throughout the suites and communal areas, earth-toned colours reflect the island's landscape

create better spaces for people to use. "I think that it really does tap into the delivery of the triple bottom line of people, profit and planet," he says.

Heath acknowledges that the market is currently being led by spaces where money is involved – hospitality, healthcare, educational establishments, offices – through increased productivity, engagement and a reduction in absenteeism. So why is biophilic design less often considered for use in a residential context? Heath says: "When translated into the home it becomes more complicated as it is very difficult to measure the success of a home or things like happiness. What we're interested in is how a space might support us and nurture us after a long day, or how it might pick us up, invigorate us and energise us at the beginning of the day."

But he admits that we can learn a lot from these commercial spaces and how they are incorporating biophilic design and we can apply these lessons to our own homes. He is particularly interested in how biophilic design can be used to create a sensory space in the bathroom and his recent white paper for Geberit – *The Science behind the Sensory Space* – explores how our choice of materials, textures, colours and patterns can help to deliver restorative and recuperative spaces that are designed for sensory wellbeing. He says: "Increasingly, good design is less about how spaces look and more about how they make us feel – seeking to improve both mental and physical wellbeing through a multi-sensory approach."

Heath believes that designers and architects are waking up to the

benefits provided by this innovative and emergent approach to design. He adds that they want to create spaces that stir emotions, have a positive impact and that biophilia has a role and an opportunity to positively affect the fundamental ways that people interact with space.

Alexander Bond says: "Developers are also starting to take note and schemes like the incredible Bosco Verticale in Milan is testament to that."

Biophilic design can no longer be seen as a luxury or a new design trend. It has an important role to play in counteracting some of the negative impacts of human activity. It should be seen as a universal design ethos that allows us to re-introduce nature and its benefits into the urban environment. **d**



# d DESIGNER KITCHEN & BATHROOM



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## A NATURAL OASIS IN THE WORKPLACE

“When we were designing our new office last year, I knew I wanted it to be filled with plants,” says Alex Malcolm, MD/Founder of Jacada Travel. “It’s pretty well proven now that plants make people happy. We often talk about connecting our clients back with nature so it only seemed natural that we work in an environment that reflected that.”

“We’ve gotten incredible feedback from the team about the way they feel about the office – working in a space that feels bright, comfortable and green has contributed to their wellbeing. When people are happy to be at work, they tend to be more productive – another thing that’s been proven time and time again. We are a company that aims to uplift everyone who travels with us, and that starts at home.”

Jacada Travel / [jacadatravel.com](http://jacadatravel.com)





# d50

BIOPHILIC DESIGN



## TAKING INSPIRATION FROM NATURE

"Since our inception over a decade ago, all our designs have always been inspired by nature," explains designer Tom Raffield. "We take inspiration from natural formations, seascapes and of course, the woodlands that surround our Cornish workshops. At the time we set up the business, biophilic design was not a common term and one that I had certainly not come across. It's brilliant it has become so well known in recent years, it's such an important concept and one that all designers should consider prior to creating anything new, whether products or interiors."

"The benefits of surrounding ourselves with nature are numerous: aiding relaxation; decreasing stress; and even recuperating our physical and mental ability. Delivering spaces that keep this connection to nature in mind, means people work better, live better and feel better."

"When we built our home, we set out to create a space that worked with the environment we are surrounded by. We incorporated many of the existing original features of the gamekeeper cottage whilst adding a few contemporary updates along the way, including our range of steam bent furniture and lighting. As a home, it manages to feel both original and natural. I love the feel of our home: it encompasses everything that we as a company are trying to showcase."

Tom Raffield / [tomraffield.com](http://tomraffield.com)



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# d52

KITCHENS



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Photography: Anders Hviid

# Built to Last

BESPOKE FURNITURE BRAND GARDE  
HVALSØE SHOWCASES ITS SIGNATURE  
DANISH STYLE WITH A SHOWROOM BASED  
AROUND PURE SCANDINAVIAN SIMPLICITY





# d54

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**D**anish furniture brand Garde Hvalsøe has created a new space to show off its range of bespoke kitchen and interior designs with a Copenhagen showroom designed in close collaboration with the architect and interior designer David Thulstrup.

Located in a former car assembly garage in central Copenhagen, the space has been transformed into a calm space with a residential feel in a carefully executed blend of intimate and more expansive scales, which showcases the wide range of interior solutions offered by the manufacturer, from walk-in wardrobes and kitchens, to wine rooms and integrated hallway furniture.

Talking about the new showroom, partner and co-owner Søren Lundh Aagaard said: "Having worked with David Thulstrup previously, we knew he would take us in the right direction and create a showroom that underlines the ethos of Garde Hvalsøe. We have aimed for a harmonious space that displays our craftsmanship and the many bespoke possibilities in an inspiring setting."

Almost hidden in a quiet Copenhagen backyard, the new showroom has an understated exterior. But upon entering the space, visitors are immediately taken into the essence of the brand and its emphasis on craftsmanship. An architectural insertion made completely from smoked oak planks functions as an entrance and custom-made wine room, while bespoke floor-to-ceiling shelving units act as room dividers throughout the space. The walls have a white structured surface and all the windows are covered up with white fabric, creating a monolithic and neutral setting.

Thulstrup, who also worked on Garde Hvalsøe's showroom in Aarhus, Denmark, explained: "My ambition was to create a calm and minimalistic backdrop to highlight the rich Garde Hvalsøe story, products and craft and, at the same time, capture the feeling of home."

The use of wood, especially prevalent in the entrance design, emphasises the core of the company which is to use high quality materials and traditional craftsmanship to create long-lasting furniture. While showcasing the signature Garde Hvalsøe product range, the new space also features

the iconic Lundgaard Tranberg Model in Douglas Fir with a stainless-steel tabletop, a combination where the bright wood strikes a warm contrast to the cool steel surface, creating a contemporary look. Also on display is a new Garde Hvalsøe design, a wall shelving system made of stone with custom-made raw steel shelves.

The showroom is divided into open areas, closed spaces and semi-transparent zones by means of custom-designed space-dividing elements incorporated into the rhythmic structure of the existing columns of the former car assembly garage. The result is that visitors are invited to explore and experience materials, colours, structures and design as they wander from once section to another. Custom pieces include freestanding storage units, a minimalist 12-seater table made of light blue stained ash planks, and metal and stone tables, which all complement a specially curated selection of vintage pieces and new furniture pieces designed by David Thulstrup. **d**

## Contacts

Garde Hvalsøe / [gardehvalsoe.dk/en](http://gardehvalsoe.dk/en)



Garde Hvalsøe was established in 1993 by Søren Hvalsøe Garde, who has a profound passion for sublime wood and high-level craftsmanship. Having worked in his father's woodshop throughout his childhood and youth, the passion and the dream of establishing his own was always present. Inspired by the iconic Danish cabinet makers and great designers like Finn Juhl and Hans Wegner, Garde had a vision to establish a workshop with the ambition to create bespoke interior solutions of equivalent quality and beauty.

Ever since it was founded, the Garde Hvalsøe ethos has been the crafting of bespoke kitchen and interior solutions that last for generations and which become more beautiful with time. Behind the company are two cabinet makers, both passionate about wooden craftsmanship and Danish style.

In 2012, Søren Aagaard joined the company as partner and CEO. With his education as a cabinet maker and having worked in Garde Hvalsøe previously, it felt natural for him to return to the company to help fulfil the potential. Besides his great love of wood and dedication to craftsmanship, Søren Aagaard also brought experience within marketing and business development and has since contributed to the expansion of Garde Hvalsøe and facilitated the company's further expansion into international markets.

## MAKING HISTORY



Søren Hvalsøe Garde's private residence in Copenhagen (photo: Pernille Kaalund)



Kadeau Restaurant in Copenhagen featuring a kitchen by Garde Hvalsoe in an interior design by OEO Studio (photo: Karen Rosetzsky)





# Cloud black

Discrete lines with optimum functionality

The Novy 'plug & play' recirculation cooker hood Cloud creates an open space without disturbing elements. The discreet lines and the clean design not only ensure a seamless shape, but also guarantee an optimal and whisper-quiet operation without exhaust to the outside.

A kitchen should be cosy and Cloud creates the necessary atmosphere here thanks to a subtly integrated LED strip that can be adapted to the mood of the moment. This creates the right atmosphere, during and after cooking.

**NOVY**  
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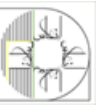






## Material Matters

SOURCING JUST THE RIGHT MIX OF COMPONENTS WAS KEY TO THE SUCCESS OF THIS DECEPTIVELY SIMPLE-LOOKING KITCHEN PACKED WITH DESIGN FLAIR







**T**he main brief for the kitchen in this large family home was to utilise the sizeable space in a way that worked effectively for a large extended family that loves entertaining, and to ensure that there was plenty of storage to fit everything into one space. Key elements in delivering some of this included a large Sub-Zero fridge and freezer, a 'secret' walk-in pantry, a large island with seating and hob, and a bar and TV area to act as a real family space.

"Although it was a very large kitchen, we quickly filled every zone with clear and specific storage to suit the client's needs," explains the kitchen's designer Paul Welburn of Roundhouse. Materials were at the very heart of the design of course, and the selection process was very much in partnership with the client. "The materials we used were very pleasing," says Welburn. "The choice was inspired by visits to three different Roundhouse showrooms – Wigmore Street, Fulham and Guildford – as well as a specific journey to a stone yard to select the correct piece of worktop for the show-stopper island."

In terms of appliances, Welburn says that the choice of Sub-Zero was a no-brainer because of the volume of storage for the chilled and frozen requirements, along with a backup fridge in the hidden pantry. Gaggenau built-in ovens and hob were also chosen due to the aesthetic and high-level performance, and the integrated wine cooler because it fits so well into custom furniture. "The client loved the look of the Sub-Zero combo but equally loved the look of the Gaggenau ovens so between them, this offered the ideal solution."



# d60

KITCHENS / CASE STUDY



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The furniture is Roundhouse Urbo high gloss lacquer in Farrow & Ball Ammonite on the sink and fridge runs, with Hammered Silver on the island and wall cabinet. Quartz worksurfaces in White Fantasy and brushed stainless steel and splashback in White Fantasy are combined with Metro vertical grain Driftwood on the bespoke TV and drinks bar and wine storage cabinetry. The space also includes the Nightingale Cabinet in RAL 7026 with Antique Bronze Mirror splashback.

Welburn believes that the key elements in the design were all about the combination of the furniture, materials and the appliance practicality. "The polished plaster surrounding the Sub-Zero run framed by Roundhouse Gloss furniture was chosen to give a real sense of glamour. This was punctuated with Roundhouse bespoke furniture in a Hammered Silver finish to lift the kitchen – the way in which this finish catches the light was a significant factor in its selection."

He adds: "On the opposite wall, the Driftwood adds some warmth to give more of a furniture and less purely kitchen feel, housing the TV and the hidden bar. The only giveaway is the wine cooler but again, because it is integrated well into this wall, it works really well in this location."

Two sets of pocket doors hide the bar and coffee zone and complete the large family kitchen giving different zones to the whole space and allowing flow into all other parts of the room and the house overall.

From the designer's perspective, there are a few key highlights within the project. Welburn says that it was particularly pleasing that the clients stuck with their original instincts regarding their choice of finishes and were happy to combine these with the extra elements such as the White Fantasy quartz and the polished plaster effect.

He adds that the hidden aspects are also real gems within the scheme. "I love the hidden pantry behind the 'secret' pocket door. Every kitchen should have one! Also, hiding the bar and coffee zone gives a little wow factor and continuing the White Fantasy stone in these areas adds glamour."

Above all though, it is another example of how close co-operation between client and designer can really reap dividends. Welburn adds: "Working with the client on the detail was really important with this one. In particular, we took the time out with them to explore the storage throughout the kitchen so that every element was considered, to the point where we added a bespoke glass display cabinet to just give the kitchen the final finishing touch." **d**

## Contacts

Roundhouse /  
roundhousedesign.com





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# Designing Tomorrow's Spaces Today

ADDRESSING IMMINENT CHALLENGES FACING DESIGNERS, ARCHITECTS AND DEVELOPERS WAS THE KEY FOCUS OF A DISCUSSION EVENT HELD BY MATERIALS MANUFACTURER EGGER





Pictured left to right: Andrew Laidler; Peter Murray; Ehab Sayed; Rachel Armstrong; Leonne Cuppen; and Raphael Gielgen

The impact of biotechnology on the future development of materials, new ways of constructing buildings, the negative impact of continuing as we are now on society and the environment, and the growing concern of how all this affects our lives were among the many varied avenues of discussion for an enlightening event addressing some of the biggest questions facing architects and designers over the years ahead.

Hosted by wood-based panel manufacturer EGGER at London's Material Lab, the event boasted a stellar panel of experts, chaired by Peter Murray, Chairman of New London Architecture, and founder of *Blueprint* magazine.

Panel topics ranged from advocating an innovative approach to materials, the shift from industrial to ecological techniques, using robots and machines to make new things, creating

spaces for young people to develop ideas and new materials, and considering the biological systems that could revolutionise business and manufacturing practices.

Self-styled maverick Raphael Gielgen, Future of Work 'trend scout' for furniture brand Vitra, started with two questions to set the tone. He asked: "What do you have to do to stay relevant to your company in 10 years? And what does your company have to do to stay relevant in 10 years?"

From the discussions that ensued, it was clear that to a large extent, the answer depends on three actions: change; innovate; listen.

Panellist Rachel Armstrong, Professor of Experimental Architecture at Newcastle University, leads a hub for biotechnology in the built environment, part of an EU innovation project. She spoke passionately about taking responsibility for the environment around us and working with living organisms to create new products

and materials or to perform industrial tasks. Examples of this included using chemical reactions from urine to charge mobile phones at Glastonbury, bio-electricity created in a composting environment with microns turning waste into electrons, and the rise of bio-composites such as self-healing bio-concrete, where organisms are mixed into traditional material.

She said: "The question needs to be asked, do we really need industrial-level 230v electricity supplies in every home? Can we design homes with 12v supplies because, if we did, then actually we could power our homes with our waste."

Such changes can perhaps only be enacted if the construction process stops to re-evaluate all aspects of current practice, questioning what is normal and why it has become so. "Design is no longer just for the human. What we're seeing is an expanded notion of humanism in which the organisms we live alongside, the materials and the

environment that we live with, all become part of the sphere of care and value."

"It changes the focus of design so that yes, it is still very much about designing for humans, but it is about more than just designing for humans. It is about the responsibilities we have to sustain the other things around us."

This could involve looking at everyday products in a totally different way. For example, how could a chair be more than 'just' a chair? Armstrong points out that NASA are looking at ways in which the chair can harness energy from the person sitting in it – with obvious benefits for maximising power on a space craft, but with a potential for contributing to the energy-saving agenda a little closer to home perhaps.

She adds that the toilet could also take on a bigger role than just acting as a chute for waste, with a future that could see it play a part within a larger system of waste recycling within the home.





The panel discussion was chaired by Peter Murray, Chairman of New London Architecture



Ehab Sayed, Founder and Director of Innovation at Biohm and PhD Researcher at Northumbria University, added further revelations to this glimpse of a new world ahead, by showing the audience some of the new material his company is making from living organisms and waste products. Sayed and his colleagues are driven by a vision of mutual integration between the built and natural environment via a circular economy based on a clear ethos of mutual benefit and doing what is right for the planet. He explained the background to his new form of carbon-neutral insulation developed using the fungus mycelium which feeds on organic and synthetic waste to grow into desired shapes.

Both Armstrong and Sayed are at the forefront of innovation in their fields and advocate that changing how we build our cities and lead our lives has to – and will – happen. Gielgun picked up the point that however desirable, change is restricted in the current construction industry because it is driven by giants, the big house builders and investment companies, adding that it is hard to challenge

the status quo but it has to be done. He said there are so many standards in the construction industry that have to be adhered to that it is hard for new products to break through the barriers.

Panelist Leonne Cuppen, curator and founder of Yksi Connect, feels very strongly about giving our architects of the future the space and opportunity to develop new ideas and more sustainable products. Her work connects designers with industry, bringing all the parties together, focussing on social issues, sustainability, and circularity in relation to design. In her eyes, young people are highly connected with technology and motivated to make the world a better place in which to live. She called for big companies to work with young designers to create something new. She recognised how hard it is for big corporate organisations to change but feels optimistic it can happen.

The event finished off with some pertinent questions from the audience about the ethics of bio-technology and also the difficulty for architects to specify new

products and materials that do not meet construction standards. The final question touched on the lifespan of things in a throw-away society. It led to further discussion about making products that last a long time, and whether we should instead be looking to create products that are temporary but also do not need recycling.

Gielgen posed one of the most thought-provoking prospects, suggesting that all manufacturers could be facing a major disruption to the status quo in the not too distant future. "We are likely to see a ban of artificial materials and that will be the biggest shock to all of the producers worldwide. I believe we will see a plastic ban, coffee cup ban, all of these things will only expand into other areas as time goes on so manufacturers will have to adapt to this, and probably faster than many are currently prepared to believe."

Peter Murray summarised by suggesting that although the benefits of many of the futuristic ideas for harvesting energy or making better use of natural resources are

pretty clear for people to see, we perhaps still have a long way to go to shift current industry practices and the constraints of building regulations. Getting new material onto the market is clearly challenging but there is a lot of optimism that this can happen, with the right education, investment and creative spaces for new ideas to flourish.

Andrew Laidler, Director of Sales and Marketing at EGGGER, thanked the panel for a fascinating insight in to the future of design and architecture and the role that biotechnology companies can play in promoting a new approach to construction. He added: "It's clear that we all have to change and develop to stay relevant to our companies, and companies themselves have to change, innovate and listen to what the younger generations are asking for: a sustainable economy and a world free of materials that are harmful to humans and the environment." **d**

## Contacts

EGGER / [egger.com](http://egger.com)



# LAUFEN



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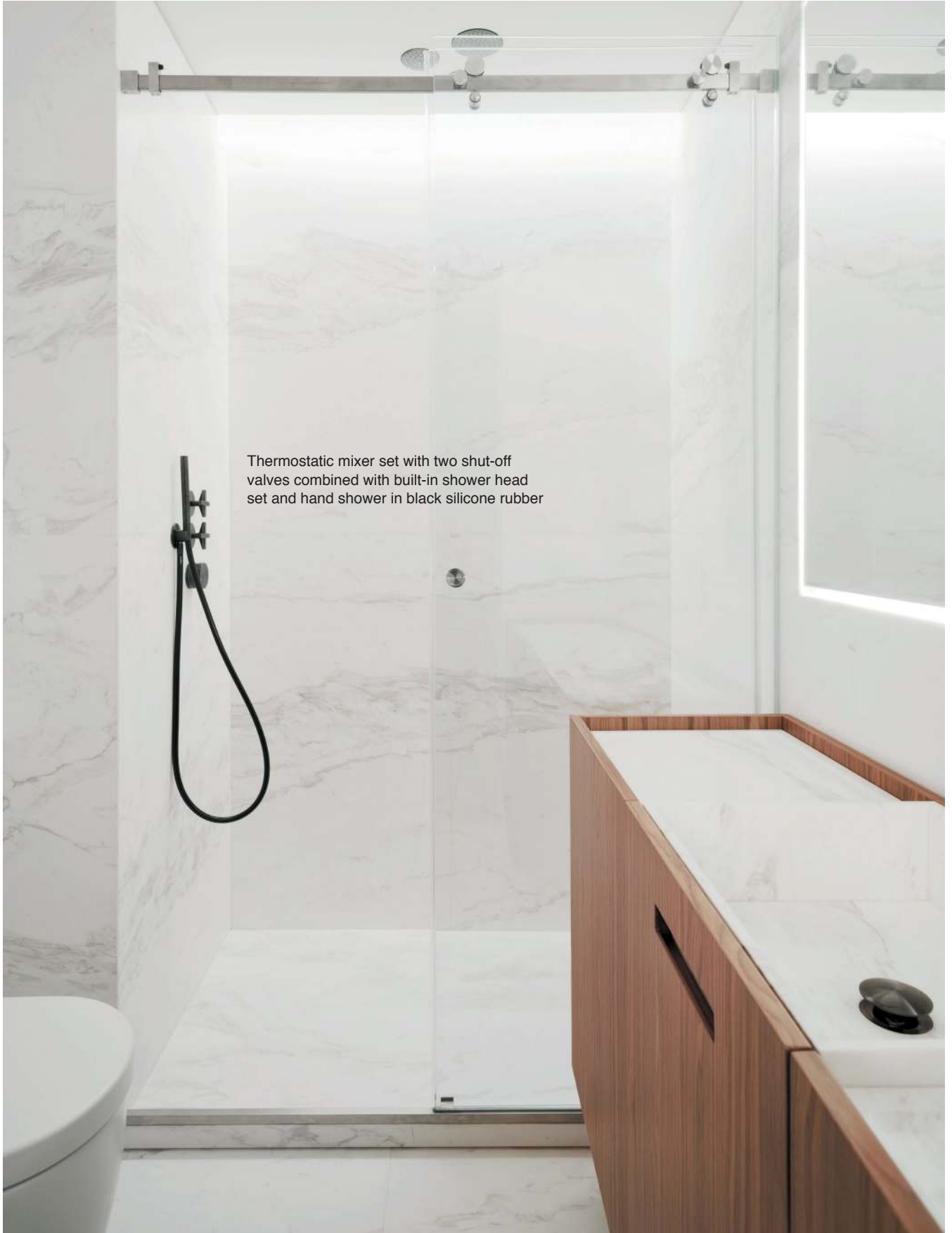
## High Definition

AN ELEGANT STONE AND WOOD PAIRING CHARACTERISES THIS STYLISHLY SUBTLE APARTMENT SCHEME IN MONTE CARLO...

Photography: Anna Positano



Wall mounted CEA washbasin mixer in a stainless steel Black Diamond satin finish



Thermostatic mixer set with two shut-off valves combined with built-in shower head set and hand shower in black silicone rubber





# d72

BATHROOMS / CASE STUDY



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Wall mounted CEA washbasin mixer in a stainless steel Black Diamond satin finish



**A** historic building in prestigious Monte Carlo houses the renovation of an apartment whose style reflects the elegance of the city. The interior scheme by architect Matteo Piras of Ellepi Studio is a precise and subtle one, dedicated to natural materials skilfully used in a contemporary way.

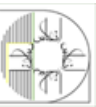
The four colours used and revisited with different textures come to cover the entire surface of the living space, giving uniqueness to every room of the house and at the same time acting as a common thread between them.

Spaces are pervaded by light that emphasises the refinement in detail and interaction with the natural elements of interior furnishing, with stone and Canaletto walnut combining to deliver a consistent union between the architectural ideas.

Almost as if sculpted in stone, CEA's Black Diamond finish steel taps stand out and feature throughout the project. **d**

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CEA / ceadesign.it



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# The Shape of Kitchens to Come

AS CONSUMERS' MEALTIME ROUTINES EVOLVE, HOW WILL KITCHEN DESIGN CHANGE IN AN ONLINE WORLD, WONDERS GRAHAME MORRISON?

**M**ention 'online' when you are talking about kitchen design and there is a pretty good chance the person you are talking to will either think of one of the online planning tools springing up on a growing number of websites or of WiFi-linked cooking appliances.

Less attention has been paid so far on how the online world is going to change the function of the kitchen. As architect Louis Henry Sullivan – the father of the skyscraper – once remarked, 'form follows function', so if the way kitchens are used in the future changes, so will the form or design of the kitchen change as well.

It was ever thus... I'm old enough to remember advertisements with 'OXO Katie' emerging from 'her' kitchen with a delicious gravy-smothered meal for her adoring husband Philip

and their two perfect children. Philip's sole contribution to the feast was to help Katie load the dishes after the meal into 'her' dishwasher.

Fast forward to today and so much has changed. The kitchen space is now frequently found as part of the whole living space rather than a dedicated room of its own. The dining room has all but vanished and the once essential kitchen table is today frequently replaced with a dropped down working surface area. This in itself is ironic, as the standalone kitchen table, beloved of many an Enid Blyton myth, frequently doubled as a food prep area.

And talking of food, this too has changed for many households. Even the Sunday lunch, where the whole family gathered to enjoy a 'roast beef and all the trimmings' belt-buster of a meal is a lot less frequent. And in the week, it is not unknown for a family of four to have individual meals at individual times.

There is much talk about 'The Internet of Things' at present, and the networked kitchen is already upon us. Okay, in some of the demos at exhibitions the technology is a little glitchy, but it is getting there. According to a recent report 45% of German consumers want a networked kitchen. And in the world of kitchen design and features, what German consumers want, we all will start to love sooner or later.

However, The Internet of Things has little impact on future kitchen design in itself as it is mostly about the control of appliances, we are already familiar with. Those barcode-enabled refrigerators that can plan a meal based on its contents and their use-by dates and then set the oven at the correct temperature to cook the meal, use regular sized ovens and refrigerators. Ovens with built-in menus and cooking instructions take up the same amount of wall space as a basic fan oven. But what is going to stir things up is the dramatic growth in ready meal services.

Bespoke Shaker hand-painted kitchen  
diner with freestanding dressers





# d78

KITCHENS

The fashion in European design is to create a kitchen that conceals many functional aspects behind pocket doors as in this example





The New Forest Oak Ergo Memory kitchen includes many features such as the worksurface 'table' eating area on the left and a number of appliances concealed behind tall cabinetry on the right that will find their way in to the design of many future kitchens

Currently a mostly urban trend, ready meal services fall broadly into two categories; the ready to cook and the ready to eat. Both will impact on the design of kitchens in the future if the services continue to grow as they are predicted to. A ready to cook meal is basically a box with all of the ingredients needed to cook the dish, already measured out in the quantities required.

HelloFRESH is one of the market leaders in this arena. According to its website, HelloFRESH delivers 16 million meals per month and has almost two million customers. And this is just one of dozens of companies now offering a 'meal in a box' delivery service. It seems obvious that if ingredients are going to be delivered and stored in precise quantities rather than bulk packets then a change of storage systems – and by extension the cabinets containing storage systems – is going to happen too. If all you need to cook the perfect meal is just a mouse click away, will tomorrow's kitchen take up as much space?

"Companies like HelloFRESH are doing well and are meeting a need to supply good food, very easily and simply," says Keith Myers of The Myers Touch. "These meal systems still need cooking and people seem to be moving away from microwave meals in to cooking fresh and will therefore need some equipment to do that.

"I would say it will be dependent on the skills they have to cook, how much space they have and how much cooking is a pleasure verses a chore. Just look at the interest in cooking shows and the sale of cook books.

"Kitchens are so much more than food. They are social spaces and cooking meals together is a big element of a family and relational groups. So, if you like cooking I still think people are going to be adventurous and enjoy the whole range of exciting experience that cooking together can bring, and therefore will be require equipment within their budget to meet that objective."

"Generally speaking Miele customers love to cook from scratch," adds Neil

Pooley, Category Manager for Kitchens at Miele. "They may well subscribe to a recipe box subscription service, taking advantage of the automatic ordering and delivery and the opportunity to try new dishes, but the raw ingredients still need to be prepared and cooked perfectly. The most successful recipe box services will offer food that is of the highest quality, organic and with excellent provenance.

"My view is that in the future, it is not necessarily that appliances will need to become smaller or have less features – certainly Miele's Perfect Fresh refrigeration technology will be as important as ever in storing fresh ingredients that may not be cooked for a few days. I suspect the real change will be in kitchen design and storage as customers will need to efficiently store the dry goods from their recipe boxes."

If ready-to-cook packages still rely on traditional appliances to do the actual cooking, the same cannot be said of ready-to-eat meals. These are not in themselves a new idea; very few people



have not enjoyed take away meals either collected from or delivered by the local Indian or Chinese outlet, pizzas and of course fish & chips. But there is a whole raft of companies springing up to deliver restaurant-quality cuisine.

Deliveroo for example offers a delivery service from local restaurants. Founded in 2013, just three years later the company was worth almost £130m. And Uber Eats says it has hundreds of restaurants to choose from. When you open its app, you can scroll through the feed for inspiration or search for a particular restaurant or cuisine. When you find something you like, tap to add it to your basket and start laying the table. Your dedicated Uber driver will soon be knocking on your door to give you tonight's supper.

If a customer is getting some of their meals delivered ready to eat, do they still need a state-of-the-art oven and large capacity cooling and freezing appliance? If not, how will this impact on future kitchen design?

"We have noticed a shift towards unexpected kitchen furniture," says

Matt Phillips, Head of UK Operations for Rotpunkt UK, "where modular solutions like room dividers, wall-hung designs and asymmetrical space planning are allowing the homeowner to interpret the space ergonomically, instead of spatially.

"This is also working to naturally curb the domestic qualities of a kitchen space with modular solutions introducing dedicated herb storage, an open ice trough for cooling drinks or an easy-access room divider that is raised for extra utility or transform a typical 'box-shape' island unit into a multipurpose workstation. We have also introduced a new stack-up frame shelving system which works on its own or as part of a fitted kitchen concept and can be wall or floor mounted, freestanding or integrated for the utmost flexibility."

"When it comes to kitchen size, I'm not of the opinion that they are reducing," says Carmel Diggins, Designer at Halcyon Interiors. "I just feel that the use of space has changed. Pantries and utility rooms are beginning to be more common,

thus removing certain appliances and additional storage space into different areas within the household.

"With the wealth of options when it comes to kitchen appliances, it's hard to say that certain appliances will become redundant as they are all tailored to the individual's needs. The choices people make will be subjective, client A may be fond of entertaining guests so a choice of an oven, combi and warming drawer would be suitable, whereas client B may decide that a combi will be sufficient enough for their needs. One thing that seems apparent is the use of microwaves has begun to diminish. Could this mean the beginning of the steam era in the UK?"

"I live in the countryside and I work in a city and while I don't yet have access to Uber Eats, I have ordered an organic recipe box on occasions," admits Darren Taylor, Managing Director of Searle & Taylor. "This is certainly a burgeoning trend in households, which may one day shape the way we design the kitchens of the future by only needing the minimum amount of cabinetry, together with some nifty compact appliances, but that is a big leap forward.

## FAST FORWARD TO THE FUTURE OF FAST FOOD

High-class restaurant fare, delivered to your doorstep or your company and cooked to perfection in a Miele Dialog oven - that is the brainwave of a Bielefeld-based startup called MChef (a deliberate reference to Miele's M Chef technology).

This is no future pipedream but a service that is available now, albeit only in Germany at present. Customers can order individual dishes or three-course menus from MChef, which are then shipped on elegant porcelain plates together with a matching wine to addresses throughout Germany. The target audience for the new gourmet service is owners of a Dialog oven who wish to dine as if in their favourite restaurant in the



comfort of their own home. The business addresses not only private households but also the upper echelons of companies, consultancies and legal practices, as well as care homes and clinics. MChef delivers 365 days a year.

Up to six dishes can be prepared in a Dialog oven simultaneously. The average cooking time for the 20-plus dishes on offer is 20 minutes, with all dishes specially created for the appliance. Three dialog oven properties above all benefit MChef: that

different ingredients are cooked to perfection at the same time; high quality and super-fast cooking times; and mistakes during preparation are virtually eliminated by virtue of the fact that all users need to do is to simply place the plates with the food into the Dialog oven which is then started from the MChef app with the correct settings.

Food is delivered in a patented transport crate which guarantees freshness; used crockery is returned to the empty crate which is picked up and returned.

The target audience for the new gourmet service is owners of a Dialog oven who wish to dine as if in their favourite restaurant in the comfort of their own home



The SieMatic 29 Anniversary Edition blurs the boundary between kitchen and furniture. Cabinets are available in various widths, with closed doors or open shelves, and can conceal ovens, dishwashers or refrigerators

“In some ways, and for different reasons, we are already incorporating more modular and compact options in the kitchens of today and this trend is certainly set to continue. I often design kitchens for clients that have oil-fired ranges already installed or that want a range styled cooker that will also heat the home, and that has to be incorporated in the scheme. This is all well and good until the summer months when they need to be switched off due to excessive heat in the room.

“Gone are the days when you had to specify an additional single oven and 60cm electric hob with hidden canopy extractor above and have them all on show, taking up valuable storage space and disrupting any clean lines. This is thanks to some very savvy appliance brands that have developed advanced dual-purpose compact

ovens, which enable designers to hide them within cabinetry when not in use.

A number of premium brands make 45cm compact combination microwave ovens and/or with steam functions in the same appliance. This is a boon, because the product is ostensibly a fan oven with grill options, and unless you want to roast a 36lb turkey, it performs most of the functions of a single sized version just with extra useful features. Many brands offer fantastic modular induction hobs, some with zoneless cooking, so even if the hob is slimline, you can still place a larger pan on it.

“While ingredient boxes tend to have recipes developed for surface cooking, I can’t see the day when an oven of some sort will not be a standard requirement in any kitchen, large or small,” adds Taylor. “However, I can

see a future where it will no longer be seen within the layout. Already, the fashion in European design is to create a kitchen that conceals many functional aspects behind pocket doors, so that the room itself can be truly multifunctional and will hardly look like a kitchen at all until it is being used.” **d**

## Contacts

**HelloFRESH / [hellofresh.co.uk](http://hellofresh.co.uk)**  
**The Myers Touch / [themyerstouch.co.uk](http://themyerstouch.co.uk)**  
**Miele / [miele.co.uk](http://miele.co.uk)**  
**Deliveroo / [deliveroo.co.uk](http://deliveroo.co.uk)**  
**Uber Eats / [ubereats.com](http://ubereats.com)**  
**Rotpunkt UK / [rotpunktuk.cim](http://rotpunktuk.cim)**  
**Halcyon Interiors / [halcyoninteriors.com](http://halcyoninteriors.com)**  
**Searle & Taylor / [searle-taylor.co.uk](http://searle-taylor.co.uk)**

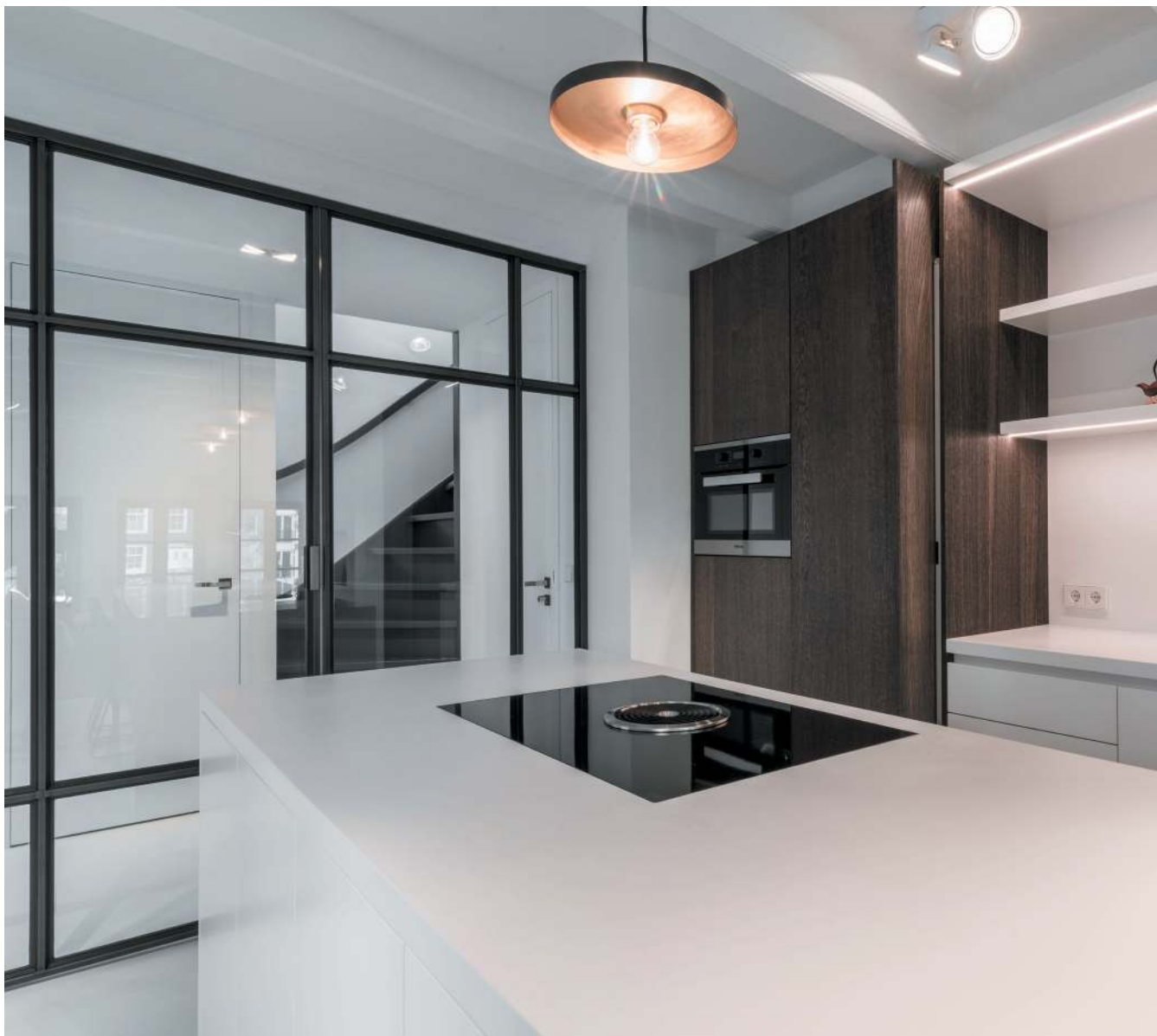




## Lofty Ideas

KEEPING IT SIMPLE WORKED  
WONDERS FOR THIS HIGH-LEVEL  
CONVERTED SPACE IN AMSTERDAM

Photography: Stijn De Graeve





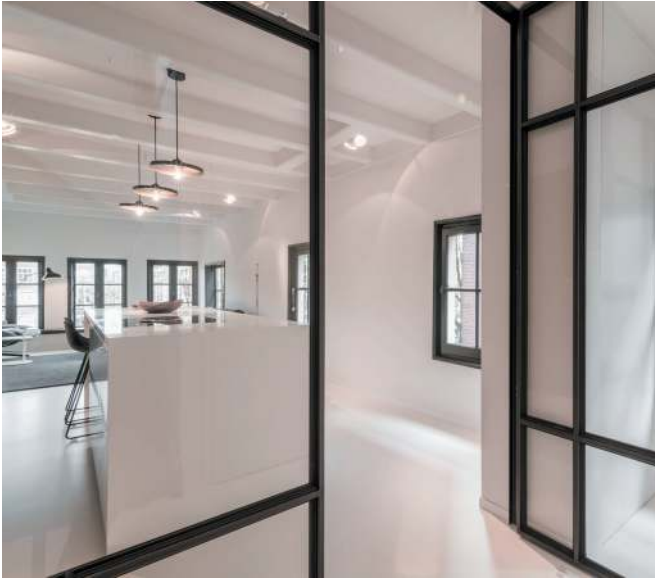
THE AIM WAS TO “ ”  
CREATE A MODERN  
BUILDING, WITH A  
LIGHT, CLEAN INTERIOR,  
RESPECTING THE  
ORIGINAL ELEMENTS





# d84

KITCHENS / CASE STUDY



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**A**n old brick loft apartment in the heart of Amsterdam was refurbished to fill its interior with light and create a high-end, luxurious finish throughout. Designed by architects Studio Benoit, the space was transformed into a 90 sq m apartment, spread over two floors boasting beautiful views of the city's famous canals. The full open-plan kitchen is central to the interior design and sets the tone for minimalism, space and light that has been created throughout the finished apartment. The apartment has the feeling of freedom, with brightness provided by the huge, bare windows, the white ceilings and walls.

A focal point of the elegant kitchen is the island, with BORA Pure at its centre, putting the chef at the heart of the action, from food preparation to socialising with

friends and family. Fitting seamlessly into the acrylic stone worktop in white, BORA Pure is scaled down to the bare essentials.

The downdraft extractor removes steam and odours away from pots and pans exactly as they arise, drawing them downwards before they have the chance to permeate the air. Grease particles released during cooking are effectively trapped in the filter, so that it feels like cooking and living in fresh air. With odours being released at source the cook themselves is not part of the cooking process and soft furnishings in the apartment are not affected by cooking smells.

In a minimalist design, the system has an induction cooktop with four cooking zones on which there is room for up to four pots measuring up to 24cm each. In the middle of the fully flush-mounted system is a round air inlet nozzle – available in a choice of six colours – with eight rings radiating out from the centre.

The white colour is repeated throughout the home, counterbalanced with light shades of blacks and greys, found on the iron frames of the windows and doors, and in the sofa. The architects opted to keep traditional materials in all the spaces, such as the iron and wood that are the perfect complement to the contemporary HI-MACS acrylic stone.

Architect Willem Benoit said: “The aim was to create a modern building, with a light, clean interior, respecting the original elements and this has certainly been achieved. Conveying simplicity and clarity as soon as you walk in, the link between the various areas of the apartment is the kitchen island which is a multi-functional area ideal for cooking and hosting guests in a completely unencumbered space.” **d**

## Contacts

**BORA / bora.com**  
**Studio Benoit / studiobenoit.be**





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## New Designers 2019

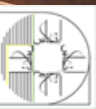
Huw Evans' Concertina Collection is a furniture range created using a technique for processing timber that enables it to be stretched into innovative new forms



Compact food processor designed by Jack Williams



Light Shades by sustainable design start-up High Society







University of Brighton graduate Caterina Abend's designs explore the ways in which the waste on Brighton beach could be turned into a useful resource for making new objects



## DESIGN GRADUATES OF ALL DISCIPLINES WERE THE STARS AT THIS YEAR'S NEW DESIGNERS EXHIBITION, WITH A WEALTH OF INNOVATIVE CREATIONS ON SHOW

**H**ome products grown from mycelium and an auto-injector for diabetes were just some of the pioneering designs by the new generation of designers whose work was presented at this year's New Designers event in London.

The wide range of ideas on display included products addressing many of society's current issues from sustainability and health to feminism and mindfulness. Across the two-week show, talent from over 170 creative courses is showcased, with 1,500 graduate designers displaying work from across the furniture, product, industrial, spatial design, graphic design, illustration and digital arts sectors.

During the event, awards are given in partnership with 20 design brands and organisations including John

Lewis, The Conran Shop, 100% Design and LEGO, with cash prizes, professional advice and paid work placements for the various winners.

Among those gaining special recognition this year were Will Hudson of Sheffield Hallam University who won the Sainsbury's Argos Home Award for his Thea range of modular seating which incorporates sustainability and British sourcing into a light and efficient product. Joe Deakin of Birmingham City University won the W'innovate & Wilko Award for Embed, a range of kitchen accessories designed to utilise lost space within the kitchen environment, including a knife locking system embedded into the worksurface, and a pop-up salt and pepper storage holder.

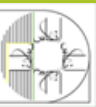
Jack Williams, also from Sheffield Hallam, won the Kenwood Appliances Award for his compact food processor design, created to maximise storage and reduce clutter in small kitchens.

Alongside the main New Designers event is One Year In, highlighting a selection of recently-launched businesses from recent graduates. From this section, Ty Syml won the Country Living One Year In Associate Prize for a range of home design products grown from mycelium and mixed with waste products such as wood waste and used train tickets. The finished products are water and fire resistant, and biodegradable at the end of their life.

On a similarly sustainable theme, High Society won the London Design Fair Associate Prize for Light Shades, a series of designs made from post-industrial waste coming from hemp, wine and tobacco.

## Contacts

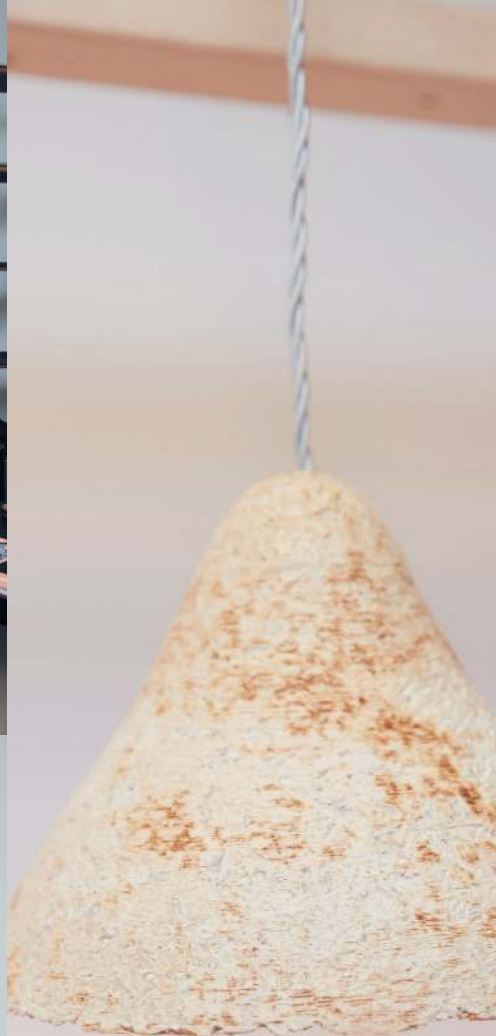
New Designers 2019 /  
[newdesigners.com](http://newdesigners.com)







Will Hudson of Sheffield Hallam University presented his Thea range of modular seating



Joe Deakin's Embed kitchen accessory range seeks to utilised otherwise lost space in the kitchen environment



Ty Syml's home design products connect with the circular economy idea, grown from mycelium and mixed with waste products such as wood and paper





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## SHOWER ENCLOSURES

### Cubico launches matte black shower enclosures

Cubico's new matte black shower enclosures are designed to create a sleek, ultra-modern look for any bathroom setting – whether it's for a forward-thinking home owner's bathroom; or to create a luxury experience within a hotel setting. Framed in a dramatic matte black colour, the clean simple lines of the Texo Penta and Roue screens provide definition, while creating a luxurious edge and timeless statement. The slim, aluminium-profiled screens provide a feeling of light, while retaining an element of privacy and separation. With solid brass hinges; easy-clean, 8mm toughened glass; universal handling and measurements of W900 x D900 x H2000mm, the angular Texo Penta unit is perfect for most bathrooms – particularly ensembles or master bathrooms. For a more minimalist look, the Roue can be used as a door on its own, for a walk-in-shower or wet room – or can be combined with a side panel, to create an enclosed space. Plus, with a wide range of other matte black accessories available – including shower heads and taps – the black theme can be styled seamlessly throughout the space, for a unique and recognisable feature, which stands the test of time.

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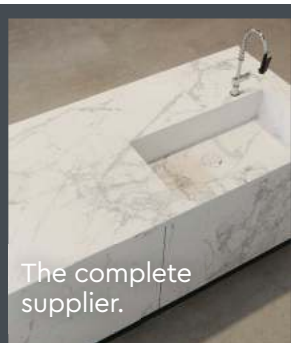
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## Exit

ONE LAST THING FROM  
THIS MONTH'S MAGAZINE...

Photography: Norbert Tukaj



Junya Ishigami  
(photo: Tasuko Amada)

### The latest incarnation of London's Serpentine Gallery is a celebration of slate.

Japanese architect Junya Ishigami, celebrated for his experimental structures that interpret traditional architectural form combined with natural elements, has created this year's Serpentine Pavilion in London.

Ishigami's design takes inspiration from roofs, the most common architectural feature used around the

world. The design is made by arranging slates to create a single canopy roof that appears to emerge from the ground of the surrounding park. Within the interior of the Pavilion is an enclosed cave-like space. For Ishigami, the Pavilion articulates his 'free space' philosophy in which he seeks harmony between man-made structures and those that already exist in nature.

Describing his design, Ishigami said: "My design for the Pavilion plays with our perspectives of the built environment against

the backdrop of a natural landscape, emphasising a natural and organic feel as though it had grown out of the lawn, resembling a hill made out of rocks.

"Possessing the weighty presence of slate roofs seen around the world, and simultaneously appearing so light it could blow away in the breeze, the cluster of scattered rock levitates, like a billowing piece of fabric."

The Serpentine Pavilion has become an annual project in which a world-

renowned architect is tasked with creating their first built structure in England. The first was by Zaha Hadid in 2000 and past buildings have been designed by Frank Gehry, Jean Nouvel, Toyo Ito and Daniel Libeskind.

This year's Pavilion is open 10am – 6pm daily until 6 October. **d**

## Contacts

Junya Ishigami +  
Associates / [jnvi.jp](http://jnvi.jp)  
Serpentine Gallery /  
[serpentinegalleries.org](http://serpentinegalleries.org)



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