

BRIDGE FOR DESIGN



THE INTERNATIONAL RESOURCE FOR INTERIOR DESIGNERS

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From soft furnishings to paints, the trend for greys and neutral tones is everywhere and the new Open Spaces ranges are Ulster Carpet's floor covering answer. The 'of the moment' colour palette complement the fashionable stripe of Capri, a range sure to make a style statement. Member of the Society of British and International Design (SBI/D) +44 (0)283 839 5105 www.ulstercarpets.com



LUNA, the debut range from Phillips Design Studio consists of six bold and sumptuous pieces of furniture which combine the finest American Black Walnut timber with accentuated copper detailing. Member of the Society of British and International Design (SBI/D) +44 (0)207 729 2329 www.phillipsdesignstudio.com

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THE CENTREPIECE of this great mix of designs by John-Richard may well be the free form wall art by Anne Schwartz, featuring hand-applied colours, textures and iridescent highlights floating in a narrow aged frame. Other J-R designs include the versatile four-door Rio dresser with black glass top and doors and base finished in old gold. Decorative carvings and foxed mirror panels accent this stylish piece making it ideal for almost any room or foyer. Also pictured are: glass spear table lamp with brass accents, a stylish 16-light chandelier and a whimsical set of two gold-finished twigs, ideal for use alone or with other accessories. T: 001 662 453 5809 | www.johnrichard.com



LUXURY BRITISH bed maker, Vispring, launches a new directional headboard, the Portman. Designed by Belgian designer, Dirk Debbaut, the Portman continues the geometric theme of its parent headboard, the Berkeley. A solid fabric edge frames the headboard, creating balance against the complex central scheme. www.vispring.co.uk



THE OSCAR of the Interior Design world – the Andrew Martin International Designer of the Year Award 2014 has been awarded to Interior Designer, Jorge Canete.

The first-ever Swiss winner, the award is emphatic recognition of Jorge's design signature – a poetic style that skilfully blends memory and modernity. His innate ability to create a seamless synergy between baroque elements, designer furniture and works of contemporary art is evident in all of his work. Jorge said "My job is to materialize what affects my clients and to reflect their feelings like a mirror. I start from the principle that one never invents anything; it's all there waiting for us; all that is required is to highlight what makes sense." www.jorgecanete.com



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THIS GORGEOUS rocking chair is by Bernhardt. The Harper by Noe Duchaufour-Lawrance is named in honour of Bernhardt design founder Anne Harper Bernhardt. 'In the collective French memory, one vision of America is the view of a rocking chair sitting on an open porch,' says Duchaufour-Lawrance 'For me designing a new rocking chair is the ideal way to celebrate the heritage, imagination and craftsmanship of Bernhardt Design.'
T: 001 828 759 6491 | www.bernhardt.com



INTRODUCE THE height of luxury into your bedroom with the Leafed Louis bed from And So To Bed. The elegant Louis XV upholstered bed celebrates the light Rococo style made famous by Louis XV and his mistress, Madame de Pompadour and is available up to super king and emperor bed sizes. The bed can also be commissioned in a selection of finishes including Antique Pecan, Painted, Caned, Upholstered, Deep Buttoned and Leafed. T: 0808 144 4343 | www.andsoebed.co.uk



Treasure Garden is introducing a substantial number of new collections for 2015. Shown here is new Sunbrella Iris fabric on their 10 foot Shanghai collar tilt umbrella. www.treasuregarden.com



TIMELESS, TASTEFUL and oozing elegance, I & JL Brown's furniture designs embody their 30 years experience in creating truly bespoke pieces for domestic and commercial projects. The Hockey and Leighton sofas combined with their Reynolds footstool create a distinctly English Country House feel and live happily alongside more modern pieces.
T: +44 (0)143 285 1991 | www.jlbbrown.com



Gloster presents Oyster Reef, its new flagship collection, which marries vintage silhouettes with scalloped shapes, sweeping curves and striking contemporary references to make the ultimate statement of sleek sophistication. www.gloster.com

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Weitzner introduces the Omotenashi Collection. Shown top to bottom: in granite, in agate, in dove and in espresso.
T: +44 (0)207 351 5893 | www.altfield.com



TRADITIONAL houndstooth woven fabric, Century, is the latest offering from global textile innovator Camira. The double cloth fabric is the product of recycled jute from coffee sacks which has been blended with wool.
T: +44 (0)192 449 0591 | www.camirafabrics.com



THE NEW Silk Gallery design Metropolis shown here in ocean silk with silver metallic yarn comes in five vivid colours.
T: +44 (0)207 351 1790 | www.thesilkgallery.com



Woven since 1837 in Somerset, **John Boyd Textiles'** horsehair fabrics are used for upholstery, wallcoverings, screens, lampshades and speakers. This exclusive English fabric is highly regarded for its quality, lustre, durability, natural fire resistance and acoustic properties. New contemporary weaves and colours are available.
T: +44 (0)196 335 0451 | www.johnboydtextiles.co.uk



The Silk Gallery produces the very finest silk and silk blends in Great Britain. Designed and manufactured under the stewardship of owner and interior designer Kathryn Thompson, the superlative fabrics come in a vast array of colours, patterns and textures. Kathryn is also able to offer a bespoke service allowing clients to create their own custom coloured fabrics.
T: +44 (0)207 351 1790 | www.thesilkgallery.com



Flockhart fabrics, originally created by the painter Eileen Guthrie and sculptor George Kennethson have been revived by their granddaughter Lucy Mackenzie. Taking inspiration from English landscapes and flora, the new collection launches with six abstract floral and geometric prints all on fine quality linen.
T: +44 (0)207 371 7787
www.redlothousefabrics.com

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THE CHARACTERISTICS of an armchair Indigo designed by Leonardo Dainelli arise from a clear use of forms that is appealing from any angle. Its special features are the simple armrests, the fine-structured legs, and the loose cushions: everything made by hand in Italy. Anyone sinking down into this will relax comfortably on a frame made from solid walnut and top-quality seat and back upholstery. The back is provided with elegant leather straps which constitute the particular detail of this chair. With its harmonious, clear lines, the armchair is available in various monocolour fabrics and leathers.
T: +44 (0)127 338 5255 | www.selva.com



COMBINING THE clean, unadorned lines of the International Modernists with organic and geometric forms, the Catalina Collection by Copeland Furniture is suggestive of the works of America's mid-century modern designers. The Catalina dining room is crafted in solid cherry hardwood.
T: 001 802 222 9282
www.copelandfurniture.com



THIS CLASSIC Bellagio Bed is the latest offering of beautifully crafted furniture from Galimberti Nino, Milan based manufacturer of design furniture. Available in any combination of the in-house leathers and fabrics, the Bellagio bed can also be made in the customer's own material or leather. A member of the Society of British and International Design (SBID). T: +44 (0)203 290 4139 | www.passerinicasa.com



WHERE FLOORING meets Art. This stunning rug from luxury carpet designers Stark is both a statement and an integral piece in this room set. The woollen rug is part of the Nairamat collection and can be custom made in any width.
T: +44 (0)207 352 6001 | www.starkcarpet.co.uk



HAVE YOU SEEN a more gorgeous bedtime companion? This handsome bedside table from Chelsea Textiles was inspired by 1950s designer Robsjohn-Gibbings. Hand made and hand painted this solid wood delight features wicker wrapped handles with brass trim and sits atop brass legs.
T: +44 (0)207 584 5544
www.chelseatextiles.com

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A VIRTUAL REALITY WORLD

Sheila McCusker takes a look at the role of CGI in architecture and design



There are numerous reasons why digital imagery plays an increasingly important role in the design and development process. As well as assisting architects, interior designers and clients to make more informed decisions at an earlier stage in the design process, they can be critical to the planning process for their power to communicate ideas and demonstrate the veracity of a design concept or the validity of a development. And perhaps there is a small element of narcissism in the ever expanding role of the CGI. Despite the best efforts of an enthusiastic design team, many projects are never realised and a good quality CGI can become the fondest memory of a missed opportunity.

CGI services range from the preparation of simple massing models and sketch-style concept renders to full photorealistic images. Previously the use of CGI software was a highly specialised skill and at the photorealistic end of the scale this remains the case. But with the development of user-friendly software packages such as SketchUp, many architects and designers are capable of producing simple massing studies and 3D models to inform the concept design process and to quickly communicate initial ideas to the client. Even without much detail, SketchUp images can look polished and convincing when rendered with a plug-in like Podium.

A large proportion of prime and super-prime developments in London are sold off plan to international buyers, either online, by phone or through visits by developers and agents to key markets in Asia, Russia and India – in many cases these buyers will not visit the development before purchasing. Consequently, it is important that developers and agents have the best sales and marketing tools at their disposal. CGIs

can be invaluable in such instances, providing reassurance about the final product. Not only are they increasingly used to assist planning processes, CGIs can sometimes mean the difference between obtaining a planning consent or a refusal. Where significant, (often larger) developments are proposed in sensitive locations and the submission of a 'verified view' or an accurate visual representation (AVR) may be required by the local authority.

As well as the benefits in the contract sector, the preparation of CGIs of internal spaces for interior design purposes is also becoming increasingly popular. In addition to being useful for marketing purposes, interior views can help the designer decide how best to furnish and dress a space or a room. Sourcing convincing visualisations and animations is a further, important consideration when examining the role and relevance of CGIs in the design and development process.

Over the past 10 years the status of the CGI has evolved from being an indulgent bolt-on service, to a 'nice to have' promotional feature, to its current role of being an essential design and marketing tool.

The fact is that CGIs have become an increasingly significant part of the architect's design service – particularly so in the prime and super-prime residential markets.

CGIs can be labour intensive to produce, particularly at the photorealistic end of the spectrum, but in our experience they are usually well worth the investment.

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THE KITCHEN DISAPPEARS

There is an increasing trend to make them invisible says **Anna Agapova**



Ever since the guideline of ergonomic space was presented by Ernst Neufert, kitchen design has become much less about its prevalent surroundings and more about the user. Contrary to the days of slaving over a hot stove, owners now aspire to convivial chat with their guests with incidental food preparation in a multi-functional open-space environment. Kitchens have become lounges; causing interior designers and kitchen manufacturers to rethink the galley clichés of yesteryear. At the forefront of this is the 'invisible kitchen space' concept. Kitchens? Need they really be kitchens all day?

These days designers hide them well; behind textured panels or inside cabinets, leaving little evidence of neither a workspace nor a single utensil in sight. Kitchen cabinets have been the key to this as their doors can be simply merged into the walls to reveal the beauty of the living space.

Kitchen manufacturers took this idea and ran with it. At the touch of a button, an entire kitchen disappears from view like a submarine, taps submerge below the counter and hoods are fixed in the ceiling. 'Invisible kitchens' imitate the ingenious complexity of expensive cars – reassuring quality, flawless utility, and alluring comfort. A kitchen that slots effortlessly into an open-space layout provides multitudes of creative opportunity for designers. Open-space designs fail most often when the space becomes grid-locked, however 'invisible kitchens' help designers introduce space and style-balance to the room.

When incorporating 'invisible kitchens' into open-space areas, functional zoning comes into play – the cooking area needs distinguishing from the dining space. The island is the usual home for the hob or sinks and can make a great

location for a breakfast bar. If the dining and living spaces aren't combined, then keep the dining space near the cooking area.

Porous materials, including marble and limestone, aren't recommended for kitchens. They absorb moisture, causing stains that even specialised cleaning fluids can't remove. Close attention should be given to the arrangement of electrical equipment within composite cabinets. In traditional kitchens, ovens have been placed under the hob. In the modern day kitchen, it's better placed just above work-surface level – easing your 18-lb duck's oven exit, along with its lava-hot cooking juices.

There are several technical solutions to positioning extractor hoods properly. If the oven is within the island, you can mount a ceiling hood using glass, metal - or even hang dishes on the mounting. 'Invisible kitchen' concepts favour hoods that emerge from a worktop. For ovens in the main kitchen area, the hood can be placed in the upper cabinet area. Powerful modern extractor hoods can be ceiling-mounted where they go unseen.

The Invisible Kitchen concept is gaining fans. It offers a fully modern kitchen, complete with functionality and ease of use – while giving designers free creative rein to devise open-space areas. It may sound like Thunderbirds - but in reality, it all pops into place at the touch of a button.

For a kitchen with long-term technical reliability aligned to livability, it's best to call in a professional kitchen designer – who has the latest developments in kitchen technology at their fingertips, to turn your dream kitchen into workable reality.

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Member of the Society of British and International Design
T: +7 (495) 221 11 58 | www.olegklodt.com

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WELCOMING THE BLUES

After the austerity there is a revival of colour in our homes says **Sophie Stevens**



Colour and pattern have been making a welcome return to our homes and a dominant trend is the use of blue shades in place of grey. Popular but complex, blue has had an ever-changing role in society and it's conflicting associations make it a potent colour within any interior scheme.

Amongst its many associations, blue is commonly placed with spirituality, freedom and infinity, usually birthed from its connections with the sky and water. Sharply refracted by our eyes, our vision of pale-blue surfaces gives the perception of it receding and becoming smaller. The boundlessness of blue can be used in interiors to visually enlarge a space. However, in a different shade, this softness conjures up associations of sadness. Blue can be refracted to create a visual fog or haze, becoming uncomfortable and challenging to our senses. Linked with establishment and corporate structure, shades of blue can also evoke a sense of rigid formality and bleakness.

Originating in the Ancient World, blue dye was traditionally rare and expensive until chemical reproduction. Manuscripts dating back to 15th century religious and royal artwork depict heavenly gods and kings adorned in blue giving reference to its status in blue blooded society.

This complex conflict of associations makes the colour blue appealing while its tone and application conjures different emotions within the space it occupies.

A monochromatic, tonal 'blue and blue' scheme can be very ethereal and calming or, in darker shades, it can be stimulating. Fashion for 2015 has identified a minimalist 'en plein air' theme of subtle, soft and cool hues. Within the interior palette, these blue shades are associated with enlightenment and meditative qualities rather than a

connection with function and technology.

There has been a resurgence of the classic 'blue and white' interior combination, which has been successfully revived by many generations over the centuries. The contemporary version combines deep, rich blues, geometric patterns and gloss finishes for a modern twist. This further emphasises the conflicting and complementary personality of blue, from traditional Chinoiserie print, Delft tiles and floral porcelain chinaware, to the nautical blue and white stripes, pinstripe suits, geometric prints and tirkings.

Blue is the perfect foil to a bright and vibrant colour scheme and 'blue and colour' is a strong colour trend for 2015. With the revival of bronze and brass finishes for ironmongery and the application of natural wood finishes throughout interior schemes, blue is an obvious choice to offset these yellow-based tones.

The psychology of colour suggests that our return to vibrant colours within design is a repeat of previous behavior. Post-war and periods of depression have historically seen a revival of colour in our homes. The mid-century movement used advanced technology and chemical application to 'brighten' things up following a period of great austerity. Perhaps we are attempting the same for 2015?

The popularity of blue within our private homes may be an antidote to our environment at large, associated with serenity and security; perhaps we are cocooning ourselves in blue to rebalance the uncertainty of the global picture. Or, maybe it is just a good backdrop for a welcome return of colour?

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