NEUEFORM



STAIRWAY TO NATURE

GREEN LOVE-AFFAIR

KITCHEN

BLACK IS THE NEW WHITE

EVEN MORE “GOOD-LIFE” AT HOME

HOTEL SPECIAL

CURIO COLLECTION BY HILTON

CANNE HOTEL MARTINEZ

CATHARSIS-BY-THE SEA

OFFICE

AGILE WORKING

PIONEERS OF GREEN ACOUSTICS

CLOFFICE

PROJECT

MICROHOUSING & MINIMALISM

ITALIAN DESIGN

PINK POWER

EXHIBITION

ORGATEC

HEIMTEXTIL

SICAM

AMBIENTE

PANTON COLOR OF THE YEAR

2023

GLOBAL TRENDS IN INTERIOR DESIGN & FUNCTIONALITY

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Dear valued reader,

The 14th edition of the Häfele Trend Report includes details of the latest trends from interior trade shows, interviews as well as reports on architectural projects that you may find interesting.

We hope you find some insight and inspiration in the content selected and put together for you. We will be back with many more such exciting content pieces this year.

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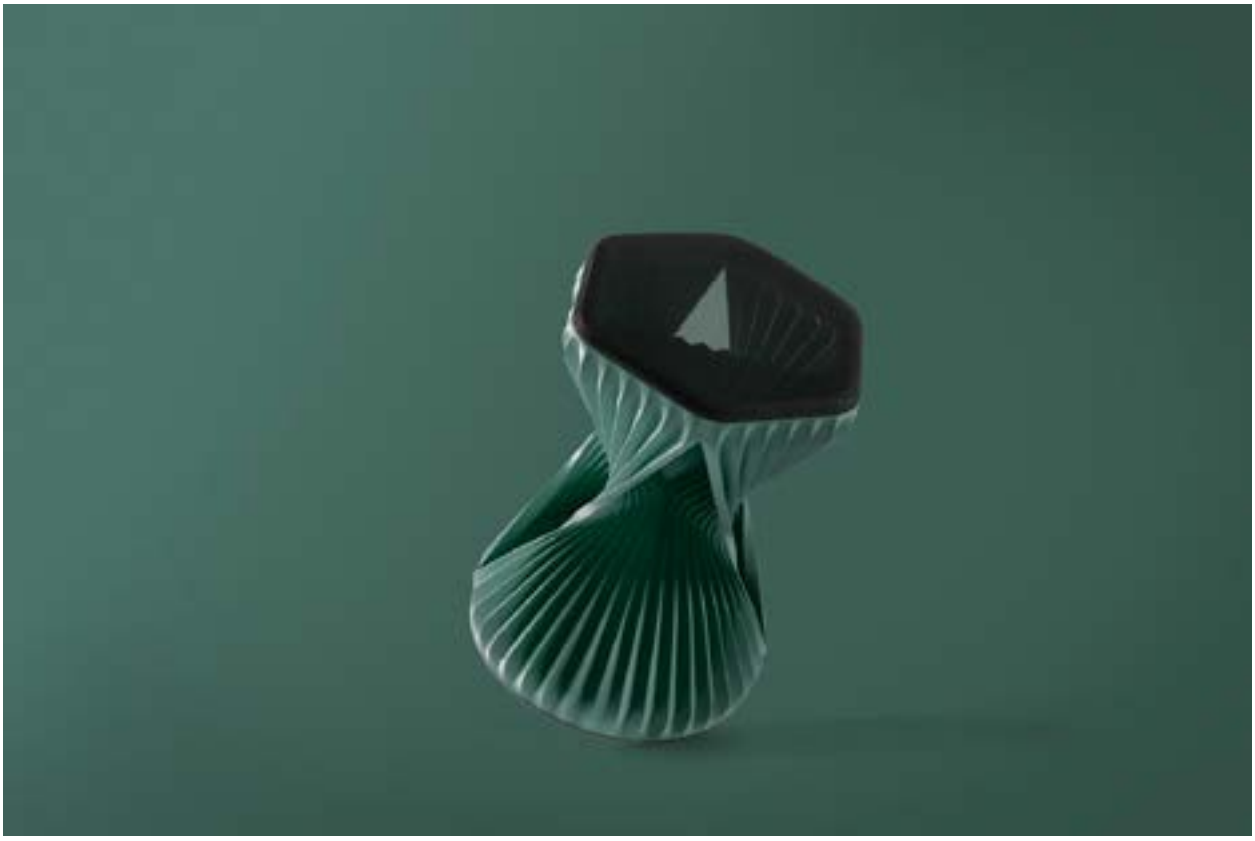
HOTEL

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HOTEL GUT IMMENHOF & B'MINE FRANKFURT AIRPORT HOTEL



Wagner Living
The ‘W3D’ stool has the most unusual shape and function, and is available in black, white, red, sand and moss green.
Photo: Wagner Living

A REAL INNOVATION

INTRODUCTION

In this day and age, it has become highly unusual to find a real innovation for which there is no other description than ‘amazing’. Without doubt, one such is the W3D active stool designed by Hadi Teherani for Wagner Living. Here, iconic design has been combined with groundbreaking production technology. This star architect has put ergonomic seating in a totally new context and shifted the boundaries of design. The three-dimensionally movable active stool ‘Made in Germany’ is printed in cooperation with Thorsten Franck in the #wagnerdesignlab, headquartered in Langenneufnach near Augsburg. The stool is in series production and is made of 100 percent bio-derived plastics that can be recycled.

The creation of the ‘Bouquet’ from Magis was another technical challenge: a single object in the shape of two elements put together to form a combined mobile lamp and flower vase. The dimmable light vase is battery-powered and recharged via a magnetic USB-C cable socket. Full power charge is reached after six hours.



This handy lightweight ‘Bouquet’ combined vase and table lamp is made of injection-moulded ABS plastic and can be supplied in six different plain colours. It consists of an illuminated cylindrical body and a removable element that serves as a vase.
Photo: Magis

M.O.W. TRADE FAIR FOR FURNITURE BUSINESS

CONSISTENT THROUGH THE HOME

The recent in-house shows in Germany's East Westphalia furniture region featured bright colours and cuddly upholstery. The colours used were in-line with current fashion trends: increasingly green or blue, with a hint here and there of brass or copper. But there were also bold accentuated splashes of pink and lilac. Soft covers made of bouclé, teddy, chenille or cord, conveyed cosy or cuddly feelings. There were also trends in evidence for box furniture: alongside the inevitable black, we now also find anthracite, grey, various shades of green and creamy white. Those looking for a more economical alternative to oak, will find it in ash. The RMW alternative is 'crystal Beech'. Likewise, lamella optics are obviously now 'in' on kitchen fronts. So that consumers can achieve an all-through match, many manufacturers have adjusted their home furniture designs to be compatible throughout the home: from the hallway to the dining room or living room.



Hartmann goes with the trend to dark surfaces with 'Kliva', also on solid brushed core ash. The extravagant dark furniture design, combined with lighter-coloured split wood and high-class glass, transform the dining room and wider home into an absolute eye-catcher.
Photo: Möbel Kultur

M.O.W.



Here is an alternative to the almost unavoidable oak; RMW' crystal beech with a fresh, Nordic look.
Photo: Möbel Kultur

Highlights of the Cotta show included the high-value 'Designwerk' brand. This gives the retailers an ability to present consumers with a comprehensive concept ranging from upholstery to incidental furniture to carpets, with practically unlimited opportunity for emotional presentations at the PoS.
Photo: Möbel Kultur





With ‘Juno’, Sudbrock has a cloakroom panel that transports an existing 1950s design into up-to-date design language.
Photo: Möbel Kultur



Venkajob’s new ‘Game’ range combines two trends: dark anthracite together with the lamella look.
Photo: Möbel Kultur

M.O.W.



The highly successful ‘Spectrum’ range was completely refreshed for the ‘Partner Days’. Hülsta is a new member of the ‘Colour network’, whose ‘deep dive’ can be seen here used as a special colour.
Photo: Möbel Kultur

The first 100 years.





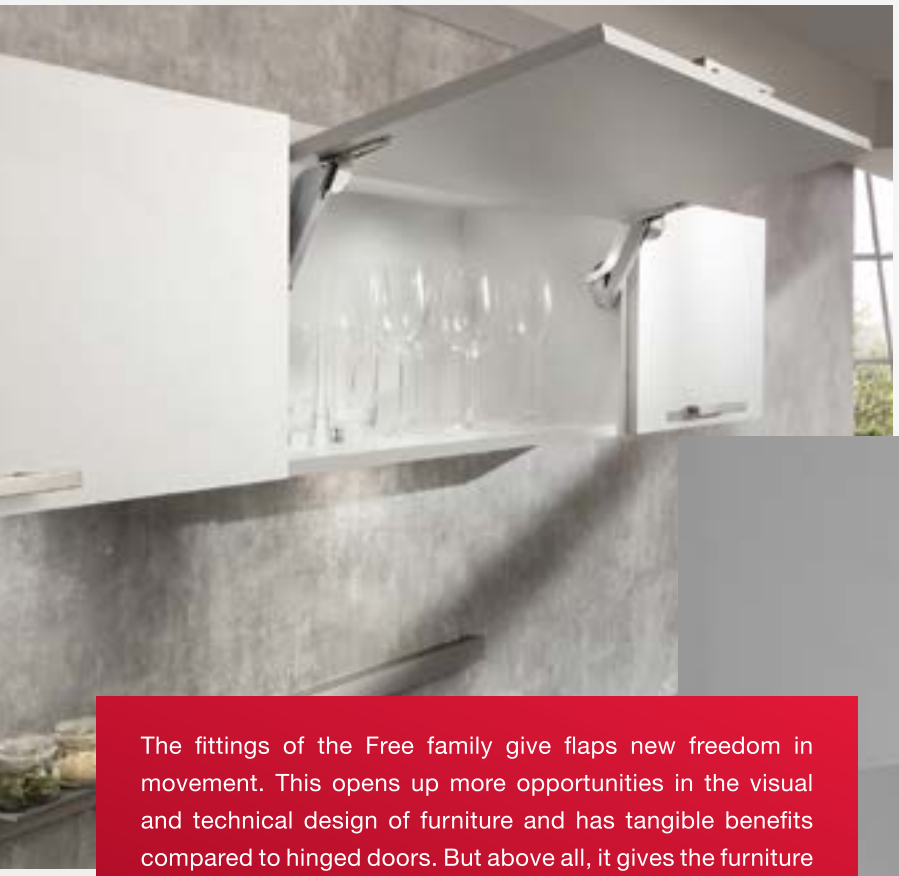
FREE LIFT SYSTEMS





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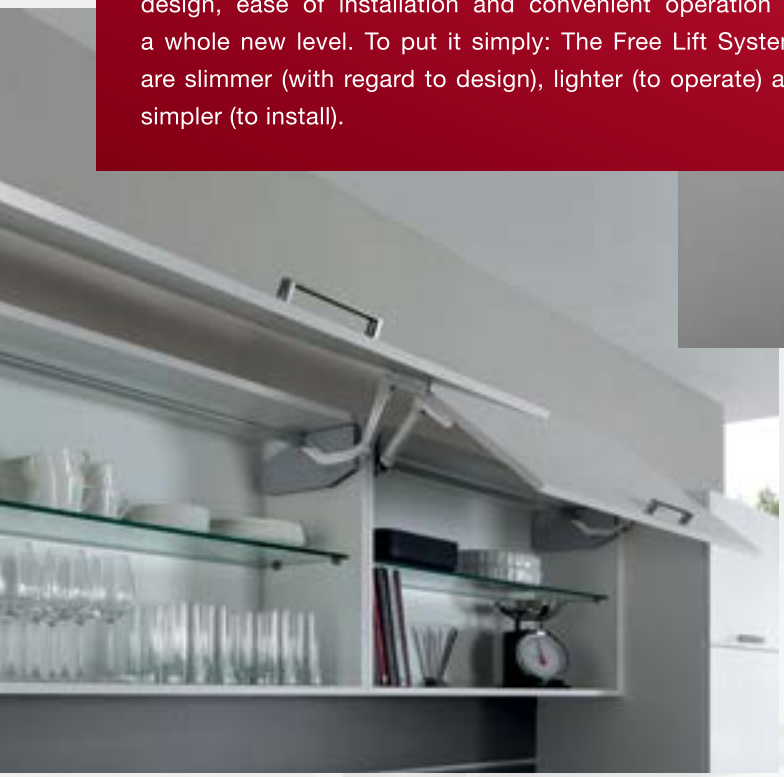




FREE UP

The fittings of the Free family give flaps new freedom in movement. This opens up more opportunities in the visual and technical design of furniture and has tangible benefits compared to hinged doors. But above all, it gives the furniture and the room undreamt elegance and lightness. It doesn't matter whether a flap is lifted, tilted, swivelled, or folded – it immediately provides added value and more efficiency when working. With Free fold, Free swing, Free up, Free flap and Free space, the range covers the most popular types of openings for flaps on wall units.

Inspired by the demands of the market of tomorrow, the Free family fulfils the need for creative freedom, choice of material, design, ease of installation and convenient operation on a whole new level. To put it simply: The Free Lift Systems are slimmer (with regard to design), lighter (to operate) and simpler (to install).



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Rotpunkt Küchen
Black is back: the Loft Black Oak finish in Rotpunkt's 'Zeros VER SY' kitchen is smart and classy. It features matching fittings such as grip-strips, rod-handles, telephone handset cradle and hooks, all in black.
Photo: Rotpunkt Küchen

KITCHEN SPECIAL

EVEN MORE 'GOOD-LIFE' AT HOME



A look around the East Westphalia autumn in-house fairs showed that manufacturers have ramped up the kitchen feel-good factor. Following the motto that ‘Black is the new White’, wherever one looked the fronts were generally of a much darker hue, together with fittings such as sinks and taps. The result is a display of modern elegance, picked out by clever lighting and upgraded with wood, monolithic or combined stones, or gold-accessories. Kitchen designers have generally gone for vertical structures; grooves in wood veneer are particularly aesthetic. Also, there are new natural colours – especially pastel colours such as grey-brown or green – creating a cosy ambience. Classic old-fashioned forms such as pilasters and wreaths are back. In addition, kitchen manufacturers have flagged up their sustainability credentials. Products based on ‘green’ have a competitive edge.

KITCHEN

Häcker’s range of fronts now also has a choice of high-class grooved designs in oak, elegant walnut and black oak.
Photo: Häcker Küchen



Sustainability is also the name of the game for Sachsenküchen, with CO2-lino on the ‘Leona’ fronts, consisting of 98 percent natural materials.
Photo: Sachsenküchen



Ballerina Simple! Open the drawer and behold, there are the fresh microgreens ready portioned for the next meal: Hailo’s ‘Gardening Box’ comes with four seed mat trays – also obtainable from Ballerina.
Photo: Ballerina-Küchen



KITCHEN



Soft greens such as ‘Thymian’ and ‘Ivy’ are the trend. Nolte Küchen has declared ‘Black Green’ to be the leading colour and uses it in every style – homely and supplemented by wood decors.
Photo: Nolte Küchen



Made in Linz by Pronorm, the I-luminate premium kitchen brand offers even more top-level feel-good factor, with its no-handle design. The lighting invitingly picks out the high-quality grooved front.
Photo: Pronorm



UNDER SINK PULL-OUT



CORNER UNIT



FREE FOLD - E-DRIVE



MATRIXBOX PREMIUM-
SIDE PULL-OUT

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MATRIXBOX PREMIUM-
INNER DRAWERS





MATRIXBOX PREMIUM

DARK FINISH IN KITCHEN FITTINGS

With darker tones dominating the current interior scene, there is an increased demand for fittings that can complement this trend as well as bring in seamless functionality. Recognising this, Häfele brings to you its new range of kitchen fittings - the MatrixBox Drawer and Runner Systems, Free Lift Systems, Metalla 510 Furniture Hinges and Wire Storage Solutions. Available in a contemporary metallic anthracite finish (besides grey/metallic silver and white) these fittings boast of simple assembly, easy adjustments and unrivalled design and flexibility, thereby reflecting the strong competencies Häfele holds in research, development, engineering and manufacturing. Suitable for installation in bedrooms, bathrooms, home offices and commercial and industrial environments, these fittings provide complete balance in finish and uniformity in design across the spaces.

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It no longer looks just like a sink, but opens up new options for spatial design; the new BSH ‘Solitaire – ‘The Waterbase’ is a highly aesthetic design object. Photo: Solitaire brand from BSH Hausgeräte GmbH

KITCHEN SPECIAL

INTELLIGENT TECHNOLOGY STEADILY ADDS VALUE

KITCHEN

When it comes to kitchen equipment, the dynamic trend is driven by continually upgrading what the equipment can do. That was clearly visible at the East Westphalian autumn in-house fairs. For example, when it comes to fitted units, at the heart of current innovation was an oven with a camera and AI-controlled programs – coupled in the premium segment with steam cookers and a microwave function. To combine the best energy efficiency with zones for extending chilled freshness were the combined fridge-freezers. The first 70 cm wide models now also have more storage space. Further, the choice of wine storage cupboards continues to grow. Kitchen sinks are now black, or in natural colours such as pastel and earthen tones. Gold and copper provide highlights from metallic surfaces. Control panels are there to provide individual convenience, and the range of drinking water systems suppliers continues to grow.



Elica's black and space-saving 'LHOV' has the potential to change the future of kitchen equipment; combining cooker field, oven and extractor hood in a single unit. Photo: Elica

Dometic's new 'DrawBar' drawer takes up little space and optimises the wine storage. Photo: Dometic





Thanks to a camera inside Samsung's new 'Bespoke' oven, progress may be followed with a smart phone and adjusted by AI.
Photo: Samsung

The combined 8000-series fridge-freezer from AEG has 360-degree cooling technology, giving a 40% improved temperature distribution than without this system. The 'GreenZone' drawer has an air-sealed compartment extending the keep-fresh time for fruit and vegetables.
Photo: AEG



KITCHEN

The metallic colours on 'Mythos Masterpiece' from Franke – here in warm copper – give a kitchen the artistic touch.
Photo: Franke



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AELLA 90



RHINE 90



The next generation of
of filter-free cookerhoods by

Häfele Appliances

Amplify the functionality of your kitchen with two technologically advanced and functionally exceptional filter-free cookerhoods - Aella 90 and Rhine 90. With the help of integrated intelligent motion sensors that enable hand gestures, these cookerhoods allow touch-free operations. While Aella 90 uses steam wash function, Rhine 90 uses heat auto-clean technology to clean the cookerhoods' internal parts automatically, enabling interruption-free extraction. So switch to these next-gen cookerhoods that provide convenient, hassle-free, and efficient kitchen operations.

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FRY



GRILL



ROAST

BAKE

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Häfele's NOIL® Air Fryer provides a healthier alternative to cooking food – now fulfil your deep-fried food cravings without any guilt! Get perfect frying results with the smart Rapid Air Technology that intuitively adjusts the temperature so that the food cooked is crisp on the outside and tender on the inside all while using 90% less fat. With numerous features encased in an attractive design, NOIL® promises a reimagined cooking experience; one where taste equals health!

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ORGATEC COLOGNE

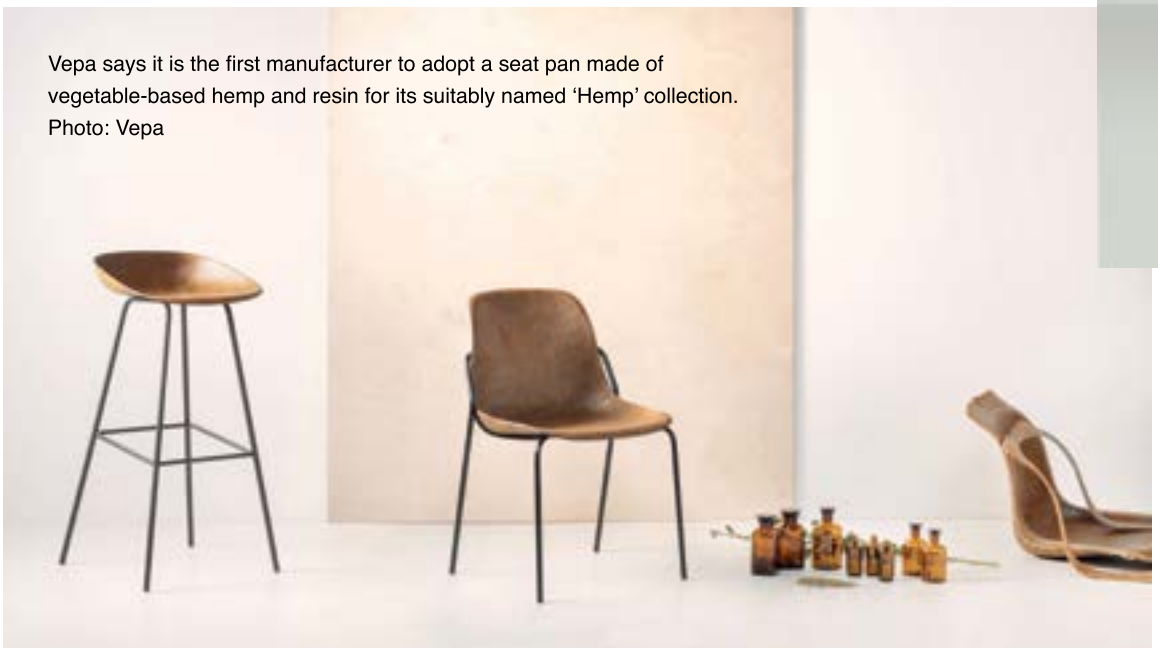
COSY AND SUSTAINABILITY

OFFICE



Good upholstered office furniture has a lightweight and relaxed feel almost like being at home. This is the idea behind the ‘Leolux LX’ range with such items as the ‘LX 18’ armchair from Martin Ballendat. Photo: Leolux

The most recent Orgatec -- trade fair for the modern working environment – was held in Cologne, October 2022 and proved that today's working environment has changed fundamentally as compared with the previous event held four years ago. For example, the little matter of 'sustainability' has shifted to centre stage and is now almost compulsory. However, there remain differences with respect to materials, production and expectations. The bandwidth extends from sculptural elements in cork to chairs with a seat pan made of hemp, to circular carpets made of a single material. Another Orgatec spotlight fell on the issue of cosiness: seldom were so many producers of home furniture and upholstery at the fair. No wonder; for producers of lounge and relaxation, furniture have grown in importance now that the formal 'presence-office' and the 'working from home' office are in direct head-on-head competition. Either way, the occupants need fresh, cheerful colours and comfortable upholstered furniture.



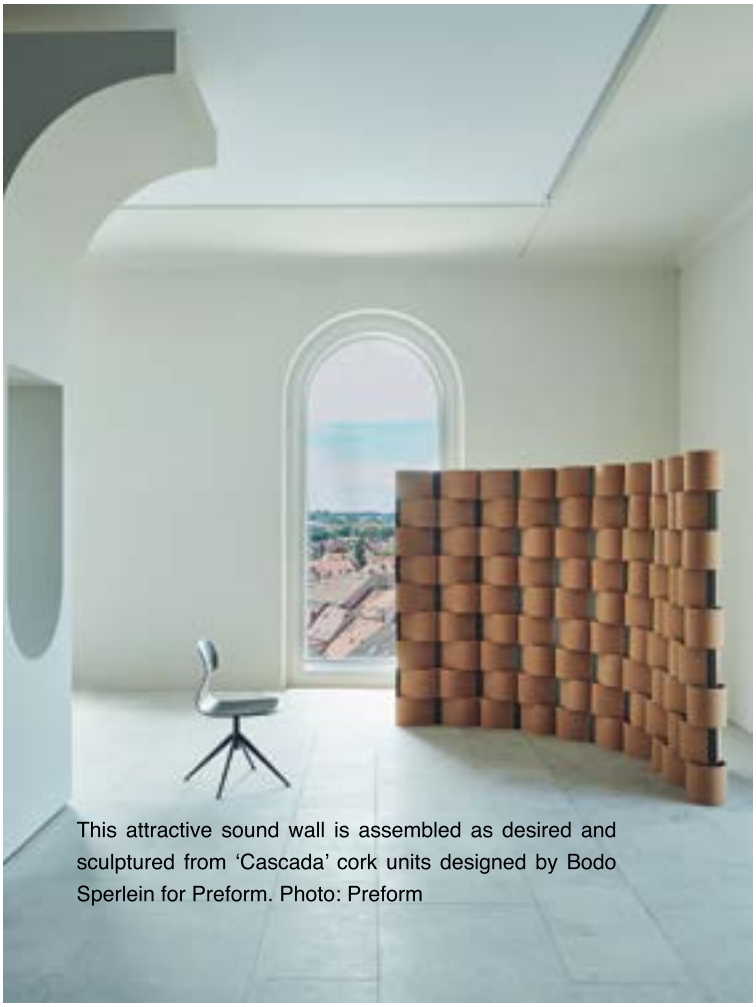
Vepa says it is the first manufacturer to adopt a seat pan made of vegetable-based hemp and resin for its suitably named 'Hemp' collection.
Photo: Vepa



Lammhult's casual retro-charm is typified by the 'Sunny' armchair; perfect to sit down, chat and relax.
Photo: Lammhults



Semi-circular office desk with screen, hand-in-glove with the ‘circular economy’: the ‘Furniloop’ desks from Wiesner Hager. The original product specification called at the outset for subsequent possible recycling of the materials and components.
Photo: Wiesner Hager



This attractive sound wall is assembled as desired and sculptured from ‘Cascada’ cork units designed by Bodo Sperlein for Preform. Photo: Preform

OFFICE



Flexible and easy: from Palmberg, the ‘Layers’ tables can be used as benches; the upholstered benches can move about as necessary.
Photo: Palmberg

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HEIGHT ADJUSTABLE TABLE FITTINGS

ALTI 120 AND ALTI 80

Häfele brings to you **Alti 120 & Alti 80** - smart height-adjustable table solutions that are ergonomically designed to offer you the highest level of flexibility and comfort. These solutions can be installed anywhere you require a workstation, be it offices, commercial business centres, shared workspaces, educational centres or even home-offices.

This range enables you to change the height of your worktable according to your convenience; while sitting, it helps you attain the perfect posture and while standing, it helps you burn extra calories by increasing your cardiovascular activity. Alti 120 is a wide, two-legged table system ideal for larger spaces, like offices and commercial spaces while Alti 80 is a one-legged table perfect for bed side corner desks or smaller areas.



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ORGATEC COLOGNE

SMART FLEXIBILITY: **AGILE WORKING**

The modular ‘Konnex’ office furniture system from Köhl has a range of different seating elements, tables, partition walls and other features that may be positioned or moved as required.
Photo: Köhl





Not quite an anechoic chamber: Silentlab's sound-dampened 'Microoffice Quadrio' system can be individually adapted with fittings – such as furniture and AV-Technology.
Photo: Silentlab

In addition to sustainability and cosiness, the Cologne Orgatec held in October 2022 put the spotlight on agile working with smart, multi-functional, mobile and hybrid solutions. Depending upon the situation, a flexible workstation can support both personal concentration and interchange with others. For example, small fold-up workstations are very practical. They are great if there is a need to quickly set up somewhere to work; and if they are no longer needed folded up and put away. Open-plan offices may be subdivided by partitions into rooms with acoustic dampening, often equipped with their own furniture, sound screens, ventilation systems and AV-technologies. Another trend is towards new lighting systems that automatically signal the availability of an unoccupied workstation, remind of the need to ventilate, or signal when the noise level is too high.

OFFICE

Not only is Assmann's 'Pontis Hypa' table height-adjustable, it can also be folded to double as a whiteboard.
Photo: Assmann



Waldmann's smart 'Yara' lamp stand responds to the nearby presence of people or incidence of daylight, creating the option of biodynamic light.
Photo: Waldmann



OFFICE

Created by Besau-Marguerre for Sigel, the 'Mocon' modular board system is great for posting up spontaneous ideas.
Photo: Sigel



The 'Brainy' from Nowy Styl quickly creates a screened spot for concentrated work – and can be put away when not needed.
Photo: Nowy Styl



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GRAVITY Storage Bed Fitting

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QUBIT Rotating TV Fitting

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AXIS LINEAR Countertop Extension

With different spheres of our lives integrating and the need for space optimization, there is an increasing desire for incorporating multi-functional spaces within interiors that act as communal centers for family activities or office meetings or relaxation as and when the need arises. Häfele brings to you an assortment of transformable furniture fittings that virtually multiply the space available. **Space²,** as we call it, is a futuristic range that includes state-of-the-art **bed fittings, kitchen countertop fittings, table fittings and a rotatable TV unit.** These fittings integrate effortlessly within your interiors and astutely utilize the space available.





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The medical showroom enclosed in transparent blue glass, is at both the heart and highlight of the new Olympus Campus. The showroom presents solutions for the integration of medical operation theatre systems.

Sabrina Voecks is the Creative Director for Joi-Design and led the Olympus Campus project.

OFFICE PROJECT– “OLYMPUS CAMPUS” PROJECT IN HAMBURG

STRENGTHEN PEOPLE – IMPROVE THEIR LIVES

INTERVIEW WITH JOI-DESIGN

The new Olympus Campus project in Hamburg’s City Süd has 35,000m² floor space on eleven floors, and workspace for some 1,200 people, setting a new standard. This construction project is the biggest that a single enterprise has made in Hamburg for several years. The new building -- designed by architects Gerkan, Marg und Partner – has resulted in an ultra-modern working environment, also providing comfort and excellent facilities such as a roof terrace and café.
The unusual interior was by Joi-Design, whose project leader is Sabrina Voecks. We asked her about the development process and design highlights of this complex project.

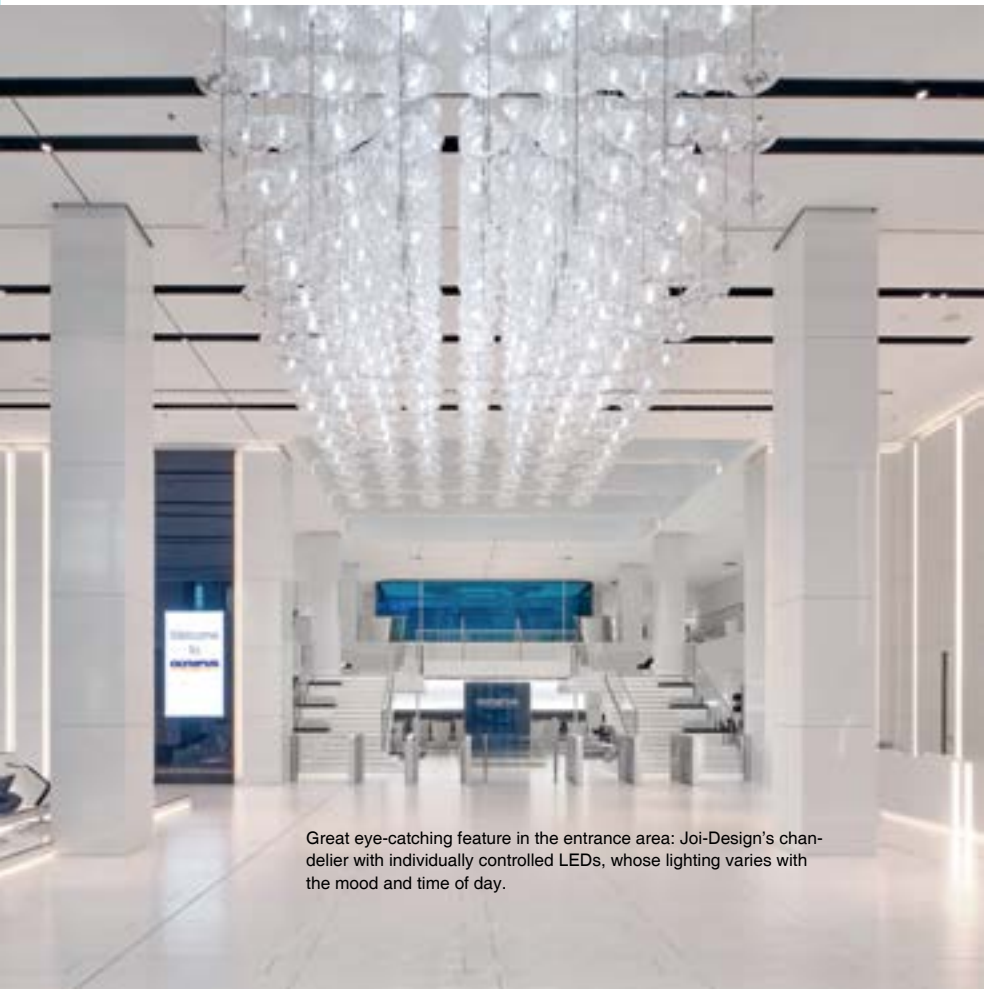
——Frau Voecks, you were project leader for the Olympus Campus interior design right from the start. How long did this highly complex office project last?
It was just about four and a half years. I remember particularly well when it started, because it coincided with the birth of my third child.

——Your task was to design the interior for almost 35,000 square metres floor space spread through eleven floors. How do you approach such a mammoth task as this? What were your initial steps?
The first thing was to get know the developer, a large company with headquarters in Tokyo and to understand their core values and fundamental purpose. One of the corporation's declared objectives is: "We help people to fulfil their lives and make them safer." For more than 100 years, Olympus has been developing and improving products for medical technology, science and industry. The overarching goal of our interior design is to align with the corporation's traditions, the lenses and interpretation of their products in the design. In this, glass and light play an absolutely central role.

——In what way did you use these themes in your design concept?
In different ways, the components glass and light are found throughout the entire building. The most impressive outcomeis undoubtedly the modern chandelier located at the entrance. It was developed together with Lightcouture and consists of individually controlled 1,568 LEDs. They can be adjusted so that colours match the mood of the time or event.
In a certain sense, the chandelier 'respires' and sets a pulse. It is very impressive. In addition, we have LED strips embedded in the walls; the entrance hall is decorated in light colours, where they underscore the room height.

——The entrance hall and first floor have a very clean, restful atmosphere, where you have mostly used the identity colours of blue and white. How did you use the colours?
White is the base colour and blue the accent colour. At the heart is the Medical Showroom for operating theatre integrated solutions surrounded in transparent blue glass. It is a really strong eye-catcher, is fascinating for the visitor and makes the entrance zone absolutely unmistakeable.

——In contrast with the almost minimalist lower areas, most of the upper levels, conference and meeting-bridges make a lot more use of colour, casual and livelier.
Exactly. In the entrance area we focused very much on the corporate identity, but when designing the 'bridges' the primary focus was on meeting the needs and wishes of the people at work, which were developed within a do-design-process. There were so many good ideas that we had to channel them



Great eye-catching feature in the entrance area: Joi-Design's chandelier with individually controlled LEDs, whose lighting varies with the mood and time of day.





in order to apply to the interior design. These resulted in a number of different styles, for example some aligned to the corporation's tradition, another closely linked that of Hamburg and other places around the world in which Olympus has close links. For example, there is a Hanseatic-maritime style, a Play & Work-Station, reminiscent of the beginnings of computer games, but also a nature-cosmos style in which to dangle the soul.

——The work place distribution is based on the principle of activity-based, non-territorial work. What does that mean in detail?
Our objective was to create a new mix of possible working arrangements that would facilitate the formation of teams, and also allow for the presence of external guests to work here individually in a variety of ways; also for people with overlapping tasks to work alongside each other and communicate as necessary. In other words, they could swap places as necessary depending upon the task and requirement. It also enables members of staff to get together in so-called 'neighbourhoods'. Here, teams can assemble in an open plan environment with standardised group stations, electrically height-adjustable desks, use rooms for individual work like a think-tank, call from a phone box, and work with others in different-sized meeting and project rooms.

——What part do information technology and the 'Smart Office' play in the overall concept?
The IT system requirements were extremely high and are structured for maximum flexibility, because very often many of the people are not actually in the office. The work places are equipped with intelligent functions and staff can reserve a workstation in advance as they wish. These automatically 'know' the settings needed by an individual user. Further, the system is equipped with the very latest media technology. For example, it must be possible for films to be transmitted anywhere in the world. Also, the air conditioning and lighting systems react to the presence or absence of people and the time of day.

——When designing these arrangements did you do it all in-house, or did you use external consultants?
We were totally responsible for the planning services and as time went on this grew, but when it came to the technical components we naturally brought in the right people. For example, the lighting design and installations were in cooperation with Kober.

——Of course, this impinges on the issue of sustainability. How did this affect architecture and the design concept?
The architecture meets very high sustainability criteria. We

The generous outdoor Campus areas are special places since they enable staff and their guests to work, take a break, relax or get together after work.



In the restaurant, staff and visitors can enjoy a healthy meal at the large community table, in small seating niches or on the 'Flow' sofas from Joi-Design.

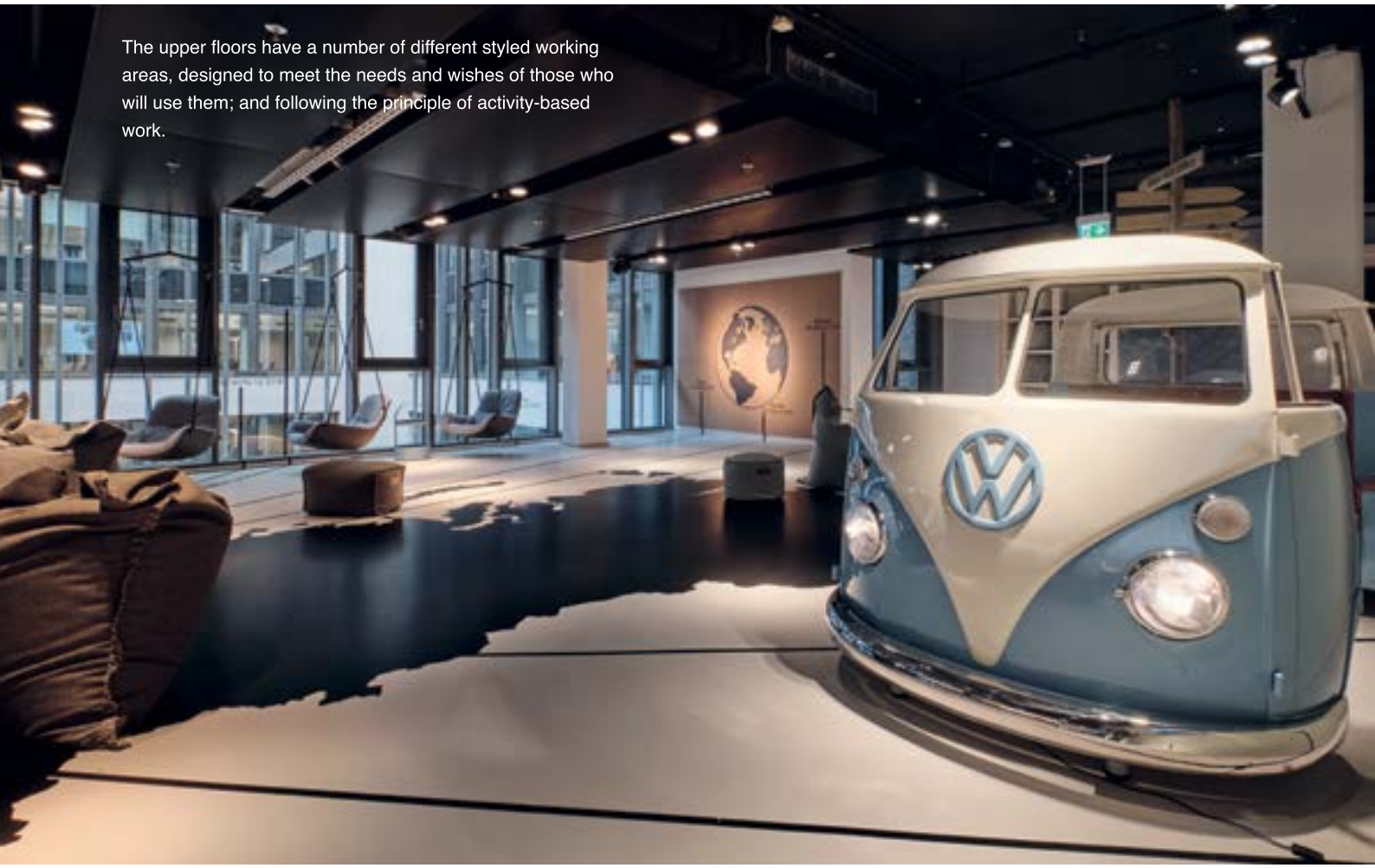


now have a gold-certificated building; inside, we have used mostly local materials and products.

——Apropos products, who were the furniture suppliers?
These included furniture and products from Brunner, Interface, Interstuhl, Palmberg, Vitra, Walter Knoll and Zeitraum. The acoustic elements were from AOS and the conference tables from Bene.

——The name Joi-Design is strongly associated with the hospitality-sector. Were you able to incorporate aspects of the hotel business and if so, which?
I think we have succeeded in combining parts of the office and hotel sectors quite well. In the hotel business, the name of the game is to help people communicate with each other, for which they provide inviting places. In our view, we see this as an important function for offices in future. In offices, there is a need to communicate, exchange information, share knowledge and naturally also promote spontaneous meetings and discussions. That's why, for example, we created generous coffee corners, a nice restaurant and outside terraces where colleagues can meet either for a cup of coffee, a meal or bring someone up-to-date.

——Looking back, what was the biggest challenge for you with this project?
That was certainly the very specific business aspects of the physical components, which are obviously of essential importance for Olympus. For example, we were also responsible for designing the Medical Training Centre, in which staff and customers can study the theory and practice the use of ultra-modern medical equipment in different-sized laboratories and training rooms.
Luckily, I have always been interested in physics so I was very readily able to immerse myself in this requirement. I learned a lot and the whole job was huge fun!



The upper floors have a number of different styled working areas, designed to meet the needs and wishes of those who will use them; and following the principle of activity-based work.

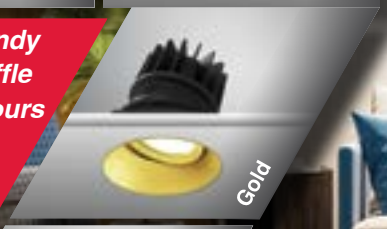
The first 100 years.

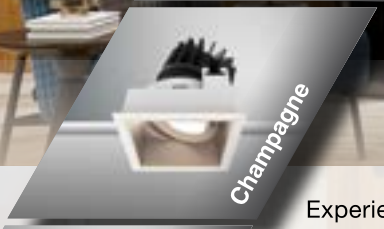
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Trendy baffle colours









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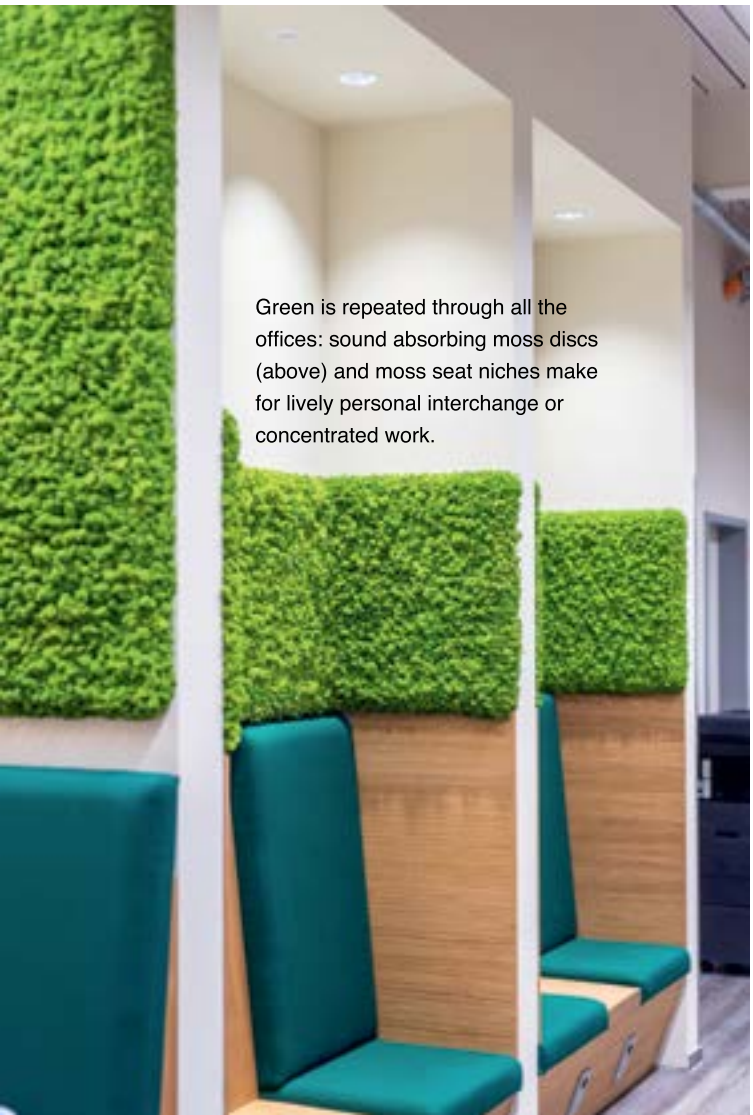
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Green is repeated through all the offices: sound absorbing moss discs (above) and moss seat niches make for lively personal interchange or concentrated work.

SUSTAINABLE MATERIALS

PIONEERS OF GREEN ACOUSTICS

Office work at an old-fashioned desk is gradually falling into disuse. The need now is for creative processes and interchange in teams with a flat hierarchy, calling for new, inspirational offices in which flexibility, multi-functionality and well-being are all important. One way to improve the office climate described by Freund GmbH is the incorporation of sustainable materials.

The concept of 'New Work' goes beyond the idea that an open plan office is used in a flexible way. The demand now is for spontaneous exchange with colleagues and team work on projects; further, that the layout should satisfy individual needs and requirement of the people working there, depending upon their areas of responsibility and type of work.

When the architectural and engineering practice ETB started the office project for Jena, it picked up and continued with the company's familiar preference for well lit and inspiring work areas for communication, creativity and concentration. The resulting office has decorative moss-covered areas supplied by Freund GmbH running through the rooms like a green thread.

Not only does this high-value interior design material go well with a modern digital agency; this natural material supports a pleasant working environment, in particular by improving the acoustics.

The moss is cleaned manually, conserved and fixed to panels where the moss surface absorbs up to 90 per cent of the noise. The moss remains green for ever, needs no cleaning and is widely used in the new Jena office where there is flexible working, networking and in the company restaurant. The seating niches also have moose noise attenuation panels in the otherwise open-plan offices, promoting communication between small teams, and undisturbed telephone calls.



Green moss surfaces in modern offices: natural acoustic material is ideal for creative work zones.

Quiet rooms with moss cladding are there for members of staff to work quietly on tasks requiring great concentration. Likewise the glass-screened meeting rooms are equipped with moss-clad walls and acoustic ceilings discs – ideal for spontaneous brainstorming sessions and lively debate. The moss panels have been so successful that their use has been extended to the DotSource offices in Berlin, Dresden and Leipzig to double for corporate recognition and brand identification. The high quality and long service life of the acoustic moss surfaces supplied by the acoustic experts at Freund GmbH speaks for itself. For over 40 years, the passion of the family-owned Freund GmbH has been to use natural materials such as moss and bark in sustainable timeless interior design applications. Today the regulations set a high bar for acoustics and fire prevention, for which reason the Austrian company now has a second office in Berlin providing advice on currently available material combinations, with more solutions and other natural materials to meet requirements.

OFFICE



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LIGHTING PAD LOUNGE



Black Cherry



Classic Oak



Santos Palisander



Ebony Ash



Black Ink



Grey Dawn



White

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There has never been anything like the Lighting Pad Lounge. A timeless composition of style, acoustics and light. The upper part of the luminaire is made of high-quality shaped wood, which is set off by the acoustically effective embossed fleece used for the lower part of the luminaire. The result is a discreet statement expressed in the flowing and soft glare-free light, the warm materiality of the wood and the smart functionality.

The very conscious choice of the natural materials wood and fleece, use of the latest efficient LED lighting systems plus production in Germany makes each Lighting Pad Lounge unique and a paragon of sustainability.

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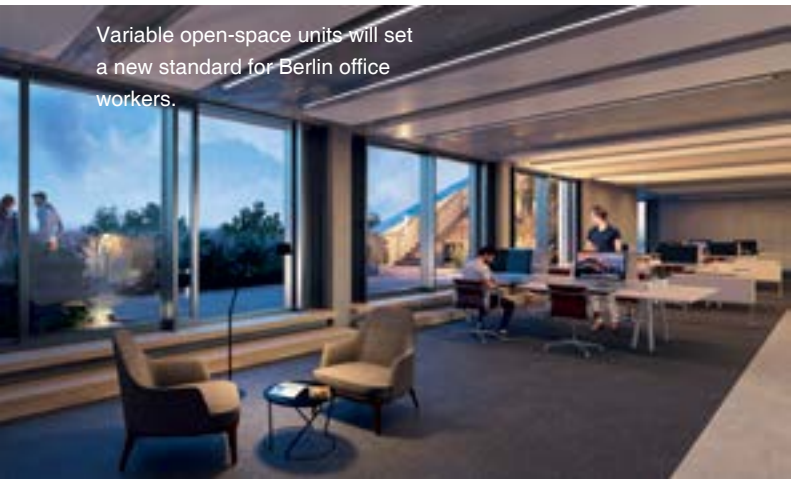
AERA BERLIN

STAIRWAY TO NATURE

PROJECT

One of the most interesting redevelopments in Berlin's Charlottenburg district is the 'Aera' project. The intention is that Berlin-Charlottenburg should become much more than a modern office-complex; rather, there should be an intermingling of city, nature, work, life, indoors and outdoors. The designs are for open and flexibly arranged areas with a seamless transition between offices and a large roof park, well stocked with trees and shrubs.





Variable open-space units will set a new standard for Berlin office workers.



The brains behind the project (from left): Tancredi Capatti and Matthias Staubach of landscape architects Capattistaubach; Clemens Stahr, Bauwens Berlin Office; Armand Grüntuch and Almut Grüntuch-Ernst from architects Grüntuch Ernst.

This represents a great new approach to urban living and office architecture. Excavators started work on the foundations in April 2021. The plan is for the building to be finished in the last quarter of 2023 with space for up to 1,000 office workers. The plan is to erect a cascade-like structure with a unique roof garden to which all the office workers would have access. Clemens Stahr of developer Bauwens heads the project. He said: "The Aera office complex development will have a terraced roof that is effectively a park and – as seen from below – fits perfectly into and extends the local green-dominated neighbourhood."

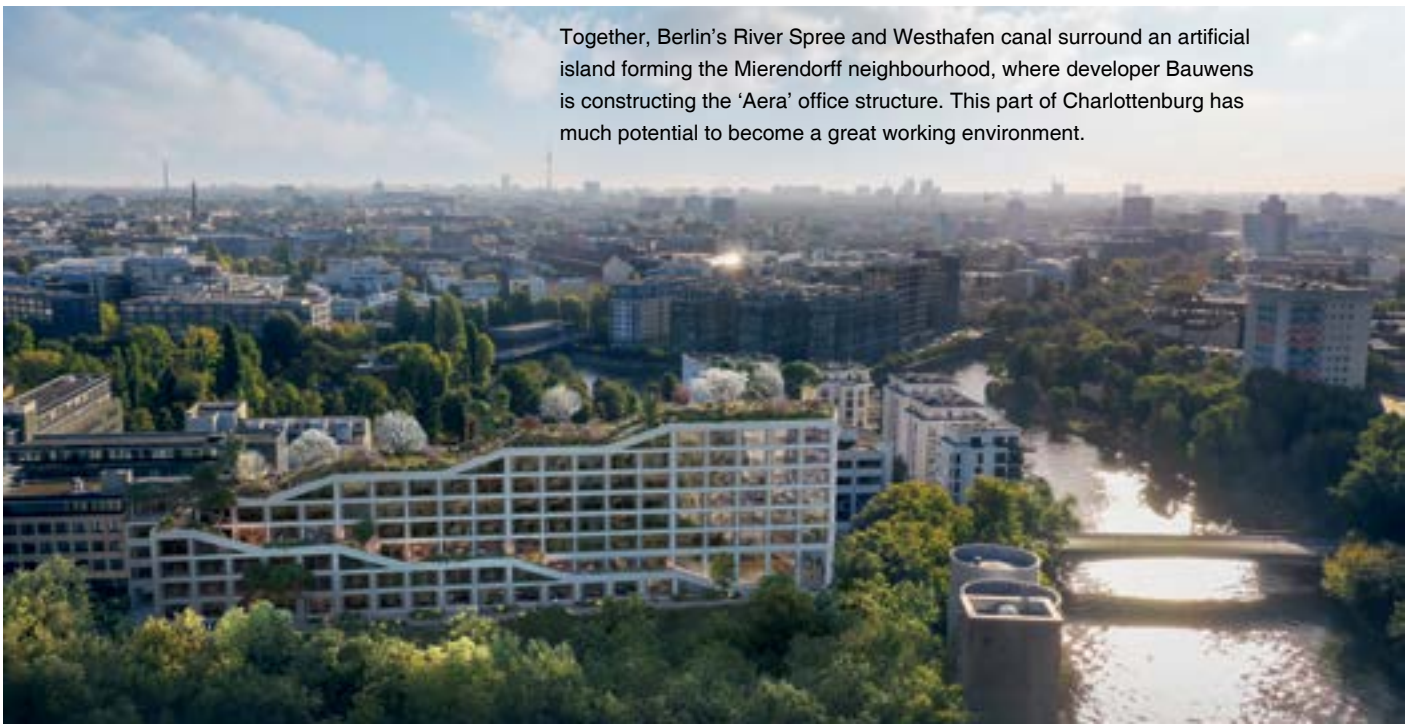
The building floor area is 12,000m², making it easy to subdivide flexibly into office units of 400m². These will have installations of the very latest standard and also allow for the use of mobile work systems throughout the entire building, including the 2,200m² roof park. Here, say the developers, boundaries between office and nature melt, because the axis grid with its panorama glazing and numerous links to the external area will eliminate customary separation.

Armand Grüntuch and Almut Grüntuch-Ernst of architects Grüntuch Ernst agree: “The major challenge will be to develop room structures that are both innovative and identity-forming, in that they must fit the needs of the people for whom they were made. Also, they must incorporate and not displace the local flora.”

The rooftop park will have half a kilometre of footpaths. The trees will be up to 12m tall and there will be 25 different types of plants and shrubs to provide a whiff of nature and the countryside, right in the city centre.

The garden park is in the hands of Tancredi Capatti from landscape gardeners Capattistaubach. He said: “An office garden is essentially an extension of office work into the outdoors, the design of which is intended to meet the needs of office workers. It is a multi-faceted hybrid space with an inspirational link between the worlds of work and free time.”

The biomass on the ‘Aera’ roof will capture about five tons of CO2 each year. The project has already received the DGNB platinum award, the top certificate from the German Society for Sustainable Building. When the foundation stone was laid it was not just for the start of a modern office building. On a neighbouring 2.8 hectare plot will be the ‘Am Spreebord’ 100,000m² residential and trade development, plus a 7,000m² garden area. Said Clemens Stahr from Bauwens: ‘Until recently this neighbourhood was rather below the city radar, but now innovation and town planning will put Mierendorff right on the Berlin map.”



Together, Berlin’s River Spree and Westhafen canal surround an artificial island forming the Mierendorff neighbourhood, where developer Bauwens is constructing the ‘Aera’ office structure. This part of Charlottenburg has much potential to become a great working environment.

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ELEVEN DECKS

LEARN FROM VILLAGE STRUCTURES

PROJECT





Dream on! What about living in the middle of a city conurbation, but at the same time enjoy the advantages of living in a village environment with its closeknit structures and community; that's the dream for many. But wait: the ambitious 'Eleven Decks' project in Hamburg does exactly that.

Anyone who has lived in a village is aware of the benefi ts of personal local contacts, the feeling of community, and short distances. As a way of life, it is unbeatable. The recent neighbourhood study by DC Developments clearly showed that many city dwellers would really prefer to live in a village. Each year, DC Developments surveys 10,000 people to find out how they would like to live in the city. The survey shows that for 69.4 percent of respondents, identifi cation with their neighbourhood is important. For 46.4 percent, feeling part of a community is a decisive factor. Right at the top, it is important to live among diff erent age groups. City dwellers are also keen on living in close proximity to a supermarket and a baker, for 37.9 percent of respondents prefer to use their legs. So short distances are a must. DC Developments chief executive Lothar Schubert says: "The 15-minute town is the foundation: factors such as natural experiences, neighbourly cohesion and good footpaths are now increasingly important for developers and town planning. This awareness highlights that tomorrow's urbanisation won't work unless we integrate a modernised village model into our plans." By this, he implies a comeback for local cohesion, which was of tremendous importance during the Covid lockdown phases. At the same time, his ambition is to drive forward with the creation of village-like neighbourhood structures.



This mixed business and residential project is going up in Hamburg's HafenCity, providing residents with a combination of comfort, lifestyle and relaxation, but with the potential to create a village community social ambience. The development will have a number of areas available for community use.

The ‘Eleven Decks’ residential project is located in Hamburg’s Westfi eld Übersee quarter where DC Developments is creating new types of urban living. The plan is to construct 306 residences, of which 224 will be one- and two-room apartments. Apartments will have between 39 and 200 square metres floor space each. There will be three types, each with a balcony, loggia or terrace. The 18 penthouse fl ats will have a 280m² roof garden.

The developer is also paying particular attention to the social aspects. There will be a community space, which in addition to thinktanks and co-working spaces will have fi tness and yoga rooms, a clubbing area, dining room, bar, lounge, games room with billiard table and large TV monitor.



On the sixth floor there will be a large terrace with an outdoor kitchen that may be reserved for private or communal events. Says the building manager Björn Dahler: “Our objective is to facilitate the emergence of a village community-like social structure right at the centre of a big city. That’s the dream of many city dwellers.” The ambitious ‘Eleven Decks’ project aims to achieve both objectives. Community spaces such as office zones or clubbing areas are increasingly found in the USA and the concept has also gained ground here. The fundamental idea is to design residential properties that are more urban, variable and sustainable, with the consequence that diff erent parts of the day’s routine should be possible within the same building. At the same time we are creating a structure that appeals to a wide range of target groups, whether they be young or old, single, couples with or without children, first-time buyers, locally-employed or commuters. They will all live under the same roof and can have daily contact with each other.” There will be a local App that will enable residents to network with each other if they wish.



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Sirocco

Echoing the color of the wildest natural stones, this tone will definitely break with the monotony of your home, without ceasing to be a great basic.

Kelya

With a touch of particularity, this tone is inspired by dark marbles with light streaks for the most special environments.

Liquid Sky

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Aura 15

Aura 15 has a magnetic attraction. Fabulous veins clearly drawn on a soft truncated white background evoke natural rock formations.

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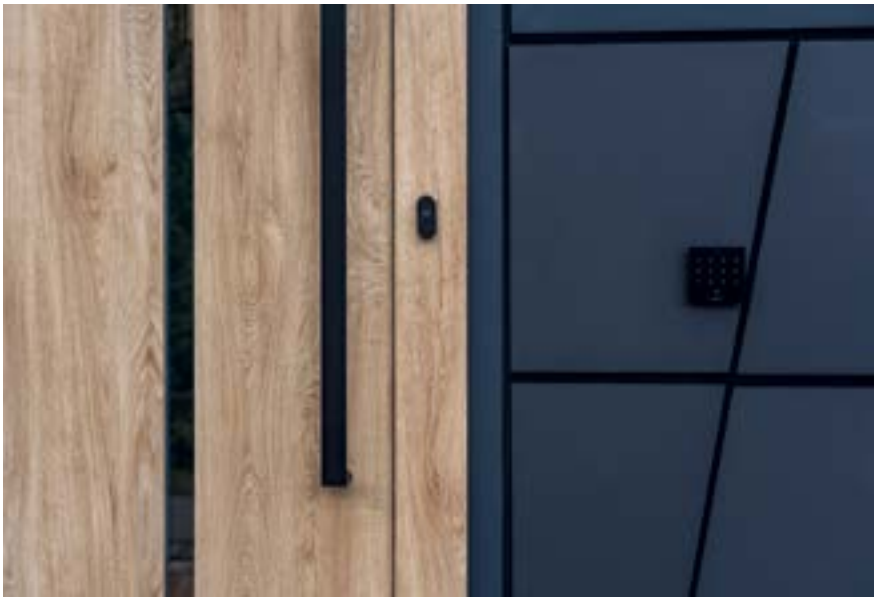
THE ‘CONTIHOME’ TINY HOUSE FROM CONTINENTAL

PROJECT

MULTI-MATERIALS PROJECT, ALL MADE IN-HOUSE







The surface materials specialists at Continental are always good for surprises when they announce new materials and innovative projects. The latest is their ‘Tiny House’ in the form of the one-off ‘ContiHome’, into which they have poured their technological expertise, materials, creativity and design skills. This technology business has fitted out the ContiHome exclusively with materials made in-house, both inside and out. In addition, they designed and built the show house themselves. Bruno Lehmann is Continental’s head of interior living product management. He said: “We also supply materials for external use on mobile homes. This has enabled us to gather valuable experience with existing customers, which we applied to the ContiHome project.”

With respect to the material surfaces, the properties needed for furniture, floors, walls, windows, facades and terraces are all relevant. But in addition, further considerations were for touch characteristics, design, functionality, aesthetics and comfort. These were all of similar importance, as was long service life and easy cleaning. Likewise there was also a focus on sustainability. For example, the coated window profiles can be 100 percent recycled and re-used to make new ones. Said Herr Lehmann: “Fundamentally, we seek to manufacture products with a long service life; because a long service life goes hand-in-hand with sustainability. We don’t want to be a part of the throw away society.”

The ContiHome interior is decorated in soft colours, embellished by digitally printed walls, the head of the bed section and decorative cushions. Floor coverings are made of rigid water-resistant LVT luxury vinyl, while bathroom walls are finished in PET foils: ‘skai PureLux 2D soft’ on wooden board panels. Bathroom furniture is finished in with skai ‘Perfect Touch’ furniture foil and ‘Amberg’.

The Tiny House is now available for use as a showroom in which the various material components form a compact presentation. The whole thing is mobile, making it ideal for demonstration use at trade fairs.

‘Micro Housing’ and ‘Minimalism’ are two of the trends reflected in the ContiHome; for TinyHouses are one possible response to increasing rents, the general shortage of housing and resources. The fully equipped ContiHome is good for sleeping, cooking, eating, relaxation, and even working; and all that on only 32 square metres.







Continental's Tiny House has already received two awards, one the Red Dot award from Germany's Design Council, and also the iF Design Award.

PROJECT



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With the **Hawa Concepta 25 and Hawa Folding Concepta 25** by Hafele, the future of creative application designs is literally wide open: from an office recess in the spare bedroom to a utility room in the bathroom or a kitchen in the living room, the freedom of design is virtually boundless especially since the two systems can be flexibly combined. These systems enable the sliding panels to pivot, fold and slide in and disappear into astonishingly small parking spaces to provide the user full access to the contents inside the cabinet. Their impressive adaptability opens up completely new prospects for your cabinets, furniture fronts and walk-in storage solutions.

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AMBIENTE

INSPIRED BY **NATURE'S HUGE CHOICE OF COLOUR**



Messe Frankfurt/Pietro Sutera Office-specialist König & Neurath used the new 'Working' area to show new ideas for working from the office or home.
Photo: Messe Frankfurt/Pietro Sutera

"Of course, neither black nor white are colours." At Ambiente, star designer Karim Rashid was clearly in agreement with a large number of companies whose innovations were inspired by mountains, rivers, fauna and flora. This season, blue in all its shades and guises is an absolute must – from the delicate sky-blue to the deep blue-grey of a mountain lake. Flanked by sage, fern green and a dark earthen colour. The nuances are fixed by glazed highlights on amorphous ceramics. Fluttering butterflies and other insects romp on plates and bowls. Every home absolutely needs coloured glass. Further, sustainability remains an important trend in the both the kitchen and home accessories sectors. Ambiente also launched the new 'Working' section at the fair, in which companies brought forth new ideas for working from home, instead of the office.



Super model Claudia Schiffer designed the ‘Cloudy Butterflies’ stoneware from Vista Alegre.
Photo: P&G



A wild gorge with a rushing mountain stream was the inspiration for this ceramic table service from Mäser.
Photo: Messe Frankfurt/Pietro Sutera



This refined ‘Lumen’ lamp from Dibbern consists of a light source and a coloured glass vessel that is either slipped over the lamp or placed within the glass vessel, producing two entirely different appearances.
Photo: Dibbern



Expressive: Karim Rashid at the presentation of his ‘Yum’ and ‘Skallop’ collection from the Turkish firm Kutahya.
Photo: möbel kultur



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The Falmec Bellaria by Häfele is an innovative air purifying device which re-establishes a healthy balance in indoor atmosphere, thanks to its active ionization system that gets rid of odours and other harmful substances. Bellaria uses the patented **E.Ion® technology**, to purify the air with maximum quietness and effectiveness, gradually showing the progress by changing the colour of the light on the indicator leaves from yellow to green. Performing a dual function of an air purifier and a dimmable LED light, along with the exclusively handmade distinguished design with the Murano glass structure, Bellaria is a design object for homes or offices that also offers seamless functionality.

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Simply a dream! Floral bed linen from Apelt, used here by DecoTeam for this well-matched combination of style and colour named ‘Modern Elegance’; GOTs certificated.
Photo: möbel kultur

HEIMTEXTILE (INTERNATIONAL HOME TEXTILE FAIR) HIGHLIGHTS

GREEN LOVE-AFFAIRS

HEIMTEXTIL



Green optimism! The most recent Heimtextil trade fair made it quite clear how far advanced has been the transformation of the textiles business. For example, Trevira had an eight-stop ‘Path of Sustainability’ showing a prototype made largely from chemically recycled PET. This fabric feels just like the original Trevira CS and a patent has been filed for the associated technology. Textile manufacturers are also experimenting with materials made from fungus and plant fibres, used for crash helmets or suitcases. Made by the Marburg wallpaper factory, it is based on clay to provide a healthy indoor climate, while XO Extra Organic uses flax to achieve the same objective. In spite of sustainability and secondary functions, textiles are above all there to flatter the skin. In terms of customer appeal, floral and colourful designs remain in front. Among the eye catching designs were Paulato covers with crinkled effect; these are elastic, washable and withstand the attentions of house pets.



The process to create this unusual crinkle effect has been patented by the Bergamo family firm Paulato. This elegant and elastic upholstery fabric might not look like it, but the material is washable and can withstand the rigours of pets.
Photo: möbel kultur



Based on clay, ‘Terra’ is a newcomer from Marburg’s wallpaper factory. This natural raw material regulates atmospheric humidity, ensuring a healthy atmosphere in the home.
Photo: Marburger Tapetenfabrik



The ‘Kin’ suitcase from Boris Berlin Design is made from bio-degradable plant fibres combining plant-tanned leather with flax and PLA-resin.
Photo: möbel kultur

HEIMTEXTIL

New look textiles: artist Angelika Vienken was inspired by a Monet painting to design this Trevira display.
Photo: möbel kultur



The summit panorama (‘Habitat’) is like a Japanese ink drawing, particularly good in petrol and golden colour

TRENDS IN WALLPAPERS AND TEXTILES

GREAT OUTLOOK FOR THE INTERIOR

The new generation of fabrics and wallpapers – most of which can be seen at Munich’s ‘Stoff Frühling’ (Spring Fabrics) showroom event – have erased many of the boundaries between Nature and the interior. The dominant colours were deep petrol and green tones, while sunny yellow makes for a bright mood.



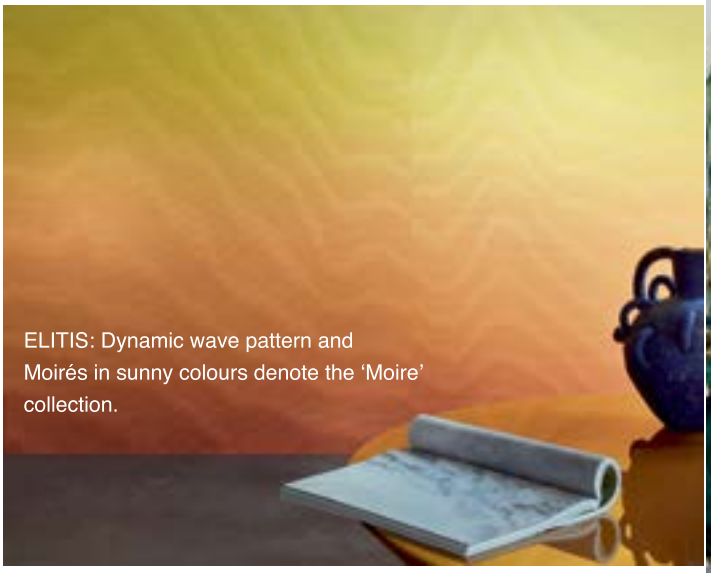
JAB ANSTOETZ: These carpets from the high-value ‘Linen Story’ collection grab attention with their velvety gloss, the natural feel good factor.



BLOMOS: Velvet, Chenille or Bouclé – the new cushion collection comes in soft natural tones.



LITTLE GREENE: the colours from the ‘Forest’ line are reminiscent of dark forest tones.



ELITIS: Dynamic wave pattern and Moirés in sunny colours denote the ‘Moire’ collection.



HENBERGER TAPETEN: Soft, sublime and structured – wallpapers from the ‘Feel’ line are a delight to both touch and feel.

TEXTILE

CHRISTIAN FISCHBACHER: ‘Ladina’ is the name of this delicate, semi-transparent 72% linen weave

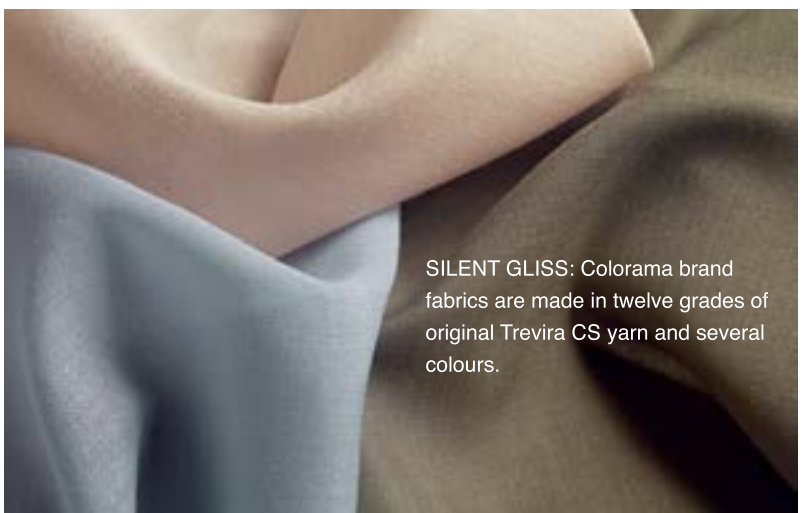




SÖDAHL: ‘Linen’ cushions conjure up the feeling of summer, even on autumn days.



ROHLEDER: Combines plain colours into a work of art.



SILENT GLISS: Colorama brand fabrics are made in twelve grades of original Trevira CS yarn and several colours.



RASCH: Take nature home with you – no problem with the ‘Curiosity’ line of jungle and nature wallpapers.



CRÉATION BAUMANN, Switzerland: Has the ‘Inside/Outside’ line of high-grade textiles suitable for use on the terrace or balcony.



OBJECT CARPET: Subtle glossy effects and maximum comfort underfoot – ‘Silky Seal’ carpets are always a pleasure.



VESCOM: With ‘Teon’ and ‘Nias’, the company now has two new transparent deco fabrics with unusual patterns. They are made of fire retardant Polyester, and bring flowing aesthetics and dynamism indoors.



CARLUCCI: Good for the environment: this soft ‘EcoProject’ covering fabric is made of high-value Chenille from recycled cotton.

TEXTILE



Continental with its new design laminate, Continental underscores that today, sustainability and superb product properties go hand-in-hand.
Photo: Continental

SURFACE TRENDS FROM SICAM

ECOLOGICAL AND INDIVIDUALLY VALUABLE

There was an enormous range of new ideas to be seen on the Sicam trade fair stands. The focus was clearly on the trend towards sustainability. For example, Continental exhibited a furniture surface made of 100 percent recycled PET-polymer material. Likewise the ‘Cosmolite’ kitchen worktops from Stone Italiana are made 100 percent from recycled minerals. Another ‘must-have’ is the fitted cupboard with micro-gardening drawer. The Hailo stand showed one such with a special growth-promoting LED lamp that operates when the drawer is closed. LIkewise Sican exhibitors flagged up their products demonstrating individuality, for example Peka’s adaptable trays. The railings may be in solid oak, and the trays can incorporate glass, compact panels, aluminium or another material.



5 Decor printer Interprint exhibited new designs for melamine products, ‘Xelio’ for digital printing with extended pattern match.
Photo: möbelfertigung



Hailo’s automatic garden is controlled by an App, but in the standard range also works offline.
Photo: möbelfertigung

SURFACE

‘Venantis’ from the Cosmolite-series is now available in six colours ranging from a delicate white to a powerful black, from warm beige to an innovative green, making it something unusual.
Photo: Stone Italiana





The requirement is for a high-value exterior with an interior corresponding beautifully to the overall picture of a modern kitchen; the new ‘Black Edition’ from Ninkaplast in trendy black fits the bill perfectly.
Photo: Ninkaplast



SURFACE

Railings in solid oak harmonise perfectly with wooden fronts and warm colours.
Photo: möbelfertigung

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DOORS THAT DON'T LOOK LIKE DOORS

INTERVIEW

THE PROJECT IS ONE OF THE MANY EDUCATIONAL FACILITIES DESIGNED BY NASCA ARCHITECTS, INCLUDING THE JISSEN GAKUEN JUNIOR AND SENIOR HIGH SCHOOL CO-EDUCATION CENTER, WHICH COMPLETED IN 2021.



Our office design mainly deals with public properties and we have worked on a wide variety of projects, such as city halls of several thousand square meters, roadside stations, theater halls, and so on. We are always very careful about the design of fixtures and fittings.

The doors we designed with "Magic 2" are doors that don't look like doors, but rather like a wall or a part of a wall. The difference from an ordinary sliding door is that it can be made to look like a wall, which is really "magic" itself. In the case of our company, the fittings that are shown as a wall-like element are design elements and design techniques.

People who saw this door at the preview said, "How did you do that? "What is this?" I think hardware could be used in all kinds of places. Don't you know about Häfele?

(laugh) When I pulled it, I couldn't see the rails, and it was hard to find it. I leaned over to the wall and asked them to look at it. And finally, they understood. About 200 people came to the preview, and many of them asked, "What are these fittings? So, I made it into a kind of simultaneous announcement (on social networking sites) (laughs).





Jissen Gakuen Junior & Senior High School
Kyogakukan
Photo: Satoshi Asakawa

The first 100 years.

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Slido D-Line 43 80M

Häfele modifies the concept of concealed sliding with the Slido D-Line43 80M where the fittings hide snugly behind your wooden or glass panels and operate with the same efficiency as any other straight sliding system. Thus the heavy-duty operating systems which are generally visible in most sliding applications remain hidden; all that meets the eyes is the elegance of the wooden or glass fronts! This system operates on the reverse installation principle where the running gear is fixed on the wall and the tracks are fixed into the sliding door.



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VIVA MAGENTA – PANTONE COLOUR OF THE YEAR 2023

VITA MAGENTA" WAS SELECTED BY PANTONE AS THE COLOR OF THE YEAR FOR 2023. THIS MAGENTA RED, DEEPLY ROOTED IN NATURE, EXPRESSES A NEW SIGNAL OF STRENGTH & INNOVATION.



COLOR

Sideboard in "pop" colors: It is a super chic design and is of the perfect tones for your interior.
Photo: ©Mustard

This hammock and wooden stand set will bring a comfortable space in any garden. The frame of the stand is FSC certified, which is properly forested and based on proper process management. The material used for this hammock is a weather and UV resistant EllTex cotton blend which is durable and soft like cotton, making it a must-have for your relaxing time.
Photo: ©AMAZONAS Hängematten





A true magenta texture with dreamy white clouds. Unique wall art fits both minimalist and maximalist interiors.
Photo: ©Aureous



Light becomes a matter of symbolism. The design of this pendant light is inspired by the moon that softly emits light as it interacts with the shadows. It is a fusion of art and design that warmly illuminates the darkest of nights.
Photo: ©In-es.artdesign



The organic red landscape vividly decorates the living room. The rugs, hand-knotted in a blend of pure wool and chinese silk, are reminiscent of snow-covered hills and the touch is both sumptuous and gentle.
Photo: ©Sonya Winner Rug Studio

PINK POWER

ITALIAN DESIGN HIGHLIGHT

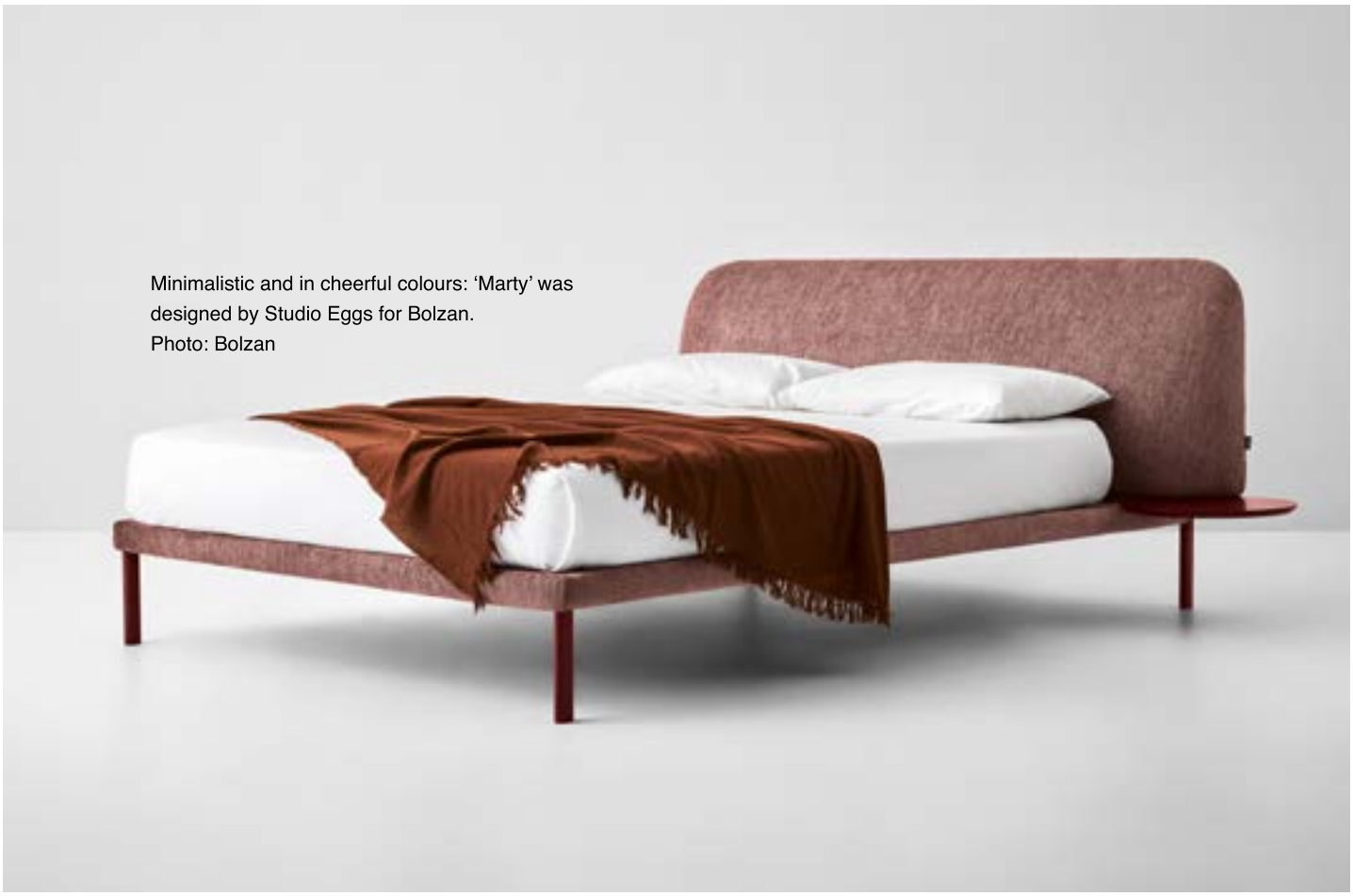


Fascinatingly simple, yet very expressive: The hanging ‘Fly’ lamp from Kartell.
Photo: Kartell

The ‘Anorak’ modular upholstered furniture system from Moroso was designed by Patricia Urquiola.
Photo: EYE SRL/Alessandro Paderni



Powerful, courageous and fearless: That is the 2023 Pantone Colour of the year ‘Viva Magenta 18-1750’. This signal colour spreads vibrating vitality. After the energetic magenta colour had first conquered the international world of fashion and Valentino made a brilliant statement with his single-colour ‘Pink PP Collection’, the Pink wave has now swept into the interior business. However, when it comes to furnishings and finishing, the tones need to be a little more subdued, sometimes switching to rosé- and lilac. But the message always stays the same: drop monochromatic sad colours and brighten up. The Italians have shown how to do it, by wrapping their successful best settlers and new products in colourful clothes pitched to Wow!



Minimalistic and in cheerful colours: ‘Marty’ was designed by Studio Eggs for Bolzan.
Photo: Bolzan

ITALIAN

The unconventional ‘Karelia’ armchair from Zanotta is a revived pop-icon from the 1970s. The fresh upholstery covers are in shining, glittering colours, displacing the vinyl of yesteryear.
Photo: Zanotta



Fir Italia is now able to design and make individual water taps; with the latest Pantone colour.
Photo: Fir Italia



ITALIAN



'Nora' is the latest from the Bross collection, designed by Michael Schmidt. It consists of a small armchair (photo), a stool and a lounge armchair.
Photo: Bross

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RE-PUSH
DIGITAL LOCK

Elegant Design, Optimum Functionality, and Effortless Operation in One Solution

It's time to 'reimagine access' and move to a smarter way of life with Häfele's Re-Push Digital Lock that encapsulates elegant design, optimum functionality, and effortless operation in one solution. This lock effectively integrates smart ergonomics and technology, whether it is be in terms of the easily held elevated handle to open the door with a flourish or about managing and controlling the lock via the mobile application. Encased in a rich Rose Gold finish, the RE-Push Digital Lock sports safety and aesthetics simultaneously.

Access Modes

- **Capacitive Fingerprint**
- **Built-in Bluetooth Key**
- **Key-pad or Password**
- **RFID**
- **Mechanical Keys**

HÄFELE SMART LOCK APP

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The unusual feature of Gervasoni's 'Daen' sideboard designed by Federico Peri, is its geometry combined with steel legs, plus a water-repellent leather-like material.
Photo: Gervasoni/Max Rommel_PH

ITALIAN DESIGN SPECIAL

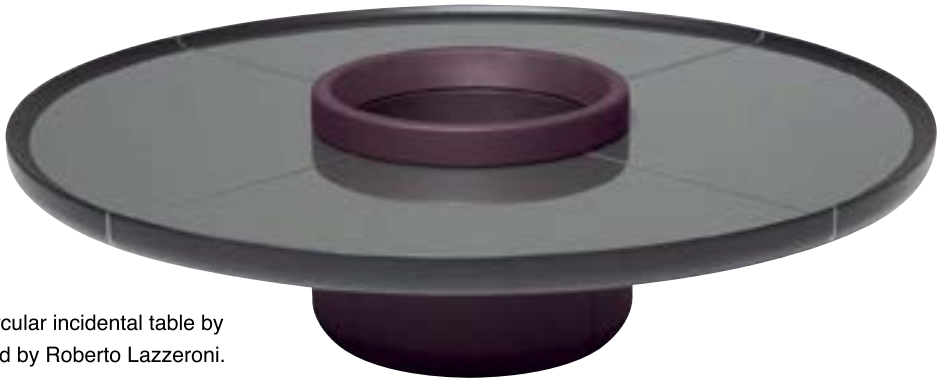
MORE FRESH **SURPRISES**

ITALIAN

To celebrate the 50th birthday of 'Le Bambole' Mario Bellini, B&B Italia announced a new version of this icon – now up-to-date, more comfortable and sustainable.
Photo: B&B Italia



Without fail, Italian designers always come up with something fresh and new, never just ‘same again’! It may be the choice of form language, unusual details, or surprising technical features. Italian furniture has exciting special features placing them at the centre point of any furniture group, underlining the knowhow and craft skills of designers and producers. The sofas, sideboards, tables and chairs are not be compared with those of others, and highlight their user’s individuality. Added to that, is the choice of high-value materials, most of which are chosen to combine efficient use of resources with sustainability, e.g. fabrics made of recycled polyester or regionally-certificated timber.



The ‘Ray’ low-level circular incidental table by Giorgetti was designed by Roberto Lazzeroni.
Photo: Giorgetti

The unusual feature of the ‘Riace’ sofa is the lightweight white bronze structure; from Ronan & Erwan Bouroullec for Magis.
Photo: Magis



The repeated vertical cut of the doors makes an eye-catching feature for Bonaldo's 'Backdrop' sideboard designed by Alain Gilles; here in 'Canaletto' walnut.
Photo: Bonaldo/©federicocedron



ITALIAN

This 'Bench' and table was designed for Plank by Konstantin Grcic. The collection is made of regional spruce and has a clever push-fit assembly system with no tools required for assembly or disassembly.
Photo: Plank



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Wire Remote Control

ALADINO ELEKTRA

Motorized Hide-Away Bed System with Sofa



Wireless Remote Control

The Aladino Elektra Hide-Away Bed System with Sofa presents you with the best possibilities - an elegant bed fitting with motorized operation, a beautifully designed comfortable sofa fitting and extra space in your room when the bed is folded up. It is the perfect way to add more usable living space to your room. Use the same room for sleeping at night and for functional use during the day or blissfully watch your living room double up as a guest bedroom.

With this new introduction, the bed no longer needs to be pulled down or lifted manually; an infrared remote control connected to the control unit of the bed system does all the work for you. Besides the enhanced ergonomics, this motorized bed fitting also permits movement fluidity, preserves hygiene and prevents proliferation of dust mites.

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ONE TOUCH MECHANISM

WITH BUILT-IN PUSH-TO-OPEN AND SOFT CLOSE

Operating cabinet doors when your hands are occupied or otherwise unclean can cause a little inconvenience. We at Häfele, have found the perfect solution - One Touch Mechanism, India's first mechanism for cabinets, that combines the push-to-open technology with soft-close into one single unit. Available in two variants, **OT Heavy (used for shutter weights up to 20 kgs) and OT Light (used for shutter weights up to 7.5 kgs**) with an elegant black coating on steel, this mechanism exudes style and elegance. So, easily transform any standard door into a technology-laden one for handle-less access and reimagined convenience with the One Touch Mechanism.

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The ‘Nevum’ lamp from Slamp im Raum (design: Miguel Arruda im Raum) is not unlike a sparkling white stratus cloud; the system can be assembled in a multitude of ways to create many forms of lighting landscape or sculptures. Photo: Thomas Pagani Photographer

LIGHTING TRENDS

THE NEW EFFICIENCY

Portable lamps such as the Artemides ‘Takku’ from Foster & Partners can be used in many ways – for reading, as a table lamp, in the hospitality business or office.
Photo: Artemide



LIGHTING

Smart and digital technologies are now having an important effect on lighting systems, where they have great potential for advancement and change. In a period of energy crisis and ambitious climate plans, they will impact efficiency, sustainability and facilitate networking, but without the need for difficult installation changes. When combined with digital controls, modular lighting systems only emit light when it is actually needed. For example, the 'No 111' lamp from Danish label Tom Rossau shows how the preliminary lamp design may be ecologically optimised. This sculptured hanging lamp is made of finest birch veneer and designed to be supplied as a flatpack minimising the ecological footprint during delivery and storage.



The '111' hanging lamp from Tom Rossau is made of birch veneer and has a warm and natural atmosphere. Photo: Tom Rossau



‘Riscio’ from Karakter (design: Joe Colombo, 1967) is a friendly-looking lamp with a triangular shade apparently hovering over the base; with an up-to-date touch dimmer-switch. Photo: Karakter

LIGHTING



4 Not unlike a basket weave or colourful parrots, the appropriately named ‘Parrot’ lamp, created by Jette Scheib for Forestier.
Photo: Forestier



The ‘BuzziChip’ pendant lamp from Buzzispace has a bulky upholstered foam surface dampening sound, while also giving light.
Photo: Simon Van Ranst Photography

The first 100 years.



The Delft Series



The Oxford Series



The Stanford Series



The Imperial Series



The Princeton Series

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The McGill Series



The Edinburgh Series



The Cambridge Series



The Columbia Series

ARCHITECTURAL LIGHTS RANGE

With **Häfele's New Architectural Lights Range** you will find all your lighting needs taken care of. Whether it is lighting up a small area, highlighting a wall texture, emphasizing on a work of art, illuminating the floor space at night or simply ensuring even distribution of light across the entire space - these lights have got you covered.

The different series under this range cover various applications, installation techniques and design themes. Each series comes with a comprehensive offering of the different types of interior lights, be it downlights, spotlights, wall washers or floor washers, which allows you to implement a consistent design theme (in terms of the lighting fixtures) across the space available, even with differentiated illumination techniques.

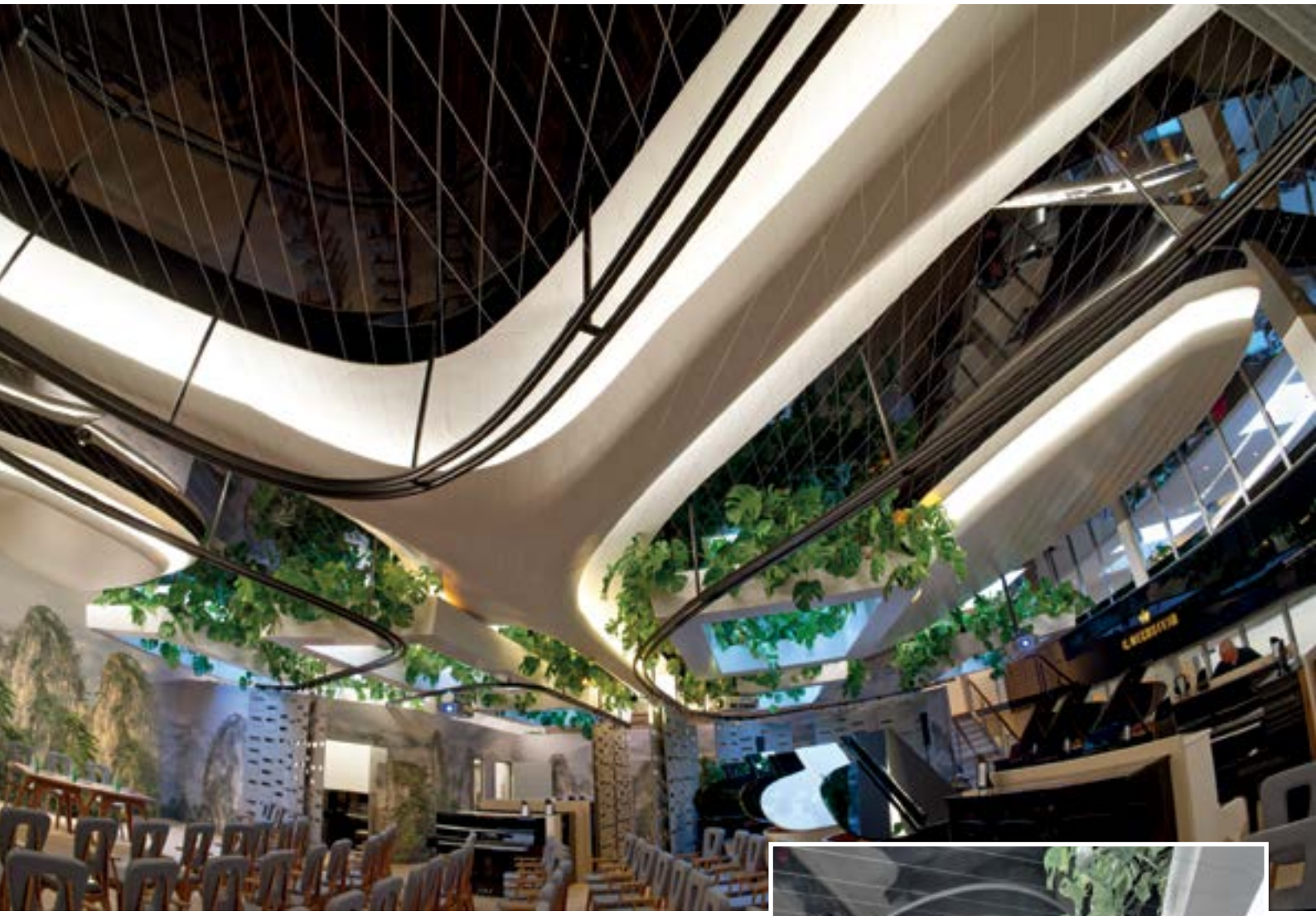
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EXPERIENCE THE MUSIC – **FEEL THE SOUNDS**





The internationally famous C. Bechstein maker of both upright and grand pianos, has opened a new flagship store in Düsseldorf. Here, unsurprisingly, the total focus is upon music, sound and vibration. With his store design, Nik Schweiger has rendered these vital characteristics visible.

Visitors entering the new Bechstein shop are first confronted by the imposing bow-shaped glass contour of a grand piano. This guides them towards the interior, which meets Bechstein's very high requirements with respect to materials, quality and spatial standards.

The floor area is 700 m² and consists of overlapping showroom, concert room, discussion niches, retreat area and a lounge. The store has a fl exible arrangement of zoning partitions to facilitate changes in the arrangements, their uses and the musical experience.

The arrangement at first may look like a product of serendipity, but it is in fact a combination of instrument manufacture and mathematical principle. The layout is a result of the Voronoi geometric diagram, used by architects to arrive at the optimum positioning of complex triangular
surfaces. The shape of the three-dimensional ceiling structure was inspired by the cast iron piano frame on which the strings are strung, and forms the main load-bearing part of the instrument. Pianos are fi nished with a special lacquer that is also in evidence on refl ective surfaces in other parts of the shop.

At the heart of the showroom is the fact that it visualises sound and waves; rather like so-called Chladnic sound fi gures – patterns generated by sand particles when scattered on a vibrating plate – acting as decorative sound baffl es. Made of felt, they absorb the higher frequency notes and at the same time serve to create spatial and acoustic privacy for private discussion.

SHOP



The 700m² showroom can double as a concert room, with discussion niches, quiet corners and a lounge. An oasis-like atmosphere is formed by the general presence of climbing and hanging plants.



The acoustic baffles are made of felt; they absorb sound and partition zones for spatial and acoustic privacy for discussions with customers. In addition, the flagship store can be transformed into a variable arrangement concert room.

SHOP

The baffles also facilitate the use of the showroom as a variable arrangement concert room. Says designer Nik Schweiger: “The new C. Bechstein flagship store makes music, meaning that visitors experience the music with their full senses, down to the smallest details of pitch,
vibration and harmony.

Throughout the production process, the C. Bechstein company nailed its policy of ‘no compromise on quality’ to the must, and likewise the motif for the vibration patterns are found in all the shop details: from the ceiling lights and ornamental glass wall, wooden walls, felt baffl es and door handles. In contrast to the rather severe design, is the oasis-like atmosphere induced by the general presence of climbing and hanging plants under seven domed skylights.



There is an unusual combination of materials in the washrooms, which harmonise with the overall store concept. Nik Schweiger: “Like music, tap fittings are a symbiosis of classic and modern traditional styles. They have been made in a balanced form language, linking the spirit of a classical fitting with the filigree nature of the form. Aqua washbasins combine the purity of the material with filigree lightness..”

DESIGNED BY SEBASTIAN HERKNER

MAGIC TOUCH







When it comes to the selection and handling of materials, colours and surface textures, Sebastian Herkner is seen as a virtuoso, as demonstrated once again by the results of his latest project. Herkner is an extremely busy designer who works in many different sectors and was recently commissioned by leading concrete products manufacturer Godelmann to design a surprising series of tiles in architectural concrete, the 'GDM.AWA' tiles.

The unusual feature of these tiles is that designer Herkner incorporated a trace of the classical herringbone parquet pattern. The result is that when the tiles are laid it produces a completely different and amazing look, especially with the resulting combination of different colour shades and diamond sizes. He said: "We wanted to show that. Therefore each of the four colour families is graded, and can be combined in any way." Another feature is that the tiles – made in ultra-fine high-grade exposed concrete with a velvety soft surface – can be used on walls and floors both inside and out, for a seamless tile-to-tile transition. This could be used for example to cover the floors between kitchen, living room, terrace and garden all with the same tiles.



MATERIAL







DESIGNER - BORIS BANDYOPADHYAY

BETTER QUALITY LIFE WITH ALL THE SENSES



Interior-Designer Boris Bandyopadhyay has offices in Frankfurt and Berlin, and is keen on using more materials and colours that appeal to the senses.

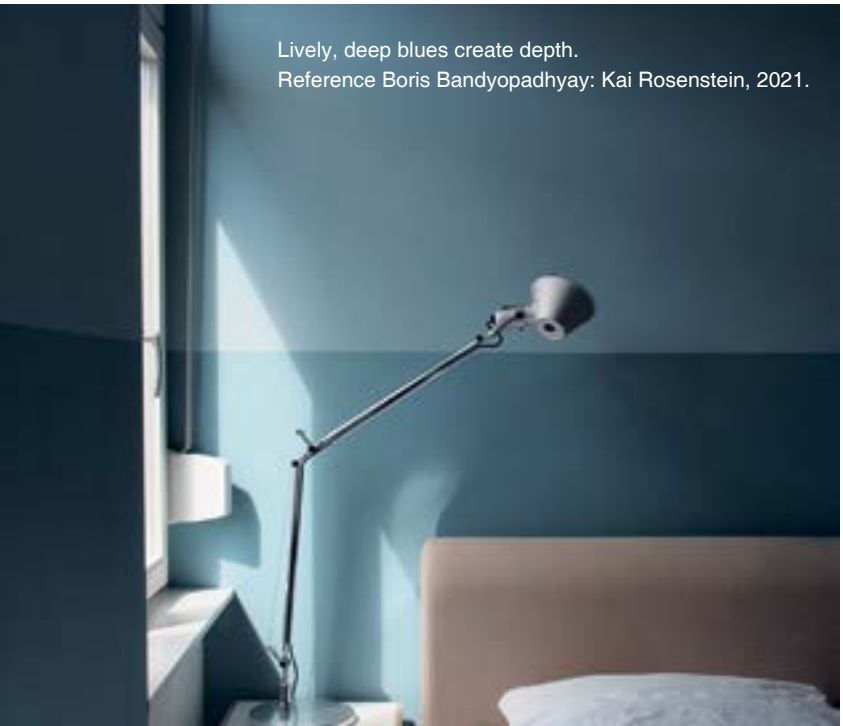
Not only should materials look good; we also experience them by touch, smell and sound. During the last few years, most people have had to reorganise their families & lives at home and work. In the process, they have become more aware of their own needs in terms of room layout and design. Interior designer Boris Bandyopadhyay explains why colours, patterns and varied materials should play a bigger part in design planning.

White walls can sometimes seem to be a plain bore, failing to meet the desire for comfort, variety and inspiration. These days, people are more prepared to go for powerful, unusual colours, such as deep, intensive blues. The choice of colours, materials and surfaces can make the living environment more inspirational and can improve the atmosphere by making it more healthier.

The human eye has a 'feel' for structure and composition of a colours and determines how nuanced, lively or uniform is the effect of a coloured surface. There are some colours that affect the human senses more than others. They consist of non-micronised pigments (kt. Colour), pure natural ingredients (Auro, Edward Bulmer) or have a higher proportion of pit clay (Espressivo from Ecotech). Such colours are stimulating, e.g.:

- The structure gives a more natural reflection of incoming light, and the colour is much more lively.
- The shadow is softer and has finer, flowing transitions.

Mmmm, you smell nice – but fragrant surfaces are sometimes a poor match for the local environment or are too strong. However, materials themselves have a smell that appeals to our senses: for example, Mutuba-Rinde textiles exude a slight smell of cedar (Barkcloth) and the 'Wildspitz-Tapete' wallpaper smells much like a nearby hay meadow. And when close up, natural surfaces of pressed vanilla shots and coffee, smell very pleasant (such as Wildspitze light, Wanillä and Coffee



Lively, deep blues create depth.
Reference Boris Bandyopadhyay: Kai Rosenstein, 2021.

Collages of surface materials and colours that look and feel good, and maybe even animate a sense of smell.



Contrasts, patterns and colours liven up the interior. Zebra stripes and yellow on the wardrobe make it stand out.. Reference Boris Bandyopadhyay: Victor Schwirkschliess, 2022.



Contrasts create tension. The soft mauve tones on the wall are combined with a powerful ultra-marine and a wallpaper design. Reference Boris Bandyopadhyay: Carsten Fork, 2021



from Organoid). Open wood surfaces give rooms a natural atmosphere.
Stimulating experiences include e.g.:
- The fragrance of natural experiences are calming, relaxing and regenerate us.
- Depending on our cultural roots, smells such as coffee can put us in a particular mood.
- Happy memories are triggered when we recognise a particular pleasant smell from the past, such as the smell of Mediterranean pine trees.

Please touch me – Tactile sensation is a magnet for proximity, and is in complete contrast with a glass screen display. Good examples are wood veneer with a laser structure (Nuo from Muto), marble spatula (Puramente from Frescolori), carpets with flower petals and Icelandic moss (such as plant images from Stylegreen).
Stimulating experiences include e.g.:
- Fine structures trigger curiosity, we want to find out if we can feel them.
- Rough or soft surfaces make for intensive touch sensations.
- Inclusions and blowholes convey the feeling – within the meaning of Japanese Wabi-Sabi aesthetics – of authenticity.
Bottom line: The home and work environments should not be merely functional, but also satisfy homely and relaxing desires; also provide variety within the smallest space plus inspirational experiences in everyday life. Boris Bandyopadhyay

DESIGNER

The first 100 years.

White Attica

Inspired by New York marble, Caesarstone White Attica, with its luxurious blue-black veining that flows across a brilliant white base is an inspiring choice – it works with virtually anything.





Vanilla Noir

Bold beige and vanilla veining overlay the polished, ebony base of Vanilla Noir, creating an intense sense of drama and mood.

Shitake

A beautiful new neutral organic blended mushroom colour with the look and feel of a classic limestone.



CAESARSTONE

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Arabetto

A swirling galaxy of dynamic grey stripes and speckles span across a crisp white surface with delicate interlacing of jade and copper threads throughout this impressive stone.

Adamina

Inspired by natural sandstone, Adamina combines three different hues of sand to provide a gorgeous earthy complexion reminiscent of a calm desert or a golden dune.



With **Caesarstone**, Hafele gets creative with quartz surfaces, offering numerous colours, styles and combinations. Whether for the kitchen, bathroom or living room, there's a Caesarstone style that captures your spirit and sparks your imagination. These surfaces are not only beautiful to look at, but are also superior in adaptability and practicality, extremely scratch and heat resistant, anti-bacterial, and absorption free.

caesarstone



DESIGNER - THERESA RAND

RESPECT FOR NATURE

Born in Cologne, Theresa Rand has an eye for the essentials. She now lives and works in Copenhagen, designing products for both Danish and German companies. Recently, she set up her own company Fora Projects

At the moment there's a lot going on in Theresa Rand's life! She is working on a number of new designs for interior firms in Denmark and Germany, parallel to which she has designed and commenced production of a furniture collection now in the starting blocks for her new company Fora Projects. As if that weren't enough, she just refurbished and opened a new showroom in the centre of Copenhagen. On top of which, she still has time for her three year-old daughter.

Born in Cologne, Germany, she has resided ten years in Copenhagen. After first qualifying as an architect, she decided to study industrial design in Copenhagen. In many respects that was the right decision, firstly because she is more interested in the design of smaller items, even though many of her designs incorporate clear traces of architecture. Secondly, she likes the relaxed mentality of the Danish people and the quality of life enjoyed by the northerly neighbours. Thirdly, this is where she met her future husband Carl Kai. She set up the new Fora Projects label with his help, also designer Nikolaj Lorentz Mentze and product manager Michael Roloff.

She explained why she set up this arrangement: "I wanted to be involved from the first sketches at beginning of the product development phase, right through to production." The furniture is actually made in Croatia, thanks to her husband's contacts. He designs boats and has a yard in Croatia at which they are made, so he already had close contacts there with timber suppliers and craftsmen. That was most fortunate, in view of the current shortage of and long waiting lists for wood. Fora Projects furniture is made in oak from certificated sustainable forests. Theresa is particularly keen on maintaining respect for the environment and local craft traditions. In the long term, she also envisages cooperation with external designers.

Her products are made with great care and attention to detail, and may be obtained through the online shop, showroom and selected retailers.



The ‘Ensemble’ sofa for Paustian combines delicacy with cosiness.



The ‘Ensemble Coffee Table’ for Paustian is noteworthy for its geometric design.

DESIGNER



The attraction of the bowls and vases in the ‘Échasse’ collection for Menu is due to the combination of support frame and bowl on top.





Brand new: the ‘Eli’ furniture range is in solid oak for Blomus, featuring rounded corners and robust shapes



The design of this ‘Ro’ table service for Blomus is crystal clear.



The design of the ‘Dining Table’ puts the focus on the natural beauty of wood. This was produced for Theresa’s new Fora Projects business. The oak is supplied from a certified plantation in Croatia.



Elegant minimalism: the ‘Flow’ series of vases for Blomus.



The first 100 years.

STACK

MODULAR SHELVING

Open shelving/cabinet systems as a trend in the kitchens is progressively gaining importance. More and more enclosed storage areas seem to fade into this new design concept. These open spaces are increasingly being used as platforms to showcase kitchenware, curated statement pieces of art or accessories.

Hafele presents its Profin Range of Stack Modular Shelving profiles that shapes your entire furniture aesthetics while silently delivering strength, stability and function to the units. These profiles and their accessories enable construction of open shelves with glass or wood and emanate elegance with their sleek and faultless built and finish.

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DESIGNER

SPA DESIGNER SYLVIA SEPIELLI

A MINDFUL JOURNEY

Sylvia Sepielli is the undisputed queen of Spa-Design. With her roots in Sicily, the US citizen has guided the design and construction of numerous spa resorts around the world – such as at Zürich's The Dolder Grand in 2004. The hotel's new wing was designed by architects Foster + Partners. At the present time, places with peace and quiet, and providing bodily well-being are in more demand than ever. So the time is right to ask the spa design expert to take stock of her first European project.



Sylvia Sepielli has always been interested in health issues, relaxation techniques and wellness. For the Dolder Grand Spa, she created a special place of mindfulness, which has won several awards.



——Sylvia, you are known around the world as a spa designer. How did that come about and how has this influenced your career in this business?

As so often in life, sometimes we find ourselves somewhere not planned. When I was in my twenties I was in Japan to study dying oriental healing Chinese medicine- Japanese acupuncture, Amma massage and Sotai therapy Japanese, relaxation techniques. At the time of my return to the USA, we saw the onset of the fitness business and I dived in with my whole heart. My husband and I opened a fitness centre and a vitamin shop. A few years later we saw the emergence and development of the wellness sector. Just by accident, I had acquired a fund of knowledge that was both needed and in demand. For several years I was in this business at an operative level before I started to provide consultancy services. Once again, quite by accident, I was one of a very small number of people with these skills. My international experience kicked off in 1997 with the Spa Village Pangkor Laut, which remains to this day the flagship of the hotel brand.

—— You designed the Dolder spa more than ten years ago. As you see it, what changes have there been since then with respect to spas and wellness? What advances have there been in this area?

In the USA, the concept of wellness has always formed a part of the spa movement; in other words nutrition, exercise and to a degree also the spiritual and mental aspects. Over the past ten years, there has been a worldwide growth in wellness to include much more besides.

—— In the last two years many things have been stood on their head. There was less travel, and hotels and spas had to temporarily close in many places. What sort of economies do you recommend to these businesses?

In the first year and a half, I worked with spas and advisory organisations to do exactly that. All you can do at home is to exercise, meditate, learn and pursue a creative activity, in order to stay mentally on the ball. People were forced to have their facial treatments at home and to do what they would otherwise normally do at a spa. Even though the online demand for skin and body-care products remained buoyant, people did not really enjoy the rituals. The first-named activities were much more popular and were more effective. As soon as spas opened up again around the world, all categories day spas, hotel spas, destination spas and resort spas, quickly filled up.

There was initial hesitation in the take-up for treatments, but for most spas demand soon exceeded all previous levels. And the wellness programmes and activities are now increasingly sought.

—— On reading your previous articles and interviews, it becomes rapidly clear that you also have great interest in the spirituality of a location. How would you describe the spiritual energy of the Dolder Grand? What do you feel at this place?

You are completely right there. Just hearing the question puts me in touch with the essence of the Dolder Grand. There is a force growing from the tradition and carried by the magnificence of the earth. The result is rest and the confidence to go forward.

—— We are living in an era in which the world turns faster and faster and at the same time gives us ever more choices. In your view, is there a recipe for happiness? What can anyone do to ensure that, in spite of all the challenges, body and soul remain in equilibrium?

Many years ago I read a book about happiness in which the author said three things: do what you want, where you want and with whom you want. I have remained true to this mantra. If you live that way, everything else disregarding the problems will sort itself out.

—— What is your favourite place in the Dolder spa, and why?

Without doubt it is the meditation room. I was inspired by crevices in the majestic Swiss mountains. There is a spiral path to the meditation room running between metres-high limestone walls from the Canton of Wallis, with a mosaic dome made of tiny mirrors that reflects both water droplets and the onlooker. The artist was Monika Leithner.

The design of the room symbolises a canyon with a spring, widening into a river.

The spiral track directs the onlooker's attention to the interior, the mindfulness, and releases the guest, steadily flowing into the landscape in which water is the key component. The slow, mindful journey through the room helps the body and soul find rest.



When designing the 4,000m² large spa zone, Sylvia Sepielli was inspired by the massive crevices and canyons of the Swiss mountains; places, symbolising the source of water.

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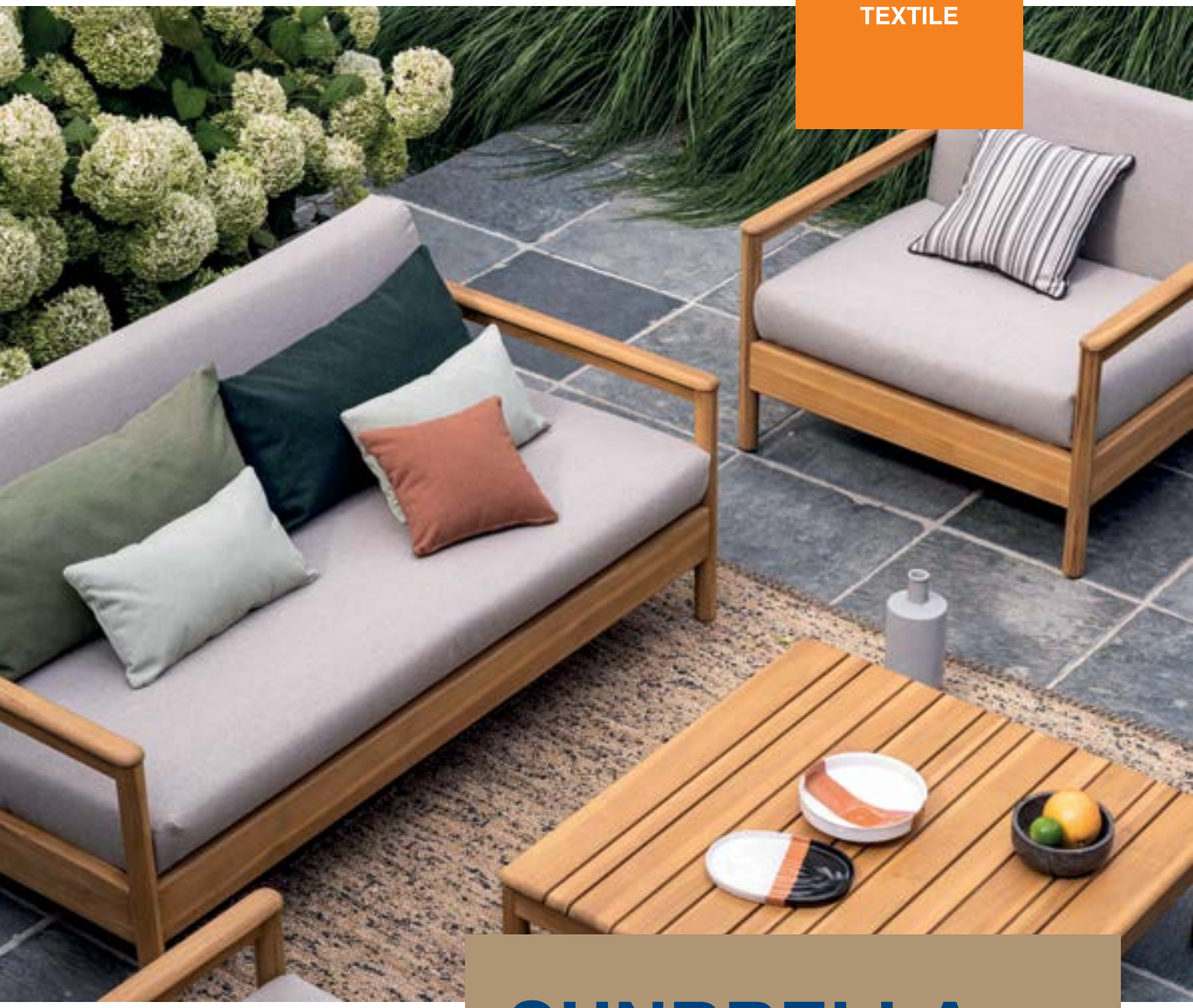
The timeless beauty of these sinks is defined by the trendy shades of **Obsidian, Truffle, Ivory and Mocha** that match seamlessly with the most preferred colour palette in the kitchen, imparting the right texture and tonality. So, embrace flawless kitchen aesthetics that reflect your impeccable taste and a commitment to quality that goes beyond the ordinary with Häfele's Lithos Range of Quartz Sinks.

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One advantage of the Sumbrella fabrics is that they retain their homely feel-good properties, so that they are just as good for indoor furniture as outside – in contrast with many fabrics that are only suited to outdoor use, and can feel rough.



In order to be certain that the colours remain unaffected by solar glare and other weather, Sunbrella specialises in the dying process, which in contrast with prior art techniques, takes place in the innermost part of the yarn. The core yarn material is acrylic fibre that has been spun jet dyed and in which the pigmentation is embedded in the fibre core. The polyacrylic fibres are certified for their high quality, robust properties, colour retention and easy cleaning, and have a guaranteed service life of five years. Sunbrella is well known for its huge fund of weaving and dying know-how, differing in its production processes from those of its competitors.







HOTEL

The ‘Wasserturm Hotel Cologne’ (‘Cologne Water Tower Hotel’) now has a new hotel of the ‘Curio Collection by Hilton’ style located in the 35 m-high ex-water tower. The historic building is centrally located in the Cologne city centre only a few minutes’ walk from attractions such as the Cathedral, the chocolate museum and the River Rhine. It has joined the exclusive portfolio of now 40 so-called ‘Curio Collection’ by Hilton Hotels, either now in operation or development. Jörg Schiffmann, is area vice president of the project’s GCH Hotel Group. He said: “My team and I are absolutely delighted that we have converted the old water tower into a hotel now forming part of the Curio Collection. It is an unusual combination of an iconic historic building, lifestyle-hotel and rooftop-bar that will provide our guests with a memorable and emotional experience.

The task of extending the architectural experience into design language was given to London’s award-winning ‘Goddard Littlefair’ team of architects and designers. The result is that the ‘Wasserturm Hotel Cologne’ is now effectively a complete work of art, with repeatedly new, unexpected discoveries. It has uses and interplay of up-to-date elegance, geometric patterns and water tower history, creating a continual thread guiding the guest or visitor through the entire hotel to where they may stop and stare. At the heart of the old water tower is the



HOTEL SPECIAL - CURIO COLLECTION BY HILTON

STYLISH MIX

The city centre of Cologne is known as a location where ancient meets modern with now, a trendy lifestyle inside historic walls. The ‘Curio Collection by Hilton’ has opened a hotel in what used to be Cologne’s water tower; it has developed into a new hotspot of city bar culture.



starting point from which the guest can follow a guided route to the lounge. The nearby winter garden has an inviting interior with a warm ambience, from which visitors can enjoy a view of the private garden surrounding this historic structure.

The hotel has ideal facilities for any type of function because all the event rooms can be combined with each other to create an area of 500m². All those who wish to rise to the top – maybe to find something special for their event, or just want to arrange a party – will find what they want on the eleventh floor. The lift by-passes the 88 hotel rooms and suites and takes them right to the top, where from a height of 35 metres above the street they can have a totally new view of Cologne: the ‘Botanik’ rooftop bar is Cologne’s new cocktail hotspot for lovers of modern bar culture and trendy society scene. The only thing better than the great atmosphere is the breathtaking panoramic view.



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LOOX5



HOTEL SPECIAL – MEDICAL HEALTH RESORT: LANSERHOF SYLT

CATHARSIS-BY-THE-SEA

Don’t we all know it so well?Long, stress-packed working days, multi-tasking and an attempt to keep the right balance between job, family, time for friends, hobbies, sport and pastimes. But what all too often gets overlooked is what we should be doing for our health, both mental and physical. This is where Lanserhöfe Medical Health resorts come in with their multi award-winning approach to staying in good fettle. These resorts have now been serving health demands for more than 35 years, imparting their own blend of innovative medicine, prevention and regeneration. Lanserhöfe recently opened another such facility on the German North Sea island of Sylt. Düsseldorf architects Ingenhoven were responsible for both the building design and the consistent, greatly reduced interior architecture.

This demanding project took four years for completion, and the first guests recently arrived at the new Lanserhöfe at Sylt. The Düsseldorf architects worked very closely with the local environmental protection agency to put up a most unusual group of buildings at the extreme northern tip of the island. At first sight, nobody would think they were looking at a new building, for the main central structure is reminiscent of the earlier 1930s officers’ mess on the site, which has been modernised. This existing building has an overhanging thatched roof that is typical for Sylt, and serves as a model for other buildings forming part of the development. They all snuggle comfortably into the surrounding dune landscape like a camouflaged waterfowl nest on the shores of the Lister Watt.
“The architects’ main goal was to ensure the buildings blended seamlessly into their surroundings and to minimise any disturbance to flora and fauna”, said Anette Büsing of Ingenhoven Associates, who were responsible for all the interior architecture. The architects succeeded in achieving a large reduction of the

The restrained Lansehof building (design: Ingenhoven Associates) nestles superbly within the island's surrounding dune landscape nature reserve. The thatched overhanging roof is typical and characteristic for the island of Sylt. The Lanserhof thatched roofs have an area of 7,100m², making them largest group of thatched roofs in Europe.



heating energy required with overhead insulation. She added: "We placed great emphasis on sustainable design and materials, selecting local and healthy materials. The interior design is much reduced, one could almost describe it as a monastery". This was achieved by the use of quiet colours and a minimalist ambience. The choice of textiles was in cooperation with Jab Anstoetz. Everything is shaped to promote comprehensive recuperation of health in harmony with nature. Likewise, the use of lighting is designed to chime with biodynamic rhythms and the diurnal pattern.

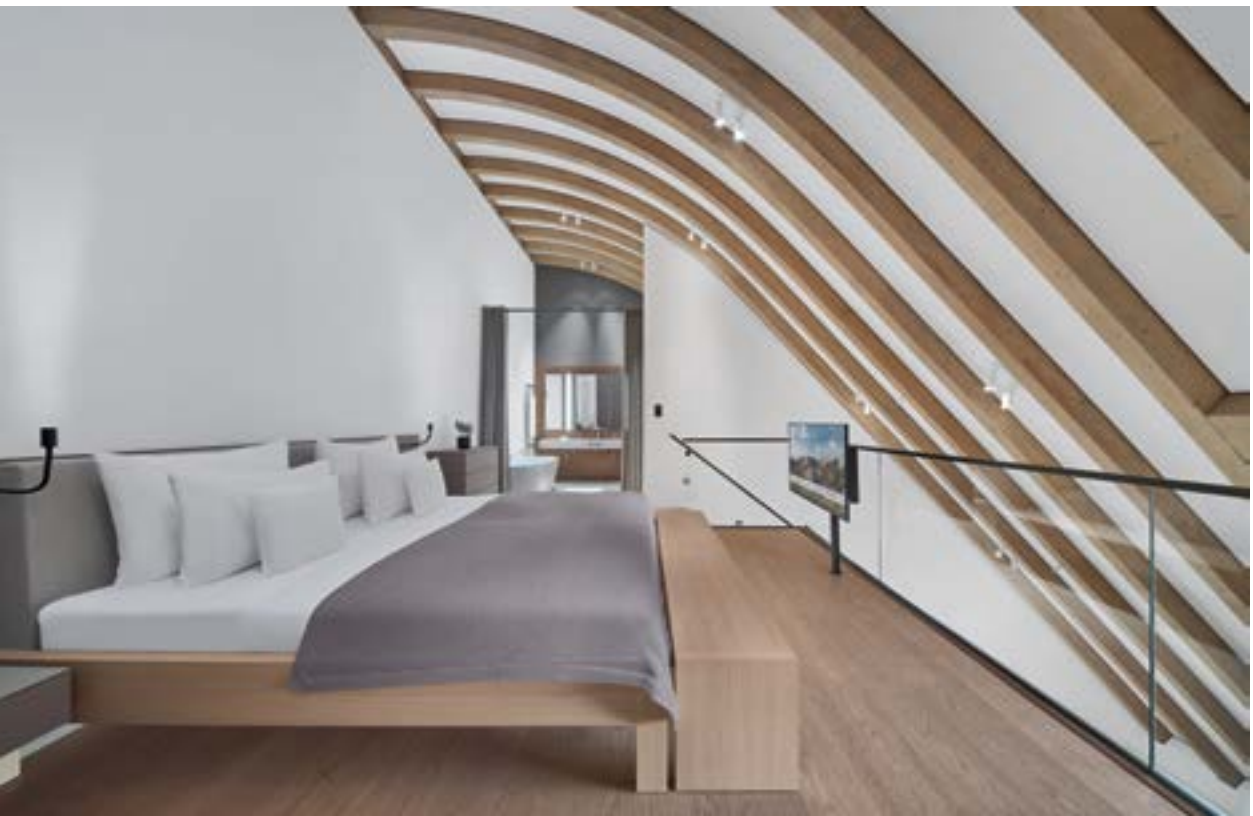
The result is somewhere the guest can take in a deep breath, recuperate, regenerate, and get the five senses back in balance.





The main building and ancillary structures cover about 20,000 m².This provides for the diagnostics centre and 68 rooms. The bedrooms, general-use areas and wet rooms are discretely joined, and are partly separated by curtains (Textiles selected by Jab Anstoetz). Upper: views to the surrounding dune landscape are a part of the Ingenhoven Associates architectural concept, as are the carefully selected range of natural materials.The upholstered furniture was especially made by Bielefelder Werkstätten.

The interior furniture and furnishings have been kept to the essentials. Nothing should detract from the harmonic overall concept. This is the reason why interior designer Anette Büsing of Ingenhoven Associates went for a restrained, natural range of colours, which contributes to the guests' general well-being and recuperation. The thatched roof loggias provide a private screened fresh air space outside and wind protection.



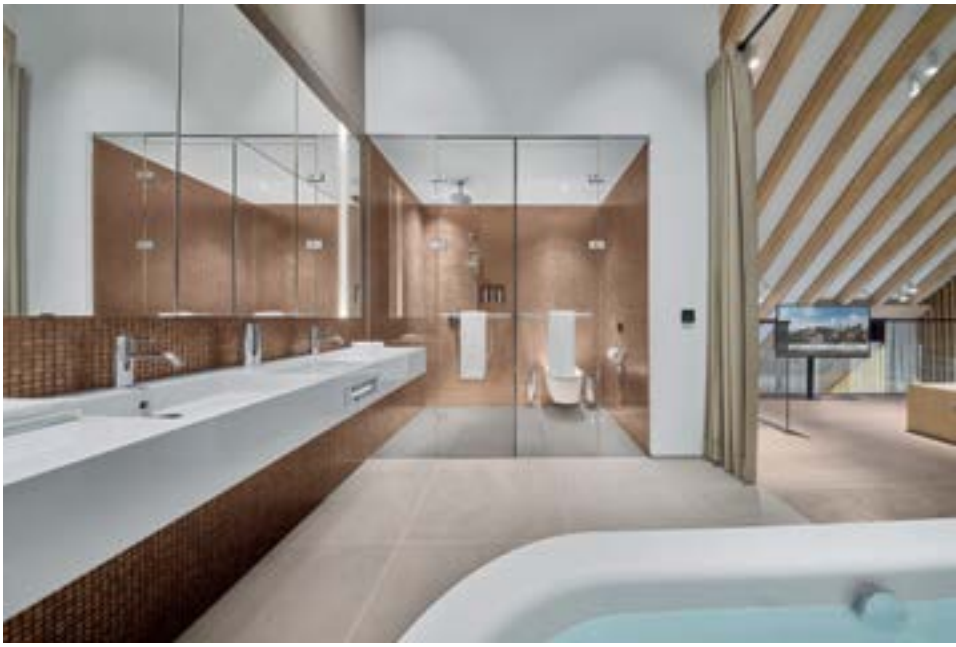








HOTEL





The Sylt installation has generously-dimensioned bathing zones both inside and salt water outside forming part of the overall concept. The Lanserhof group is one of the most up-to-date medical spas in Europe. Since 2014 the health group has been working with Ingenhoven Associates.





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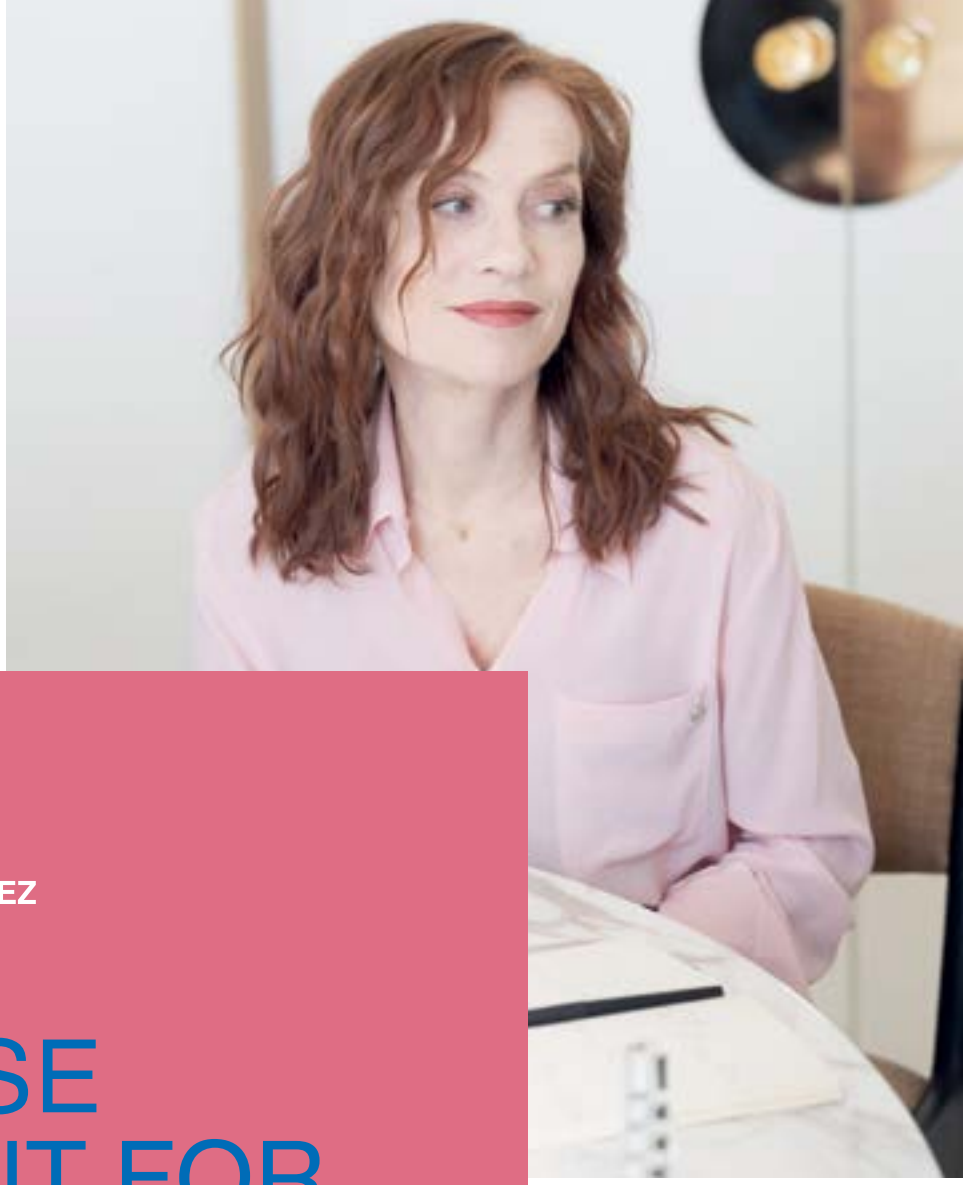
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Isabelle Huppert clearly knows how to select and combine textures, colour and light: her personal additions to the design by interior designer Pierre-Yves Rochon.

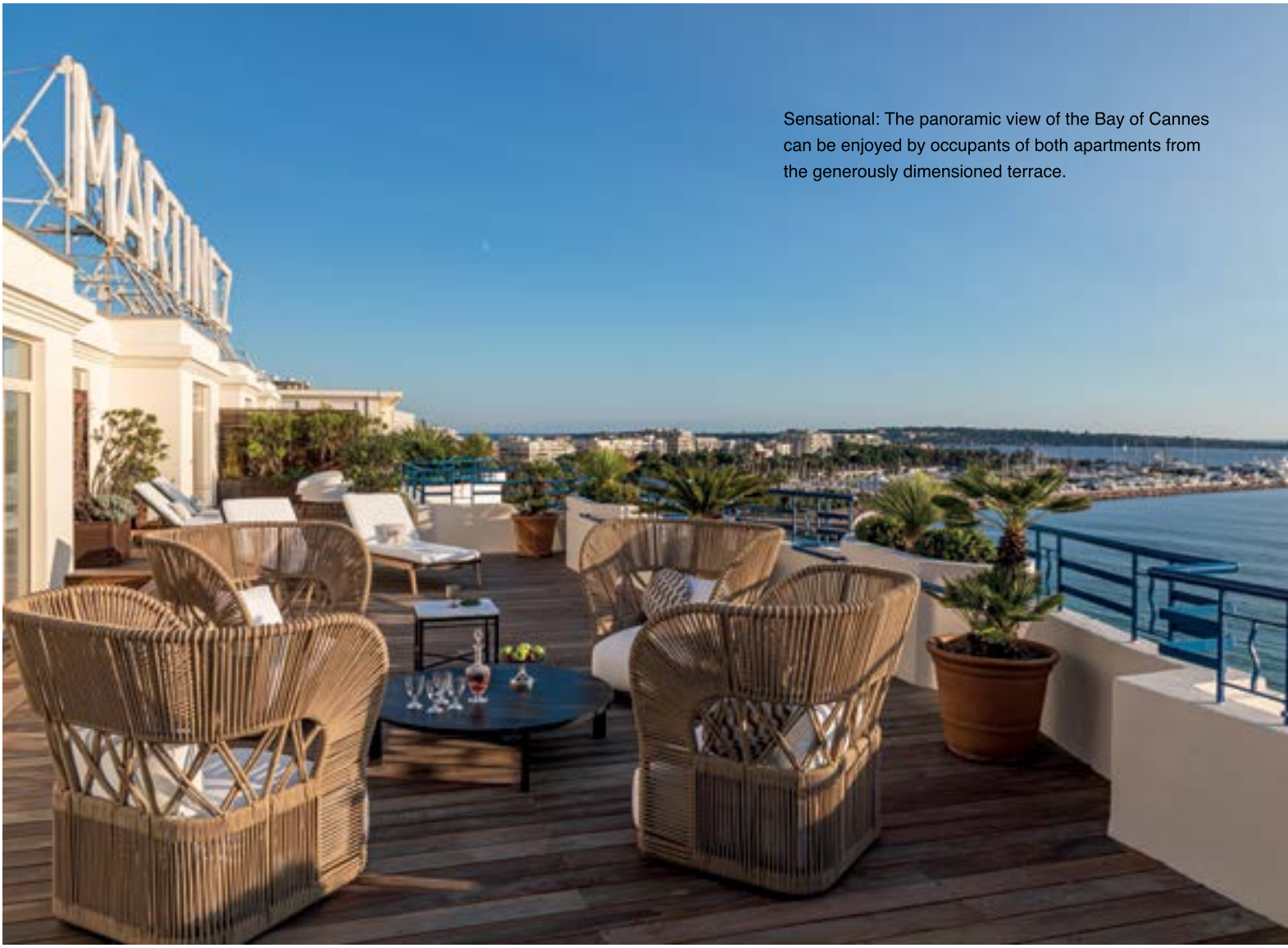
HOTEL



HOTEL SPECIAL - HOTEL MARTINEZ

PENTHOUSE APARTMENT FOR **ISABELLE HUPPERT**





Sensational: The panoramic view of the Bay of Cannes can be enjoyed by occupants of both apartments from the generously dimensioned terrace.

She is a legend of French film; and obviously also has a sure hand for style and interior design, as demonstrated in a penthouse suite in the Cannes Hôtel Martinez. Isabelle Huppert and Thierry Frémaux, director of the Cannes Film Festival, were invited to leave their personal mark inside this iconic luxury hotel on the Côte d'Azur.

The Hôtel Martinez in Cannes, opened its doors at the peak of the Roaring Twenties and quickly became known as the place to party, incorporating all that was expensive in luxury and glamour. This hotel magically drew in the Who's Who of society and wealthy travellers. This establishment has a sensational panoramic view of the Bay of Cannes: its richly decorated rooms provided wealthy guests with an incomparable aura, and the hotel was the symbol of the Côte d'Azur. After the annual Cannes Film Festival started in 1946, the hotel was from then on the door to the glittering world of film makers and stars of the silver screen. Each year the hotel accommodates the icons of French and International cinema and is now inseparable from the history of film.

Here, interior designer Pierre-Yves Rochon has created two fabulous penthouse apartments in the topmost seventh floor, dedicated to two incomparable figures of the French film world:



The bathroom in the Thierry Frémaux-Suite is reminiscent of the charm found in traditional grand hotels.



Light and dark contrasts dominate in the suite named after Thierry Frémaux.

actress Isabelle Huppert and the director of the Cannes Film Festival Thierry Frémaux.

Both these apartments have a panoramic view of the Bay of Cannes, sharing a generous area of 1250 square metres in the inner and outer areas. They are regarded as the jewels of luxury hospitality and among the biggest suites in Europe.

Both penthouse apartments were designed with much inspiration and attention to detail, including the personal ideas put forward by their namesakes. Isabelle Huppert and Thierry Frémaux left their respective individual mark on the apartments, with their concept of luxury, comfort and extravagant living.

Isabelle Huppert's apartment is decorated in light white and gold tones, found in different textures ranging from leather to silk, and in the specially made carpets. The decor was inspired by Cocteau and is generously bathed in natural light.

By contrast, Thierry Frémaux's apartment is full of light and dark contrasts. The bathroom has black and white tiles that read like an ode to past times.

HOTEL



Isabelle Huppert's apartment.

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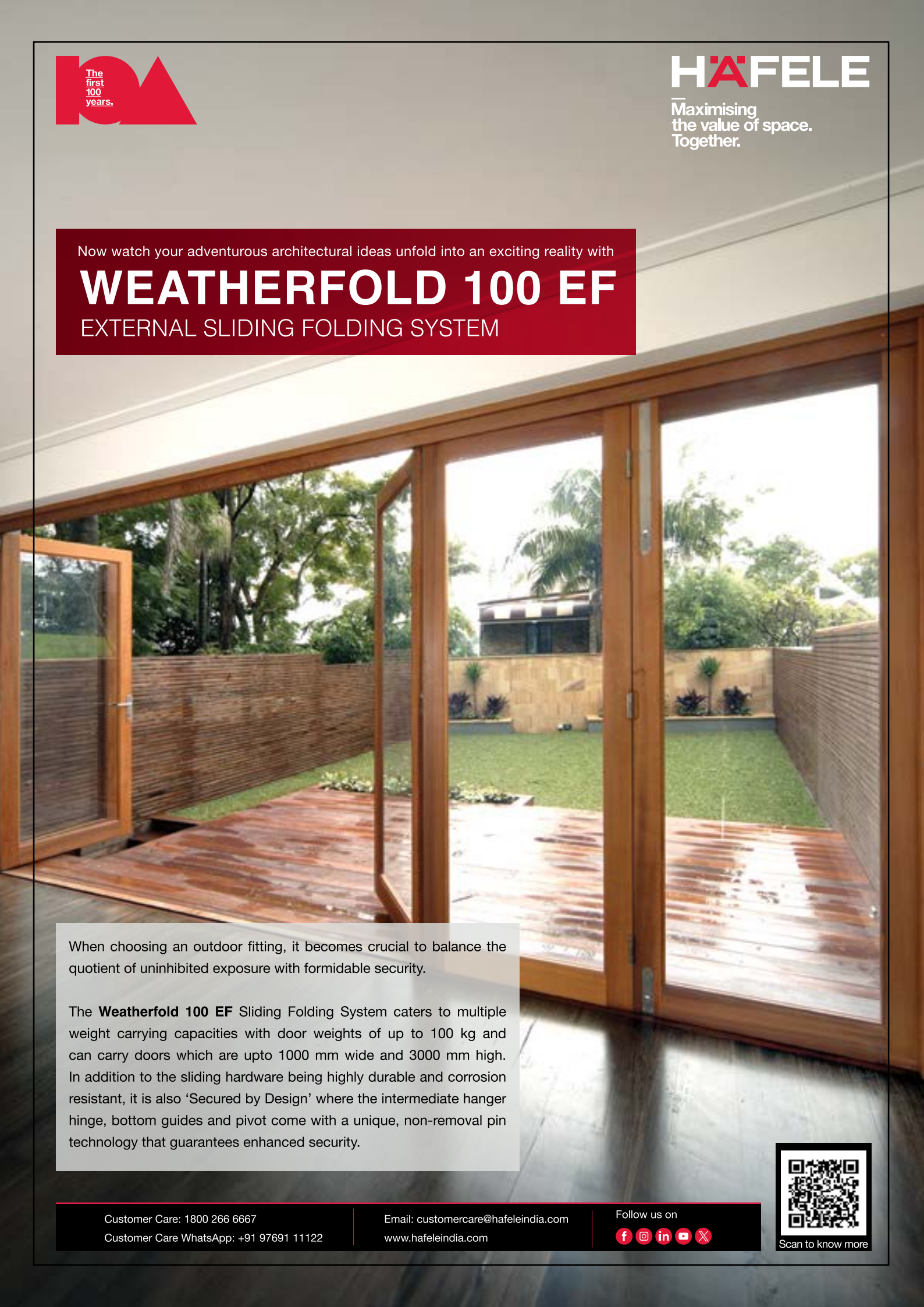
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HOTEL SPECIAL
HOTEL GUT IMMENHOF & B'MINE FRANKFURT AIRPORT HOTEL
DESIGNED BY GLANTZ, GEPLAN DESIGN

FORTY YEARS' EXPERIENCE TIMES TWO

Twin brothers Cord and Rolf Glantz founded Geplan Design in 1977 and now lead a tried and tested team of professional designers. Their well-known and respected interior design business is based in Stuttgart and specialises in office and administration buildings, individually designed hotels, gastro and spa projects. Whether the commission is national or international, for the client everything from the initial idea to the opening comes from a single source of supply. Among their most recent projects are the Hotel Gut Immenhof in Malente, North Germany, and the B'mine at Frankfurt Airport.

Twin brothers Cord and Rolf Glantz founded Geplan Design in 1977 and now employ a team of 25 in Stuttgart.
In 2021 they also established a Hamburg office.







Rustic elegance and matching historic ambience of the Hotel Gut Immenhof. Geplan designs included the bar (right) in the main house, the spa area in the ex-equine lunging hall (above), suites (left) and the main events room (Far right).
Photo: Christof Mattes
Photos: Kathrin Geipel,
Abb.: Geplan Design

Whether the project is to convert a traditional farm or build a smart city hotel with a car parking loggia, for Geplan Design there is no such thing as a pre-conceived approach. Twin brother designers Cord and Rolf Glantz are agreed: “As different as are the individual projects for which we accept a commission, we never try to put our own ‘individual mark’ on the design. Rather we first immerse ourselves totally in the project, and then the design evolves.”

In Germany, many would have seen the Hotel Gut Immenhof in the film and television series ‘Ferien auf dem Immenhof’ (‘Holidays at the Immenhof Hotel’) designed by Glantz. Here, the design objective was to transform historic farm buildings into a feel-good 21st century hotel, but with sensitivity and respect for regional building traditions. Said Cord Glantz, “The challenge for us here, was to transport the image and feel of a past unspoiled rustic environment into the present day.” The re-modelling of the farm buildings extended through eight years, resulted in a hotel with 50 rooms and suites, with six holiday apartments and a riding hall. These facilities now provide the basis for family holidays, riding and active pastimes, conferences, receptions and simple relaxation.

The developer was Carl-Joachim Deilmann, who commissioned Geplan Design with the task of designing suites in the main Grange and adjacent buildings, the events room, also the wellness areas. The farm is also scheduled as a historic conservation structure, so many parts inside the Grange building were subject to planning regulations, calling for great care with any interior changes.

The two Stuttgart architects have left marks of their own creative skills throughout the hotel. What was an equitation lunging hall has now been converted into a wellness and fitness area. In addition, they redesigned the dairy parlour: the main 500m² events room is now on the top floor, and the 460m² restaurant and toilets on the ground floor.

Further, the Glantz designers were also tasked with redesign of the apartments, gatehouse hotel and side-rooms, also the suites in the farm manager’s house and nearby holiday apartments.

The overall result is one of a high-class rustic ambience: stuccoed ceilings, parquet herringbone floors and traditional Öland stone.

In the high-value Grange rooms. Geplan Design introduced a number of style features such as contrasting wall colours, full room-height panels, leather tiles, bronze mirrors, lead and linen. In this job, the design team was able to make full use of its expertise in the selection and use of materials. Said Cord Glantz: “We have put our all into every detail.”

Now for a quick change to another location, one within an entirely diff erent set of surroundings. This is a business hotel

HOTEL





located between the autobahns next door to Frankfurt-am-Main airport: the B'mine Frankfurt Airport hotel, which opened in April 2022 and has an unusual feature. After a long day of stress, in 40 of the 241 rooms it is possible for the customer to go direct to the room with his or her own vehicle. The high-rise building is easily seen at a distance from the autobahn and in the evening, car loggias alongside the hotel rooms are each bathed in diff erent coloured lights, attracting attention. Geplan Design was also responsible for the interior of three diff erent types of hotel rooms, in addition to which they did the foyer, the event zone and restaurant. They worked in cooperation with Pola Brändle from Berlin to create an unmistakable atmosphere. This artist is well known for her collages and décollages and is regularly commissioned by the B'mine group with work for its hotels.

Another big diff erence to earlier commissions was that this time the hotel was designed starting from the inside. Generally, it functions the other way around and interior designers have to work within the shell and fl oor plan already created by the building architects. One resulting freedom for the interior designers was that it enabled them to maximise the effi ciency of use on the 13 floors in this high-rise building, and use modular construction for the rooms. In particular for the so-called Smart Rooms, Cord Glantz was able to use a floor plan he had fi rst designed many years ago and which he sees as representing a 'typical ideal'. The fundamental feature of this design is that the smaller rooms also have suffi cient space and quietness, while at the same time displaying the charm that is derived from 'tiny living'. For the Frankfurt project, the ideal solution was achieved by use of textile elements. Curtains hang and move easily on especially ordered rails, enabling the guest to achieve his personally preferred combination of openness and spatial privacy.



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The high-rise B'mine Frankfurt Airport hotel (right) is easily spotted from the nearby A3 autobahn, with up to 40 personal vehicle loggias (below left) differently illuminated at night. The hotel has 241 rooms, a large reception area with much green, design and artwork to create an inviting feel-good atmosphere (below).





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