

TL THAT'S LIVING

Spring 2020

**"I ALWAYS SEEK TO
REPLACE THE COLDNESS OF
INDUSTRIALISM WITH POETRY":
MARCEL WANDERS**

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DEAR READERS:

It is with great creative satisfaction that we bring you the 2020 Spring Issue of *That's Living*.

For the company I envisioned, over our decade-long journey, there's been one constant path breaker – thought leadership. Studying global interior design markets since 2007, focusing specifically on Qatar and Russia, it was clear that both these economies have first benefitted from their respective hydrocarbon booms and then the December 2010 FIFA World Cup bid announcements – 2018, awarded to Russia and 2022 to Qatar. It was, therefore, not a surprise that both these markets attracted internationally-recognised architectural and interior design talent. What many of these newcomers couldn't sustain was a mix of the full understanding of their surroundings and offer a melange of products that reflect the right proportion of cultural heritage and nuances; modern refinement; quality and comfort; and traditional influence.

This is precisely the gap I decided to address when setting up my first interior design company in 2007, followed by the first retail showroom, Maya Paris Design, in 2010. In our 13-year corporate odyssey, we have evolved and spun off *That's Living*, the holding company symbolising an international multi-brand, multi-store, multi-location, lifestyle concept company, bringing total interior solutions to the widely-travelled and design-savvy clientele not only in Qatar but also throughout Russia (where we opened our flagship store in Moscow coinciding with the 2018 FIFA World Cup event, followed by Sochi and now in Krasnodar). As I write, we are working on our next location at Warsaw in Poland.

Looking back on how to be on top of our role as a thought leader in the upscale retail and interior design world, it was necessary to not only do and innovate what we have been doing, but also to chronicle our dynamic design ethos through a look book. Hence came the first edition of *That's Living* magazine last year.

With the same spirit, here we are with a design-revamped issue, portraying the diversity of our curated offerings through large visuals, a clean, clutter-free and aesthetic look. Flip through the uniquely broad range of our products (across 13 categories), trend buzzers (covering 12 themes) and what our architect and designer partners in Russia feel confident offering to their clients. We also introduce a new section called 'Projects' in this issue, to highlight the marvellous design sweep that our interior design collaborators have and how their design acumen gets heightened working alongside *That's Living*.

Interior look books aren't complete without stimulating inputs of global design giants. So here you have, in one edition, designer speaks, from iconic design institutions led by Marcel Wanders and Steve Leung, to corporate brand designers, right from Caracole's Tim O'Hare; to Theodore Alexander's Richard Mishaan; to Lladro's Nieves Contreras; to Eichholtz's Edwin van der Gun; and Bernhardt's Gregory Heller.

We've made sure to pack the look book with daily essentials – from carpets to mattresses and kitchens – items no home can do without.

Enjoy reading!

Kataryna Dmoch
Creative Director, *That's Living*



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PRODUCTION TEAM:

Marketing Director: João da Costa
Editor: Aparajita Mukherjee
Photographer: Anna Morquicillo
Graphic Designer: Sarah Jabari

WHERE TO FIND THAT'S LIVING



Tverskaya



Mandarin Mall



Olimp Mall



Grand Mall



Red Square Mall

MOSCOW - RUSSIA

Tverskaya Street, 9
t: +7 495 122-22-66
info@thatsliving.com | thatsliving.com

Grand-2 Mall | Butakovo Street, 4
t: +7 495 122-22-66
info@thatsliving.com | thatsliving.com

SOCHI - RUSSIA

Mandarin Mall | Bestuzheva Street, 1/1
t: +7 862 444-02-03
info@thatsliving.com | thatsliving.com

Olimp Mall | Transportnaya Street, 28
t: +7 862 444-02-03
info@thatsliving.com | thatsliving.com

KRASNODAR - RUSSIA

Red Square Mall | Dzerzhinskogo Street, 100
t: +7 861 210-44-22
krasnodar@thatsliving.com | thatsliving.com

If you are a designer and looking to work with famed global furniture and lighting brands, do not hesitate to get in touch with us.

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DOHA - QATAR

Tawar Mall 1st Floor
Al Markhiya Street, Doha, Qatar
t: +974 7700 7225 | +974 4039 0187
info@caracoleqatar.com | caracoleqatar.com

The Pearl Island - Qatar
Medina Centrale | Unit 86 | Doha, Qatar
t: +974 3080 3086
info@thatsliving.com | thatsliving.com

12 La Croisette #164
P.O. Box 207427 | Doha, Qatar
t: +974 4002 8332
info@mayaparis.com | mayaparis.com

WARSAW - POLAND

37 Krakowskie Przedmiescie Street
#6 | Warsaw 00-071
marketingpoland@thatsliving.com

MARKETING OFFICE:

Tawar Mall, 1st Floor
Al Markhiya Street, Doha, Qatar

PHOTO & MATERIAL ENQUIRIES:

info@thatsliving.com
t: +974 7700 7225



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TRENDS

Picking 10 themes ranging from colours to patterns to materials, and including two specific item-based offerings (wall sconces and mirrors) from the diversity of the array of items curated by That's Living, the following 20 pages, are bound to leave you creatively charged. You need these buzzers at home!



trends - **peacock**



Main Image: Do Not Disturb; Upholstered headboard, footboard, siderails with acrylic footboard; W 221; D 232; H 142 (cm); **Caracole.**
1. The Masters Dining Arm Chair; Birch solids in satin ebony finish; W 61; D 72; H 122 (cm); **Caracole.**
2. Saxon Large Table Lamp; Linen shade over sandy turq base; W 51; H 96 (cm); **Kate Spade.**
3. Deja Blue Console; Birch, bleached quartered koto, bleached bird's eye maple; W 198; D 48; H 69 (cm); **Caracole.**



1



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4

Main Image: Sofa Aurelio; Velvet with a gunmetal base; W 240; D 98; H 69 (cm); **Eichholtz.**

1. The Feather Floor Lamp; Peacock plume over classic gold base; W 150; H 200 (cm); **A Modern Grand Tour.**

2. Axel Table Lamp; Coloured glass; Dia 40; H 45 (cm); **That's Living.**

3. Dining Chair Cooper Set Of 2; Roche turquoise velvet with black and brass legs; W 55; D 64; H 83 (cm); **Eichholtz.**

4. Lena Louise Tea/Coffee Pot; Porcelain; Dia 12; H 17 (cm); **Porcel.**

trends - **green**



Main Image: La Vie De La Fete Swivel Chair; Birch plated metal with signature brass finish; W 80; D 91; H 76 (cm); **Caracole.**

1. Green Dot Vase; Glass and crystal; Dia 29; H 30 (cm); **That's Living.**

2. Nell's Tray; Steel and green marble; W 31; L 61; H 5 (cm); **That's Living.**

3. Melville Table Lamp; Coloured glass; Dia 40; H 55 (cm); **That's Living.**

4. Chair Brian; Cameron green with brown legs and gold finish caps; W 99; D 90; H 82 (cm); **Eichholtz.**

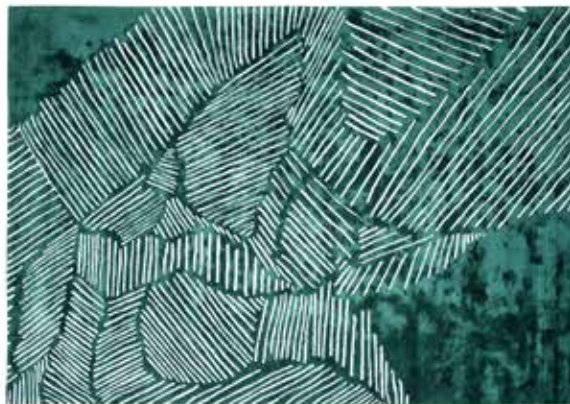
green - trends



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Main Image: Bar Bolton; Green velvet, black glass with champagne gold finish; W 120; D 49; H 105 (cm); **Eichholtz.**

Main Image: Bar Stool Avorio; Green velvet, black and brass legs; W 50; D 50; H 100 (cm); **Eichholtz.**

1. Lush Forest Service Plate; Porcelain; Dia 32; H 3 (cm); **Porcel.**

2. Blake Ceramic Table Lamp; Crocodile hide moulded over a ceramic base; W 38; D 38; H 67 (cm); **Regina Andrew.**

3. Bocage Carpet; Viscose and cotton; W 200; L 300 (cm); **That's Living.**

4. Belle de Nuit Table Lamp; Handmade porcelain design in green; W 20; L 20; H 57 (cm); **Lladró.**

trends - **pink**



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5

Main Image: Chair Domaine; Lilac velvet with brass legs; W 71; D 76; H 75 (cm); **Eichholtz.**

1. Belle de Nuit 12 Lights Chandelier; Metallic chandelier with porcelain lampshades; W 65; L 65; H 100 (cm); **Lladro.**

2. Ballet Passion Gold Service Plate; Porcelain; Dia 32; H 3 (cm); **Porcel.**

3. Adela Chair; Birch with blush taupe finish; W 73; D 72; H 84 (cm); **Caracole.**

4. Giorgio Pillow; Silk and cotton; W 45; D 45 (cm); **That's Living.**

5. Brissago Carpet; Viscose and cotton; W 260; L 390 (cm); **That's Living.**



Main Image: Le Chaise Armchair; Pink Velvet and exposed frame in powder puff; W 86; D 86; H 87 (cm); **Caracole.**

1. Sofa Donatella; Lilac velvet with brass legs; W 162; D 79; H 66 (cm); **Eichholtz.**

2. Jar Carney; Coloured glass and brass; Dia 12; H 14 (cm); **That's Living.**

3. Chair Hadley; Cameron purple with matte gold coloured base; W 77; D 80; H 78 (cm); **Eichholtz.**

4. Iris Glass Table Lamp; Glass; Dia 38; H 76 (cm); **Regina Andrew.**

5. Pink Crash Glass; Glass and crystal; Dia 29; H 20 (cm); **That's Living.**

trends - **navy blue**



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Main Image: The Aristocrat Sofa; Dark navy velvet with taupe finish; W 276; D 103; H 74 (cm); **Caracole.**

1. Belle de Nuit 2 Lights Wall Sconce; Handmade blue porcelain; W 27; L 15; H 34 (cm); **Lladró.**

2. Blue By You Accent Table; Top, bottom panels in blue with metal plated frame in gold; W 65; D 24; H 56 (cm); **Caracole.**

3. Madison Ceramic Table Lamp; Ceramic over gold leaf base, linen shade; W 38; D 38; H 69 (cm); **Regina Andrew.**

4. Chair Orion; Midnight blue velvet over brass legs; W 92; D 85; H 79 (cm); **Eichholtz.**

5. Painted Champagne Glasses; Crystallite; Dia 7; H 21 (cm); **That's Living.**

navy blue - trends



1



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3

Main Image: Swivel Chair Delancey; Savona midnight blue velvet; W 84; D 85; H 77 (cm); **Eichholtz.**

1. Keeley Dining Chair; Fully upholstered with nailed trim and exposed wood legs; W 61; D 69; H 91 (cm); **Bernhardt.**

2. Thurston Table Lamp; Coloured glass; Dia 35; H 62 (cm); **That's Living.**

3. Sofa Castelle; Midnight blue velvet over brass and black legs; W 230; D 85; H 79 (cm); **Eichholtz.**

trends - **inlays**



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Main Image: Everly Console Table; Bronzed ebony; warm silver; W 203; D 41; H 92 (cm); **Caracole.**

Main Image: Ginkgo Mirror; Black lacquer with mother-of-pearl inlay; W 90; D 90; H 3 (cm); **That's Living.**

1. Inspired Vision Mirror; Birch, capiz shell; Dia 97; D 5; H 98 (cm); **Caracole.**

2. Bliss Mother of Pearl Table Lamp; Mother-of-pearl tiles on an acrylic base; W 43; D 18; H 57 (cm); **Regina Andrew.**

3. Labyrinth Cube; Black resin and white bone inlay; W 46; D 46; H 46 (cm); **Bernhardt.**

4. Universe Coffee Table; Black lacquer with mother-of-pearl inlay; Dia 122; H 45 (cm); **That's Living.**

5. Shell I View? Console; Eucalyptus finished in dappled mink; W 225; D 52; H 71 (cm); **Caracole.**

patterned veneers - trends



Main Image: I'm A Fan Console; Paldao face finished in galway, with base and top in ivory; W 129; D 47; H 91 (cm); **Caracole.**

1. Iconic TV Cabinet; Parquetry veneered, lacquer and brass details; W 221; D 51; H 55 (cm); **Theodore Alexander.**

2. Garlan Cocktail Cabinet; Maple, walnut and primavera veneers; W 80; D 50; H 155 (cm); **Theodore Alexander.**

3. Criteria Buffet; Ash solids, quartered ash veneers with stainless steel metal inlay on top; W 179; D 51; H 91 (cm); **Bernhardt.**

4. Coffee Table Gregorio; Oak veneer with bronze finish; W 100; D 100; H 43 (cm); **Eichholtz.**



Main Image: Chandelier Opera; Clear glass with gold finish; Dia 78; H 40 (cm); **Eichholtz.**

1. Leyte Table Lamp; Coloured glass; Dia 40; H 55 (cm); **That's Living.**

2. Fruit Bowl; Crystallite; Dia 17; H 16 (cm); **That's Living.**

3. Martinique Chandelier; Green glass; Dia 33; H 67 (cm); **Eichholtz.**

4. Bubbles Chandelier; Clear glass on polished nickel frame; W 70; D 70; H 69 (cm); **Regina Andrew.**



Main Image: Assorted Pillows; Velvet and embroidery; W 40; D 40 (cm); **That's Living.**

1. Custom Decorative Pillows Abstract Kidney; Blendown filling with tape on fabric; W 36; D 58; (cm); **Bernhardt.**

2. Custom Decorative Pillows Fretwork; Blendown filling with tape on fabric; W 53; D 53 (cm); **Bernhardt.**

3. Pillow Lacombe; Black velvet with gold-coloured thread; W 60; D 60 (cm); **Eichholtz.**

4. Pillow Blakes; Hand embroidered with black and white fabric; W 50; D 50 (cm); **Eichholtz.**

trends - **metal**



Main Image: I'm Riveted; Metal in whisper-of-gold finish; W 111; D 111; H 76 (cm); **Caracole.**

1. Side Table Zino; Tabletop with wood grain relief and a geometric base with light bronze finish; W 56; D 56; H 56 (cm); **Eichholtz.**

2. Keaton Mixed Floral Sconce; Metal with gilded finish; H 30 (cm); **Kate Spade.**

3. Linea Metal Round Chairside Table; Cast aluminium in textured graphite finish; Dia 41; H 61 (cm); **Bernhardt.**

4. Esker Small Triangle Sconce; Antique burnished brass; W 15; H 25 (cm); **Kelly Wearstler.**



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Main Image: Chair Bora Bora; Black velvet with gold finish; W 68; D 68; H 150 (cm); **Eichholtz.**

1. Safari Bottle Holder; Aluminium with brass finish; W 17; L 48; H 26 (cm); **That's Living.**

2. Spot On Side Table; Polished metal plated in whisper of gold with brushed top surface; W 48; D 32; H 70 (cm); **Caracole.**

3. Lorraine Round Chairside Table; Cast aluminium in nickel finish; Dia 38; H 49 (cm); **Bernhardt.**

4. Parr Étagère; Polished stainless steel and glass; W 91; D 36; H 203 (cm); **Theodore Alexander.**

trends - **wall sconces**



Main Image: Wall Lamp Hildebrandt; Crystal glass with vintage brass finish; W 45; D 27; H 27 (cm); **Eichholtz.**

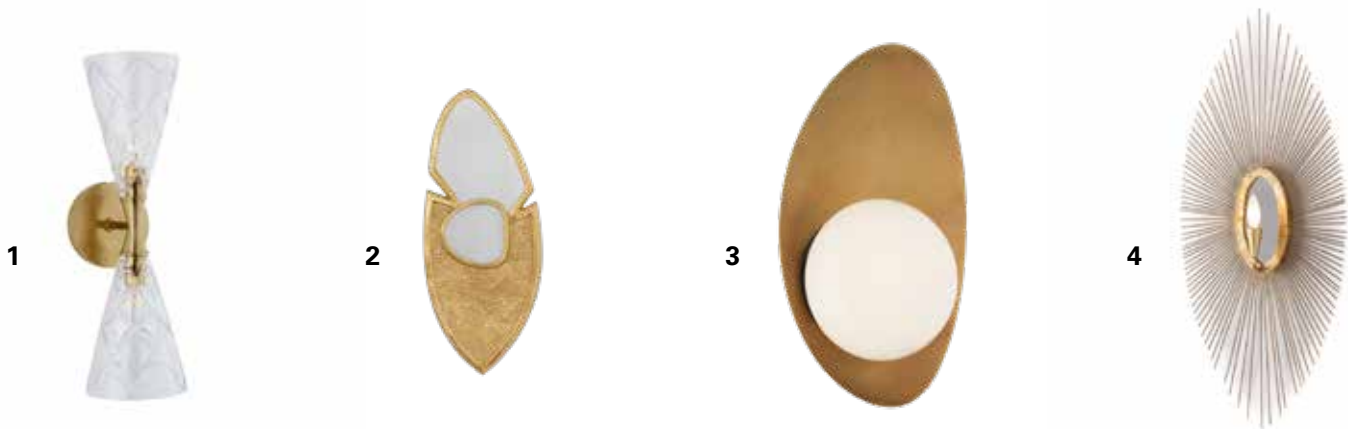
1. Wall Lamp Diolo; Antique brass finish over hand blown-glass; W 20; D 9; H 40 (cm); **Eichholtz.**

2. Wall Lamp Augusta; Steel finished in gold; W 26; D 12; H 39 (cm); **Eichholtz.**

3. Pebble Wall Sconce; Brass and marble; W 19; D 11; H 41 (cm); **That's Living.**

4. Louis Sconce; Hand painted ornate birch wood body, antique brass hardware and linen shade; W 34; D 12; H 71 (cm); **Regina Andrew.**

wall sconces - trends



Main Image: Camden Lantern Sconce; Steel in polished nickel finish; W 28; D 16; H 43 (cm); **Regina Andrew.**

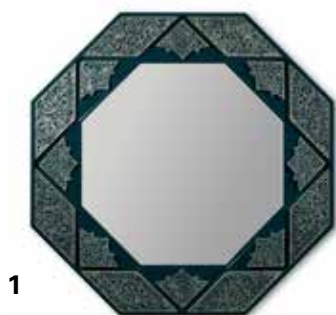
1. Darcy Double Sconce; Soft brass and crystal; W 15; H 46 (cm); **Kate Spade.**

2. Leaf Sconce; Brass and marble; W 24; D 13; H 60 (cm); **That's Living.**

3. Nouvel Small Sconce; Metal and glass; W 22; D 12; H 37 (cm); **Kelly Wearstler.**

4. Sedona Sconce; Antique gold leaf and glass; W 37; D 10; H 94 (cm); **Regina Andrew.**

trends - **mirrors**



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Main Image: Mirror Arno; Bevelled mirror glass with brass/black finish; W 105; D 15; H 151 (cm); **Eichholtz.**

1. Arabesque Eight-Sided Wall Mirror; Mirror and hand-painted black porcelain; W 80; D 3; H 80 (cm); **Lladró.**

2. Fan-Tastic; Clear mirror in warm reflective frame; W 105; D 5; H 121 (cm); **Caracole.**

3. Galaxy Panel Mirror; Wood ambered silver leaf, embellished with crystal accent; W 25; D 3; H 127 (cm); **Regina Andrew.**

4. Flower Mirror; Brass; Dia 80; D 13 (cm); **That's Living.**

mirrors - trends



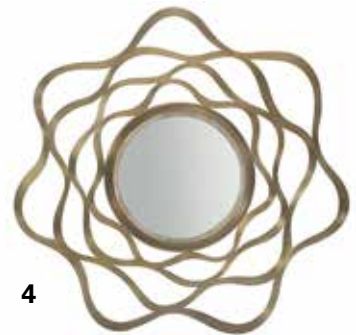
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Main Image: Mirror Sensation Round; Bevelled mirror glass with gold finish; W 95; D 7; H 90 (cm); **Eichholtz.**

1. Calista Round Mirror; Wood frame in silver lustre finish with inset non-bevelled mirrored glass; Dia 102; H 5 (cm); **Bernhardt.**

2. Earring Mirror; Brass and mirror; W 57; D 5; H 2 (cm); **That's Living.**

3. The Galaxy Mirror; Mirror with urban brass finish; Dia 100; H 3 (cm); **Caracole.**

4. Profile Mirror; Open patterned stainless steel frame with bevelled mirrored glass; W 112; D 2; H 110 (cm); **Bernhardt.**

trends - **stones**



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Main Image: Coffee Table De Soto Set Of 3; Dark range petrified wood with black legs; W 64; D 50; H 50; 43; 36 (cm); **Eichholtz.**
1. Jax Drink Table; Honed black and white marble; Dia 31; H 46 (cm); **Bernhardt.**
2. Tribute Medium Sconce; Travertine, carved from a single stone; W 30; D 10; H 38 (cm); **Kelly Wearstler.**
3. 4 Ever A Classic Desk; Laminated top with flowing sandstone over a metal base frame; W 188; D 61; H 71 (cm); **Caracole.**



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Main Image: Tut's Tray; Green marble and brass; W 48; D 34; H 4 (cm); **That's Living.**

1. Side Table Caron; Black faux marble with brushed brass rim and base; Dia 45; H 53 (cm); **Eichholtz.**

2. Ginko Box; Stone and brass; Dia 19; H 12 (cm); **That's Living.**

3. Cade Drink Table; Honed white marble; Dia 31; H 46 (cm); **Bernhardt.**

4. Gear Alabaster Table Lamp; Alabaster with natural brass hardware and linen shade; W 41; D 41; H 77 (cm); **Regina Andrew.**

5. Carved In Stone Accent Table; Organic chipped marble case with a wooden top; W 41; D 41; H 61 (cm); **Caracole.**



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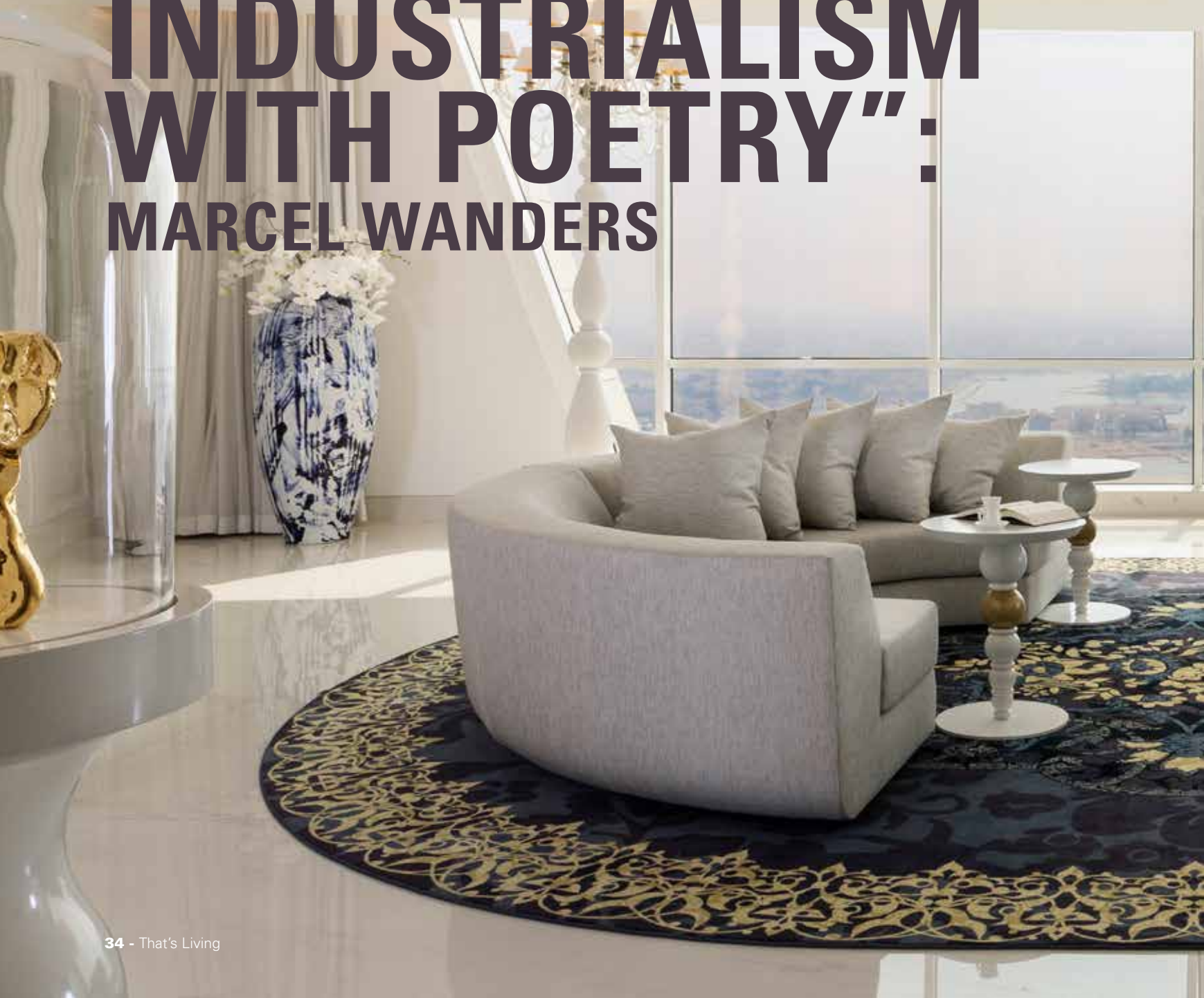


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**"I ALWAYS SEEK
TO REPLACE THE
COLDNESS OF
INDUSTRIALISM
WITH POETRY":
MARCEL WANDERS**



An institution and an individual, an engineer and a poet, method and madness, nuances and signature styles, together create Marcel Wanders, the contemporary design genius. In a conversation with *That's Living*, Wanders gives his opinion on all things creative and his design collaboration with Lladró (the iconic Spanish brand, manufacturing and distributing porcelain art creations).

Mondrian Doha penthouse



designers

You advocate romantic and humanistic design. Could you explain to our customers what your design philosophy is?

I am always trying to move design from materialism to conceptualism and connect it back to what design is for – uplifting the human spirit. I am both an engineer and a poet, and if I'm not surprising and delighting people with my designs, I'm not doing my job. I always seek to replace the coldness of industrialism with poetry, fantasy and humanity. Overall, though, I am here to create an environment which encapsulates love, blends life with passion and ensures that our most exciting dreams come true.

How does today's technology interact with your designing and creative process?

I am interested in how the next level of innovation will allow me to balance art and function, the poetic and the practical, the phenomenological and the physical. In a way, what I create is the result of experimentation. My vision has always been to place design concepts all around people, to immerse them in a continual state of surprise. Today's digital technology offers so much more than the simple techniques of the early industrial era, and it appeals to me to offer this to my audiences.

Among your design categories – hospitality, retail, residential, architecture – is there a common theme or philosophy that runs through?

We approach every project with the same philosophy – to surprise and create meaningful connection. Each project has a life cycle of its own and we have various steps in our process to create something bold, passionate, luxurious and memorable. When I think about it, the common thread through everything is our passion.

While choosing a project, what are the factors that you take into consideration?

We begin by thinking about the audience and who will experience the design. What connections can we make? How will this project uplift their spirit? We also think about who we will be working alongside. What client and partner relationships can we leverage, and how can we seamlessly align our thinking? When choosing an assignment, we consider all the disciplines that come in and out of the project so that we can be prepared to manage all the moving parts to bring the work to its highest levels.



Marcel Wanders, the contemporary design genius

“There is certainly both method and madness. That’s how creativity happens. We love the process of daydreaming and ideating as much as sharing our sketches and ideas.”

When did you start designing lighting objects? And why did you decide to diversify into the lighting field?

We've been designing lighting pieces for a long time now. As we created more and more lighting fixtures, our desire to create a complete setting evolved. When creating interiors, you can design objects and wall space to deliver amazing sensory experiences, but if the lighting doesn't support it, it fails. We also began exploring glassmaking processes and looked for more opportunities to really craft the entire experience from the top down, whether in a hospitality setting or the home.

Is there a particular design method that you follow, given that not one of your projects has any echo of the other ever? Or is there no method in the madness?

There is certainly both method and madness. That's how creativity happens. We love the process of daydreaming and ideating as much as sharing our sketches and ideas. There is a time when we experiment and work with materials, giving us even more ideas. Guiding our actions and processes is a creative brief from the client that explains their vision. Together, we align our thinking and introduce our own inspiration. So, yes, there is a method, with a whole lot of madness thrown in!

Creative geniuses need recharging. What is your favourite way to recharge?

I love to travel; I enjoy reading. To recharge, I spend time meditating and daydreaming. I also spend time with my daughter, Joy,

Continued on page 39

"My vision has always been to place design concepts all around people..."

DESIGN COLLABORATION WITH LLADRÓ

Lladró, as a brand, embraces sculptures, lighting, objects for the home, interior design as well as fashion accessories, according to Wanders. Commenting on his partnership with Lladró, he says, "We connect with them in the idea of designing at an unhurried pace and with the same loving care and attention of the alchemists of yore. The collaboration exceeded our expectations. We always seek to replace the coldness of industrialism with the poetry, fantasy and romance of different ages, and bring them to life in the contemporary moment."

Wanders' newest collection allowed them to work with Lladró's soft, malleable-to-the-touch porcelain. He adds, "This collection reminds me of the gentle dance of petals in the wind. Each 3D-relief part of the bouquet lamp is designed to present a mesmerising pattern and to be unrepeatable. Because the porcelain is willing to be shaped and perfectly sculpted manually, we were able to create each element of the bouquet lamp as a unique, handcrafted creation. Set in matte porcelain, and purposefully positioned, the petals allow the light from within to accentuate their surface details and enhance any room with the perfect balance between light and shade."



Lladró's Nightbloom Wall Lamp



Lladró's Nightbloom Hanging Lamps

WANDERS' CREATIVE HIGH POINTS

1. The Knotted Chair (1996):

"Not because it brought me the most recognition I had garnered up to that point in my career, but because the entire process of crafting it was synonymous with the shaping of myself. The idea for the chair was conceived through my interest in technology that led me to work with the Aeronautics Department of the Technical University in Delft. It not only defined my personal and professional growth at the time, but presented to the world who I was going to strive to be as a designer moving forward."



Knotted Chair

2. Airborne Snotty Vase (2001):

"It symbolises a convergence of my desire to constantly innovate, utilise technology and push things to the extreme. Using 3D computer scans and digital prototyping technology, I was able to balance art and function."



Mondrian Doha pool

3. The Skygarden for Flos (2007):

"It is more than a lamp – an object that shines a light on my refusal to be swayed by design trends. That plaster ceiling design was, at the time, not in style made no difference to me. My concern was and is to create the wonderful, the delightful. The Skygarden embodies my personal philosophy of remaining true to what I believe."



Lounge Chair for Louis Vuitton



Skygarden Suspension Light for Flos, from the outside



Airborne Snotty Vase Coryza

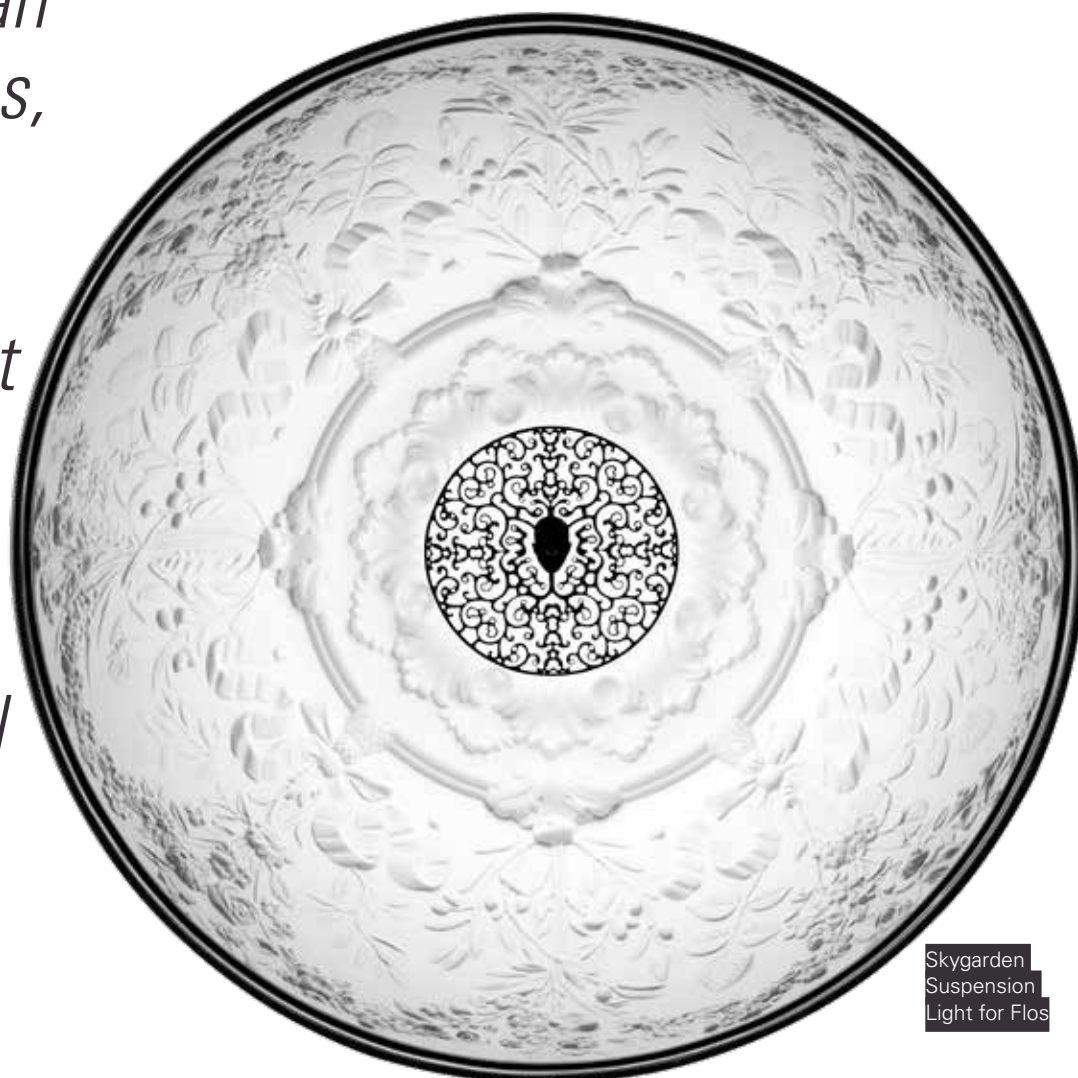


Airborne Snotty Vase Pollinosis

4. The Lounge Chair for Louis Vuitton (2015): "It reflects the power of a long-lasting partnership that has resulted in some of the most iconic, luxurious items I've designed. More than a chair, this piece of furniture is the epitome of what it means to understand the human form and the connection with the human spirit that can come from a heritage of quality and craftsmanship. It represents my approach to furniture, which is to begin by serving the human form and finish with something that uplifts the human spirit."

5. The Mondrian Doha project (2017): "It includes everything I have been doing in the hospitality space since the beginning in one project. In every hotel I design, I work to create flow and a seamless experience. I design areas to stand alone, yet work together to transmit a theme throughout. What separates this most luxurious and holistic hotel experience, and what affected my growth most, was our ability to offer a sense of place that people take with them when they leave."

"A school can teach shapes, colours, patterns. But it cannot replicate every situation that you will experience during your career."



Skygarden
Suspension
Light for Flos

Continued from page 37

and that takes me far away from my work, but also inspires me. I find much solace in my relationships – the time I spend with people is when I recharge the most. Sharing meals and conversation is how I divert my thinking and let my brain reset. It's therapeutic and empowering.

What have been the toughest lessons you've learnt that have shaped your creativity? What are some of the things that you learnt on the way, not from your school?

The hardest lesson I have had to face is understanding how to make mistakes and learn from them. The most important thing that has shaped me is my ability to trust myself, to pursue only the highest standards in my work. Another lesson I had to learn is that you can't do it all on your own. At first, you think you can. Then, over time,

you realise other people actually elevate your thinking, your craft. I had to learn to allow others to push me further. Every day for me is another lesson; each project brings an opportunity to learn about myself, my craft, the people around me. A school can teach shapes, colours, patterns. But it cannot replicate every situation that you will experience during your career. That just has to happen organically, you have to be open to the lesson so you can grow from it.

How was the experience of working with Mondrian Doha? What role did lights play in the whole project?

The opportunity set before us was to create an incredible destination for international and local travellers alike. We wanted to design a luxurious destination hotel that guests would never need to leave (since all of the guests' desires would be catered to), as

well as a fantastic destination for the locals to experience all of our culinary venues. The result is a hotel that is sensitively rooted in local Arabic culture and is the embodiment of Arabia as experienced through a lens that mirrors the modern reality of Doha.

The Mondrian Doha features many variations of decorative lighting. In the lobby, guests are welcomed by the Big Bell Lamp and the Small Bell Hanging Lamp (both my creations). This area also features the oversized Calvin Lamp by our studio. The various chandeliers throughout the hotel were designed by Preciosa, while all of the local decorative lanterns and lighting were furnished by Moroccan Bazaar. General decorative lighting throughout was created by Moooi, while additional bespoke lighting includes the One Minute Table Lamp Shade and Pillar Lamp by Marcel Wanders, traditional Arabic hanging lamps that were sourced from Saint Tropez Boutique and other sources. **t**

A portrait of Steve Leung, a man with dark hair and glasses, wearing a dark blue jacket over a white shirt. He is looking slightly to the side with a thoughtful expression. The background is a plain, light-colored wall.

“GOOD DESIGN IS A BALANCED MIX OF AESTHETICS AND FUNCTIONALITY”

In a cosy chat with *That's Living*, Steve Leung, founder of Steve Leung Design (SLD) Group, goes all out in talking about a range of topics – from his personal design journey to his favourite food joint in Hong Kong (where the company is headquartered); from his design philosophy to his work/life balance; and from his creative recharge method to his design management formula.

Steve Leung, leading architect, interior and product designer



“Everyday life is a great source of inspiration to me: what I see, what I hear, whom I meet are all precious connections of life, art and design.”

The design story

Among my fondest childhood memories, I still recall the image of my uncle, a professional architect, working late at night on his drawings. I was fascinated so much by him that, at the age of 10, I decided to become an architect. As such, I started my career focusing first on architecture projects, to soon realise that interior design was a better fit to my impetuous personality: as interiors' projects usually take less time for their completion compared to architectural ones, this also allows me to explore and take up more challenges.

Design philosophy

I would say my design approach is definitely human-centred: to me, good design is a balanced mix of both aesthetics and functionality, so as to serve people in the best way possible. “Enjoy Life, Enjoy Design” is my motto. I believe a designer must enjoy life and be eager to achieve excellent living standards. To me, quality of life is not synonymous with extravagance: it is not necessarily associated with money. It is a kind of attitude, achievable through constantly trying to improve oneself and one's environment while enjoying and thinking about a variety of better solutions to solve contemporary problems.

Creative satisfaction

Nothing fulfils me more than taking up new challenges and achieving higher standards, in both professional and private life. In design, this reflects on the vast portfolio of projects I am currently in charge of, spanning from architectural to interior to product design.

Recharge method

Everyday life is a great source of inspiration to me: what I see, what I hear, whom I meet are all precious connections of life, art and design. I also treasure the travel experiences that allow me to reflect, discover and actually be content and grateful, giving me the chance to share with people the exquisite joy of creation.

Favourite travel destination

I love travelling and exploring new places from all over the world. However, I am especially in love with Italy, for its fantastic food and great design. I never miss the chance to join the Milan Fair every year, which is such a great opportunity to grasp the latest industry trends and meet friends from all over the world.

Best restaurant in Hong Kong

I enjoy food, as I believe eating is one of the best pleasures you can savour in life. As I

designers

"As design should be a harmonious blend of sensibility and rationality, I then utilise the space in a thoughtful way to emotionally bring aesthetics to the ambience."

am quite choosy when it comes to food, I always seek new gastronomic experiences, with a strong preference for Asian cuisine. As of today, my favourite spot in Hong Kong is the upscale Japanese restaurant Ta-ke, which also represents my first collaboration with acclaimed Japanese architect Kengo Kuma and Kuma's inaugural restaurant project in Hong Kong. Ta-ke, borrowing its name from the Japanese word for "bamboo", employs bamboo as the main distinctive feature to achieve our vision in connecting people with nature, while creating an intimate bridge between the Japanese and Chinese cultures, where bamboo always played a crucial role. Ta-ke is the utmost celebration of the deep connection between space, people and nature: in hectic cities such as Hong Kong, I am always pleased to bring my guests in this ideal biophilic ambience, encouraging them to indulge in a few tranquil moments to appreciate the finest Japanese delicacies.

Interior design and technology

Nowadays, smart living customises convenience to people's living spaces, deeply connecting interior design and technology, and strongly influencing

the way I design today. As an advocate of contemporary style with a focus on minimal and elegant lines, I appreciate the chance to combine multiple functions in one device, allowing the creation of a purer and essential design. On top of this, since there is no boundary in design and Internet of Things (IoT) brings up even more possibilities to explore, I feel that I can diversify my portfolio to a greater extent today if compared to the past years, allowing more time to embark in numerous challenges in different design fields, including product design.

What guides designs

In my design process, I always start with a careful analysis of the client's request, followed by a meticulous consideration of specific features of the space: these first steps allow me to identify the best solutions to both maximise the advantages and minimise the weak points of the areas I will take care of. As design should be a harmonious blend of sensibility and rationality, I then utilise the space in a thoughtful way to emotionally bring aesthetics to the ambience.



Pirouette Round Dining Table



Contour Side Table



Pointe Console Table

“‘Enjoy Life, Enjoy Design’ is my motto. I believe a designer must enjoy life and be eager to achieve excellent living standards.”



Connoisseur Bar Cabinet

Design management formula

Today, the SLD Group has 600 designers and professionals devoted to various projects across the world, headquartered in Hong Kong and with offices located in Beijing, Shanghai, Guangzhou, Shenzhen and Tianjin. Just like a 3-Star Michelin restaurant group, our Hong Kong head office serves as the central kitchen, where designers work closely with me to seek new ingredients and try out new design concepts. Besides, the designers are divided into different teams and sub-teams, each specialised in certain types of projects. I believe attention to detail is the crucial attribute of good project management, and this applies to every stage of design. Furthermore, I also established a system with five-stage reviews to fulfil our obligations to clients and to exercise a strict quality control.

Project in/out

As a contemporary style-driven design company, we may not take up requests of classic and redundant design, just to avoid starting a conceptual mismatch with the client. Instead, I tend to accept those projects that allow me and my teams to create and add value to the space, improving people's living standards. I also take into high consideration new projects offered by established clients, in order to nurture and strengthen long-term relationships based on mutual trust and respect.

Work/life balance

I just turned 62 and am gradually stepping down from full-time work at SLD, allocating half of my time on giving back to society. This year, I am proud that we celebrated the 11th edition of Steve Leung Travelling Scholarships, encouraging design students to travel abroad to expand their horizons, and nurturing young Chinese interior designers to further the development of the design industry in Asia. I am also currently serving as the President of IFI – the International Federation of Interior Architects/Designers – joining hands with global peers to promote and raise the bar of the interiors profession worldwide. In my private leisure time, I hope to be able to explore the world further, discovering places and meeting new people from all over the globe. **t**

A man with short, graying hair, smiling, is sitting on a light-colored couch. He is wearing a brown and black plaid blazer over a white button-down shirt. His hands are clasped in his lap. Behind him is a large abstract painting with horizontal strokes in shades of blue, green, and brown.

designers

Tim O'Hare, Senior Vice-President of
Creative Merchandising, Caracole

**"THE MODERN
PORTFOLIO IS AN
EVOLUTION OF THE
ORIGINAL CARACOLE
BRAND"**



Modern Uptown Manhattan Sofa

Tim O'Hare, Senior Vice-President of Creative Merchandising, Caracole speaks to *That's Living* (TL) about the brand's Modern selection, its key appeal factors and what makes it sell – aesthetics or price point?

Tim O'Hare, Senior Vice-President of Creative Merchandising, Caracole is fortunate to have a career he'd planned for. Growing up, O'Hare wanted to be an artist – he grew up drawing since it came naturally “to me as a kid and I enjoyed making things with my hands from nothing. As I got older, I was encouraged by my high school art teacher to pursue art school.” He took this advice and, reflecting on it, tells TL, “I’m glad I did, because once I started art school, everything seemed to click, and I knew that I was in the right place. I gravitated toward furniture design because I liked the idea of drawing something on paper, seeing a model built and then produced.”

Caracole Modern has a distinct artistic philosophy behind it and is very much a result of a thoughtful process to arrive at it. As the man behind the Modern assortment, O'Hare is emphatic that the portfolio is an evolution of the original Caracole brand. Detailing the so-called ‘process’, O'Hare informs TL, “In the beginning, we did some test pieces that were a little bit more modern and found that there was a market for the more high-end modern look. Since then, we have evolved the collection into various



Modern Grace Tranquil Dining Table with Grace Credenza and Tranquil Dining Chair

designers

looks in order to serve various segments within the modern creative style.”

Design angle

The Modern lot is marked by simple design – an appealing factor for the Caracole customer.

While finetuning the design process, the company did not rely on any market surveys to help them choose the look and feel of the selection. According to O'Hare, “Simple design is one of Caracole's founding design principles and what sets us apart. When designing, I like to take inspiration pieces or objects, consider what makes them cool and different, break them down to the simplest part and then enhance that specific part.

“We wanted them all to fit within the modern taste and lifestyle while having their own look and feel to appeal to different modern customers.”

Modern Streamline Sofa



designers

Modern Streamline Bed Silo



I also really try to honour the natural beauty of the wood and veneers and pair them with a simple and sophisticated design."

Caracole Modern comprises five distinct collections – Modern Artisan, Modern Fusion, Modern Uptown, Modern Metro and Modern Streamline. From a designer's perspective, how does O'Hare differentiate between each of these strands within the Modern stable? "Each assortment is different – they all have their own voice and we did that intentionally. We wanted them all to fit within the modern taste and lifestyle while having their own look and feel to appeal to different modern customers."

Material, finish diversity

Currently, mixed-material furniture is the trend that has the largest takers. Elaborating on the various materials that Caracole Modern uses, O'Hare tells *TL* that the company uses a number of different wood veneers, ranging from oak to fumed eucalyptus and also some engineered ones. In addition, there are several distinct finishes that lends the furniture the special factors that lure customers to opt for it. He continues, "We use different finishes, all custom made, to fit within the total inventory. We use different metals from painted to plated, and design custom hardware for each collection."

There is a more pronounced commitment towards darker finishes across Caracole Modern. Attributing the reasons for this, O'Hare says, "From our experience, darker finishes tend to appeal to more customers and sell better than lighter finishes. We also tend to use darker tones in Modern to differentiate from the lighter ones within the Classic cache."

Caracole, as a brand, has a fascination with acrylic, which is not something that the Modern assortment carries forward – there is widespread usage of cast glass items instead. O'Hare explains, "Though we have considered incorporating more acrylic into Modern – we think it helps to elevate the piece and gives it more of a contemporary feel. We also think this will help tie the different portfolios together," says O'Hare.



Modern Streamline Bed



Modern Streamline Dresser and Airflow Chair



Modern Streamline End Table

designers

"We tend to use darker tones in Modern to differentiate from the lighter ones within the Classic cache."



Modern Artisan Dresser

Craftsmanship, an edge

Quality craftsmanship is the primary requirement for any line of upmarket furnishing. As a diverse brand, how does Caracole ensure that the standard of products is of uniform quality? There are pre-decided steps to get there, according to O'Hare: first, is to select the right materials. Consistency across materials is key and Caracole has benchmarks that must be adhered to when any furniture is manufactured. "We have a whole team of people dedicated to ensuring quality and making sure the factories are

following the correct protocol and sticking to the design standards," mentions O'Hare.

While Caracole Modern has a timeless, sophisticated, simple look, there are specific selling criteria – surprisingly price point is not one of them, in O'Hare's opinion. "You first have to have the right look to stop a consumer in their tracks and draw them in. The furniture has to be designed so well that price becomes less of a factor. The consumer will be willing to spend the extra money to have that piece of furniture. We want our consumers to be moved by the beauty of our furniture," he signs off. **t**

Caracole Modern: What describes each collection?

TL asks O'Hare to give apt descriptors to each of Caracole's Modern collections: they range from understated simplicity to architectural, urban and elegant.

Modern Artisan: understated, simple, reinterpretation, craftsmanship, authentic;

Modern Fusion: new perspective, comfort, style, dynamic, contemporary;

Modern Uptown: visual, clean, relevant, architectural, functional;

Modern Metro: metropolitan, cityscape, retro, smaller-scale, urban;

Modern Streamline: art deco, beautiful, handsome, bold, elegant.

O'Hare's Modern favourites and why:

Moderne Bed: "A great use of dark wood and a lighter fabric."

Artisan Dresser: "The fuming technique used on the wood is gorgeous."

Streamline Dresser: "Has fumed wood, soft round corners with an art deco feel."

Moderne End Table: "This end table is simple with layered wood."

Tranquil Dining Table: "Uses two different wood veneers to create circles that come together in a curved shape. It was fun to see this one graduate from concept to reality."



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A full-page photograph of Richard Mishaan, a man with dark hair, smiling and wearing a dark suit, white shirt, and dark tie. He is standing in a room with dark wood paneling. To his left is a bookshelf filled with books and binders. To his right, a framed abstract painting is visible on the wall. The lighting is soft, highlighting his face and the texture of his suit.

designers

“I DESIGN WITH A COLLECTOR’S EYE, TRAINED AS AN ARCHITECT”

Richard Mishaan’s Twitter handle reads, among others: “Art obsessed, father, designer”. In a frank conversation with *That’s Living*, Mishaan sheds light on his passion for art, on how his children bring him joy, and his designer identity – from inspiration to philosophy and management. Earlier this year, in the Spring 2019 season of High Point Market, Mishaan launched 70 furniture pieces that form his new collection with Theodore Alexander.

Richard Mishaan

"I love artisanal items where you can feel and see the artist's hand. I also like to interact with the artisans themselves."

Design journey

What I love most about my work is that it has forced me to learn. I learn by doing research, by travelling and just by interacting with the people I need to work with. I studied Architecture because of my love of History and Geography. My job brings those things into focus daily. The entire design process requires you to draw inspiration from somewhere and I usually find it in history and cultures from varied geographic regions.

Design philosophy

My design philosophy is simple. I design with the eye of a collector who has been trained as an architect. What that means is, I have a sense of formal order to give context to collections – whether my own or my clients' – that comprise disparate objects or things.

Creative satisfaction

I like to think that my clients love the end result of what I do for them. I do a lot of research before doing the design I need to provide my clients and that is also what gives me joy. I am a historian and love to reference time periods and styles in my work.

Creative recharge method

I travel a great deal and visit everything from museums to flea markets. I like to learn and to discover. I also like craftsmanship. I love artisanal items where you can feel and see the artist's hand. I also like to interact with the artisans themselves.

Must-see places in New York

NYC has many amazing places I love. To my mind, any visit to NYC is not complete without:

- Rockefeller Center – from the murals inside the lobby to the underground mall with the shops and restaurants – it is a complete package.
- St. Patrick's Cathedral.
- The new World Trade Center area – the building designed by Santiago Calatrava that looks like a white whale's bone structure is not to be missed.



Kyoto US King Bed



Greenbrier Star Chair



Carlo Dining Armchair



Astor Outdoor Settee

"I like to think that my clients love the end result of what I do for them."



Han Bar Cabinet



Han Decorative Chest



Kyoto Decorative Dresser



Henning Reception Dining Table



Duke Cocktail Table

Best restaurants in NYC

My favourite restaurants are Majorelle on the upper east side for a very elegant special meal. I love Pastis that just reopened in the Meatpacking District for its laid-back ambience and its celebrity sightings. Then, there is P.J. Clarke's for the best hamburger in town in the most authentic setting.

Factors guiding designs

I design according to the needs of the project. I have designed projects for residential, commercial (stores and restaurants) and hospitality clients (hotels). I have run a retail shop that was part-shop part-gallery that sold collectible furniture and objects. I first showed the work of designers such as Herve van der Straeten, Olivier Gagnere, Eric Schmitt, Christophe Delcourt, Thomas Boog to name a few. I had shows by Archimede Seguso, Tony Duquette and Hutton Wilkinson, photography by Francesco Scavullo, Roxanne Lowit and more. I design lighting, furniture, textiles and accessories. I have had a diversified career, in multiple fields.

Design management method

I have what I call a purchasing department that I think is the core of what we do. The designers oversee the contractors and ensure that things get perfectly executed. I myself am involved in all aspects of the job and review the projects weekly with my team.

Project in/out

I usually like to design projects that I will learn from. I like clients who are interested in what they have collected over time and who want to be involved in the design process. I think the clients I would turn away are those who ask you to do what they want because I know it would be hard to give them what they would ultimately be happy with.

Work/life balance

I am a family man and my children bring me joy. I love to have time with my friends and to entertain. I think I do so beautifully as it brings me great joy. I work way too much but since I love what I do, I don't feel it's a burden on me. I am also very involved in exercise as I think it keeps stress away and grounds me. **t**

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designers

DESIGNING OBJECTS WITH A PURPOSE AND A SOUL

That's Living catches up with Nieves Contreras, Head of Design and Product Development, Lladró to understand her journey into the world of design, her favourite design management method and how she achieves work/life balance.

Firefly Table Lamp



Nieves Contreras, Head of Design and Product Development, Lladró

Journey into the field of design

A visit to a Bauhaus exhibition during my school years opened up to me the possibilities in as large a field as applied creation. I was totally unaware and new to this. So, after finishing my studies in Industrial Design in Valencia, I moved to Paris where I had the opportunity to get acquainted with the then-new talents of the French design world, in addition to working in some of the best design studios in Paris, such as Marc Berthier, Pascal Mourgue and eliumstudio, a Paris-based industrial design house, that applies signature design to the industrial sphere. Since 2018, I'm the Head of Design and Product Development in Lladró.

Design philosophy

Designing objects that matter, that is not only purposeful but soulful as well.

Creative satisfaction

Creating objects that people fall in love with, effortlessly.

Recharge to restore creativity

Travelling, visiting art exhibitions and ancient crafts shops.

Must-see places in Valencia

- The City of Arts and Sciences with the stunning and trademark architecture of Santiago Calatrava, the well-

Continued on page 57



Ice Cream Portable Lamp

"If it reflects the soul of the brand, if it takes into account our knowhow, if it fits in with the rest of Lladró's collection, if it can pose an interesting challenge... it will be taken."

designers



Firefly Hanging Lamps add magic to the milieu



Firefly Table Lamp beautifies a space with élan

Creating magic with porcelain, Contreras, as Head of Design and Product Development, Lladró, has overseen an enviable portfolio, which sets the brand in a class of its own.



Firefly Floor Lamp brings in a sedate aura



Lladró's Orchid jewellery collection

Lladró has launched Orchid, a collection updating the brand's mastery in reproducing flowers and translating them into contemporary handcrafted porcelain jewellery.

With this collection, Lladró continues its focus on jewellery, borrowing its inspiration from one of the most symbolic and exquisite elements in the wonderful legacy of its creative universe: flowers, and more specifically, the orchid, one of the most beautiful and exotic species.

Petal by petal, Lladró masters have added a modern, contemporary feel to the art of modelling flowers, in this collection combining them with chains and links to create a fascinating play of contrasts between the softness of porcelain and the elegance of ruthenium. Each one of the creations in Orchid is based on delicate floral arrangements that brings out the timeless appeal and purity of white matte porcelain. Fragile only in appearance and entirely hand made, the petals are arranged in order to capture the natural beauty of the flowering of this unique species.



Continued from page 55

known Swiss-Spanish architect whose work symbolises a perfect blend of architecture and engineering capabilities.

- The Lonja de la Seda (Silk Exchange), a late Valencian Gothic-style civil building, which reminds us of the silk trade that has given Valencia its present stature. This building is synonymous with the opulence it helped the rest of the city achieve, which is evident in the cathedrals, town halls and the boulevards that dot Valencia.
- The Central Market of Valencia, the perfect location to immerse oneself in the heart of local culture and to get lost in its numerous aisles filled with local products.
- Bombas Gens, an exhibition centre for contemporary photography, an exhibition gallery covering roughly 2,600 square metres, showcasing more than 1,500 artworks by 150 artists.

Best restaurants in Valencia

- Ricard Camarena restaurant in Bombas Gens
- Casa Montaña near home

Interior design and technology

Technology is always interesting if it is used for the improvement, general well-being of people or protecting the environment.

Factors guiding her creations

Elegance, fantasy, authenticity, craftsmanship.

Design management method for ongoing projects

We try to foresee all possible technical constraints before a project commences. When a project gets going, in order for it to start rolling smoothly, two teams work in sync – the project and the development teams – to avoid problems from surfacing and, in case one crops up, work seamlessly to solve them so that the outcome is not compromised.

Project in/out

If it reflects the soul of the brand, if it takes into account our knowhow, if it fits in with the rest of Lladró's collection, if it can pose an interesting challenge for the brand, it will be taken.

Work/life balance

It's hard to find, but I never work on weekends! **t**

designers

"FOCUS IS EICHHOLTZ'S DESIGN MANAGEMENT MANTRA"



Edwin van der Gun, Design Head for Eichholtz

Every artistic individual has his own philosophy and Edwin van der Gun, Design Head for Eichholtz is no exception. With Eichholtz, the renowned brand in the international interior design world, for more than 13 years, van der Gun has a deep understanding of the company's design method. He talks to *That's Living* about his creative recharge method, how he decides to take up or refuse a project and his work/life balance.

Design story

More than 14 years ago, Theo Eichholtz, the man behind brand Eichholtz, and I were introduced by a mutual friend. When Theo wanted to make a new catalogue 13 years ago, I was asked to help create it. The end result was great and from there have never looked back. Before Eichholtz, I've worked as a freelance designer/creator.

Design philosophy

"More is more" – is a phrase by Tony Duquette, the American artist who specialised in designs for stage and film, but I live by it as well. I love to be surrounded by beautiful things and objects – hence no "wabi sabi style" (which is a way of living that focuses on finding beauty within the imperfections of life, accepting peacefully the natural cycle of growth and decay) for me.

Creative satisfaction

I really love creating, not only the design process, but the whole road from factory samples to a finished product in store. When creating a new collection, I love to think, "Wow! I would like to display this product" or imagine the totality, I'd like to combine a creation with.

Creative recharge

I always have my eyes wide open and I enjoy travelling. Whether I am shopping for groceries or sourcing something at an antique fair, there is beauty everywhere and so is inspiration.

Must-see places and travel tips to The Netherlands, where the Eichholtz headquarters is located

First stop is our showroom of course! I like the beautiful Dutch beach/coastline which is almost like a 17th century painting. It is breathtaking in its scenic beauty and if someone is visiting The Netherlands in March/April, one can see the spectacular flower fields that surround our office – it is a great view every year!

Best restaurants around him

You can wake me up for Asian style food any time; same goes for Lebanese food. Here in

Wall Lamp Foliage



"A big question I always ask myself and the team is: how will we use a product ourselves? Would we put it in our own house?"

designers

"Whether I am shopping for groceries or sourcing something at an antique fair, there is beauty everywhere..."



Bowl on base Lindroth

Amsterdam, one of my favourite places is Maris Piper, a brasserie style restaurant, which serves excellent food. Another one I love is BUFFET van Odette, alongside the Amsterdam canals, serving only homemade food.

Interior design and technology

Luxury, in my opinion, has to be comfortable – otherwise it is not luxurious anymore. We'd love to work with the newest materials, new innovations, new designs and continuously improve our collections. This season we will launch a huge collection of LED lights, that not only look gorgeous, but are also equipped with the latest technology and materials.



Table Lamp Biennale

Factors guiding creations

A big question I always ask myself and the team is: how will we use a product ourselves? Would we put it in our own house? If the answer is "no", nine out of 10 times we don't pursue it – we, as designers, have to be 100 percent invested in a design. If I lose my enthusiasm for something, it is difficult to sell it. I once read an article about Tom Ford, the iconic fashion designer, which mentioned that any design Ford makes in his mens' collection, is for himself.

Design management method

Focus! Our team is not very big, so we have short lines. I don't like piles of work just lying there. Ongoing projects are on the wall or on the table, finished projects are filed, so that there is capacity for new projects.

Deciding factor(s) for taking up/rejecting a project

The input and feedback from clients is very important – if a new client says, "Do whatever you want", I always want to talk with them personally to identify their favourite item in the Eichholtz collection, their favourite colour, and try to understand where the project would be located geographically. This fact-finding mission helps me to know a little more about the client which can have a big impact on the first impression that our designs can create in his mind.

Work/life balance

This is a very important question since sometimes, the first four months of a year can be extremely busy. I always rewind on the weekends when I have time off. **t**



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A portrait of Gregory Heller, a man with long, wavy blonde hair and a light beard, smiling. He is wearing a dark blue suit jacket over a white shirt. The background is a bright, slightly out-of-focus interior space with white curtains.

designers

Gregory Heller,
Vice-President
of Residential
Case Goods
Merchandising,
Bernhardt

DESIGN INTEGRITY AND RELEVANCE: BERNHARDT'S CORPORATE VALUES

Gregory Heller, Vice-President of Residential Case Goods Merchandising, Bernhardt tells *That's Living* that the company's business philosophy is to design interesting, original furniture that are beautiful and ageless. In this context, Heller discloses the important role craftsmen and women play and the journey a piece gallops through, before arriving in the Bernhardt showroom.

designers

Tell us the story of how you became a designer and chose to work for Bernhardt.

I have always admired Bernhardt throughout my tenure in the furniture industry for creating furniture that is relevant and timely. Also, for the value it gives the consumer. I met Alex Bernhardt Jr. several years ago and expressed my admiration for the brand. Years later, the right opportunity presented itself and I was extremely excited and privileged to be asked to join Bernhardt.

Bernhardt is one of the oldest furniture designers and manufacturers in the US. How has the company kept itself rejuvenated and contemporary across the decades?

Relevance. The company and its leadership have worked tirelessly on challenging its creative teams to stay relevant. Our designers find inspiration in different places and from different things. We travel all over the world and look for interesting designs in a variety of products and places, like art, jewellery, architecture, you name it.

What common values do your four divisions have – Bernhardt Designs, Bernhardt Interiors, Bernhardt Residential and Bernhardt Hospitality?

Design integrity and relevance. Solving problems for consumers in a creative, beautiful way. Design and make interesting, original furniture that is beautiful and ageless.

“Teamwork, a strong work ethic, and mutual respect are bedrock principles at Bernhardt that guide what we do and how we do it.”



Linea collection from Bernhardt

designers



Candace Sofa



Helios Capiz Shell Bed



Carleton Entertainment Console

Being held by a family that is managing the business which is now in its fourth generation, how does the company achieve seamlessness in vision across generations? And between the owners and the professional designers?

Teamwork, a strong work ethic, and mutual respect are bedrock principles at Bernhardt that guide what we do and how we do it.

Your new products span across bedroom, dining room, home office, living room. What is the distinguishing feature of the new collections across these products?

Materiality and design. We use a variety of materials across several lifestyles. Whether it is neo-traditional or glamorous transitional, we mix such materials as wood, metal, mirror and stone in new and fresh ways. I'd say it's a fusion of neo-traditional and glamorous transitional styles that incorporate a variety of mixed materials – wood, metal, shell, stone, and fabric or leather.

Your existing collections have 24 lines. How do you guide a customer who does not know what he wants and likes many of your collections equally well? Does it have to do with price point/look/finish/materials used? Or a mix of all of these?

It should be somewhat of an emotional decision. I think our interiors reflect who we are and should evoke a sense of self. I would ask which collection best reflects the personality of that customer. I also think with the breadth of designs the company offers, any customer can curate across collections to create a well-appointed interior that best expresses their personal style.

If you were to pick five eternal Bernhardt favourites, what would they be and why?

This is a hard question to ask a designer or creative person. That is like asking you to pick your favourite child.

What is the Bernhardt creative DNA? Is it not difficult to have the DNA stamped on designs when the collection is so vast and adding on the new creations?

Bernhardt's creative DNA starts with the Bernhardts. Our President and CEO, Alex Bernhardt Jr. is a visionary and knows how to manage creatives and bring out the best in them. I think we all share a passion for design and take our unique experiences and filter through a single lens that is distinctly Bernhardt. I feel when you have such a sharp vision, it becomes easier to define oneself and stay true to it.

What would you say about your 2019-2020 hot trends? Why are they part of your choice?

This won't be a popular answer because I know everyone always wants to know what the next big thing is or what is going to be

"When we create a piece of furniture, we do triangulate such factors as design, relevance and price point."



Annabella Cocktail Table



Calista Buffet



Arctic Cocktail Table

"in". I try and stay away from "trends". I think style is more important than trends. I feel it is important to see what is happening culturally and how that shapes the psychographics of the market place. The big thing for me is to see how people find self-expression. I think that is so important and nowhere should be as important for self-expression than one's home. So, there are no rules.

Craftsmanship plays a very vital role in furniture design. What does one require to be a part of the Bernhardt crafts team?

The only requirement is a love, passion and appreciation for craftsmanship. Celebrating any craft, be it metal, wood, finishing, etc. It is important to foster a creative atmosphere that allows each craftsman to express their gift.

Talk us through the various stages of how a new collection comes to the showroom. What does it entail from the beginning till the item gets placed in the showroom?

It all begins with fantasy! What does the environment look like, who lives in the environment, how do we want the space or collection to make you feel? We begin by pulling tear sheets on environments we like. We then begin with a list of items that would fill the spaces and how they will be used. The next step is to begin imagining pieces from the many photos we have taken from our travels, a detail could come from the most peculiar of places, but when applied to a design in furniture could become a distinctive design feature or element that is unique to furniture.

Mixed-material furniture is a trend that seems eternal. When choosing your materials, what factors guide you – price point/look/finish/customer taste or a combination of all of these?

When we create a piece of furniture, we do triangulate such factors as design, relevance and price point. It has to be a unique design or have some unique feature to it that meets the Bernhardt vernacular. Once we have the idea, we prototype it to determine the price and assess its value. One of the key factors behind our success is in creating timeless, beautiful objects that give the consumer a real value given the design, material and craftsmanship involved before branding it Bernhardt.

Every designer needs to reinvent and recharge him/herself. What is your favourite recharge method?

Sit on the beach and take in the sights, the smell, and the sounds! Travel is the perfect way forward to recharge one's creative energy. I find so much inspiration from travelling and new experiences. Taking in museums, art exhibitions, fashion shows, it all stimulates the creative mind. **t**

REGINA ANDREW

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Tverskaya 9, Grand-2 Mall | Moscow, Russia

Mandarin Mall, Olimp Mall | Sochi, Russia

Red Square Mall | Krasnodar, Russia



INTERIOR DESIGNERS

Talented interior designers come with creative ideas. But it is the client's brief and the space available that determine how much of the ideas can really be implemented to achieve a cohesive look. With the selection of diverse items That's Living offers, no interior designer is left wanting for solutions. Here are six of our Russia-based designers with their That's Living picks! Go on and get inspired!





Victoria Kiorsak

Weaving fantasy with clean, modern lines

The Senior Interior Architect and Founder of Magenta Sisters, a London-based interior architecture studio that was found in 2004, with a Moscow branch, Victoria's designs are woven with an elegance, melding a sense of fantasy with clean, modern lines. With 16 years' experience in interior design, Victoria was born and raised in Europe and one witnesses the distinct touch of the rugged landscape she was immersed in, while growing up. Speaking of what sets Magenta Sisters apart, Victoria says, "We work across a global network of architectural and design studios to bring a unique emotional connection. Team members possess strong understanding of regional practice to streamline and strengthen supply chain management. Our interior design team works passionately to create environments that drive inspiration and transcend our clients' expectations." The projects the company is working on includes a jewellery store, townhouses and residential units in Moscow, a lifestyle project in Nice, France and housing ventures in New York City and Washington, D.C. Travel inspires Victoria and she loves to blend the mix of cultural experiences into her designs.

Victoria's contacts are:

Moscow: +79859995667; +79892870148;
London: +447807047284; +442073516659

The Contempo Side Side Table

Deja Blue Console

The Solar Mirror Mirror

The Well-Balanced Sofa Sofa



Olga Vyazovichenkova

Crafting interiors with ideas, emotions

Olga Vyazovichenkova's 11 years' exposure to the interior design industry has seen her participate in European exhibitions while she worked on several projects in Russia and abroad. Elaborating on her work method, Olga says, "I like to reveal the inner world of a person/client, and thanks to this knowledge about a person and his soul, I can create a cosy and beautiful home, according to his/her taste." She finds particular inspiration when she holds a painting brush in her hands. "I attempt to create pictures in a state of joy, the most powerful among emotions. These images give rise to a creative urge within me," informs Olga, adding, "I also adore travelling and what attracts me particularly is city architecture and how cities incorporate elements of nature." According to Olga, if someone is interested in architecture, they need to study the works of such great tastemakers as Frank Lloyd Wright, an American architect, whose contribution and influence in the architecture of the 20th century is immense. Currently, Olga is working on a large country house, an apartment and gallery space, and a theatre foyer.



Olga's contacts are:

olkark1@gmail.com; olgavyazo.com;
Instagram: @Vyazwood_interior;
+79067462942

Three's Company Sofa Prime Time Console





Anna Rokha

Creating an interior is like journeying into a new life

An interior designer from Sochi, Anna Rokha works in a variety of styles, but believes that for urban living, it is the American modern classics that are the most appropriate. According to her, colonial style furnishing, art deco interiors (that are known to be chic) and the country style look (that gives a sense of comfort) are all derivatives from the modern classic school. This school has a pronounced thrust towards minimalism and simplicity while being trendy at the same time. "I have a passion for interiors in the modern classics which, to me, is representative of all that is lively, while being functional across time. Thus, they are appealing to different generations." Her portfolio includes projects in different regions of Russia and Europe. "I look for inspiration for my interiors from around the world and always try to tailor-make unique solutions for my clients," says Anna.

Anna's contacts are:

+79628850000; Rokha.ru;
Instagram: @rokha.interiors;
Annaderokha@gmail.com

Worth Its Weight In Gold Buffet Bedtime Beauty Bed



Yulia Kaynaryan

Designing spaces is navigating from idea to reality

For Yulia Kaynaryan, clients set a direction, and a designer creates the space that is meant for rest and recharge. "While we design spaces, we want it to last for life," says Yulia, adding, "When working with a designer and a design studio, the factor that drives the whole process is trust. Only when clients' trust a designer, can the designer create an 'ideal' interior." Studiome, the design studio where Yulia is employed, is currently developing the interior design of several apartments as well as a townhouse in Sochi. The company, in Yulia's opinion, likes to work with interesting objects where the clients assign them with, what she calls, "atypical" tasks. When asked by *TL* to cite an example of such a task, Yulia mentions: a system of inflow exhaust ventilation and designing a terrace of a townhouse. For Yulia, life and nature are reserves of inspiration, if one observes carefully. She adds, "In Sochi, the nature is incredibly beautiful."



Yulia's contacts are:

studiome.ru;

Instagram: @studiome_design

Airflow Chair Chair

Twirl Around! Chair

Elements Chair Chair





Inna Sych

American modern classics are treasure troves

As the head of design studio INSYhome, Inna Sych concentrates on designing of residential and public spaces, focusing on apartments and houses that are above 60 square metres in area. She loves to experiment with different design styles and directions but Inna's eternal favourites come from the American modern classics. Speaking of her sources of inspiration, Inna says, "When I need inspiration, I usually turn to nature, which never disappoints me. Travelling to diverse locations, observing the culture and customs of other countries also excite my imagination."

Inna's contacts are:

INSYhome.ru;

Instagram: @insy_home_interiors

Come Oval Here Table

A Flair To Remember Sofa

Small Wonder Ottoman



Elena Avramenko

Interiors with elegance inspire

Elena graduated from the prestigious London-based KLC School of Design and worked for high-end residential design practices both in London and Moscow. Subsequently, she set up her own studio, Elena Avramenko Interior Design, with the express purpose of creating elegant and aspirational interiors. Elena specialises in both commercial and residential properties offering a full range of interior design services ranging from style advice to project management. Commenting on what draws her to the Watercolours armoire, Elena says, "The cabinet is an exceptional piece not only in terms of its exquisite design but also functionality. Its simple shape, muted colours along with the unique watercolour-like finish puts it on a creative high."

Elena's contacts are:

elen4id@gmail.com; +79037965903;
+447774384801


Watercolours Armoire
Easy On The Eyes Bed
Two Stoned End table



opinion

EN- LIGHTEN ME!

This Japanese silver, Intuitive Wall Sconce, is one of our best-sellers



In the era of one-stop-shops when customers building/renovating their homes expect the convenience of stepping into one interior design store and walking out with a scale drawing on AutoCAD, lighting becomes an integral part of the total décor offer any company makes, says Kataryna Dmoch**, Creative Director, That's Living. It is from this client-centric business approach that the dedicated lighting arm of That's Living – Eclipse – was born.



A sound and futuristic interiors business intelligently uses lighting to jazz up the look of a residential space. In simplistic terms, adding lighting to a space is like accessorising right. Like accessories, appropriate lighting acts as an enhancer, heightening the appeal of a space, creating an aura around it. Without proper lighting, even a designed interior looks dull and uninviting.

Additionally, with the use of optimally mixed and matched lighting at an eye level, the option of going minimal with the furniture becomes real – decorative lighting keeps the look visually engaging, though not rendering it busy. Accurate combinations of lighting resources can completely change the experience and milieu of a home, augmenting the aesthetic attraction and adding a subtle layer of richness.

Investing in an artistic yet utilitarian home can be daunting without having the right balance of fancy touches to the walls. And this is precisely where Eclipse fits in, offering design assimilations that are elegant and classy; creative and functional; contemporary and timeless all at the same time.

Why Eclipse?

Sometime into our That's Living journey, it made sense that we set up a dedicated lighting store, from a holistic business perspective. It not only enables us to give customers a better feel of our entire lighting offerings, facilitating us to recommend a comprehensive home lighting plan, but also gives us the freedom to use our signature styling to reinforce the functionality of each space.

From a practical perspective, lighting choices are impossible to be altered or added once the basic construction of the home is

opinion

"Eclipse enables us to give customers a better feel of our entire lighting offerings, facilitating us to recommend a comprehensive home lighting plan..."

over – the wiring and cabling happen right at the construction stage and changing or adding lighting at a later stage is neither cost effective nor feasible. Hence, when customers come to any of our stores to look for furniture and accessories, That's Living includes the most appropriate lighting options to prevent hassles later.

The aim of Eclipse is to educate our customers on the endless possibilities that showy lighting can illuminate. Using the right kinds of lighting – wall sconces (for the bare walls to come alive, creating an ambient lighting effect), elegant chandeliers and dramatic pendants (for their beautiful illumination property and centrally themed placement in large, open foyers, entryways and rooms) and table tops (for beefing consoles or side tables up) – bring a balance to an entire space.

What sets Eclipse apart?

Lots, honestly. We have carefully balanced our offerings – we have safe bets from leading international brands such as Lladró, Eichholtz, Regina Andrew, Hudson Valley, Visual Comfort, bringing an array of the best



Layered wall sconce, Lotus Ensemble, made of brass, can well form part of a creative wall puzzle



Bold, unconventional colour of the Lladró, Belle de Nuit Table Lamp, throws it open to a wide range of furniture choices. The Feather Floor Lamp from A Modern Grand Tour adds to the enchanting look



The rose quartz with its uneven finish makes the Lily Wall Sconces stand out in any collection as a one-off piece

Material: The range of materials that Eclipse uses includes solid brass, brass sheets, stainless steel, wood, ceramic, quartz and nickel, giving us the freedom to experiment and include viable alternatives which are simultaneously an amalgam of the artsy, luxe and sometimes bordering on an audacious bohemian look.

Size: There are enough and more options, starting from small, cute pieces that translate the corner of a room eye catching and also include huge and over-sized pieces that call for substantial investment.

Decorative options: Extensive wall spaces such as a hallway or a staircase lends itself to many combinations of wall sconces, much like a wall puzzle, arranged at different heights to create a magical effect to an otherwise barren expanse.

Wider audience: Gone are days when budget allocations for home décor was the sole preserve of the man of the house. With more dual income households, decisions on home spends are taken by a greater number of women. Watching the trend of footfalls in our showrooms, Eclipse has consciously included table lamps and wall sconces that catch the imagination of the modern woman.

Nature as inspiration: The more we move into urban spaces, the greater and longer our journey is, both towards and inside a concrete jungle. Given my East European roots, nature at its serene best is a big part of my consciousness, thinking and source of creativity. Over the years, I have witnessed how clients love this approach – sconces or floor lamps that use nature as a canvas and suitably translate the inspiration in the looks, bringing in a slice of the environment inside city homes.

LEDs in Eclipse

LEDs have become the predominant stock in any lighting store, given their energy-saving potential, all over the world. Eclipse is no exception, and a substantial portion of our collections come with LED bulbs. Takers for these include the spend-conscious clients who not only want a smart home, but also one that has the least carbon footprint.

While the proportion of such clients is on the rise, while suggesting variety of look (but keeping an eye on the costs), Eclipse includes a combination of ornate pendants and lamps that combine well with our LEDs to give the home a warmer and cosy feeling. **✎**

****Kataryna Dmoch** is the creative director of That's Living, which designs, manufactures, sells and distributes luxury furnishings, lighting, home and table-top accessories, operating in Moscow, Sochi and Krasnodar (Russia), Doha (Qatar) and very soon in Warsaw (Poland).

Types of lighting in modern interior design

Modern interior designers know the importance of appropriate types of lighting in any residential space and utilise several types to create the fitting amount of lighting in a room.

General lighting is one of the first layers of lighting used in modern interiors and refers to the light used for the overall illumination of the space. These types of lighting sources provide basic lighting requirements to create an accessible space where users can move around easily in a safe way.

Task lighting enables interior professionals to evaluate the types of activities that will take place in each area of the room to make sure that there is an adequate amount of light for the function and that the intensity is strong enough to illuminate any space that needs specific light for tasks such as reading, cooking, dressing, or doing homework.

Accent lighting creates a strong visual impact. It is a resource used in modern interiors that can highlight and open up the nuanced details in certain elements such as paintings, wood carvings, wall papers, sculptures, and so on.

European and American lighting brands to Qatar, which we couple with our own creations. This has clear advantages. For one, our original styles keep our designers artistically satiated. For another, our own designs mean that we are so confident of what we bring to the table that it justifies the risks that we take – in terms of colour, finish, materials, size, decorative options, wider audience and using nature as inspiration.

Colour: Eclipse has successfully experimented with a wide range of colour splashes on cut glass, ranging from bright greens to softer pinks and ambers; from dazzling yellows to stately browns; from magic aquas to sedate sea greens. Our swathe of colour hues clearly demonstrate

that lamps do not have to follow any boring rule book – they can be playful, inviting and innovative. We use premium silk/linen shades that add a colour pop – from bold teal to soft pink, alongside the safer and neutral greys/whites/beiges.

Finish: It's Eclipse's forte to introduce wall sconces finished in Japanese silver to the Qatar market. Japanese silver is unique because it magically complements décor in a continuum of colour shades, anywhere between bright gold and shiny silver, effortlessly anchoring the other shades to its ambiguous tint. We have unusual compositions that use polished brass with Japanese silver, creating a jewellery-like impression, but avoiding a garish impact with the blend.

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Steve Leung
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PRODUCTS

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CLEVER CRAFTSMANSHIP

Redefined luxury in layers



Fulham Nesting Tables;
Lacquer, faux horn hand paint
and bevelled mirror;
Large: W 61; D 48; H 62 (cm);
Small: W 48; D 46; H 53 (cm);
Theodore Alexander.



So Happy Together;
Metal frame and bevelled glass top;
Large: W 117; D 61; H 46 (cm);
Small: W 57; D 54; H 41 (cm);
Caracole.



2 Of A Kind;
Wood frame in radiant pearl,
with faux shagreen inlay;
Large: W 57; D 57; H 65 (cm);
Small: W 45; D 45; H 58 (cm);
Caracole.



Coffee Table Quercus Set of 3;
Brass finish over black legs;
Large: Dia 67; H 40 (cm);
Medium: Dia 67; H 35 (cm);
Small: Dia 67; H 29 (cm);
Eichholtz.



Ingazio Bunching Tables;
Mirror tops with tungsten finish frames;
Overall: W 71; D 82; H 56 (cm);
Theodore Alexander.

bunching tables - products

Side Table Vicenza;
Gold finish, smoked glass;
Overall: Dia 60; H 55 (cm);
Eichholtz.



Anna Nesting Tables;
Green marble over steel legs;
Overall: W 38; L 49; H 50 (cm);
That's Living.



Milky Way;
Base in plated brass finish
and white agate tops;
Large: Dia 41; H 56 (cm);
Small: Dia 30; H 47 (cm);
Caracole.



Ornette Nesting Tables;
Inset capiz shell tops with
polished stainless steel frame;
Large: Dia 61; H 61 (cm);
Small: Dia 41; H 51 (cm);
Bernhardt.



Coffee Table Tortona Set of 4;
Stainless steel, mirror glass,
MDF base;
Large: W 65; D 65; H 40 (cm);
Small: W 65; D 65; H 32 (cm);
Eichholtz.

A TOUCH OF MYSTERY

Chic on the ceiling

**Belle de Nuit 40 Lights
Chandelier Absolute Black;**
Handmade metallic chandelier
with translucent white, engraved
porcelain lampshades;
Dia 100; H 150 (cm);
Lladró.



Chandelier Romano;
White glass with
antique brass finish;
Dia 43; H 50 (cm);
Eichholtz.



Chandelier Spiridon;
White glass with
antique brass finish;
Dia 81; H 107 (cm);
Eichholtz.



Amana Large Pendant;
Aluminium and iron;
W 27; D 29; H 131 (cm);
That's Living.



**Mademoiselle 24 Lights
Strolling Through
Blossoms Chandelier;**
Handmade porcelain with
floral accents in gloss finish;
Dia 90; H 197 (cm);
Lladró.



**Belle de Nuit 40 Lights
Chandelier Golden Lustre;**
Handmade metallic chandelier
design in white and gold lustre;
Dia 100; H 150 (cm);
Lladró.



chandeliers - products



**Patternmakers
Pendant Large;**
Steel in gold finish;
Dia 43; H 79 (cm);
Regina Andrew.



Chandelier Hermitage;
Clear glass and nickel
finish; Dia 80; H 95 (cm);
Eichholtz.



The Feather Chandelier;
Hand dyed shades &
hand finished stem;
Dia 100; H 110 (cm);
A Modern Grand Tour.



Adeline Chandelier;
Steel in gold finish;
Dia 84; H 81 (cm);
Regina Andrew.



**Keaton Large
Bouquet Chandelier;**
Gilded finish;
Dia 91; H 133 (cm);
Kate Spade.



Poppy Glass Chandelier;
Steel in natural brass finish;
Dia 81; H 102 (cm);
Regina Andrew.

ELEGANTLY MODERN

Stress busters par excellence



Bench Tahoe;
*Roche blue velvet over brass legs;
W 125; D 58; H 45 (cm);
Eichholtz.*



Piper Stool II;
*Upholstered seat and
brushed brass finish;
Dia 48; H 50 (cm);
Theodore Alexander.*



Chiseled Ottoman;
*Upholstered in plush
poly foam cushion, with
textured wood legs;
Dia 68; H 48 (cm);
Caracole.*



Calista Bench;
*Upholstered seat with low curved arms;
W 147; D 46; H 51 (cm);
Bernhardt.*

benches & ottomans - products

Profile Bench;

Figured flat cut walnut veneers with channelled, upholstered seat;
W 147; D 46; H 48 (cm);
Bernhardt.



Stool Savoy;

Albin green upholstery over gold-finished legs;
W 60; D 46; H 50 (cm);
Eichholtz.

The Day Dreamer Bench;

Tight seat over tapered conical wood legs;
W 151; D 87; H 45 (cm);
Caracole.



Vaughn Ottoman;

Upholstered storage seat with plinth base;
W 150; D 43; H 46 (cm);
Theodore Alexander.

REFRESHINGLY SMART

A touch of the royal



Table Lamp Barron;
Solid glass, turquoise
colour with nickel finish and
including turquoise shade;
W 17; D 42; H 67 (cm);
Eichholtz.



Milano Table Lamp;
Natural linen shade
atop crystal base;
Dia 38; H 72 (cm);
Regina Andrew.



Hainam Table Lamp;
Coloured glass;
W 33; D 34; H 43 (cm);
That's Living.



Table Lamp Emerald;
Smoke crystal glass
including shade;
W 21; D 43; H 72 (cm);
Eichholtz.



Modena Table Lamp;
Clear crystal glass;
W 40; D 40; H 103 (cm);
Eichholtz.

glass lamps - products



Castle Peak Table Lamp;
Crystal and glass;
Dia 29; H 55 (cm);
Kate Spade.



Juliet Crystal Table Lamp Small;
Crystal fitted with natural brass hardware, topped with natural linen shade;
W 22; D 22; H 39 (cm);
Regina Andrew.



Castle Peak Table Lamp;
Crystal;
Dia 42; H 97 (cm);
Kate Spade.



Cornwallis Table Lamp;
Coloured glass;
Dia 35; H 64 (cm);
That's Living.



Stowe Crystal Table Lamp;
Solid crystal base and natural linen shade;
W 46; D 46; H 86 (cm);
Regina Andrew.



Caledonia Table Lamp;
Coloured glass; Dia 25;
H 45 (cm);
That's Living.

COMFORTABLE AND INVITING

Alluring to the eye



Calista Curio;
Doors with inset glass with
plated stainless steel base;
W 123; D 44; H 213 (cm);
Bernhardt.



High and Mighty;
Painted case, legs in silver leaf;
W 118; D 53; H 183 (cm);
Caracole.



Cabinet Ward;
Charcoal grey with brushed brass finish;
W 166; D 45; H 222 (cm);
Eichholtz.

display cabinets - products

The Connoisseurs Display Cabinet;
Metal base, mirrored glass panels;
W 145; D 48; H 211 (cm);
Caracole.



Decorage Display Cabinet;
Ash solids and white oak veneers;
W 122; D 48; H 213 (cm);
Bernhardt.



Cabinet Eliot;
Gold finish and black glass;
W 95; D 36; H 230 (cm);
Eichholtz.



Admire Display Cabinet II;
Oak veneer case and glass doors;
W 110; D 46; H 190 (cm);
Theodore Alexander.

SPONTANEOUSLY URBAN

Fitting the bill for all occasions



Cheetah;
*Aluminium with bronze
highlight finish; W 85;
D 27; H 43 (cm);
Eichholtz.*



Mulberry Spire Candle 1001 Lights;
*Translucent porcelain container and
red and gold lustre cover;
W 8; L 8; H 13 (cm);
Lladro.*



Candle Holder Diabolo;
*Black and white marble
with a gold finish;
Dia 11; H 28 (cm);
Eichholtz.*



Lotus Firefly Table Lamp;
Porcelain with a glossy
white finish, crowned with a
translucent porcelain screen;
W 12; L 12; H 28 (cm);
Lladró.



Wicker Dome Table Lamp;
Matte white porcelain with
handmade wicker fabric;
W 11; L 11; H 15 (cm);
Lladró.



Chess King & Queen;
Aluminium;
Dia 29; H 68 (cm);
Eichholtz.



Round Box;
Libra blue;
Dia 12; H 6 (cm);
Porcel.

products - **holiday gifts**



Macademia Nut Bowl;
Polished brass
(small and large);
Large: W 18; L 14; H 11 (cm);
Small: W 11; L 11; H 9 (cm);
That's Living.

Beautiful Building White Espresso Cup & Saucer;
Fine bone china with
teacup and saucer rim
hand decorated with 22
carat gold;
Rory Dobner.



Mascarin Tissue Box;
Metal opening;
W 27; D 15; H 112 (cm);
That's Living.

Tea Light Holder Set of 3;
Shiny nickel;
W 30; D 10; H 10 (cm);
That's Living.





Umbrella Nut Dish;
Antique brass;
W 12; L 12; H 11 (cm);
That's Living.

Cherry Blossom Jar;
Matte nickel gold;
Dia 10; H 16 (cm);
That's Living.



New Traditions Sculpture;
Black antique brass; W 18;
L 30; H 45 (cm);
That's Living.

Cupola Cake Dome;
Clear glass;
W 40; D 46; H 20 (cm);
That's Living.



HERO PIECES

When work becomes relaxation



Calista Metal Desk;
Wood box and tubular
stainless steel base;
W 138; D 69; H 77 (cm);
Bernhardt.

Salon Desk;
Maple veneers and drawers
with faux shagreen fronts;
W 157; D 76; H 76 (cm);
Bernhardt.



The Elements Desk;
Half-moon shaped
pieces are the base
with glass top;
W 220; D 85; H 75 (cm);
Caracole.



Desk Evolution;
Polished stainless steel, black
faux marble and oak veneer;
W 190; D 90; H 75 (cm);
Eichholtz.





Iconic Dressing Table;
Veneered box with inlaid leather
on top, bronze legs;
W 140; D 45; H 76 (cm);
Theodore Alexander.

Work Force;
Champagne shimmer,
whisper of gold, taupe paint
over birch;
W 178; D 64; H 76 (cm);
Caracole.



Legacy Writing Desk II;
Oak veneer case and beech legs
with leather inset top;
Dia 150; D 70; H 50 (cm);
Theodore Alexander.



Desk Highland;
Washed oak veneer with
brushed brass finish;
W 130; D 60; H 75 (cm);
Eichholtz.

STATELY PRESENCE

Bring home comfort in one piece



Modular Sofa Lando;
Savona midnight blue velvet;
W 109; D 95; H 84 (cm);
Eichholtz.

Three's Company;
Metal leg and tufted in-back
finished in champagne gold;
W 325; D 126; H 83 (cm);
Caracole.



Sofa Vista Grande Lounge;
Avalon white over black base;
W 380; D 200/120; H 90 (cm);
Eichholtz.



Fusion 6 Piece Sectional;

*Recessed wood plinth base with cut-out frame detail around outside arm and back;
W 290; D 99/290; H 72 (cm);*

Caracole.



Eden Sectional;

*Sinuuous spring and polished stainless steel;
W 419; D 267; H 84 (cm);*

Bernhardt.



Mila Sectional;

*Loose fibre back pillows with box edge welt less and top stitch with a sinuous spring construction;
W 348; D 272; H 85 (cm);*

Bernhardt.



BAROQUE CHARM

Importing beauty home



Tray Shell M;
Polished brass;
W 23; D 20; H 6 (cm);
Eichholtz.



Corn Leaf Passing Tray;
Steel tray with brass handle;
Dia 27; H 16 (cm);
That's Living.



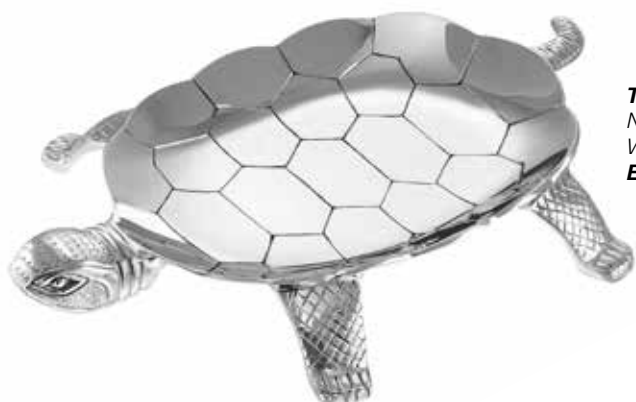
Crystal Snack Tray;
Transparent lead crystal;
Dia 23; H 3 (cm);
That's Living.



Veneer Tray;
Steel with wooden etching;
W 40; D 28 (cm);
That's Living.



Baffin Round Tray;
Round tray with metal handles;
W 42; D 42; H 6 (cm);
That's Living.



Tray Tortoise;
Nickel finish;
W 39; D 28; H 5 (cm);
Eichholtz.

Oval Moon Tray;
Oval tray with moon handle;
W 42; L 31 (cm);
That's Living.



Tray Kirkham;
Clear glass with nickel finish;
W 57; D 17; H 8 (cm);
Eichholtz.



Rectangular Tray;
Malachite with gold finish;
W 13; L 18; H 2 (cm);
Porcel.

Oval Crumpled Tray;
Dish oval crumpled with corn leaf handle;
L 50; D 18 ; H 18 (cm);
That's Living.



PUSHING THE DESIGN DIALOGUE FORWARD

An ode to subtle creativity



Walden Chair;
Polished stainless steel;
W 71; D 65; H 75 (cm);
Bernhardt.



Iconic Round Occasional Stool;
Padded leather, brass patterned
corset and bronze base;
Dia 42; H 48 (cm);
Theodore Alexander.



Silver and Gold;
Two-part frame with gold bullion
and nickel-plated polished
metal, on acrylic legs;
W 69; D 51; H 48 (cm);
Caracole.



Allure Attraction Cocktail Table II;
Marble top and upholstered sides;
Dia 120; H 40 (cm);
Theodore Alexander.



Come Full Circle;
Open metal frame, seat and back
button tufting and conical legs;
W 210; D 77; H 84 (cm);
Caracole.

upholstery & metal - products



The Contempo King Bed;

*Stainless steel frame is plated in deep bronze;
upholstered headboard, footboard and side rails;
King: W 208; D 221; H 168 (cm);
Queen: W 168; D 221; H 168 (cm);
Caracole.*

Chair Basque;

*Polished stainless steel,
panama natural;
W 75; D 87; H 72 (cm);
Eichholtz.*



Stool Allegra;

*Roche orange velvet over
brushed brass base;
Dia 40; H 45 (cm);
Eichholtz.*



Basie Chair;

*Polished stainless steel;
W 80; D 83; H 76 (cm);
Bernhardt.*



GRACE AT ITS BEST!

Beauty goes up a notch

Timelessly appealing, superbly finished, contemporary looking, stylishly upmarket – all these attributes together define these featured table top items. The secret ingredient you add – care and warmth. Don't hold that back.

Crockery: That's Living

Cutlery: Luzia, custom-made finish, Herdmar

Henna designs were the main artistry behind the gold tableware. Just like an elaborate design that you can imagine on your skin, this very oriental, and sensual feel is balanced by a mosaic pattern. The contrast between the very structured touch and the henna designs create a cohesive union, heightening the appeal to a wide range of customers, all of whom have distinctive and refined tastes.

The enchanting cutlery is from Herdmar's Luzia range, with a custom-designed 24 carat gold pop on the handle edges. Tailored to ergonomic shapes, the cutlery basket is adapted to current tableware needs.



Crockery: That's Living

Cutlery: Pompadour, custom-made finish, Herdmar

The inspiration behind this tableware was based on Sofia Coppola's film *Marie Antoinette*: about a woman who continues to evoke fascination. The lavish mix of shades: on a continuum of pink: is an intertwining of the old and the new, and while delicate, portrays a thematic disposition that is very representative of that era of French history.

The cutlery is from Herdmar's Pompadour range, with custom-designed coloured handles to heighten the regal appeal of the table. The look and finish of each piece of cutlery has the unmistakable Herdmar DNA embedded.

That's Living recommends:

Setting a table follows a basic rule: place crockery and cutlery in the order of use; that is, from the outside in. Second, forks go to the left of the plate, and knives and spoons go to the right. And finally, only set the table with utensils you will use. No soup; no soup spoon.

- Keep the placemat with the dinner plate in the middle.
- The napkin goes to the left of the fork, or on the plate.
- Place the fork on the napkin (if the napkin is on the left of the plate).
- To the right of the plate, place the knife closest to the plate, blade pointing in. Place the spoon to the right of the knife.
- Place the water glass slightly above the plate and the juice glass to the right of it.



STYLE LIKE A PRO!

Beauty is in the details

Bring in height

The surest height add-on to a console makeover is a table lamp. Eichholtz's Carlow Console Table with its simple geometry and dynamic sense of style is crafted with oodles of individuality and the ensemble comes alive with Stool Pall Mall, a sleek Eichholtz item. The measured look is aptly completed by slipping in two Lladro masterpieces – Scheherazade's Quarters Candle 1001 Lights (peony) and North Tower Candle 1001 Lights (ruby), both of which are inspired by the magical world of tales from Arabian Nights.

Colour coordinate

An added dimension to any interior is by clever and tasteful use of colours. This expensive and ceremonial look can be achieved by piecing together Bernhardt's Peacock Entertainment Console, which combines the tarnished German silver clad case over reclaimed teak with élan. Its look is artistically heightened by the carved peacock design on the three pull-to-open doors with soft/self-closing hinges. Ably complementing the console are the distinctive-looking metal-framed Natalie Mirror and the web-cut-glass made Admiralty Jars (in three size options), both from That's Living.



console décor - products



Import balance

Bedecking consoles can be balanced by supplementing stand-alone furniture – the poufs achieve that. Placed in front of Caracole's regal Grace Console Table (available at That's Living), any interior gets an automatic lift. Tuck in Eichholtz's alluring Bookend Pillar to support your books. Inspired by the Doric columns of ancient Greek temples, these bookends bring grandeur ably amplified by Lladró's pride, Lithophane Lamps (showcased by That's Living), together creating a neat crafted look with immense decorative versatility.



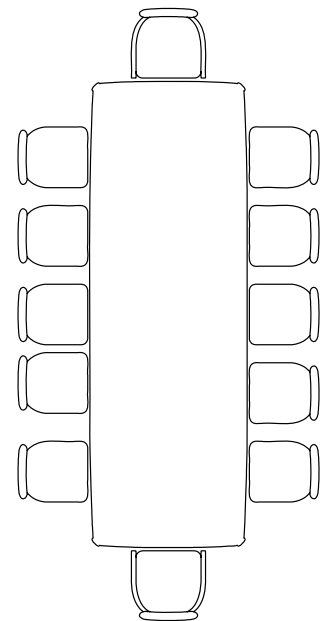
Anchor the look

The anchor of this assortment is the Livingston Console Table from Bernhardt, effortlessly drawing attention to its steel-reinforced resin tusk-shaped legs. The clear glass top with its stylishly polished flat edge, provides the perfect contrast to the Atlantico tea set, from Porcel, which celebrates the osmosis between Portuguese history and majestic Atlantic Ocean. Don't miss the 3-Nut Dish from That's Living – it is not only functional but ushers a design novelty with its wood etched handle.

MAKING A STYLE STATEMENT

Every meal is an occasion

Excellent for both formal and everyday dining settings, modern dining rooms are one of the easiest to style but also create one of the most dramatic effects in any home. Think clean, sharp lines, radiant colours and a few smart accessories and there can be no mistakes. Here are some hits from That's Living that will not make you regret your decision.

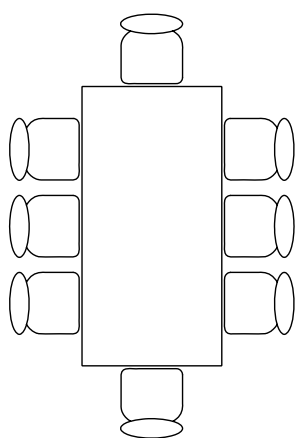


ALL TRIMMED OUT

This piece has been custom-made for That's Living, looking to the local entertaining needs during Ramadan and Eid when optimising the number of seated people is a lookout. This beauty with a whisper-of-gold finish over birch can accommodate 12-14 people. A perfect example of a well-designed family table! Very stable, this will serve generations!

VV 415; D 140; H 76 (cm);

Caracole.

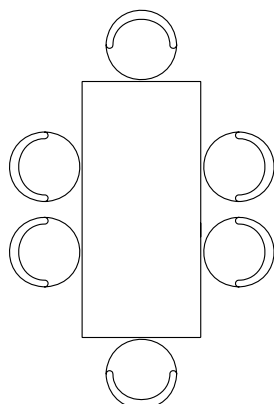


ARCTIC RECTANGULAR DINING TABLE

A fabulously contemporary design, this glass top and acrylic base eight-seater easily gives the room a real wow factor. A great choice for modern homes, this rectangular table works particularly well not only because of its fresh, clean feel but also the laid back lifestyle connotations it brings with it. With its welcoming appeal, what stands out is its versatile, everyday look inviting everyone to sit back, relax and enjoy the meal.

W 254; D 127; H 76 (cm);

Bernhardt.



DINING TABLE GARIBALDI

This cosy and elegant table that uses polished stainless steel and clear glass is very evidently crafted by skilled artisans who have masterfully distilled an alluring essence, just enough to enchant the guests. Seating six people comfortably, the svelte maroon upholstery works well with the chic glass tabletop giving it a stylish edge. Super easy to clean, the set suits a range of accessories and wall art.

W 210; D 96; H 76 (cm);

Eichholtz.



products - dining tables

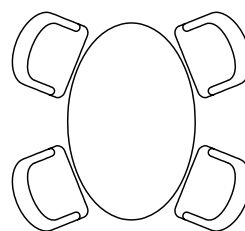


DINING TABLE SOLO

An attractive piece created to fulfil the needs of an intimate gathering, this round pedestal table seating four people astutely mixes luxury with high-quality materials. The grey monochrome chairs give the set a stately feel and is superbly coordinated with the grey faux marble top and the black base. Made of sapele veneers and steel, this work of art is sturdy and oozes finesse. An investment for keeps!

W 170; D 110; H 76 (cm);

Eichholtz.



THAT'S LIVING RECOMMENDS

SIZE:

1. The size of the space will determine the size of the table.
2. If the dining area is connected with the living room and one needs a bigger lounging area, a not-too-wide dining table is the best fit.
3. The general recommended depth for a dining table is between 76 cm and 91 cm.
4. At a rectangular or square table, each person should have 60 cm of eating space.

SHAPE:

1. When looking for a rectangular table but available space is limited, to seat more guests, choose a dining table that is wider helps to seat two guests at its end.
2. Rectangular tables are ideal for longer rooms, larger groups, or dining spaces with foot traffic going through them. They are also great for bench seating which can be tucked under the table to make the room less crowded.
3. Round tables are typically popular for family or intimate small groups of people. Round tables are great for smaller square spaces and can usually fit more people because there are no corners.
4. A simple square table not only looks elegant but also provides ample space for sitting. One can combine any kind of chairs with such tables.

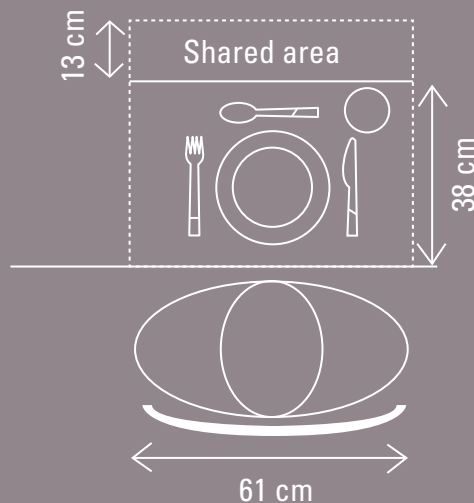
HEIGHT:

1. Dining tables tend to be made to a standard height of 76 cm.

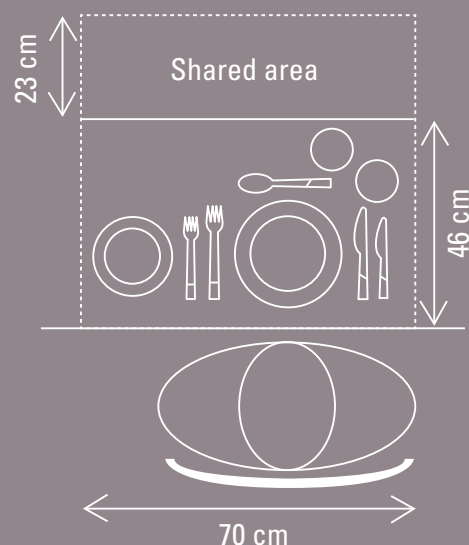
DINING CHAIRS:

1. The number of chairs that can be placed at the table is determined in multiple ways. In fact, two tables with the same size top might accommodate different numbers of people based on the leg placement and top overhang.
2. To allow for chairs to comfortably move in and out, one needs 110 cm between the edge of the table and the walls to provide enough room for someone to walk behind the chairs while others are seated.
3. If comfortable dining chairs are paramount, consider that they are usually wider and one will be able to place fewer chairs at the table.
4. When choosing a table or chairs, always remember to think about how the chairs work with the table. Dining chair seat height is usually 46 cm. Some tables have a kind of fringe under the table surface which strengthens the table but decreases the distance between knees and is an obstruction.
5. Trying to maximise seating in a small space? Consider a pedestal or trestle table and pair it with benches. There are no table or chair legs to worry about. Additionally, opt for chairs without arms so they can be placed closer together around the table.

MINIMUM PLACE SETTING SIZE



IDEAL PLACE SETTING SIZE



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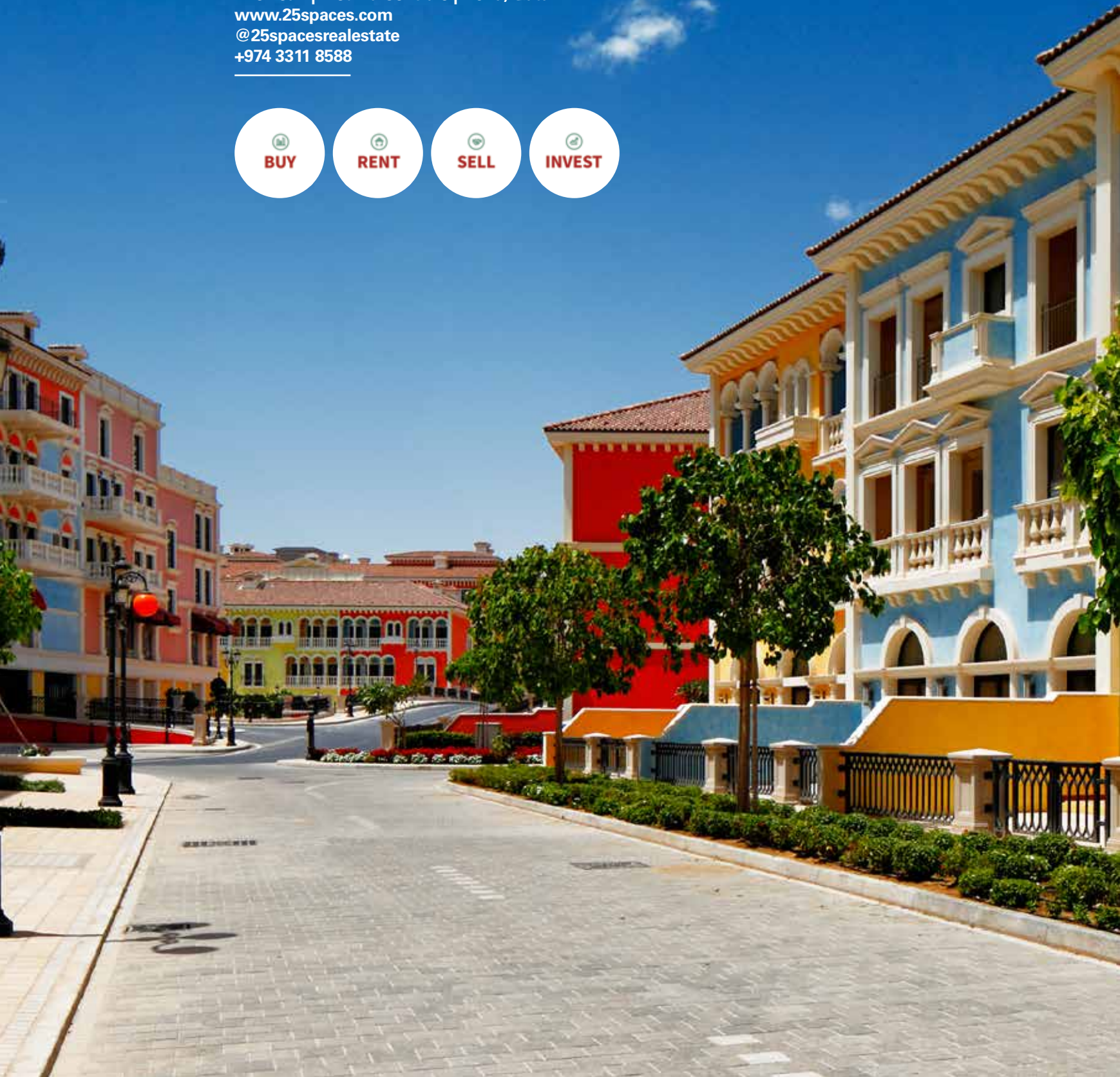
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projects

DESIGN WITH LOCAL FLAVOUR: *DHI CREDO*



This Eichholtz 10-seater dining table goes superbly well with the overall design and colour direction



"We prioritised creating an airy yet elegant atmosphere, to achieve which, we chose a neutral colour palette."

In the first of a new series, That's Living showcases an exclusive interior design project with Design House Interiors (DHI). Helmed by two Qatari interior designers and Virginia Commonwealth University in Qatar alumni - Kaltham Al Kuwari and Aisha Al Muhannadi - DHI is a bespoke interior design studio. They established the company a year after graduating, a testimony of their passion for interior design. In the first year of its journey, the company marked a milestone of an impressive 30 completed assignments. Here Al Kuwari and Al Muhannadi focus on their inspiration, the scope of work for this particular project and why they chose to work with That's Living.

DHI history

DHI was established in March 2018 and in a year, we completed over 30 design projects and our team members tripled in size. Initially astonished with our success and the publicity that we got, we solely credit this recognition to our unique design approach that is evidence-based and hard work. We make it a point to thoroughly study the space to ensure that our solutions will both be functional and aesthetically pleasing. This stems from our belief that interior

design services should be more accessible to clients. The next level in our growth was to design packages, depending on what our clients need and their budgets – spanning from design to supervision to furniture and accessories and private consultations – giving them the flexibility to choose.

Inspiration for a career in interior designing

We both madly love interior design. Being passionate interior design students, we

always imagined running our own interior design business one day – may be five to 10 years after gaining work experience. We never thought we would open an interior studio a year after graduating. We both took a business workshop and, in the very first course, the speaker mentioned that the founders of globally renowned companies launched their businesses in their 20s, not because they wanted to start young but because they truly felt that they had a purpose they wanted to serve. With our design bent, we knew that

projects



A sneak peek of the foyer



The Melotti wall art that added a totally fun appeal

Winners from That's Living

We always say that a space is not complete without accessories. Each item we selected is beautiful, which simplified our job of assembling the choice of pieces to create a harmonised interior.

- **Melotti wall art:** One major component in the interior. The space is very sleek and elegant, so adding the artwork added a fun appeal.
- **The pillows:** These tied the whole colour tone together. We had the freedom to customise the pillow selection for the interior.
- **Chair Pavone:** A pure work of art. We adore the unique wood and brass detailing, one of the first items we selected.
- **Lindon Coffee Table Set of 3:** A transitional piece which can be moved around, matched with other spaces.
- **The carpets:** We purposely chose a neutral colour carpet with pattern to make the space seem bigger.

DHI's contacts are:
+974 55255561/+974 66677969;
info@dhi.qa; @dhi.qa on Instagram;
www.dhi.qa

our skills and knowledge in interiors would benefit a lot of people because there is a gap in the market with regard to design solutions offered by local designers. Most interior design work was outsourced, and though the designs were beautiful, they lacked the right balance between functionality and aesthetics. Being Qatari designers, we know the design preferences of the market, understand how each space is best used and the way the needs of the people of this region could be fitted in.

Scope of project work

In this project, we worked on renovating a new villa that the client had purchased and the ask was to give the entire space a totally new makeover. We started with the walls, breaking some down and building some. We chose the furniture, lighting and accessories, hand picking each décor item. We prioritised creating an airy yet elegant atmosphere, to achieve which, we chose a neutral colour palette. We only had a four-month window to design and execute the whole project. We looked around and found That's Living items the best fit with our mood boards and visuals. It was an exciting experience to see how our designs came to life, especially in such minute details!

Design brief from client

A lot of the design was left to our imagination. Our client trusted our

aesthetic sense and ideas – this gave us a lot of freedom to explore our creativity. The client only specified their needs and the broad style direction and left the rest to us. We were asked to maximise the use of space, create an airy and sophisticated contemporary interior, and within a specified timeframe.

Why That's Living?

While starting our business, we had decided that the choice of our partners would be a careful call, based on our comfort level and match in design outlook. We didn't have to second guess working with That's Living and were aware that the company works with some of the biggest furniture brands in the world. When the Tawar Mall showrooms were opened, dropping in and selecting items became more accessible to us.

The convenience of having all the brands exhibited under one roof is also a major advantage – it took us less time to look for the right products and items that could inspire us. Besides the beautiful showroom and the impressive display which shows the wide variety of furniture styles and trends, we felt very comfortable with the professional services we got – the understanding of our design direction was perfect; communication and turnaround quick; delivery very prompt and as promised. **t**

REGINA ANDREW

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fabrics

THE MAGIC IS IN THE YARN!



Yours Truly Thriller Chair, Caracole

Upholstery is a crucial factor in determining how a space looks and feels – homely, modern, business-like, casual, trendy. Today, the furnishing world has endless options of colour, texture, make and with performance fabrics, there is one more variety in the basket. Speaking to global industry leaders in the furnishing world – Caracole, Bernhardt and Theodore Alexander – *That's Living* tries to understand the factors behind the choice of fabrics, and what gives performance fabrics an edge over natural fibres.

Collage of Yours Truly chairs, Caracole

Upholstery injects personality into a space – the combination of colour, texture and the mix that the upholstery has with the overall colour palette and tone – dictate the perception that the space will receive. First-time guests coming home can either share accolades or be muted on the way a space is done up – it is as much a function of the taste of those who see it, and the extent to which a home really invites outsiders in.

There are countries such as Belgium that have a historical tie with linens and lush velvets; there are others like India which can boast of its embroidery and silks; whereas Turkey and Italy have a sweeping reputation for anything related to fabrics. *That's Living* speaks to reputed market leaders who shed light on how fabrics are chosen, how far the cost of the fabric decides if it's in/out and how far performance fabrics are worthy of the hype that they get.

Fabric choice

Fabrics play a very important and significant role in making furniture that appeals to customers. Minoo Hinman, Director of Visual

Display & Fabric Merchandising, Theodore Alexander opines that the content of the fabric is important because it affects how the fabric feels and that's what draws a person to purchasing an upholstery item. Roger Turnbow, Vice-President of Upholstery, Caracole tells *That's Living*, "So much depends on the lifestyle and design of the frame, what story we are telling with the look and ultimately how the fabric contributes to the finished room. Questions like colour and texture come to mind first to help determine how casual or formal the frame will become once dressed." Dawn Pearson, Vice-President of Merchandising for Residential Upholstery of Bernhardt, is categorical when she says, "When looking for fabrics, we consider many factors. The most important criteria are character, construction, texture, value, alignment with our DNA."

Commenting on the process of choosing of fabrics for the right medium and the right products, Hinman of Theodore Alexander says, "Most of the time, the style of case-goods dictate what upholstery style and fabric should be used. For example, in a transitional setting, the fabric should be textural and simple in pattern." Turnbow

of Caracole is of the view that the fabric has as much to do with the story as the frame beneath it. As with clothing, the right combination or outfit is better suited to the occasion for which one is dressing. Turnbow adds, "There are no absolute taboo selections in fabrics these days: colour,

Continued on page 123



Roger Turnbow, Vice-President of Upholstery, Caracole

fabrics

"So much depends on the lifestyle and design of the frame, what story we are telling with the look and ultimately how the fabric contributes to the finished room." - Roger Turnbow, Caracole



KEEPING A LID ON FABRIC BUDGETS!

By Kataryna Dmoch**

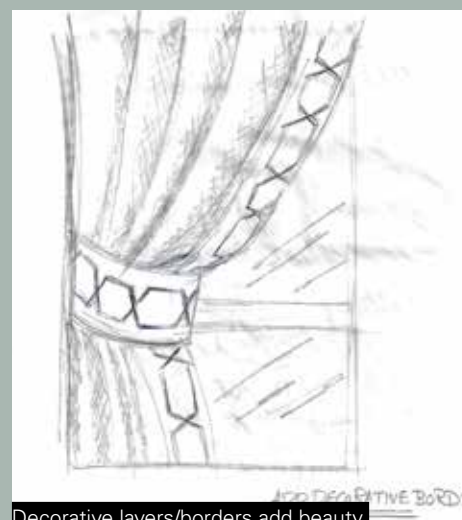
Many customers approach us, asking for suggestions for draping their homes tastefully, with finesse and understated glamour, while keeping a control on budgets. It is a valid concern that many people, especially those with large, multi-storeyed villas, have. My team and I usually tailor-make solutions for clients – since no two clients are the same and each one who comes shopping at our showrooms, has unique needs, demands and design outlook.

Once my team and I have understood the client's requirements, we suggest a combination of the following steps, which not only serve the purpose of a home done well, but achieves it, within a pre-set cost limit.

- **Use mixed-fabric furniture:** One tried and tested solution I have recommended is to have mixed-fabric furniture. For instance, for a sofa, the seat and back cushions – the most used parts – can be made of performance fabrics which are stain and water resistant and makes maintenance a cakewalk, especially in homes which have frequent get-togethers and/or have children. So, while the cost of these parts is higher, it balances out since the rest is relatively less costly. Maintaining such sofas is also easier and any colour spilling – juice or coloured food – can be handled effortlessly. An added advantage of mixed-fabric furniture is: in case of an accident – say a fire, or a big liquid spill – the possibility of 'saving' part of a furniture is simpler compared to a wholly natural fabric furniture which requires a total overhaul or even replacement.
- **Get fringes for curtains:** Curtains are a must in this part of the world because most houses have huge glass windows and a couple of equally large sliding glass doors. With a very dusty atmosphere, clients have no option but to ship away their curtains to dry cleaners who have scant knowledge about handling sensitive curtain fabrics, and after one wash, the curtains usually come back shorter. A routine complaint that I receive from clients is: how to manage shrunk curtains. My advice to them is: adding fringes to the curtains to make-up for the shrinkage. Fringes add a decorative look and take attention away from the shrunk curtain fabric.
- **Make blackouts and sheers a must:** When someone has invested a lot on curtains, they obviously want it to last longer. The most effective way of adding life to your curtains is spending on a blackout (which is usually made of a heavier fabric than the curtains). It makes eminent sense especially in this part of the world where the sun is up and strong all year round, and a blackout not only adds lifespan to your curtains, but also facilitates a quality nap in the afternoon, keeping the light/heat at bay. Blackouts can be folded up and sheers brought down, say in the evenings, to add to the fancy look of your curtains. I usually recommend polyester sheers which are long lasting, but available at lower price points.
- **Decorative layers/borders add beauty:** For adding a dash of glamour to curtains, I advise clients to consider using decorative panels (near the walls) or throw in a border with a contrasting fabric. Both of these add refreshing visual elements but do not impact the total cost, though the choice of fabrics for the borders inevitably has an implication, with silk borders adding a bigger chunk to the cost, compared to cotton or polyester fabrics.
- **Mix and match fabrics for cushions:** Using fabrics by smartly mixing and matching them for the cushions help to keep a limit on the cost. For instance, I go for richer fabric options for the decorative elements in a cushion but keep performance fabrics, which are longer lasting, for overall use. It has two advantages: one, decorative elements can be re-done if the fabric is worn out;



Get fringes for curtains



Decorative layers/borders add beauty



Mix and match fabrics

two, rich, natural fabrics stand in clear contrast to the performance fabrics which are plainer looking, but sturdier.

****Kataryna Dmoch is the Creative Director of That's Living, which designs, manufactures, sells and distributes luxury furnishings, lighting, home and table-top accessories, operating in Moscow, Sochi and Krasnodar (Russia), Doha (Qatar) and very soon in Warsaw (Poland).**

fabrics

Artisans studying fabrics, Bernhardt factory

"While the furniture is obviously the inspiration and focus, the fabric influences the character, personality and style of the piece." - Dawn Pearson, Bernhardt

Continued from page 119

construction, pattern, texture or source can all be crafted into almost any story of comfort, high fashion or edgy trend-teasing adventure." Echoing Turnbow, Pearson of Bernhardt discloses, "While the furniture is obviously the inspiration and focus, the fabric influences the character, personality and style of the piece."

Invariably the next thought is: at what stage does the choice of fabric come in to justify/necessitate selection of materials?

Hinman believes that fabric choice comes at a later stage because it can change the look of a sofa from traditional to modern. Turnbow, on the other hand, furthers, "The selection of the fabric can be the inspiration for the design – it is the final layer on the design process. Normally, we start with the frame design and create a room setting and I begin sorting through hundreds or thousands of fabric clippings to find the right texture, construction and colour." The Bernhardt method is to always look at fabrics. Sometimes a fabric can even influence the design. "We have a fabric composition, colour and texture in mind while we are still in the design process. However, normally the fabrics are not finalised until we see the furniture design and determine how we want the fabric to influence the piece and its style," tells Pearson of Bernhardt.

Needless to say that cost is a factor of where the fabric is sourced from. Hinman of Theodore Alexander gives her opinion by saying, "I believe each country specialises in different things. India is a good source for embroidery and silk, Belgium is good in linens, Turkey and Italy are good overall." Belgium, in Turnbow's view, has a long history as the linen weaving expert and also for extraordinarily lush velvets. Italy has wonderful tapestry design and sophisticated patterns. England has tartans, wools, and printed florals. India dyes some of the most tranquil of colours in cotton and linen blends, add to that a compelling embroidery ability. The USA and China have a broad spectrum of reaching across almost all types of constructions and patterns. Bernhardt sources from different countries for different reasons. "Obviously, China for price and availability; for texture, Turkey; and for availability, also US mills are very convenient," says Pearson.

Cost factor

It is not enough for a business to give the various options of fabrics for a furniture piece: they need to cost it, as a percentage of the total cost, to derive whether it works for clients. While Hinman gives a ballpark of 30 percent to fabrics as a proportion of the total cost, Turnbow factors in several scenarios and says, "The price of the fabric is only one component of the total cost associated with fabric as a part of furniture cost and



Dawn Pearson, Vice-President of Merchandising for Residential Upholstery of Bernhardt

that cost is determined by country of origin, amount of shipping, the usable fabric/repeat of a pattern, width of a fabric, cleaning treatments, adding backings or special treatment for durability, tariffs/tax/duty for importing fabrics from one country to another." The opinion of Pearson of Bernhardt is different. Her take is, "The fabric can affect the percentage of the cost greatly, however, there are many fabrics available that provide

a value and still accomplish a rich, luxe feel without inflating the cost unnecessarily."

Looking back a decade, the choice and quality of fabrics have evolved. While for Hinman, the whole fabric landscape has become more competitive, polyester has been playing a bigger role in the fabric content due to its price advantage. "Looking back 10 years, the construction of fabrics has not changed significantly nor have the types of raw materials used to make the yarn (polyester, cotton, linen, wool, silk, polypropylene, acrylic) nor the basic tenets of weaving," mentions Turnbow. For Pearson of Bernhardt, with the choice of fabrics multiplying, one has to edit very carefully, which takes time and effort.

Performance fabrics

Performance fabrics are convenient easy care and look as casual or formal as it is designed. They work hard: they breathe, repel water, resist stains, are easy to clean, offer durability and colour fastness to stand the test of time. Crypton is the best-known performance fabric that has also had full-bath treatment before it is cut for use. This allows for absorption into the fabric fibres and increases the longevity of its stain-resistant character. Assessing

A Bernhardt factory



fabrics



Handcrafted fabric sewing in progress, at a Theodore Alexander factory



Craftsman working on a wood panel, at a Theodore Alexander factory



Fabric factory, Theodore Alexander



One of the many coats of paint, at a Theodore Alexander factory



Fontenay Sofa, Theodore Alexander

"Most of the time, the style of case-goods dictate what upholstery style and fabric should be used." - Minoo Hinman, Theodore Alexander



Minoo Hinman, Director of Visual Display & Fabric Merchandising, Theodore Alexander

the role that such fabrics play in today's furnishing industry, Hinman tells *That's Living*, "As we live in a more casual setting with our family and pets and formal living rooms are fading away, performance fabrics have become very important in the past couple of years." Turnbow draws our attention to Crypton's reputation for colour fastness (avoiding fading from light) or its durability of yarn (wear and abrasion) and mentions that the full-bath treatment does not aid in either colour fastness or durability. "There are many competitive elements now in the market for 'cleanable' fabrics which basically are the duplication of the Crypton process of bathing the fabric in a treatment prior to making the furniture," narrates Turnbow. Bernhardt's Pearson opines that performance is now a household term with mostly all fabrics having

some version of performance in their stable.

Being stain resistant, performance fabrics allow for greater breadth of colour choices, but with easy maintenance, they rank higher than natural fabrics such as cotton or silk. What is the impact on pricing when you opt for performance fabrics over natural fabrics? And how well do clients take it? Turnbow disagrees with the cost difference assumption and informs that natural fibres can be treated with stain-resistant treatments similar to Crypton, which originally was limited to synthetic fibre. "These treatments cannot be done on an upholstered frame, but rather must be done on a full roll of fabric and thus make it difficult to source for a single-client project. But due to the global availability of these treatment options, many fabric mills and furniture manufacturers designate those fabrics in their assortment that they have already purchased or are offering with this treatment already existing in the fabric. The cost for treating any fabric depends on the amount of the solution it absorbs during the treatment and can vary from under \$1 to as much as \$5 for the stain-resistant application." Turnbow clarifies that stain 'resistant' does not guarantee that all stains are cleanable: it simply makes it easier to avoid stains when properly and promptly cleaned. "Since performance fabrics are more common in the marketplace, you can find better value than in the past. Customers are responding to this very well, which is causing more fabric jobbers and mills to offer performance options," in the words of Pearson of Bernhardt. **t**



REGINA ANDREW

MODERN LIGHTING



Available at:
Tawar Mall, The Pearl | Doha, Qatar
Tverskaya 9, Grand-2 Mall | Moscow, Russia
Mandarin Mall, Olimp Mall | Sochi, Russia
Red Square Mall | Krasnodar, Russia

essentials

SHOP SMART, SLEEP WELL!

That's Living mattresses are not only quality – they are long lasting too and that's because of the materials used.

Many global manufacturers have gone to a single-sided mattress because of cost, when a two-sided mattress lasts much longer: its durability is the main attraction.

The foams, cotton, and heavy-duty coil unit is the mainstay of the mattresses which That's Living stocks.

All the materials used keep comfort and durability as the mainstays. One such material is the pre-compressed organic cotton which adds to the durability, breathes to reduce heat and moisture and, is pre-compressed. This means the cotton is already compressed, so this material will not "compress" more, thereby reducing the chance of body impressions and sagging.

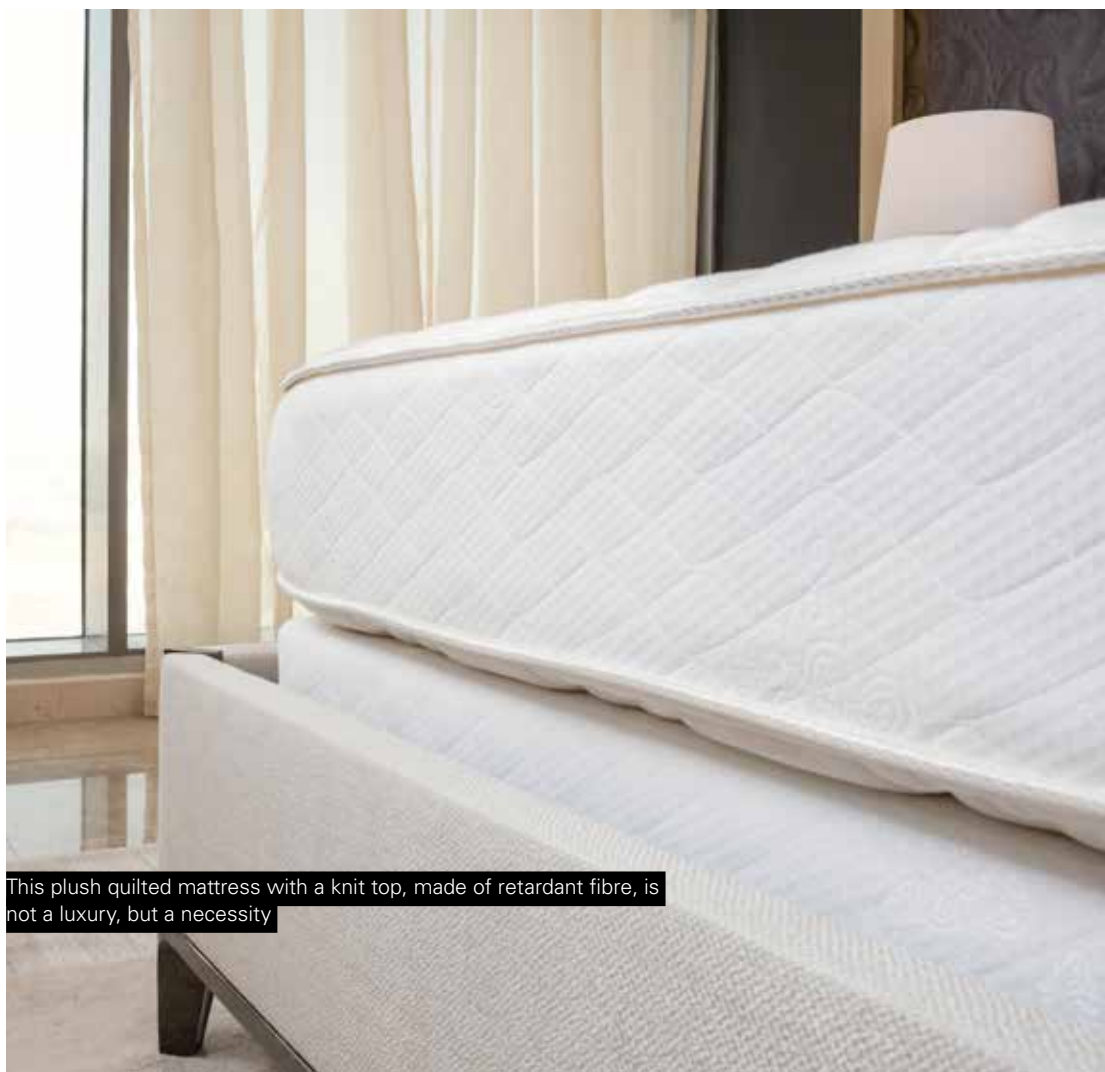
That's Living mattresses also use comfort foam and supportive foam to bring in longevity. This is based on the corporate value of sourcing products that optimises quality and makes it available at an affordable price point.

Advantages of That's Living mattresses:

- Two-sided flippable mattress means twice the comfort and twice the life;
- Heavy-duty 13-gauge coil unit for years of proper support;
- Pre-compressed organic cotton – breathes for cooler and dryer sleep, very durable, reduces the chance of body impressions and sagging;
- Centre third of mattress is "zoned" for added support where it's needed the most; and edge firming slats for firm support. **t**



Is mattress firmness a concern? That's Living's King Size Mattresses with firm supportive foam and spinal booster pad, is the right solution



This plush quilted mattress with a knit top, made of retardant fibre, is not a luxury, but a necessity

GET CARPETY!

The magical mix of Tender is the Night

Ranging from the classic to the modern; from the stately to the chic and from small to big and all sizes in between, That's Living (TL) has a carpet to suit everyone. A walk through some of our best and inviting carpets – a medley of statement pieces with some universal ones.

A home is warm. Welcoming. It's a feeling. The warmth, the welcome, the feel come not from the number of objects that crowd the space, but how the display is done, how intuitively the mix is handled, how artistically they are all put together. Nothing catalyses that blend as best as a carpet. More so when the materials used are of superior quality. Our carpets, unlike many others, use New Zealand wool and viscose – the combination inevitably gets you magical pieces at an affordable price.

TENDER IS THE NIGHT

Magical mix

(W 200; D 300/W 250; D 350 cm)

The robustness in the design is bold, and beautiful. There is a magic in the symmetry – a smart but sumptuous magic! The pastel shades – silver on unique mixes of grey – create a great visual impact and tell an

engaging story. This is a must-have in any modern home, where the carpet will only accentuate the look of the interior, with a timeless appeal, ageless feel!

SPOT

Royal appeal

(D 280 cm)

The first draw of this carpet is its sass. Special mention needs to be made about the way the design in the weave comes in, almost like a painting, with faded spots merging on to the aqua base. The beauty very obviously lies in its understated class. This piece goes well when coordinated with furniture over a continuum – contemporary, classic and across a range of finishes. *(Image on Page 130)*

ARMIO

Historical beauty

(W 200; D 300/W 200; D 350 cm)

This is a pull-out from an architectural

textbook, narrating a tale by using motifs. Tasteful, aesthetic, with a classy finish of black on lush teal, it's absolutely alluring. Available in two size options, investing in the home can never be complete without this. It is a fabulous piece to add to your living room. Place two identical pieces side by side to underscore the richness of this carpet! *(Image on Page 130)*

MATISSE PEBBLES

Unmistakably futuristic

(W 200; D 300 cm)

This is a very contemporary design, marked by smoked shades, subtle colour mixes and unmistakably upmarket in its appeal. The quality of the weave is evident instantly. There is a richness and regal appeal to this piece. The best part of this carpet is that it opens up endless possibilities for furniture and accessorising to go with it. Go for it and you won't regret! *(Image on Page 131)*

essentials

The royal appeal of Spot

Why do TL's carpets stand out?

- In terms of construction, TL's carpets are hand-tufted which does not imply that the carpet is fully handmade, even though they have a handmade look. Instead, a person wields a mechanised tool that is used to shoot pieces of wool through a canvas backing. This canvas backing has an outline drawn upon it that the wielder fills in. Secondly, hand knotted carpets may take 6-9 months (depending on the size), but a hand-tufted carpet of the same size may take only a day. The shorter make duration keeps the price affordable.
- TL's carpets are cut pile which means that the carpets consist of yarns that are cut at the ends. The soft feel of a cut pile carpet makes it a perfect choice for the most comfortable areas of your home: bedrooms, living rooms and family rooms. Cut pile typically produces soft, inviting, easy-to-clean carpets. Different styles can be created by changing the angle of the shearing that slices the loop, or by using different treatments on the thread before and after it is inserted into the backing.
- TL's carpets are solution dyed which means that the fibre is dyed before being woven. This method gives the carpet stronger stain and fade resistance, along with resistance to harsh cleaning agents, such as bleach.



Armio: A historical beauty

"Carpet design akin to painting, moving in sync with the designer's emotions"

In conversation with Stephanie Bourland, designer of many of That's Living carpets, TL unravels the design inspirations and how closely the company approximates the global carpet design trends.

What design direction do you keep in mind from TL when working on a design concept?

As in any inspirational effort, one has to dig deep in his or her own roots, both artistic and personal, to begin such a journey. When working on a TL design concept, I usually go towards a personal selection of artists who inspire me, such as Jean Dunand, Joseph Albers or Henri Matisse. I believe their artistic world fits perfectly with the aesthetic I want to bring to TL: simplicity and purity of lines, colourful enough to bring life and a touch of sensibility.

Regarding personal sensitivity, I will never forget the emotions of my childhood and family times on Lake Maggiore in Italy. The perfection of colours and contrast of the surroundings, the warmth and history of my Italian roots are probably the best personal emotions I try to bring to TL creations. Last but not the least, I force myself to always go the extra mile in my creativity process and try some new routes with simple hand-drawn pieces, the freest expression of art where my hand just guides me.

When these preliminary steps of my design process are completed, I go around the floors or study catalogues with Kataryna Dmoch. Together, we complete a real puzzle construction exercise: discussing, testing and identifying those designs that would work best with her orders. At this stage, we also toy around assembling pieces of furniture from different brands and collate the designs that could give a sense of unity to the whole set, creating a milieu.

When choosing colours, do you think about the global customer or do your designs reflect the TL customer base in a greater measure?

Works with colours is always exciting. I wake up every morning with different emotions, memories and, as anyone else, with different challenges for the day. Whether one is or not a designer, everyone can spot strong trends in colours on most furniture design works. The combination of the two: personal daily emotion and trends that surround most global customers: will be one foundation for the colour choices. Thereafter, Kataryna and I collaborate to kick off the real team-work. Kataryna's experience, knowledge of clients and their taste/preference is the second key foundation of our team-work to choose and direct the colour works. One could almost make a parallel to the painter's work effort on colours when the painter adjusts the strength, brilliance and tone of the chosen colour little by little, with a clear objective in mind – it all ties in with the emotional direction one has chosen!

What design trends do you see in carpets globally?

If one looks back 20 years, the global customer had a fairly limited option of carpets: options which were usually dictated by a strong price/fabric/quality selection, and above all, with a fairly limited style and design combination. Now, a number of talented designers have put a lot of effort into carpets, mixing designs, styles, fabrics and making all of it accessible to a broader range of customers. In the coming years, I believe we'll see a return of very classical designs, those you could see in the 1900s. The outstanding trends that have seen reflections in carpet design and likely to continue are: Art Deco, the Memphis trend founded by Ettore Sottsass that has been here for a while and also a stone/rock close up or microscope trend that is fascinating, especially when you bring your modern eye and production excellence to it.



An unmistakably futuristic appeal of Matisse Pebbles

ARONA

Modern classic

(W 200; D 300/W 250; D 350 cm)

The design is based on the dissimilar borders on the sides, that hold the weave together. The pile is lush, with a sophisticated sheen, which accounts for the pleasingly rich experience, an upmarket appeal and can enhance the look of any home. This contemporary piece can combine effortlessly to add a touch of class to any interior. It's worth the investment for sure!

ALBERS SKETCH

Timeless asset

(W 200; D 300/W 250; D 350 cm)

This design is intricate, detailed and super modern. Notice the striking look of the edges, with each stroke done just right – a look that can only be the handiwork of dedicated artisans. The colours are sophisticated, and match flawlessly to create a tasteful visual. Two size options only mean that much more flexibility on where to use it – any part of the interior can accommodate this asset!

ALBERS DREAM

Delectable beauty

(W 200; D 280/W 200; D 300 cm)

This multicoloured glorious piece is a must-have for any interior. The contours, the irregular shapes and the very chic colours create an interplay that's just the right fit for any upscale, swanky interior. You surely will love the luscious weave and the magic under your feet – this is perfect in the master bedroom with accompanying furniture that pairs well with the look and feel of this smart carpet. **f**

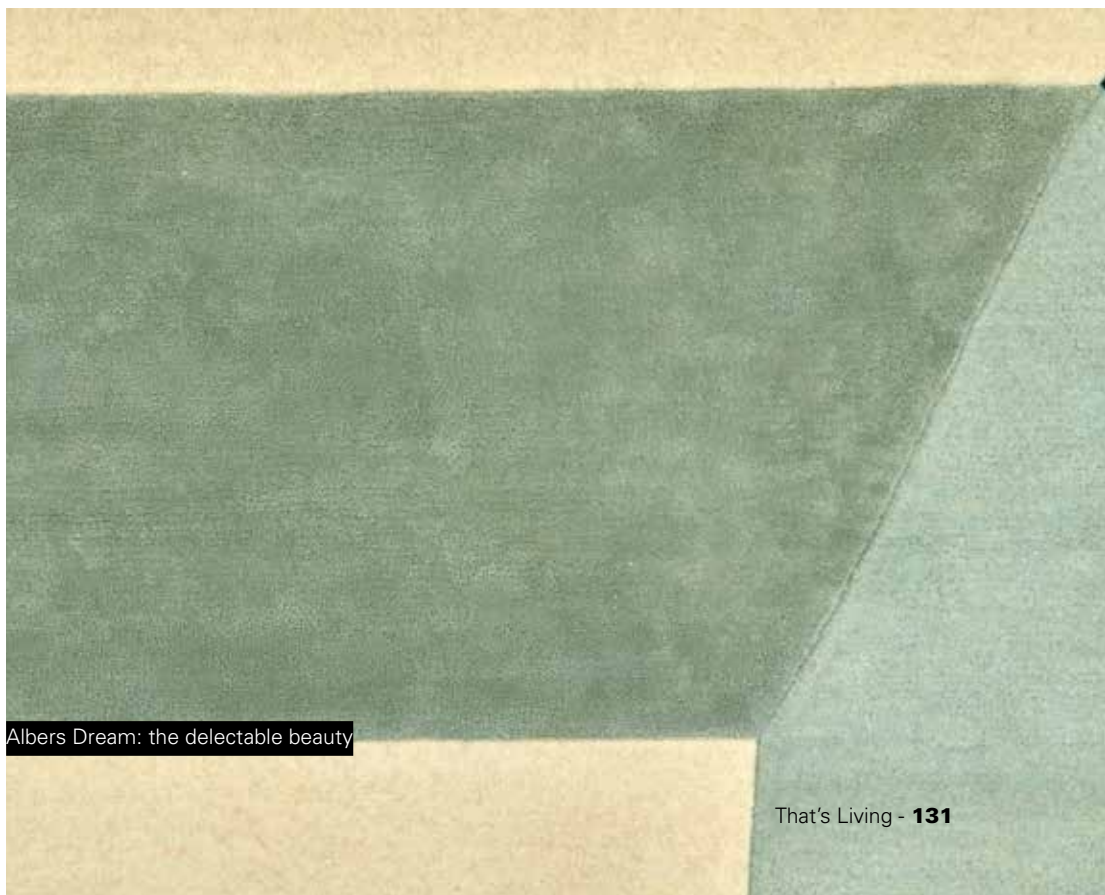


essentials

Arona is another name for a modern classic



Albers Sketch: a timeless asset



Albers Dream: the delectable beauty

essentials

STICKING TO CORE COMPETENCE: BERLONI

A state-of-the art modular kitchen from Berloni

Recently, That's Living has signed an exclusive business deal for Qatar, with Berloni, the premier Italian company that has a production capacity of 200 kitchen sets per work shift of eight hours. On the eve of opening a new showroom at Tawar Mall, this is a curtain raiser on the company for the local clients.

What started with Antonio and Marcello Berloni, two brothers behind the Berloni brand and who decided to start manufacturing kitchen furniture in a small garage in 1960, galloped in scale and geography in the 1990s, with the entry of the second generation of the family. The company entered into the international markets at that stage and today the footprint has spread to around 70 countries in the world. The export logic is based on three tiers – first, harping on the “Made in Italy” philosophy; then the brand Berloni; third, products sent are decided, keeping an eye on the needs of the local markets.

At the core of this spectacular growth is a meticulous attention to productive methods, a selection of the best service providers and research of the most prestigious

raw materials, together with constant technological innovation. It is these factors that have enabled Berloni to offer distinctive products and in their market segment, it has an edge over others – to stay contemporary, foreseeing customer demands and tastes.

Why didn't the company think about expanding beyond the kitchen? The company's core business is kitchens – it was the first company to introduce modular kitchens in Italy. They have created an enviable history in their production line, with constant innovation, and as a conscious choice, would like to concentrate all its wherewithal and energy in this field.

By way of the latest innovation, Berloni has introduced kitchens that are an extension into the living area – somewhat of a common space which melds with each other, looking tasteful and elegant at the same time.

Commenting on their tie-up with That's



Refined, sedate, modern: Berloni kitchens

Living, a company spokesperson informed *That's Living*, that it has been driven by a common design outlook and ethos between the two companies, one that is based on putting elegance and timelessness as a premium in design, in addition to That's Living having captive clients for Berloni's products. **t**



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Mandarin Mall, Olimp Mall | Sochi, Russia





B E R N H A R D T

Available at:
Tawar Mall | Doha, Qatar
