TREND REPORT

HIX 2023

Written by Alys Bryan, Managing Editor

designinsiderlive.com



Sponsored by SilentGliss

Published by DESIGN INSIDER:

Media Partner of COMMERCIAL INTERIORS UK



HIX 2023

EMBARK ON THE HIX 2023 JOURNEY THROUGH THE INSIGHTFUL EYES OF DESIGN INSIDER'S MANAGING EDITOR, ALYS BRYAN. IF YOU MISSED THE EVENT, FEAR NOT – WE'VE ENCAPSULATED OUR INSIGHTS IN THIS IN-DEPTH TREND REPORT.

HIX is the commercial sector's leading hospitality industry event, showcasing design expertise and new product launches alongside the creation of relationship building networking opportunities and in-depth conversations on the most important industry topics.

This year's event marked the initial industry wide whispers of discussion on the role AI will play in our sector's future and we're excited to amplify those discussions through Design Insider in the coming months.

In the upcoming pages, we will showcase standout moments from the event. Additionally, we will offer our insights into the event's achievements and challenges, inviting you to engage in the conversation by commenting on our Design Insider LinkedIn posts or reaching out via email at alys@designinsiderlive.com

Silent Gliss, a global leader in internal window shading, are pleased to sponsor the 2023 HIX Trend Report

Cover image: Hypnos Contract Beds
This page, clockwise from top left: Alarwool, Alys Bryan, PS Interiors, Camira







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OBSERVATIONS

HIX HAS SUCCESSFULLY MARKED ITS THIRD ANNUAL EVENT, A TESTAMENT TO THE INCREMENTAL DEVELOPMENT AND ADVANCEMENTS THE TEAM HAVE CONSISTENTLY PUT IN PLACE SINCE LAUNCHING IN 2021. FOR US, THE ANTICIPATION LINGERS FOR THAT EVOLUTIONARY LEAP THAT WILL UNDOUBTEDLY BLOW OUR SOCKS OFF!

AS WE REFLECT ON THE ACHIEVEMENTS AND GROWTH OF HIX, A CRITICAL QUESTION ARISES: HOW CAN THE EVENT FURTHER FACILITATE OPPORTUNITIES FOR RELATIONSHIP BUILDING? MOREOVER, THERE'S A QUEST TO ENHANCE THE NUMBER OF ATTENDEES AND ELEVATE THE ENERGY ON THE SECOND DAY, IGNITING DISCUSSIONS ON HOW TO PROPEL HIX IN DELIVERING UNPARALLELED INDUSTRY EXPERIENCES.

Participating as a supplier at HIX requires a noteworthy investment, there is an expectation for the organisers to attract UK and international designers and operators. The buzz in the industry suggests that this year's edition surpassed expectations. Suppliers found the event to be a valuable opportunity not only for engaging with clients during the day on their stands but also for networking during the lively Thursday evening session. The vibrant atmosphere set the stage for an enjoyable evening. We were lucky enough to have the chance to savor the exquisite Gusbourne Champagne with Concept Contracts, creating an even more memorable experience.

Suppliers strategically leveraged HIX as a launchpad for their latest products, showcasing their confidence in the quality of the event. A curated selection of these new products is spotlighted within this report.

This year, we were fortunate to enjoy two thought-provoking installations that truly stood out. These installations, driven by the creative prowess of design studios MIXD and Blacksheep, showcased robust concepts impeccably communicated. In this report, we have the privilege of featuring interviews with both MIXD and Blacksheep, gaining valuable insights into their design philosophies. However, the exceptional quality of these installations leaves us with the impression that they could have been positioned more prominently, given their outstanding contributions to the event.

The HIX Talks program brought delivered an array of inspiring and challenging topics, welcoming industry-leading speakers on the stage. Design Insider took pride in contributing to this dynamic talks program and highlights from these engaging seminars can be found in this report. As we reflect on the insightful discussions of HIX 2023, we eagerly anticipate the conversations we'll be part of at HIX 2024.



1

1. Concept Contract
2. The Unwelt Paradigm, Blacksheep
3. Sunbury Design
4. Silent Gliss


2



3


4



HAVE YOUR SAY!

Design Insider is a platform for sharing knowledge and opinions. Our monthly Have Your Say series poises a question for Commercial Interior Deigners and Suppliers to share their insight onto a particular pressing topic.

We asked what HIX 2023 has achieved for you, your business or the commercial sector?



This year was the third edition of HIX and it really felt like the event came of age. We had a 15% increase on last year's attendance, but it was about way more than just numbers. We welcomed entire design teams, from renowned A&D studios to boutique design houses, as well as the major operators. Two areas of focus for us this year were Investors and Independent Hoteliers, and we saw a strong increase in both categories.

We also wanted to give our guests a really fun headache by programming activations and content options across the two days and throughout the venue. We commissioned our own installations and workshops with Blacksheep and MIXD, but we're also building a culture that's all about the exhibitors creating their own unique experiences. Whether that's concept spaces like Laufen's experiential portal, on-stand hospitality from the likes of Concept Contract and Zonca, soundsystems by Gessi or speaker content from Astro, our exhibitors are really embracing the HIX mantra, 'you are the content'.

Most of the floor plan is already booked for 2024 and we've made the decision to extend our footprint into the venue's 'Gallery Hall', as well as shifting the event to Wednesday and Thursday. The planning starts now and we're focussed on living up to being 'the ever-changing design event that makes hotels incredible'.

JOEL BUTLER, CO-FOUNDER, HIX

"Our goal for HIX Talks 2023 was to explore the future of hotel design through a wide variety of perspectives and practices, highlighting the voices and viewpoints set to define the next chapter of hotel design."

KRISTOFER THOMAS, HEAD OF CONTENT, HIX

"Predictably amazing show. The HIX team provided an experience that attracts anyone-who's-anyone in the high-end hospitality sector to the show. It was the who's - who of hotel design, and all keen to engage with suppliers about their products and brands. Roll on HIX 2024. Sam Shervill, Silent Gliss Ltd."

SAM SHERVILL, SILENT GLISS

As the trade association representing the Contract Furnishing industry, I was delighted to see 38 Commercial Interiors UK (CIUK) members take full advantage to showcase their products and services at this industry leading event. HIX allowed CIUK a platform to engage with both existing and new members, reinforce the new brand, discuss future plans and listen to members and stakeholders as to how CIUK can serve and meet their expectations in the future.

SEAN HOLT, MANAGING DIRECTOR, COMMERCIAL INTERIORS UK

"The HIX event was a great triumph, and it was a pleasure to be a part of. We received a high volume of footfall to our stand, which we were delighted with. It's fantastic to see that more and more hoteliers are interested in offering their guests a premium experience that takes into account the planet's welfare."

CAROLYN MITCHELL, SALES AND MARKETING DIRECTOR AT HYPNOS CONTRACT BEDS

"HIX is an exciting interiors exhibition for the hospitality market and we are thrilled to be able to present our latest collection in the flesh. Being able to see what the wider market is up to is really inspirational and it's a great environment for companies to promote their latest product designs and innovations. The show has already become an industry talking point and a key date in the diaries of many leading hospitality professionals so it's exciting for us to be finally exhibiting a selection of exceptional pieces from what is undoubtedly our most eclectic collection to date."

WILL CHELSOM, MANAGING DIRECTOR,CHELSOM

LYNDON REBORN



AT THE HIX EVENT, AMIDST A SHOWCASE OF LYNDON FURNITURE, ALYS BRYAN JOINED CERI LOVETT, CREATIVE DIRECTOR, AND MEL WITHERIDGE, HOSPITALITY BUSINESS DEVELOPMENT MANAGER OF BOSS DESIGN TO CHAT ABOUT LYNDON REBORN. HIX WAS THE PERFECT PLATFORM FOR THE RELAUNCH OF THE LYNDON FURNITURE BRAND, A PROUD VENTURE BY BOSS DESIGN, BREATHING NEW LIFE INTO A LEGACY THAT SPANS FOUR DECADES IN BRITISH MANUFACTURING. THE REVIVAL OF LYNDON INTRODUCES NOT ONLY A RENEWED BRAND BUT ALSO HERALDS THE ARRIVAL OF FRESH FURNITURE FAMILIES, FEATURING THE EXQUISITE KATŌ LOUNGE SEATING, MORI TABLES, AND KIT DINING COLLECTION.

Design Insider Editor, Alys Bryan:
Ceri, could you share more about the core values that define Lyndon and how they shape the development of your products?

Boss/Lyndon Creative Director, Ceri Lovett:
Certainly, Alys. Lyndon is all about being a British manufacturer, designed and sourced in the UK. Our focus is on quality and sustainability, which form the fundamental roots of our product development and brand ethos. Design integrity is crucial for us—we aim to create beautiful, classic furniture pieces that enhance spaces without compromising on sustainability or harming the environment. In the current hospitality space, there's a trend towards fast furniture, and we are striving to provide an alternative by encouraging longer furniture cycles and investing in quality pieces that minimize environmental impact.

AB: Mel, as the Hospitality Business Development Manager, how do you collaborate with interior designers to integrate these values into their projects?

Boss/Lyndon Hospitality Business Development Manager, Mel Witheridge:
When we re-launched the Lyndon brand, we engaged extensively with interior designers to understand their needs and preferences. It was crucial for us to develop a portfolio that aligns with the market's demands. We wanted to ensure that our values and aesthetics could seamlessly integrate with theirs. Our goal is to produce relevant and viable pieces that resonate with the market.

AB: Ceri, could you elaborate on how you handle the lifecycle of your products and your end-of-life programs?
CL: We have comprehensive end-of-life programs in place. This includes reupholstery, repair, and reissuing back into the marketplace. We also have plans to clear and redistribute products to charitable causes. Over the past 18 years, we've worked with a company called Waste of Wonder, repairing and redistributing products to schools across Europe and Africa. We are keen on extending these sustainable practices to the hospitality space.

AB: Mel, how does the relaunch program soften the aesthetic and enhance the sensory experience?

MW: In our relaunch program, we've focused on creating a more sensory experience. This involves paying attention to touch, feel, and even smell. We've invested in bold fabrics to enhance this experience, and I've been particularly involved in selecting fabrics suitable for the hospitality space. The goal is to change specifications and represent our products in a more appropriate and appealing way.

AB: Ceri, how do you see the synergy between the Boss and Lyndon brands, and how does this complement your overall market strategy?

CL: The synergy between Boss and Lyndon is significant. While Boss has a strong presence in the workplace, Lyndon brings a different aesthetic, particularly suited for hospitality. The Lyndon brand allows us to tap into intrinsic values and heritage, presenting a fresh opportunity to represent the Boss brand in a more credible and project-specific manner. This collaboration creates a stronger and more extensive portfolio, enabling us to explore wider markets.

AB: Do you believe that the Boss and Lyndon brands complement each?
MW: Absolutely. There's no weak link between Boss and Lyndon. Each brand serves a different aesthetic and marketplace, and both have the quality and commitment to excellence. The collaboration enhances the overall strength of our portfolio, creating a unique alloy of brands that can cater to a broader audience.

AB: Ceri, let's talk about the significance of "Lyndon Reborn." Why was it important and how does it fit into the current market trends?

CL: Re-launching Lyndon is crucial for Boss because it revives a traditional artisan luxury furniture brand with a British manufacturing heritage. There's a growing demand for British manufacturing with modern skills, and Lyndon fulfils that need. It brings a touch of luxury that is increasingly sought after. Lyndon has strong sustainability credentials, exceptional detail in upholstery, and a rich legacy that we want to showcase. This revival allows us to proudly assert our presence in the market.

AB: Mel, as the Hospitality Business Development Manager, how do you leverage your experience to contribute to the success of Lyndon?

MW: With 23 years of experience in hospitality, I bring valuable insights into fabrics, colour trends, and the overall needs of the sector. My role is to ensure that Lyndon aligns with the market's expectations and delivers on both luxury and sustainability. We want to make a bold statement with Lyndon, emphasizing our capabilities and expertise in creating timeless and beautiful pieces.

AB: Thank you both for sharing these insights into the vision and strategies behind Boss/Lyndon. It's clear that sustainability, quality, and a commitment to excellence are at the core of your approach, and the collaboration between Boss and Lyndon adds significant value to the market.

DISCOVER MORE - CLICK HERE



NEW PRODUCT LAUNCH

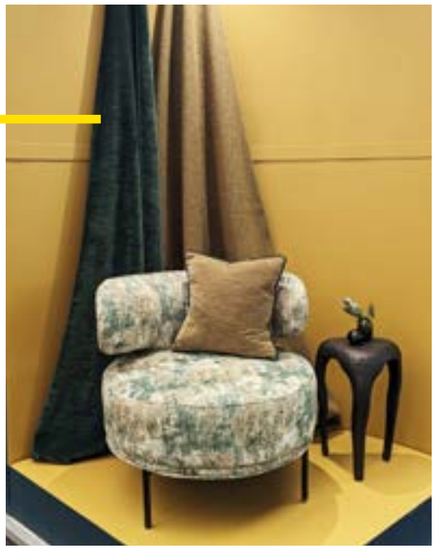
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FOLLOW THE URL LINKS FOR FULL PRODUCT INFORMATION.

Later in this report you can find an overview of our conversation with Piotr Kalinowski, CEO and creative director of MIXD about his installation 'unfinished works.' Within the installation was the Pasta chair, design by MIXD for Table Place Chairs: a fully customisable chair to complement any hospitality space. Picture it paired with a desk in a hotel room, or in a restaurant, or in a coworking lounge.

The minimalistic backrest provides ample room, with optimal comfort and support and the seat and back can be upholstered in any fabric, and the frame is available in any colour.

Bancroft showcased their 3 recently launched decorative FR Blackout Collections: Olympia, Skara and Naxos which have already been well received in the market, plus the new Kew Textured Plains, Savanna Trevira CS Weaves and Mist & Haze Voile Collections. They also offered a sneak peak of their new collection Aria - a gorgeous combination of textures in soothing neutral shades. All fabrics are recycled using Repreve yarns - a positive environmental choice for curtains and accessories.



ILIV

The earth inspired Alchemy collection, drapery and upholstery fabrics, was showcased by Iliv.



TABLE PLACE CHAIRS

Designed in collaboration with the visionary team at MIXD. A comfortable, fully customisable chair for bedrooms or public spaces.



LYNDON

Simplicity is king for Kitt, with just three components: a laminated seat and back with hardwood frame, every detail carefully crafted.

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PS INTERIORS

Five new collections, including Jade, Alex, Edale, Hiru, and Soure, showcase the company's dedication to functional flexibility, sustainability, and artistic flair.

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EDMUND BELL

The Country File collection boasts five unique fabric lines, each exuding its distinct character and allure.

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KNIGHTSBRIDGE

Knightsbridge launched, Paxton, a midcentury inspired, versitile, and compact sofa.



BANCROFT

Blackout collections Olympia, Skara and Naxos were launched alongside Kew Textured Plains. We enjoyed an exciting preview of Aria.



SKOPOS

Skopos launch Kiara, Dimout Fabrics and Dimout Curtains, expanding their popular 'Accents' range.

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NEW PRODUCTS CELEBRATED A DIVERSE ARRAY OF MATERIALS, RANGING FROM RECYCLED AND RECYCLABLE TEXTILES TO CERAMICS, GLASS, COMPOSITE MATERIALS, AND PLANT-BASED FAUX LEATHER.

Many suppliers demonstrated that sustainability is a core focus, evident in their production methods, product development, and the entire product lifecycle.

The new designs emphasized the significant role of colour, although selecting a single upcoming palette for the hospitality sector proved challenging. More crucial, however, is the emphasis on offering choice and customization to meet varying preferences.

Notably, not all brands introduced new products; we extend congratulations to Curtis on the successful launch of their new branding..

Roman brought together different elements of the bathroom to create a tailored and fully integrated solution. They presented Shower Enclosures from their range of 16 metal colour finishes with a new range of Anti-Slip Shower Trays, seamlessly integrated with Roman's vanity tops and basins.

Roman also displayed their totally upgraded and relaunched Solid Surface Anti-Slip Gel Coat Shower Trays. They are inherently Anti-Slip to the highest standard available – DIN Class C. The Shower Trays come with a 90mm chrome Fast Flow waste and there are three additional colour options available – Brushed Brass, Matt Black and White.



ROMAN

Showcased their soft close hinged door, their fluted cabinetry beuatifully matches their fluted screens and the production and materiality of their shower tray is fascinating.



CURTIS

Congratulations to Curtis on the launch of their new branding, displayed proudly alongside a showcase of their bespoke work.



ROMO

You couldn;t help but want to walk onto the Romo stand and discover textile launches across the brands which form the Romo Group.



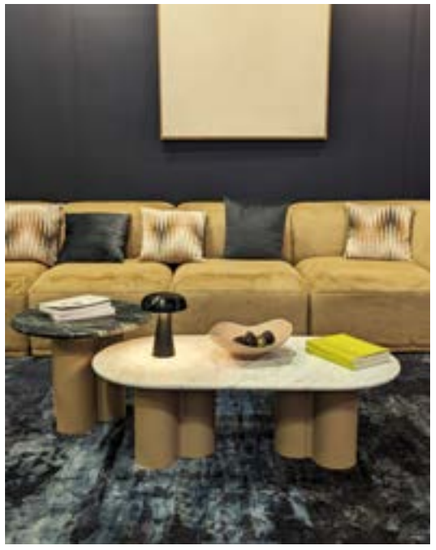
CAMIRA

Camira brought together a showcase of their sustainable fabrics for hospitality interiors, including Revolution, Oceanic and Quest.



PANAZ

Launched their plant based, performance faux leather, Nature, and previewed Freye which is due to be launched in Feb 24.



ALLERMUIR

Celebrated organic forms through their Baton table collection designed by Kash Meherali.



MARSET

Fragile mixes fragility and purity with structure to create a lamp that casts a warm gentle light. Beautifully elegant!



VILLEROY & BOCH

Dive into the vibrant world of contemporary bathroom design with the Artis surface-mounted washbasins.

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IT'S NO SECRET THAT AT DESIGN INSIDER WE ARE KEEN TO EXPLORE THE OPPORTUNITIES, AND CHALLENGES, AI BRINGS TO THE COMMERCIAL SECTOR. WE WERE DELIGHTED TO SPEAK WITH FURNITURE FUSION ABOUT THE ROLE AI HAD ON THE DESIGNS SHOWCASED ON THEIR STAND.

Furniture Fusion took an brave and unconvential approach to the design of their stand and the products it showcased by gifting the stand and product design to three seperate design studios, with the promise of bringing their designs of their hotel lobbies to life. 3D Reid, Bell & Swift and Studio du Fe all delivered thoroughly engaging designs, however, we were most drawn to Bell & Swift's work.

Bell & Swift challenged themshelves to flip the negativity surrounding the use of AI in design on it's head and used the emerging technology create unique surface pattern designs. Their bespoke sofa is designed to incorporate everything a threesome ('you, me and AI' - the robot dog) would need to work, recharge and relax. The swooping curves and organic form of the sofa are echoed in the dog bed which sits neatly alongside, as are the bold, bright prints of the AI-generated bespoke fabric design.

Without the use of AI, Ege also showcased unique, bospoke, surface pattern designs. They presented a range of designs that reflect differences in neurodivergent need. Using a carefully curated trend inspired colour palette, paired with designs that tap into the psychology of wellness, Ege created a journey that explores calmness and stimulation.

Ege also showcased their Wool Concept, a high-end alternative to traditional woven carpets aimed at five-star hotels and luxury cruise ships. 100% wool carpet combines outstanding comfort and superior aesthetics into an experience crafted to pamper all the senses. Featuring extreme colour saturation, using pre-dyed wool adds depth and contrast to any premium floor design. The exquisite look and feel emanate from Ege's use of extra-long and durable wool fibres originating from the UK.



FURNITURE FUSION

We were drawn to Bell & Swift's designs. Conscious that there's a lot of negativity around AI and what it will mean for the industry, the team explored how they could use it as a tool and harness it for good in their design for a hotel lobby. Photo: Frederick Goff

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EGE

Ege Carpets showcased its Wool Concept, a high-end alternative to traditional woven carpets aimed at five-star hotels and luxury cruise ships. Ege also presented a range of designs that reflect differences in neurodivergent need.

LET'S CELEBRATE THE WIDE CROSS-SECTION OF PRODUCT TYPES SHOWCASED AT THE EVENT.

This occasion isn't just an opportunity to build client relationships; it's also a chance to strengthen ties with complementary suppliers and project partners. We're enjoying an increase in collaborative efforts, like furniture suppliers integrating pieces that dynamically showcase textile designs on 3D forms.

Take, for instance, the creative partnership between wallcovering supplier Lincrusta and mattress supplier Hypnos in a recent photography campaign, which served as inspiration for their impressive HIX stand.

Additionally, we found delight in the unexpected collaboration between Sunbury and craft drinks brand Sipp'd – a slightly left-field partnership that added a unique flavor to the event.

At HIX we enjoyed speaking with lighting brand Astro who expanded their range of elegant wall lights, by introducing the new collection Ako, a timeless design with a wide range of smart features. Ako features an integrated LED lamp for greater energy efficiency and is compatible with smart lighting systems, enabling you to create the perfect ambiance. Its durable, metal design and narrow profile make it the ideal choice for adding a warm glow to corridors in hospitality settings. It is specially designed to cast a soft-edged wash of light along the surface of hallway walls to ensure comfortable lighting with no harsh lines or glare. Ako is also available in a range of attractive Made to Order finishes, and can be optionally equipped with integrated dimming.

After experiencing Chelsom's Edition 28 at their knock out launch during Clerkenwell in May we were delighted to have another opportunity to hear about the designs which form the collection. Again we were blown away by the impact their double helix design could bring to any hospitality, or cruise, space.



HYPNOS

Hypnos showcased their Holborn collection, offering their guests a premium experience that takes into account the planet's welfare.

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ASTRO

Expanding their range of elegant wall lights, the new collection introduces Ako, a smart, timeless design.



WATERBURY

Waterbury was delighted to launch their new bespoke bathroom and bedroom mirror service, helping to realise the perfect mirror for any project.



CHELSOM

Launched in the Summer, Chelsom showcased their stunning Edition 28 collection, including the striking double helix design.



AGUA

Eden and Bouclé: Performance upholstery fabrics have never looked so chic!

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JOHN LEWIS

John Lewis showcased their bespoke contract interiors; planned, project managed, installed and manufactured in the UK.



NORDLUX

The Furiko wall light has a simple and elegant design language. The light reflects backwards onto the beautiful spherical shade.



SIPP'D

Sipp'd drinks is a producer of meticulously crafted soda and small batch apple juice in Essex. We drank ours on the train home - delicious!

DESIGN INSIDER IS THE MEDIA PARTNER OF TRADE ASSOCIATION COMMERCIAL INTERIORS UK.

COMMERCIAL INTERIORS UK INSPIRE AND SUPPORT THE GROWTH AND GLOBAL SUCCESS OF THE COMMERCIAL FURNISHING SECTOR. COMMERCIAL INTERIORS UK SUPPORTED 38 MEMBERS EXHIBITING AT HIX 2023.

AGUA PERFORMANCE UPHOLSTERY FABRICS

crosswater

FURNITURE FUSION

KOBE INTERIOR FABRICS

PS interiors

skopos

WATERBURY BATHROOM ACCESSORIES

astro

curtis contract furniture

Pure Freude an Wasser GROHE

LAUFEN

ROBENA

ILIV CONTRACT TEXTILES

ZR ZIMMER+ROHDE

Bancroft SOFT FURNISHINGS

Edmund Bell

hansgrohe

lyndon by boss design

Roca

sunbury design

camira

ege

HYPNOS THE MOST COMFORTABLE BEDS IN THE WORLD

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ROMAN REFINED SHOWERING

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CHELSOM EST. 1947

Essex Flameproofing Ltd

MADE BY JOHN LEWIS & PARTNERS TEXTILES FACTORY HERBERT PARKINSON LANCASHIRE UK

Panaz

ROMO

Villeroy & Boch 1748

CONCEPT

franklite decorative lighting solutions

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sekers specify with confidence

WARWICK CONTRACT

SHADING THE WORLD'S MOST PRESTIGIOUS SPACES:

AN INTERVIEW WITH SILENT GLISS MARKETING MANAGER, SAM SHERVILL



SILENT GLISS ARE LEADING A GLOBAL MANUFACTURER OF INTERNAL WINDOW TREATMENTS. FOR OVER 70 YEARS THEIR CURTAIN TRACKS AND BLINDS HAVE BEEN SHADING THE WORLD'S MOST PRESTIGIOUS BUILDINGS, INCLUDING SOME OF THE MOST ICONIC HOSPITALITY VENUES. WE ASKED MARKETING MANAGER, SAM SHERVILL ABOUT SOME OF THE HOTEL PROJECTS THEY'VE WORKED ON OVER THE YEARS.

Whereabouts around the world can we find hotels fitted with Silent Gliss products?

Everywhere! As a global company our products are fitted in hotels from in Paris, Dubai, Hong Kong and obviously here in the UK. Wherever your travels take you there is a good chance that a Silent Gliss curtain track or blind is what ensures you get a good night's sleep. I have to say, like anyone who sells a product into hospitality – there is nothing more satisfying than finding your product in a room you are staying in!

When it comes to hotels have you got a type?!

No, that's what makes our work in hospitality so interesting. At any one time we can be working on a project for a chain of city break hotels alongside another specification for a cruise ship. Sometimes we're supporting an interior designer on a boutique one-off hotel, whilst at the same time consulting with a developer on how to shade a new international brand of venues that will involve thousands of bedrooms. And, hospitality is not just about bedrooms, hotels continue to evolve into places not just to sleep but also to eat, work and relax. We have to consider the different needs of the areas we're shading – bedrooms have different demands to a restaurant, conference room and/or reception area.

How has Silent Gliss achieved such long term success within the hotel industry?

There is no one element that can secure you over 70 years of success. Obviously you need great products that are reliable – you can't have guests struggling to sleep because their curtain track has broken, and if a room is unusable it is costing the client money. Then there is knowledge and availability. I think a large part of our success comes down to our team of consultants who genuinely understand the nuances of working within the hospitality sector. It is notorious for complex supply chains, extended project teams, tight timescales and 'evolving designs' (one of my personal favourites!). Our team doesn't just give expert advice about shading, we make ourselves available to collaborate within project teams and with third parties to make the process as seamless as possible.

Do you have specific products for the hotel sector?

Yes and no! Windows are windows I guess but over the years we've developed products that take into consideration the very specific needs of the hotel industry. One examples is heavier duty curtain tracks that can withstand years of use by inconsiderate guests! Another would be the 'touch-and-go' feature for our electric curtain tracks which means they can be operated by hand for guests who don't' think to notice the remote control! We've even ensured that all of our fabrics, even our 'Multicolour' textured design range, are flame retardant so need no additional processing to meet legislation.

Have you got a personal favourite hotel you've worked on that you'd like to stay at?

When I first joined Silent Gliss over 20 years ago I remember looking at the pictures of the Burj Al Arab and thinking – wow, we did this! More recently I've loved being involved with some of the more imaginative cruise ship designs we've worked on – like the Wonder Of The Seas by Royal Caribbean International which has a slide between the floors of the suite! But if I had to pick one to visit next week it would be the Silversands Resort in Grenada, our shading solutions are a key part of the design story to create a feeling of calm and wellbeing. Also, I'm a sun-worshipper so it goes without saying the weather would be an influencing factor!



SOMETHING OLD, SOMETHING NEW:

ADAPTIVE REUSE AND THE FUTURE



DESIGN INSIDER EDITOR, ALYS BRYAN, STEPPED ONTO THE HIX STAGE TO MODERATE A PANEL DISCUSSION THAT EXPLORED THE FASCINATING REALM OF ADAPTIVE REUSE, WELCOMING INDUSTRY LEADERS TO SHARE INSIGHTS ON USING A BUILDING FOR A SECOND TIME FOR A PURPOSE THAT DIFFERS FROM THE ORIGINAL INTENT.

ADAPTIVE REUSE AND ITS SIGNIFICANCE:

In this discussion, we delved into adaptive reuse, examining the practice of repurposing buildings for new needs. From schools transformed into apartments to churches finding new life as residences, our focus extended to the transformative Battersea Power Station. Our three speakers – Sebastian Ricard, Director at WilkinsonEyre, Patrick Reardon, Executive Chairman at Reardonsmith and Ryan Butterfield, Associate Director at David Chipperfield Architects – each brought a unique perspective to the challenges and considerations in this dynamic field.

Now, let's revisit our discussion, beginning with Ryan Butterfield's insights into the increased focus on renovation and adaptive reuse.

1. Preserving Heritage and Authenticity:
Patrick emphasized the significance of preserving heritage and authenticity in adaptive reuse projects. Retaining the original character of a building adds depth and meaning to the new purpose it serves.

2. Adaptive Reuse as a Sustainable Practice:
Sebastian highlighted the sustainability aspect of adaptive reuse, indicating that repurposing existing structures is environmentally responsible, reducing the need for new construction and minimizing the associated environmental impact.

3. Balancing Preservation and Innovation:
Ryan discussed the delicate balance between preserving historical elements and introducing innovative design. The challenge lies in finding harmony between the old and new to create a cohesive and functional space.

4. Public Engagement and Community Involvement:
Patrick underscored the importance of public engagement and community involvement in adaptive reuse projects. Engaging with local communities helps ensure that the new development aligns with the needs and preferences of the people.

5. Economic Viability and Adaptive Reuse:
Sebastian touched on the economic viability of adaptive reuse, emphasizing that it often makes financial sense to repurpose existing structures rather than undertaking new construction projects.

6. Functional Adaptation for Modern Use:
Ryan discussed the functional adaptation of existing spaces for modern use. This involves reimagining the purpose of a space while respecting its historical context, creating a harmonious blend of old and new functionalities.

7. Diverse Activities and Building Strength:
Ryan introduced the concept of a "noble mix," advocating for buildings with a diverse range of activities. This approach provides strength and agility to a building, making it a dynamic and constantly evolving part of the city.

8. Transformative Impact on City Perception:
Sebastian shared a transformative example from the Battersea project, illustrating how a shift in the master plan's dynamics can significantly impact the perception of a city. This highlights the broader implications of adaptive reuse on urban landscapes.

9. Hotels as Community Anchors:
Patrick discussed the evolving role of hotels as community anchors and public spaces. The lobby, traditionally a functional area, has transformed into a multifunctional space, reflecting a broader trend in hotel design toward creating dynamic, communal spaces that engage with the public.









SEBASTIEN RICARD,
DIRECTOR
WILKINSONEYRE

Sebastien has taken responsibility for various projects in the UK and internationally, including cultural, commercial, mixed-use and bridge projects. Recently he has been the director in charge of Battersea Power Station, the major restoration and repurposing of the iconic Grade II* listed Battersea Power Station. The project provides a mixture of uses, including residential, office, retail and entertainment, delivering successful placemaking and creating a campus-like quality.

Sebastien has led the design of a number of practice's bridges, particularly in France, including the Salpetriere Bridge, Paris. Sebastien's experience in the international construction industry has led to consultancy roles on new infrastructure and cultural projects around the world.

He designed and delivered the Crystal building in London's Royal Docks, a showcase of architectural sustainability and was designed to achieve BREEAM Outstanding and LEED Platinum.

RYAN BUTTERFIELD
ASSOCIATE DIRECTOR
DAVID CHIPPERFIELD ARCHITECTS

Ryan Butterfield joined David Chipperfield Architects in 2009 after completing his architectural studies at Kingston University. He was made an Associate in 2019. Ryan has worked on several large-scale restoration and conversion projects in London including the Café Royal Hotel and the One Kensington Gardens residential development, as well as numerous competitions and studies. Ryan has a particular expertise in conservation and planning issues. He is currently project architect for the conversion of the former US Embassy building on Grosvenor Square into The Chancery Rosewood where he will oversee the project to completion.

PATRICK REARDON
EXECUATIVE CHAIRMAN
REARDONSMITH

Patrick has worked in the hotel industry for some 40 years, including many years in the U.S. with Holiday Inn International and then Hyatt International, responsible in both roles for engaging architects and designers worldwide. This experience demonstrated to his mind the value of the specialist hotel architect. Therefore, when he returned to the UK, he founded ReardonSmith Architects. Today, Patrick continues to be directly involved in many of the company's major projects, especially at the beginning of the project, establishing the brief and the direction of the concept. As one of the sector's most recognised personalities, he is also a regular contributor, as speaker and writer, to a number of hotel industry conferences and publications. In 2011, he received the prestigious Outstanding Contribution Award at the European Hotel Design Awards.

ALYS BRYAN
MANAGING EDITOR
DESIGN INSIDER

Alys is a knowledgeable design editor who is focused on instigating conversations, both online and in-person, with industry experts which challenge, educate and advance the commercial interior sector.

Her training and 15 years of professional experience as a furniture designer for the commercial sector makes her uniquely placed to lead Design Insider as Managing Editor. Leading the editorial content of the publication, Alys curates unique industry events, including Design Insider Talks seminar programme, which brings together commercial designers and suppliers. Alys' highlight in her position as Editor is the opportunity to commission thought provoking editorial, from carefully selected authors, which answer the needs of Commercial Interior Designers.

Alys is a speaker and presenter for the commercial design sector, hosting important discussions at leading industry events.

JOHANNES TORPE



JOHANNES TORPE'S WELCOMING AND OPEN PERSONALITY SHINES THROUGH WHEN SPEAKING WITH HIM, AS EVIDENT IN THIS EDITED CONVERSATION WITH ALYS BRYAN.

This interview provides a unique glimpse into his extraordinary career, from collaborations with global brands like Bang & Olufsen, Nike, HAY, and more, to his innovative design projects, including the redesign of Danish trains and the ambitious Kindred Retreats venture. Against the backdrop of his unconventional childhood in the Thylejren commune in Thy, Denmark, Johannes shares insights into his creative process and thoughts on the evolving role of AI in design. The interview captures the essence of a designer who embraces creativity and challenges with equal enthusiasm**.**

AB: Let's begin by diving straight into your journey as a designer. Can you share more about your background and what led you to pursue a career in design, especially considering you didn't follow a traditional educational path?

JT: My journey into design has been quite unconventional. I didn't go to school at all. Growing up, I didn't have a clear plan for what I wanted to become. This lack of a predetermined path gave me the freedom to explore various creative outlets. One significant early influence was watching a space-themed TV show at the age of five, where I saw imaginative and fantastical designs that left me awe-inspired. Around the same time, my father, who was a musician, introduced me to the world of music. I ended up playing various instruments and eventually became a drummer, contributing to the production of over 10 million records spanning different music genres.

AB: It's fascinating how your diverse background influenced your creative journey. Your recent work includes the redesign of Danish trains. Could you shed light on the challenges and considerations you faced during this project?

JT: Redesigning the Danish trains was a massive undertaking. We had to overhaul the entire design, including the exterior and interior of the carriages. The project spanned over two years, involving around 17,000 hours of work. One of the key challenges was not just creating a visually appealing design but also ensuring functionality and adaptability. We had to make the trains versatile enough to serve both long-distance and regional routes seamlessly. The inspiration for the design came from the Danish people's connection to nature, incorporating elements like beaches, forests, and small islands into the aesthetics. The goal was to create a timeless design that reflected the importance of public transportation in Denmark.

AB: That sounds like an extensive and impactful project. You've also been involved in the redesign of the Space Foundation's headquarters in Colorado Springs. Can you elaborate on the significance of this project and what you aimed to deliver?

JT: The Space Foundation's headquarters project was a substantial $180 million endeavour. The challenge was not only to redesign the architecture and interior but also to transform a microchip factory into a state-of-the-art space-focused facility. This non-profit organization plays a crucial role in the space industry's future by educating and engaging a new generation of space enthusiasts. Our approach involved not just the physical redesign but also an emphasis on experience design. We aimed to create an immersive journey for visitors from the moment they decide to visit, incorporating demographics considerations to attract the next wave of space industry professionals.

AB: It's impressive how you approach design from a holistic perspective, considering both the physical and experiential aspects. Now, let's delve into your personal venture, Kindred Retreats. How did the concept of creating architecturally diverse retreats come about, and what do you envision for the future of this project?

JT: Kindred Retreats emerged from a desire to offer a unique hospitality experience. The idea is to build communities of architecturally distinct houses, each located in different environments like deserts, mountains, forests, and seas. These retreats aim to provide a non-binding space where people can stay for a short duration, ranging from two days to two months, with fully serviced amenities. The goal is to offer an alternative to traditional hotels, providing serenity, immersion in nature, and a sense of community. The first retreat, located on 35 acres in the desert, is set to launch in December, with plans to expand to different locations based on the success of the concept.

AB: It sounds like a refreshing approach to hospitality, focusing on bespoke experiences and community building. As we look toward the future, how do you see AI playing a role in the field of design, and what are your thoughts on its impact?

JT: AI has been a part of design for a long time, operating behind the scenes. In recent years, AI, especially generative design, has enabled designers to push boundaries and explore new possibilities. However, I believe the human touch and creativity will always be essential in design. AI can magnify human capabilities, making certain processes more efficient and precise. It can assist in generating options and solutions, but the real value lies in how designers use and orchestrate these tools to create something truly unique. Embracing AI in design allows us to explore uncharted territories while maintaining the fundamental role of human ingenuity.

AB: That's a thoughtful perspective on the symbiotic relationship between AI and human creativity.

JT: Thank you, Alys. It's been a pleasure discussing these topics with you, and I look forward to the continued evolution of design and its intersection with technology.

ROOM WITH A POINT OF VIEW: UNFINISHED WORKS



DESIGN INSIDER'S MANAGING EDITOR, ALYS BRYAN, WAS INVITED TO RETURN THIS YEAR TO HOST A CONVERSATION WITHIN THE EVENT'S EXTREMELY POPULAR SEMINAR PROGRAMME. ALYS SPOKE WITH PIOTR KALINOWSKI CEO AND CREATIVE DIRECTOR OF MIXD ABOUT HIS INSTALLATION 'UNFINISHED WORKS.'

What was your career journey into interior design? Did you always have the holistic approach to design that you have now?

My path to becoming an architect and running my own studio was not typical. My father was an architect and "infected" me with his profession, but as a teenager I was fascinated by computer games and thought about studying computer science. However, architecture won, although during my studies I often regretted this choice because my ideas were not appreciated by my lecturers. Only professional internships under the supervision of my mentor Marlena Wolnik (who is an outstanding architect) allowed me to discover my passion for design and, in a sense, open up.

However, this was not the end of my professional adventures - I worked in several different places and roles. Only the somewhat accidentally received task of designing hotel interiors allowed me to discover what I really wanted to do as a designer and what I felt best at. This relatively quickly led me to the idea of starting my own studio and doing what I do.

As you can see, my experiences and interests are quite diverse and I think this helps me think holistically. I am interested in the virtual world, gaming, fashion, advertising, art, music. I believe that these fields are closely related and I don't want to limit myself only to interiors.

Could you walk me through your Unfinished Works installation? Why were your social media campaign and merchandise such integral parts of your view of hospitality in the future?

Our installation, titled "Unfinished Works", is a kind of multifunctional, flexible space whose role is not fully defined, but where a lot is happening: it can be a hotel room, a bar, a club, a fashion boutique, or a place of creative work. In line with the leading slogan of this year's edition of HIX, we also treat this symbolic room as a window to the world: it is devoid of all the stimuli that designers usually propose, clean and white. Its "windows" are screens on which video content is displayed - it gives the space its character. It is a kind of hybrid of a hotel room and a stream of information constantly flowing to us via social media. We have also designed a special line of clothes that will be part of this experience: everyone will be able to "take" this experience with them.

Perceiving reality through a digital prism, the prism of a phone or computer screen, greatly influences how real locations are perceived: cities, regions, hotels. When working as hotel designers, we often have to take into account the view from the window: real or digital, more than what we will actually put on the wall. So our installation is as if suspended in time between this content and the final project, it is as if pulled out of a computer program, unfinished. In this way, we draw attention to the digitization of life and the huge impact that all these screens have on us. In addition, we recommend getting rid of all possible stimuli as an antidote to this information overload.

When traveling nowadays, people often look not at the window, but at the screen, combining the images they see, their ideas and expectations with reality.

We want the person entering the interior to feel a state of purity of thoughts, something deeper than relaxation, a kind of immersion in a floating capsule, meditation. We push aside design, we push away everything that speaks to us. We leave only functionality and austerity, and at the same time we encourage you to turn inwards. We also want to influence people with senses other than sight, which will also help achieve balance and well-being: smell and sound.

Within your MIXD project portfolio I see that you have delivered 'a wink to the guest' several times, what examples do you have of this and why is this so key to a guest's experience? You also deliver spaces which evoke very contrasting experiences, why is this another important aspect of guest experience? What else would you like to share about your studio's work?

We love these little jokes that we can include in our projects and that their final users can read. We often refer to nostalgia, pop culture, locality, and the history of the place. When designing a hotel in Sarajevo, we placed a portrait of Vucko - the wolf mascot of the 1984 Winter Olympics - above the fireplace in the lobby. When we created a water park in a hotel in a revitalized sugar factory, we turned it into a fairy-tale land of sweets. In the recently designed Hyatt Place hotel in Krakow, we placed a decorative panel in the rooms with a slogan in the local dialect. I could go on like this for a long time... People don't remember what is the same, safe, standard. They remember what arouses emotions in them, something with which they can create an emotional bond, even for a moment: smile, think, recall a memory. That's why it's so important in design.

Contrasting, diverse hospitality experiences are important because they meet the diverse needs of guests. For example, we often introduce a significant contrast between the rooms and the common areas of the hotel. The rooms are calming, conducive to relaxation and rest. The lobby, restaurants, bars and fitness zones are colorful, full of life and stimulating. We look for both types of experiences when we travel.

What else would I like to say about our design work at MIXD? We try to reinvent ourselves, develop and improve our work with each project. We strive to ensure that each of our projects is different. We design experiences, not interiors, we work on emotions and layers of meaning.



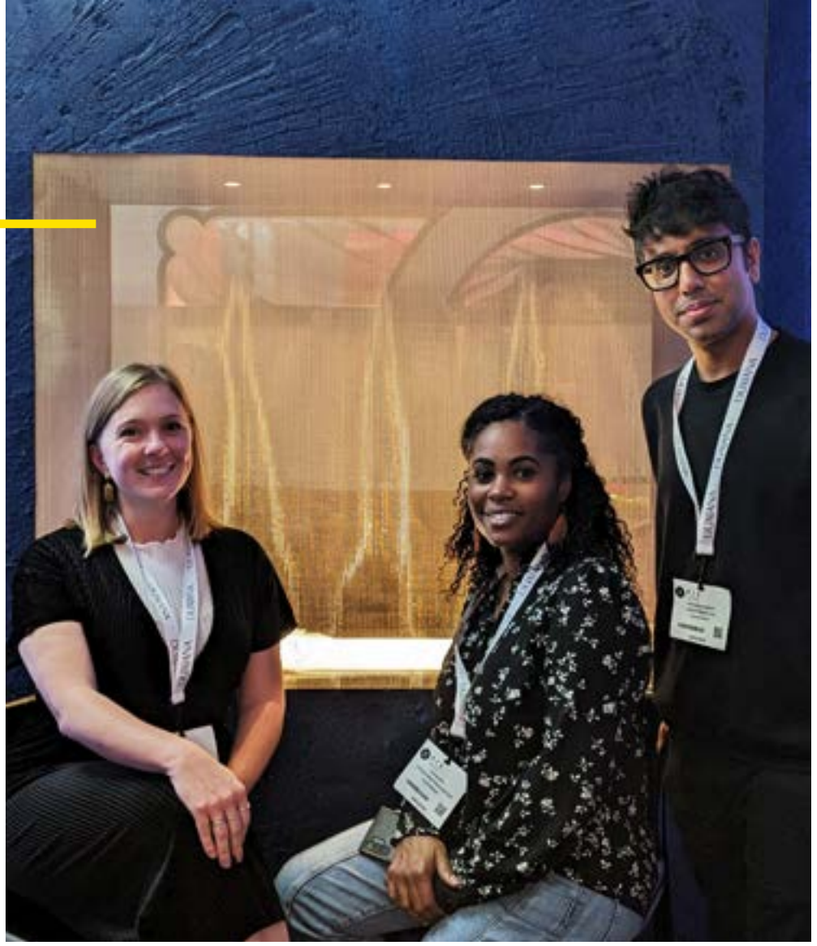




Photography by MIXD

CONTRIBUTORS: HANSGROHE GROUP, AXOR, LEDSC4, TABLE PLACE CHAIRS , EGE CARPETS, TARKETT, NEWMAT POLSKA, NEWMOR POLSKA, ECOSCENT UNDEFINED, KVADRAT, ARPA INDUSTRIALE, FENIX INNOVATIVE MATERIALS FOR INTERIOR DESIGN, COACH HOUSE UK, ROBENA CONTRACT FURNISHINGS LIMITED, MUSIC CONCIERGE, SPISEK1 AND KNOT MY NAME .

THE UNWELT PARADIGM: BLACKSHEEP





IN A CANDID CONVERSATION BLACKSHEEP'S TONI BLACK, LAURA SUTHERLAND, AND BALKARAN BASSAN, THE CREATIVE MINDS BEHIND THE HIX 2023 INSTALLATION, THE UMWELT PARADIGM, SHARED INSIGHTS INTO THEIR PROCESS, INSPIRATIONS, AND THE IMMERSIVE EXPERIENCE THEY CRAFTED.

LET'S DELVE INTO THEIR PERSPECTIVES AS THEY WALK US THROUGH THE CONCEPTUAL INTRICACIES AND INTERACTIVE ELEMENTS OF THEIR DESIGN.

The team, led by Toni Black, Interior Director and Partner at Blacksheep, embarked on a journey inspired by the HIX theme of "a room with a point of view." Central to their concept was the Umwelt paradigm, challenging binary perspectives and embracing the viewpoints of non-living entities.

Balkaran Bassan, Senior Design Lead, highlighted the core idea: ***"The Umwelt is the sense that we all as humans have individual viewpoints and perspectives, moving beyond the binary of just our perspectives and looking at the viewpoints of non-living things."***

The installation featured a confessionary booth, where individuals engaged in intimate conversations about luxury, comfort, and their perceptions of the past and future. Laura Sutherland noted, ***"The hero of the show is our confessionary booth. We've had queues and queues of people wanting to confess, which is quite funny."***

Complementing this dynamic was the exploration of hidden worlds through terrarium building. Partnering with Botanical boys, the team delved into the creation and evolution of miniature worlds, providing a unique perspective on microcosms.

Discussing the alignment of the installation concept with their studio's work, Toni Black emphasized storytelling: ***"It's very similar to how we normally work in the studio. We're very big on telling a story and understanding the brand concept before we start doing the design."***

The team stressed the immersive and interactive nature of the installation. Laura Sutherland remarked, ***"It's a full immersive interactive space."*** They highlighted the significance of designing spaces that evoke emotions and resonate with individuals, transcending mere aesthetics.

Reflecting on their experience at HIX 2023, Toni Black appreciated the event as a gathering of like-minded individuals: ***"It's nice to be around like-minded people that appreciate the same things and to be able to talk to other designers."*** The team sees the event as an opportunity for collaboration, triggering new thought pieces and inspiration for their future projects.

In conclusion, The Umwelt Paradigm installation stands as a testament to the power of narrative and the tangible aspect of personal connections.

Balkaran Bassan aptly put it, ***"If you have a strong narrative from the beginning, it will always thread through no matter what you do and no matter what hiccups you experience."***

The Umwelt Paradigm not only captivates the senses but also sparks a conversation about the immersive and interactive possibilities within design, leaving a lasting impression on HIX 2023 attendees.



