

— CHELSOM —



Bespoke lighting by Chelsom at Jin Gui, Hamburg
Designer: Joyce Wang Studio

chelsom.co.uk



L'Oscar
LONDON

Transforming a former sanctuary into a hedonistic London hideaway, Jaques Garcia channels Oscar Wilde for the seductive, art-laden L'Oscar

Words: Guy Dittrich | Photography: © Courtesy of L'Oscar



Dark, moody, opulent and decadent, the interiors of L'Oscar hotel in London's Holborn closely follow one of the many epigrams of playwright Oscar Wilde: 'Moderation is a fatal thing. Nothing succeeds like excess'. Indeed, the hotel is a riot of quality materials and patterning that has been paradoxically incorporated within the former London headquarters of a most puritanical order, the Baptist church. What was once a sanctuary is now a hedonistic bolthole.

However, the original building – designed by Arthur Keen and completed in 1903 – was a not a study in reductivism. Far from it, the style of the day being Edwardian Free Baroque with its exaggerated façade detailing, lively silhouettes and central domes. Keen drew together a mixture of influences including the Arts & Crafts movement's finer touches and ornate plaster ceilings with stone fireplaces and extensive wood panelling. As such, the property is Grade II-listed by Historic England; only 2% of their listed buildings holding this highest status.

Overlaying this history are the new sumptuous interiors by Parisian designer Jacques Garcia, who knows a thing or two about luxurious hospitality environments. His work at Hôtel Costes in Paris has been a reference point in the field of boutique hotel design for the last quarter century, and his studio's work ranges from grand dames such as La Mamounia in Marrakech to the NoMad projects of the

Sydell Group. The building was acquired in 2012 and is owned by a consortium of international investors, primarily Triangle Hotels & Resorts led by Duncan Shakeshaft.

Shakeshaft invited Garcia to create his "seductive interiors", showing him three possible London alternatives with the Holborn property selected. The brief was put together by Shakeshaft but the design intent is Garcia's interpretation. Nevertheless, Shakeshaft has been involved in certain details of the project – selecting the restaurant's china and influencing the Fashionizer-designed uniforms which meld the old-school elegance and formality of velvet smoking jackets for the male waiters, and shimmering organza fabrics adorned with feather brooches for the ladies. Shakeshaft even sourced the stylised peacock motif doors that lead to the Baptist Bar from a scrap-metal dealer in France, whilst British firm PPS aided in the sourcing, procurement and installation of all FF&E and OSE items, as well as the wide variety of furniture, upholstery, fabrics, and ephemera.

Interpreted across wallpapers, upholstery and murals are aviary motifs, with the peacock especially prevalent. So too aubergine tones, dominant in the overall dark palette. General Manager Michael Voigt quips: "If you don't like peacocks and aubergine then L'Oscar is not for you." This is a hotel with a point of view. And Garcia's point of view is based on a number of convictions. He was taken by the history of the building, and revisited the Oscar Wilde ideas he first used at



Above: Aviary themes recur throughout L'Oscar, most notably in the form of peacock pattern motifs and some 500 Lalique-style frosted glass birds

the Hotel des Beaux Arts in Paris two decades ago. "The concept design is a blend of the structure and history of the building and the modernity of new colours, fabrics and so on," explains Garcia. "Really important was the use of colours that you wouldn't think about mixing."

Indeed, alongside the aubergine fabrics by Osborne & Little and Pierre Frey are flashes of crimson, deep yellow and vivid blue ceilings to highlight the white original stucco. Adding to the peacock motifs is an extraordinary amount of patterning, in the rugs by Tai Ping, the silk rope bannisters and tassels, the embossed detailing of the leather wallpaper by Atelier Meriguet that was applied in 0.5m² 'patches', and the literal thousands of dome-headed metal upholstery studs.

"The mood boards were an improbable combination of colours and patterns but have come together as a piece of art," describes Voigt. Indeed, artworks are writ large across the property. "We wanted to weave a story about the original period of the hotel and its location connected to the Bloomsbury Group," explains Peter Millard of art consultancy Peter Millard & Partners.

Having worked with Garcia before at the Vagabond Singapore, Millard knew the richness of Garcia's aesthetic, selecting and commissioning pieces to fit. The artwork reflects the late Victorian and early 20th-century eras; even the frames are "period perfect" asserts

Millard. Newly commissioned busts of the Bloomsbury Group's Woolf, Carrington and Keynes adorn the busy lobby shelving.

The artworks required special attention when it came to lighting due to the hotel's overall dark ambiance. As Sally Storey of Lighting Design International (LDI) explains: "By day the hotel had to be quite moody. By night even moodier." For LDI, whose remit was for all lighting except for decorative elements, it was a major challenge to meet this brief whilst still ensuring guest and operational safety. For example, in the staircase the luminousness of the central light feature was still unknown, so skirting strip LEDs were introduced to light the treads. Of particular note are the spectacular back-lit onyx bar in the street-level Café L'Oscar, and the warm amber sparkle points on its geometric, antiqued mirrored ceiling panels.

The lobby is a good illustration of the breadth of LDI's skills with coffer ceiling lights, downlighters illuminating artworks and seating, linear LEDs shining on the silk aubergine drapes and shelving, as well as the incorporation of dozens of up-lit frosted glass birds. Designed by Garcia, some 495 of these Lalique-style pieces were fabricated by Zonca of Milan, a favourite of Garcia's. Other repeating elements by Zonca include delicately pleated lampshades for wall, table, pendant and standard lamps.

The historic aspects of the property threw up some ingenious



Left: Café L'Oscar features an illuminated onyx bar and decor inspired by the oldest café in Venice

solutions: a guestroom is linked by a glazed walkway to its bathroom in a separate turret; the use of huge, upholstered screens to create bathrooms where permanent structures were not allowed; and the incredible cupola of the original chapel that soars above the Baptist Bar & Grill has its 'Tree of Life' stucco detailing accentuated using uplighters carefully inserted by LDI. The whole dome can be lit in different colours to change the atmosphere.

Elsewhere, a selection of lighting solutions by Chelsom – including guestroom and bedside LED lighting as well as the large side-lit bevelled mirrors in bathrooms – were designed with a touch of decadence to complement Garcia's seductive scheme.



Above: Listed elements including historic fireplaces and moulds have been integrated as lavish heritage elements within guestrooms

The original structure sees two major interventions, one being the creation of an additional two floors, and the second being the new mezzanine balcony that separates the ground-floor bar, with its crackled glass-fronted counter, and becomes the restaurant above. Helmed by Executive Chef Tony Fleming, the food is outstanding, served gueridon-style at the table-side. This culinary skill has helped the success of the event spaces – The Committee Room and Library, both stacked with historic elements.

Taking some six years to be realised the hotel feels complete and rounded, and even in the details there are moments of interest. Silver napkin rings sourced from Sandbury Antiques Market in Kempton Park are brought to life beside the hotel's feather emblem, seen in collateral but also waste-bin detailing, whilst toiletries by English-born Roja Dove are centred on Wilde's favorite flower, the carnation.

There is also a deliberate humility in the overwhelmingly lavish interiors. Some of this comes from the listed elements, such as the simplistic graphics of the Arts & Crafts tiling around guestroom

fireplaces. And there is a calmness in bathrooms whose relative decorative sparseness, barring the magnificent array of marbles used, provides a relief to the extravagance elsewhere.

L'Oscar is another new landmark on London's ever-burgeoning hotel map. As dramatic as, but also dramatically different from The Mandrake, and like the Nobu Shoreditch, it also has a brand proposition, with Shakeshaft envisaging the global expansion and development of L'Oscar International, with projects shortlisted in Europe and the Caribbean.

Garcia asks for his work to be treated as haute couture, a description of which Wilde would have approved. And it is convenient to conclude with another of Wilde's epigrams, originally regarding the nature of man, but applicable here to hotels, too: 'It is absurd to divide humans into good and bad. They are either charming or tedious'. The absurdity of L'Oscar within a Baptist church has the hotel "a little on the edge" remarks Voigt, but there is no doubt the finished product is in the charming camp.

EXPRESS CHECK-OUT: 39 guestrooms | 2 restaurants | 1 bar | 2 meeting rooms | www.loscar.com

Owner: Triangle Hotels & Resorts plus a consortium of international owners | **Interior Design:** Jacques Garcia | **Lighting Design:** Lighting Design International
Purchasing Agent: Professional Purchasing Services | **Branding Consultant:** Inaria | **Art Consultant:** Peter Millard & Partners



Sleep + Eat

19-20 NOVEMBER 2018

Following changes in both format and scope, the new-look Sleep + Eat welcomed guests to its new home with a programme of insightful discovery.

Words: Kristofer Thomas and Ben Thomas

With the 2018 edition of Sleep + Eat marking the hotel design show's first to include a new F&B portion as well as its debut in the larger London Olympia space, change was in the air. Much like the evolving hospitality industry, the two-day event has expanded its scope to consider new possibilities and welcome more guests, seeking out fresh perspectives to inspire an audience of operators, designers, architects, developers, manufacturers and service providers for the year ahead.

Welcoming a record number of delegates including a 24% increase in international visitors, and curated under the theme of 'recognisable but new', Sleep + Eat once again collaborated with founding partner Grohe to present the brightest and best in hospitality design.

Comprising the recognisable Sleep Sets, conference, exhibition and Sleeper Bar elements whilst introducing a series of F&B-focused counterparts, the show highlighted rising talent alongside prominent names, and settled into the new venue thanks to a core of returning figures and companies, as well as a selection of strong debuts from international brands looking to make an impact. Taking place from 19-20 November 2018, the show was well-positioned to assess the year just gone whilst looking to what will likely be an uncertain year ahead with the presence of Brexit looming large and a simmering pot of social, technological and economic ingredients looking ever closer to boiling over.

Welcoming the press on Wednesday morning, new Brand Director Mark Gordon encouraged attendees to explore both the new and established elements of the event, explaining that "for us to develop and move forwards, the change is necessary, especially with the interdependence between hotels and their restaurants we see today".

THE EXHIBITION

Hosting over 150 exhibitors and providing a platform for new collections and ranges, the product showcase saw the exhibition floor populated by leading names representing a host of key product categories. Bathroom brands such as Sanipex, Laufen, Roca, Kaldewei and Merlyn came equipped with their latest innovations, whilst furniture manufacturer Knightsbridge showcased its Bebop Modular collection, and Burgess Furniture introduced CasuElle, a versatile swivel chair with five different base designs.

Further product highlights included Perrin & Rowe's Hoxton collection, comprising a bath-shower mixer, shower set, basin mixer and accessories in chrome, nickel and pewter finishes, as well as four other glosses including satin brass and 24-carat plated gold. Sanipex showcased a series of new colourways as part of its Monroe Three Ways range alongside a Versailles Cast Iron Bath, whilst Victoria & Albert Baths highlighted the contrasting Cheshire tub with a deep Victorian roll-top and the more contemporary Barcelona 2. Kaldewei's stand, meanwhile, allowed guests to test the durability of its steel enamel with hammers, wire brushes and bunsen burners, as well as highlighted more traditionally presented combinations like the Nexsys shower system and the Anke Salomon-designed Miena washbasin. Over at Chelsom's stand, the British lighting manufacturer exhibited choice cuts of its recently launched Edition 26 collection including the distinctive Icicle, Constellation and Orb models.

Roca's Maxi range was introduced as a space-maximising bathroom solution comprising 550mm, 500mm and 450mm models with the choice of wall-hung or floorstanding options, whilst elsewhere, returning for its 13th consecutive year as Founder Partner

Clockwise from right: Priya Paul, Chairperson of The Park Hotels, delivers her keynote; speakers at the dedicated Eat Conference venue; Yasmine Mahmoudieh talks attendees through the design process of her Sleep Set; Perrin & Rowe showcase its new collections; the busy exhibition floor; Victoria & Albert Baths' Barcelona model; Dornbracht's Aquamoon shower; HBA London's Natural History Museum-inspired Sleep Set



and host of the VIP lounge, Grohe showcased its innovative Grohe Red system, which delivers kettle-hot water straight from the tap using an energy-efficient titanium boiler, in addition to the Atrio series, Sensia Arena toilet and Euphoria SmartControl shower system.

Ilina Sielemann, General Manager, Grohe UK, noted: "Sleep + Eat 2018 has provided another year of resounding success for our brand, with plenty of opportunity to develop exciting leads, build new business relationships and continue to forge our presence within the hospitality sector. Our decision to strengthen brand awareness around all of our products aligned perfectly with the expansion of the show's vision."

SLEEP + EAT SETS

Sleep + Eat's room set design challenge made a return this year, tasking a series of prominent designers working within the hotel sphere with the creation of interactive and explorable concept guestrooms under a guiding theme. Working to a brief of unlikely collaborations, each studio was assigned a different, unexpected institution to interpret as a built space, with the relative freedom afforded to each resulting in a collection of disparate final products.

Paired with publisher Penguin Modern Classics, Yasmine Mahmoudieh and her eponymous studio channelled ideas of literature – specifically motifs drawn from Penguin works including Rumi's *Selected Poems*, Plato's *Symposium*, and Elizabeth von Arnim's *Elizabeth and her German Garden* – to create a guestroom fit for both seasoned hotel guests and vicarious readers such as herself. With the set's different sections taking cues from each work, Mahmoudieh's space incorporated an organic bathroom with floral nods to the *German Garden*, a bedroom dedicated to the love and passion of Plato, and a workspace modelled on Rumi's wisdom. Tying the strands together with ambient mantra sound and wafting fragrance, Mahmoudieh explained: "The main element here was to work on a complete multisensory experience, where everything is activated in a very positive way." A comforting pod-shaped bed, décor incorporating sections and passages of the books and soft indirect lighting completed the ambient scenario, whilst a patented soundsystem within the curving wall created an immersive effort.

Hong Kong-based studio AB Concept, headed up by design duo Ed Ng and Terence Ngan, chose to interpret famed Parisian pâtisserie Maison Pierre Hermé Paris, with this season's sweets as well as some crowd favourites informing the aesthetic. A personal friend of monsieur Hermé, Ng commented: "It was our first choice; we started with a lot of sketching and told ourselves this has to be an experience for everyone. For the first time there was no operator over my shoulder, so from the layout to the details we created a journey

through the brand, and a place where you'd really want to be." With a pastel palette and circular profiles inspired by macaroons, an internal space for a dedicated selfie wall and subtle printed branding, the space drew together the studio's multi-layered style with the inimitable seduction of Hermé's delicacies.

British architectural practice Denton Corker Marshall collaborated with West Ham FC for its contribution, with the resulting sky-blue and claret setting channelling both the physical aesthetic of the club and the history, community and philosophy surrounding it. Featuring a floor print of retold stories and memories from fans in the centre, and a secluded sleeping nook amidst space architecturally modeled to recall terraces, the distinctive effort drew from match-day experiences and interpretations alike. Combining collective group experience with more personal and individual moments, the space was sparse and restrained, but dense with allegory, tone and texture.

Lastly, a set by HBA London styled around the wonders of the Natural History Museum saw Creative Director Constantina Tsoutsikou and her team assemble a space based around discovery and culture. Looking to the format of museum exhibitions for layout inspiration, the space drew together Misty collection flooring by Hakwood with unexpected trinkets and moments of wonder including a large stone pillar with an embedded mirror. "We tried to make conscious selections regarding the materials, injecting it with hi-tech, long-lasting features and a sense of sustainability," Tsoutsikou stated. "We wanted to make this a place where guests would feel good, and it was also an opportunity for us to be playful."

Eschewing the usual competition format this year in favour of a more exploratory approach, the Sleep Sets were joined by three takes on restaurant spaces as part of the complementary Eat Sets, giving the same level of attention to the integral F&B element of this year's show. Three additional installations including two sets from 3Stories – a café and an immersive virtual reality environment – and a nightclub by Shalini Misra saw the new side of the show come alive.

3Stories put a modern twist on the traditional British café concept, updating the iconic model for a new age of digital sociability. In the spirit of 'the caff', the designers aimed to foster a sense of community for exhibitors and attendees, displaying memorable messages on a café-style menu board for all to see.

In their second installation, the London-based agency explored the future of dining through a number of virtual-reality environments designed to alter, challenge and possibly even change guest perceptions of food and drink as well as the way they eat.

Elsewhere, following the recent demise of many clubbing venues across the UK, Misra decided to provide people with a place to party. Inspired by the bold colours, playful patterns and pop music

of the 1980s, the designer paired nostalgia with new technologies to create a hedonistic escape featuring glossy surfaces, neon shades and compelling optical illusions.

THE SLEEPER BAR

Occupying a central spot at Olympia's National Hall, this year's Sleeper Bar was designed by Brooklyn-based creative studio Crème/Jun Aizaki Architecture & Design, which transported its distinct experiential approach across the pond whilst exploring plant-based dying processes and celebrating the colour indigo.

"The ancient, natural, plant-based material has inspired us for years," says Jun Aizaki, owner of Crème. "Our design for The Sleeper Bar used the traditional wood stain in unconventional ways, showcasing the intensity and beauty of the indigo finish."

Flanked by sculptural lighting from Cameron Design House and dotted with Indigo stools from Stellar Works, the bar formed a hub from which visitors could network, conduct meetings and rest their feet. The space also hosted the launch of the biodegradable HyO-Cup, for which Crème developed a process to grow gourds in moulds as a sustainable alternative to disposable cups. "The HyO-Cup is our quest to create a product that is 100% biodegradable. We call it nature's cup," Aizaki continues. "Gourd is a plant that originated in South America and has been utilised across the globe for storing goods, but our idea was to marry its sustainable qualities with technology using 3D-printing techniques."

THE CONFERENCE

The longstanding conference element, curated by Sleeper Editor-at-Large Guy Dittrich, featured a line-up of major industry names with insight into the current landscape, as well as experts in fields beyond hospitality bringing new perspectives to the mix. Running parallel, the Eat conference, hosted by Supper Consulting Editor Heleri Rande, offered similarly illuminating discussion within a space on the exhibition floor designed by Wilson Associates' London studio and its Design Director Juan Carlos Rodriguez Artigas to resemble a rooftop garden and bar.

Kicking the schedule off, Jeremy Selman, Managing Partner and President, Sydell Group, talked the audience through the brand's approach to the creation of acclaimed properties including The Ned and the newly opened NoMad Las Vegas, as well as ongoing projects such as the evolution of Freehand and The Line brands.

"Over the last few years we at Sydell have gone through a period of incredible growth and expansion," he began. "With each new property we have tried to create experiences that are rooted in locality, provide a feeling of multi-layered discovery and exploration,

and offer a thoughtful guest experience with an eye towards all of the touchpoints and services."

Outlining the four conceptual pillars of collaboration, F&B, architecture and design that the group creates hotels upon, Selman stressed the importance of building an affinity with guests to drive both commerce and loyalty. Discussing the acclaimed NoMad brand, he noted that the project was inspired by the European residential style, and a combination of "classic design and modern luxury", whilst the collection's distinctive identity is one that can subtly adapt and respond to each property's character.

Reminding the audience that "at the heart of every great hotel experience is the people", Selman closed with a look to the group's future, predicting that "the bigger we get, the smaller we're going to have to think".

Following this was London Rising, which saw Dittrich joined by Linda Boronkay, Design Director at Soho House; Mark Bruce, Director of EPR Architects; and Bruce Robertson, Managing Director of Standard London, to discuss the palpable buzz and excitement around the UK capital's burgeoning hotel scene.

With top-billing properties announced or opening with such regularity – from Kimpton Fitzroy, The Ned and White City House to The Standard, NoMad and The Old War Office – Bruce gave his thoughts on why developers are continuously enticed by The Big Smoke, calling on the influence of its existing architecture and newly-rejuvenated districts: "London has a huge history. You've got heritage buildings that can be reinvented, former industrial sites that are available for conversion and also areas that are maturing like King's Cross. That's why it is special, and the reason why many developers see it as a place of opportunity."

Further, Boronkay praised the impact of London's diverse neighbourhoods on its hotel scene, before reinforcing the growing importance of micro-locations to Soho House when working in the city: "Our design is always inspired by the existing architecture, the history and the social fabric of an area, and that's what allows it to be so unique and relevant in London."

As part of the Design Duos series, Dittrich sat down with Nathan Hutchins and Inge Moore, co-founders of design studio Muza Lab, whose projects include Switzerland's Alpina Gstaad and Hotel María Cristina San Sebastian in Spain, as well as the Belmond Andean Explorer sleeper train in Peru. Covering diverse topics including the importance of work/life balance and each designer's respective beginnings, conversation moved briskly from project to project. Answering an audience question regarding their approach to conveying emotion through hotel design, and the psychological side of the practice, Moore commented: "It is so important to consider

your audience and design for them, but also equally vital to guide them and decide how the space will be experienced.”

Discussing the impact that sensory design is having on the guest experience in The Sense of Design panel meanwhile, Perkins + Will Director of Hospitality Tom Hupe; alongside Sally Storey, Managing Director at Lighting Design International; and Tom Middleton, Sound Architect at Sonux, explored the notion beyond the realms of the guestroom as well as circadian rhythms and acoustic insulation, focusing on the place of lighting and sound quality in the hotel environment and guest experience.

Questioning why sound is often overlooked in favour of other sensory experiences when designing hotel spaces, Middleton noted: “Sound is the second most memorable sense after smell in terms of engagement, and is on a par with vision, so why are we not utilising it at the same level of detail as we are tactile surfaces, olfactory and taste?” Strengthening Middleton’s claim further, Hupe argued that in a digital world where consumers are looking for “an anecdote of increased sensory stimulation and human interaction”, the hospitality sector must begin to make better use of multi-layered design schemes that not only enhance the guest experience but also build greater brand awareness. “Creating an experience that delivers on the promise of the best night’s sleep must have some kind of focus on human-centric elements, utilising science and research and integrating that with a holistic approach to sensory design,” he said.

Later that afternoon, Priya Paul, Chairperson of The Park Hotels and winner of the AHEAD Asia 2018 award for Outstanding Contribution, graced the stage to tell her story of design creativity and innovation. At the forefront of the design-led hotel revolution from the Indian sub-continent for the last 50 years, The Park Hotels were one of the first to adopt ideas such as curated art and music, personalisation and farm-to-table menus. Speaking on the development of the Indian market in recent times, Paul observed: “The Indian market is huge. We’re talking about 500 million people travelling to small, medium and larger cities, and they are all using different brands. The current economic growth is strong, and ultimately the reason why the country needs more branded hotels across all segments.”

Having collaborated with the likes of Conran & Partners, Project Orange and Michael Veal alongside local talent to create a portfolio of seven The Park Hotels, eight upscale properties branded Zone by The Park Hotels, and the newly launched The Park Collection in India, Paul concluded that perhaps now was the time to venture overseas: “I’ve always fancied it, but if you had asked me that question ten years ago, I don’t think we would have been ready as we didn’t have enough hotels in India – now we have almost 20. Today, there are many opportunities for us in Asia, and by that I

mean countries around India like Sri Lanka, Thailand and Dubai, because they are geographically easier to reach for our consumer.”

Closing the conference, Kristofer Thomas, Assistant Editor of Sleeper and its new sister title Starboard, was joined by Rachel Johnson, Vice President and London Studio Director for WATG; Tom Lipscombe, Senior Project Manager at PriestmanGoode; and Jonathan Bell, Editor-at-Large for Wallpaper* to take a look at how hospitality transport designers are gearing up to update the past and take on the future, including the advent of space tourism and Hyperloop technology.

For PriestmanGoode, which recently collaborated with Whitbread to create the budget-friendly Zip by Premier Inn concept, transport design is continuing to intersect with the hotel sector. “The principle is the same, it’s often a constrained environment where you need good design, beautiful interiors and clever uses of space,” Lipscombe explained. “The Zip by Premier Inn concept is designed for people travelling to big cities who don’t necessarily want to stay in a youth hostel. It’s a cheaper hotel with constrained spaces that provide everything you need, much like a sleeper train.”

Johnson, who oversaw the interior design of three luxurious private Grand Suites aboard the Venice Simplon-Orient-Express, finished with her take on how both emerging and established modes of transport from trains to cruise ships and planes could adapt their offer to meet the demands of a new generation: “People want to escape, they want to get away and they want nostalgia. The Orient Express is a journey but also happens to be a hotel on the move, so that’s the difference. The train has one member of staff per carriage as well as a personal butler, so it’s a completely different sphere to transport. The guests want the staff there; they want to feel looked after. It’s just one of those places where the passenger is made to feel incredibly special and part of the experience.”

Rounding out the show, and celebrating both a successful move and expansion, Brand Director Mark Gordon thanked attendees, exhibitors and participants, noting: “Sleep + Eat 2018 was a pivotal moment in the show’s 13-year history. Not only did we relocate to Olympia London, but we introduced the restaurant and bar design element and it appears that our timing was spot on; 73% of our attendees stated they were interested in both hotel and in R&B design. I am delighted with the tremendous feedback we have received from the entire hospitality design community and look forward to building on the show’s amazing success for 2019.”

The next Sleep + Eat event will take place at London Olympia from 19-20 November 2019.

www.sleepandatevent.com



CASE STUDY

Dernier & Hamlyn

The Mandrake

British bespoke lighting specialist Dernier & Hamlyn was selected by designer Lara Bohinc to create a unique chandelier for The Mandrake's Penthouse Suite. Comprising hundreds of hand-formed brass tubes – each finished in nickel and mechanically fixed to the piece's aluminium frame – the chandelier was designed to be as light as possible to aid installation, and is fitted with over 30 LED G9 lamps.

Inspired by the medicinal properties of the plant from which the Fitzrovia boutique takes its name, The Mandrake was designed to channel the vibrant, eclectic vision of owner Rami Fustok, and features a programme of carefully curated artwork and sound design that seeks to thoroughly engage guests on multiple sensory levels.

Selected for its ability to respond to the difficult brief, the London-based lighting design studio's Penthouse centrepiece draws together aesthetics from industrial settings and a profile at contrast with the surrounding space, but which integrates effectively amongst other similarly bold interior touches throughout the space, such as a marble slab headboard, a gold-trunked tree with white feather leaves and a pair of decorative bison horns.

www.dernier-hamlyn.com



CASE STUDY

Chelsom

Kimpton Fitzroy London

A mixture of bespoke and off-the-shelf lighting creations by Chelsom have been selected to illuminate spaces within Kimpton Fitzroy London, the reimagined offer within Charles Fitzroy Doll's historic former Hotel Russell. Guestrooms and suites incorporate a selection of Chelsom pieces including current collection highlights such as the Boston wall light in a black bronze finish, as well as the swing floor lamp and Criterion ceiling pendant, generating an aesthetic that pays homage to the property's storied past.

Working with designer Tara Bernerd & Partners, Chelsom also developed a series of custom designs for corridors, creating special takes on existing pieces to suit the unique identity of the reimagined project. Black bronze and English brass tones are prevalent throughout, whilst profiles are contemporary yet classical to both fit the period work and heritage elements whilst nodding to the forward-thinking nature of the Kimpton brand.

Chelsom's inclusion comes as part of an ambitious collaboration between Bernerd, EPR Architects and Russell Sage Studio to usher the hotel into the 21st century, encompassing interior and exterior alterations which saw the unloved property given a new lease of life.

www.chelsom.co.uk