

[compasses] plus

the middle east **architecture & design** international magazine

special issue for



RESTARTING FROM DESIGN

Talking to
Pallavi Dean

Katie McBride

Francesca Ferlazzo Natoli

KAAN Architecten

Hilda Impey

Marianna Piccolo

Khawla Albalooshi

Duncan Denley

combined with **compasses 35**





EICHHOLTZ

FURNITURE

LIGHTING

ACCESSORIES

EICHHOLTZ.COM



felis
SOFT LIVING



1990 YEARS 2020



GLOVE

Forms and volumes that convey a sense of generous relaxation: Glove is the charm of style combined with the utmost comfort. You can also use the characteristic fold-in armrests to provide soft support whilst lying down.

www.felis.it

RETHINK MATERIALS

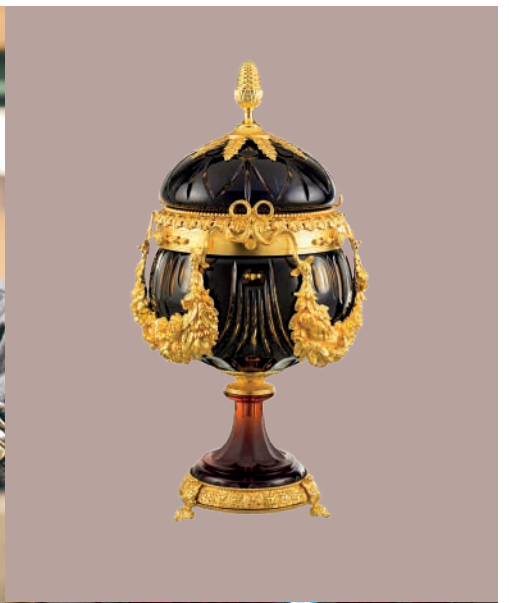


www.colab.ae



The Luxury Foundry Collection

Precious light and home decor



Discover Luxury Foundry at Index Dubai!

Stand 4C 169 / 4D 168



Tailor made solutions

For products with a unique character: your character.



Made in Florence

Certificate of excellence and beauty

Bronzetto *The Brass Company / Florence 1963*

bronzetto.com



Model © H2o By Chief Andrea Berton

DESIGN TURNS HOSPITALITY
INTO AN EXTRAORDINARY EXPERIENCE.

WITH LAGO, YOU CAN DESIGN INTERIOR SOLUTIONS TAILORED FOR YOUR BUSINESS.



Find inspiration at [cosentino.com](https://www.cosentino.com) | Follow Us f CosentinoMiddleEast
COSENTINO CITY DUBAI | Dubai Design District (D3) Building 4-A, Unit 401
042428131 - infomiddleeast@cosentino.com

framery

SERIOUS ABOUT HAPPINESS



Obsessive
Design
Engineering

A spring touch on New Playone.

Design | Francesco Lucchese



Gentle Copper

Silky Rose

Ravishing Gold

Get addicted *to color.*

THE **OUTFIT**

Customize your mixer with the color you love.
Discover more at www.fir-italia.it

Framery One, The world's first connected soundproof pod

Framery One is not only stylish and super smart, it incorporates the latest technology, leading sound insulation standards and echo-free acoustics. You can look forward to a highly adaptable workspace where you won't be disturbed by outside noise or distractions and can enjoy best-in-class design while you focus on your next project.

WWW.FRAMEYACOUSTICS.COM

HSF ACTIVA

il nuovo sistema integrato
di alta sicurezza
firmato Cavatorta



made initaly

La grande esperienza di **Cavatorta** nel settore delle recinzioni di sicurezza e la tecnologia fornita da **Sicurit**, azienda leader nel settore dei sistemi di sicurezza, hanno permesso la realizzazione di un nuovo sistema integrato ad altissima sicurezza: **HSF ACTIVA**. Il sistema, composto da pannelli con caratteristiche antitaglio e antiscavalcamento, è dotato di sensori invisibili in grado di rilevare qualsiasi tentativo di effrazione. **HSF ACTIVA** è configurabile, e accessoriabile, secondo le necessità del committente.



trafileria e zincheria cavatorta s.p.a.
metallurgica abruzzese s.p.a.
via repubblica, 58 / 43121 parma / italia
tel. +39 0521 221411 / fax +39 0521 221414
www.cavatorta.it / offices@cavatorta.it

CAVATORTA
A PROVA DI TEMPO



WORKSPACE

31 MAY - 2 JUNE 2021
DUBAI WORLD TRADE CENTRE

**OFFICE DESIGN
ISN'T A ONE-SIZE
FITS-ALL APPROACH...**



**THAT'S WHY
WORKSPACE EXISTS.**

Middle East's No.1 Workplace Event

Register to attend the Middle East's dedicated trade event for commercial interiors, from the 31st May to 2nd June 2021.

WORKSPACE is an essential event for serious buyers in the office interiors community. Commercial interior designers, facilities managers, architects, end-users and retail buyers attend to source office furniture and products, grasp insights from expert leading design professionals, and network with office interiors brands.

Get back to business by rejoining and reconnecting with the workplace design industry at WORKSPACE!

WWW.WORKSPACE-INDEX.COM
#WORKSPACESHOW @WORKSPACESHOW

Part of Middle East Design
and Hospitality Week



THE
**Leisure
Show**
SPORTS ♦ RESORTS



WHERE THE REGION'S SPORTS & LEISURE INDUSTRY UNITE

Promoting Trade for the Fitness, Wellness,
Recreation and Outdoor Design Industries

31 MAY - 2 JUNE
2021
Dubai World Trade Centre



FIND WHAT YOU'VE BEEN SEARCHING FOR...



INDEX

31 MAY
2 JUNE
2021

DUBAI WORLD TRADE CENTRE



Discover Interiors Sourcing On A Global Scale

Located in Dubai from 31 May – 2 June 2021, INDEX offers a unique gateway for you to access products from across Middle East and the globe. Experience unique installations that will inspire while making new business connections to diversify your supplier network. This exhibition specialises in products for residential and hospitality interiors, commercial and office interior solutions, surface materials, interiors technology, large scale fit-out solutions and much more.

Head to www.indexexhibition.com today to uncover a virtual destination that is designed to connect the interior design community and showcase the offering of the Middle East in the lead up to the 2021 event.

Co-Located with



→ Source local and international products. Meet suppliers LIVE and in-person.
Network and Be Inspired.

GET YOUR FREE PASS
www.theleisureshow.com #TheLeisureShow

FIND WHAT YOU'RE SEARCHING FOR TODAY #Indexdubai @indexdubai www.indexexhibition.com

Publisher Board
Marco Ferretti
Francesca Maderna

Scientific Director
Andrea Pane
director@compassesworld.com

Editorial Staff
Jenine Principe
Daria Verde
staff@compassesworld.com

Web Staff
Marianna Ascolese
Federica Deo
webstaff@compassesworld.com

Contributors
Marco Ferretti
Sara Monsurro
Jenine Principe
Francesca Ferlazzo Natoli
Emanuela Corti

Art Director
Ferdinando Polverino De Laureto

Team and Publishing Coordinator
Sara Monsurro
media@compassesworld.com

Associate Editor Middle East
Architecture
Anna Cornaro
Cristiano Luchetti
Design
Ivan Parati

Associate Editor Italy
Maria Vittoria Capitanucci

Advertising Sales Director
Luca Mällamo

Advertising Sales Agency
Agicom Srl
Viale Caduti in Guerra, 28
00060 Castelnuovo di Porto (RM)
phone Italy + 39 069078285
Skype: agicom.advertising
Manuela Zuliani
manuelazuliani@agicom.it
mobile Italy + 39 3467588821
Skype: agicom.manuela

Digital Marketing
Postilla

SUBSCRIPTIONS
To subscribe
please send your contacts by e-mail to
media@compassesworld.com

Decree of the Court of Naples
n. 58 / 20-12-2016

Publisher
e.built Srl - Italy
Via Francesco Crispi 19-23
80121 Napoli
phone +39 081 2482298
fax +39 081 661014
mobile +39 335 5889237

Gulf Countries Representative
Build LLC
Souk Al Bahar
Old Town Island Burj Khalifa District
Dubai - UAE

[compasses] is a supporting member of



May 2021

The publishers regret that they cannot accept liability for error or omissions contained in this publication, however caused. The opinions and views contained in this publication are not necessarily those of the publishers. Readers are advised to seek specialist advice before acting on information contained in this publication, which is provided for general use and may not be appropriate for the reader's particular circumstances. The ownership of trademarks is acknowledged. No part of this publication or any part of the contents thereof may be reproduced, stored in retrieval system or transmitted in any form with - out the permission of the publishers in writing.

[compasses] plus

- [editorial]** 13 Restarting from design - Andrea Pane
- [focus]** 14 A talk with the Event Director of INDEX: Katie McBride - Marco Ferretti
- 16 An interview with Pallavi Dean - Sara Monsurro
- [architecture&plain]** 22 The Amsterdam Courthouse, a public issue - Jenine Principe
- [materials&interiors]** 27 New Urban way of living: a spacious apartment inside a former Milanese factory - Francesca Ferlazzo Natoli
- [pro/files]** 32 Hilda Impey | Marianna Piccolo | Khawla Mohammed Al Balooshi | Duncan Denley

[editorial]

Andrea Pane
Scientific Director Compasses

Restarting from design

Spring seems to have finally sprung. We are not talking about the seasonal one, which comes every year, but about a general awakening after a year and a half of pandemic. An expected and hoped-for awakening, which is also positively affecting the fields of architecture and design. This issue of Compasses Plus gives space to this awakening, presenting protagonists and projects united by the theme of “restarting from design”. After months of uncertainty and despair, it seems that the design in a broad sense, from large to small scale, can once again be the protagonist of our horizons, outlining future scenarios that are less gloomy than what appeared a few months ago. This is what transpires from the words of Katie McBride, Event Director of Index, one of the most important fairs in the UAE and in the Gulf countries in general. After being suspended in 2020, Index 2021 appears to be a very promising event: investments in the UAE and in the Arabian Peninsula are expected to be consistent and continuous, such as to bring back the growth prospects of over ten years ago. In the background one can glimpse the great opportunity of EXPO 2020, which will open in Dubai on October 1st, 2021, which McBride believes to be an extraordinary driving force for development.

The same enthusiasm and the same freshness of ideas transpire from Sara Monsurro’s interview with a protagonist of UAE design like Pallavi Dean, who tells of her roots and her triple Indian, British and Emirati training, which has opened great horizons of creativity. Committed to both university teaching and professional work (in a studio almost entirely made up of women), Pallavi shows confidence in the future. She is aware that the pandemic has forced us to rethink the way we approach the project, so much that she has carried out some academic reflections on the future of interior design, in which she identified the eventual short-term and long-term changes for hospitality, education and office spaces. However, she believes that this rethinking should not be perceived as a limitation, but as a stimulus to creativity. Moreover, her energy is highlighted by numerous projects carried out in a relatively short time, partly illustrated in the interview, showing the richness of her cultural influences. An example is the Research Technology and Innovation Park at the American University of Sharjah, a large campus of 25.000 m² conceived as a space to encourage dialogue between universities and industry, as well as the exchange of ideas and the development of new enterprises.



It is no coincidence that most of the areas are dedicated to co-working, following the most current trends in workspaces. And it is precisely starting from the future of the workspaces that Jenine Principe’s reflection develops on the new Court of Amsterdam, recently inaugurated and based on a project by KAAN Architecten. A large complex – obviously conceived before the pandemic – which aims to enhance the public dimension of the judicial process, symbolized by the large glass façades facing the city. At the same time, the project pursued a precise articulation of the paths and internal spaces, guaranteeing the necessary safety and the separation of the different flows of users (judges, lawyers, and public).

This careful work gives us hope for the future of the building: even considering the restrictions imposed by the post-Covid era, it will in fact be possible to make the best use of the complex in all its functions, because – as the author concludes – «a proper design is in fact able to deal with the most unexpected event, even a global pandemic». From large public buildings to the domestic dimension of the internal space, the step is not that long, especially if the apartment in question is housed in an old factory in the Navigli area in Milan, as in the case of the Ferlazzo Natoli studio’s work. Here a space originally divided into individual rooms has been renovated, generating greater contamination between the different functions, and obtaining a large living room on the ground floor that also houses the dining room and the adjacent open kitchen. In the same way, the staircase, originally closed between two walls, was opened towards the living room, and illuminated by a slit of natural light of Arabic evocation. Finally, the number is closed by four profiles of architects/designers of different origins and generations, but in some way all linked to the UAE. From Hilda Himpey (Mexico), author of Pai Thai at Al Qasr Resort in Dubai, to Marianna Piccolo (Italy), who shows an apartment in the Saint-Germain district of Paris, to Khawla Mohammed Al Balooshi (UAE), a young graduate of Ajman University whose research on the use of the wood of the Ghaf tree (the Emirati National tree) is presented, up to Duncan Denley (UK), author of the landscape design for Terra, the Sustainability Pavilion at Dubai EXPO 2020, the four profiles offer a glimpse into the dynamism and richness expressed by Dubai-based architecture firms. A lifeblood for the future of the post-Covid era.

INDEX - International Interior Design Exhibition
 Dubai World Trade Centre, May 31st - June 2nd, 2021



A talk with the Event Director of INDEX: Katie McBride

Marco Ferretti

INDEX Some statistics

Year of Foundation
1990

Number of Editions
30

Attendance
30.000 in 2019

Countries Exhibiting
110 in 2019



MF: Many of our European advertisers and readers are asking us why they should invest in the UAE. What do you think will be the market evolution for the interior design industry in the UAE and in the whole Gulf area?

KMcB: Dubai and the UAE have always benefited from investment in real estate development from the government. This year, in March, Sheikh Mohammed bin Rashid Al Maktoum, Vice President and Prime Minister of the UAE and Ruler of Dubai, has announced a new Dubai 2040 Urban Master Plan; an ambitious plan that aims to double the population and that will see the city transformed into a state-of-the-art hub. It is estimated that 5.8 million residents will call it their home in 2040.

The market evolution here is extremely fast paced and, if everything is done well, suppliers and manufacturers can grow quickly here. The appetite for new products is so huge to cater to the stream of new building openings, even now during these times. In a world on pause, Dubai continues to progress and invest, putting a renewed focus on the completion of mega-projects, including EXPO 2020, Dubai Harbour, Dubai Creek Tower and Atlantis Royal.

MF: Do you expect other GCC markets to explode in the next years? If so, which ones?

KMcB: Yes, Saudi Arabia! At the Future Investment Initiative (FII), gathering in Saudi Arabia, Crown Prince Mohammed bin Salman recently unveiled plans for Riyadh to more than double its population and become one of the 10 richest cities in the world. The FII event, which attracted more than 10.000 registered attendees, also announced the names of 24 multinational companies that had signed up to establish their regional headquarters in Riyadh, including big names such as PepsiCo, Schlumberger, Bechtel and Boston Scientific, as well as the fast-food chain Tim Hortons. Saudi Arabia is in its growth phase and we are finding that many buyers and suppliers are accessing the country through their Dubai offices, but are also setting up offices to manage projects locally. INDEX Dubai is very much a hub for sourcing for Saudi Arabia, and we also plan to run the third edition of INDEX Saudi (September 7th-9th, 2021), which is growing at a fast pace to meet the local demand.

MF: Index 2021 arrives after the suspension of the 2020 edition due to the Covid-19 pandemic. What has changed in the UAE, and in Dubai in particular, in terms of opportunities for interior design companies that wish to exploit the Middle East Market?

KMcB: There is no doubt that the past 12 months have been challenging for most markets and countries. However, the UAE, and Dubai in particular, have handled the pandemic crisis in a very positive way that has enabled businesses to start trading much sooner than most of the rest of the world. Firstly, with Dubai being one of the only spots available for tourists to travel to, existing hotels have been busy over the winter period and, therefore, they are now looking to re-furnish and refresh many of the properties in anticipation of the World Expo taking place in October 2021. Similarly, just driving around the UAE, you will see many new hotels being built, which are due to be completed before next October.

With most of the country in lockdown last year, the residents have realized that they want to ensure that they have nice spaces to live in, so the residential interiors' retail market has boomed. However, since the supply chain has been affected so severely by the pandemic and lockdowns in the rest of the world, retailers are struggling to supply the increasing demand.

Lastly, due to the impact that the pandemic has had on work, forcing companies to rethink their office spaces, as well as to contemplating how much their employees should work from home or in the office, we have seen a surge in new and innovative office design that is based around the employee's safety, wellness and productivity.

What we are hearing from the hospitality, residential and commercial markets is that INDEX 2021 is coming at a time when designers, retailers and clients are looking for products and projects that have different briefs after the pandemic.

MF: Expo 2020 is behind the corner. Will it produce long lasting results for Dubai? Will Dubai remain the regional hub for the exhibition industry?

KMcB: The EXPO site has already welcomed over 50.000 visitors and the team has announced that they still predict more than 25 million people to visit it until October 2021. After this period, the site will be converted to exhibition halls following the event, resulting in doubled capacity in Dubai for trade events. This is great news in order to keep international event brands growing into the region, while allowing for more space for locally grown events like INDEX to expand.

EXPO represents investments and long-term thinking for Dubai, no doubt bringing a whole new generation of tourists and residents to the Emirate for years to come.

MF: What do you see from your privileged perspective in terms of design evolution and creativity growth in the UAE? Do you think that the UAE and Dubai are an inspirational area for interior designers? Why do you think these conditions exist there?

KMcB: Absolutely! I have been pleasantly surprised about what a creative hub the UAE, and specifically Dubai, is. Even though they work across the GCC, Africa and Asia, many of the region's top creatives, including the most renowned interior designers, are based out of Dubai. We have quite a few areas of the city dedicated to creative industries, such as Al Quoz, Alskeral Avenue and the Design District.

The colleges here for the creative arts are also wonderful and are nurturing the fantastic future talents we are seeing coming out of schools such as the University of Sharjah.

Our government is hugely supportive of the creative industries, and this month it has announced a strategic initiative to double the number of creative companies in Dubai over the next 5 years.



An interview with Pallavi Dean

Sara Monsurrò

SM: You certainly have a wide experience of the world: you were born in India and raised in Dubai, you studied in Dubai and in the United States, you worked in London and now you are back in Dubai. How has this influenced your personal and professional identity, and what would you say you have taken from each of these environments?

PD: The most powerful influence on my work has been my multicultural background. I am Indian but I have never lived in India; the UAE is my home, but I am not Emirati; and my husband and kids are British. This has taught me that life is richer and more vibrant when cultures collide. It is a cultural tension. Three cultures have collided to shape me as a designer and a person: Indian, Emirati and British. They have often pushed and pulled me in conflicting directions, creating what are sometimes quite raw emotional tensions. Thankfully, as I get older, I am coming to terms with this. I feel so fortunate to have this rich, vibrant, diverse background. Cultural tension is giving way to cultural balance.

SM: You founded your studio in 2013 with the name Pallavi Dean Interiors; in 2018 the name changed to Roar. Does this change reflect a deeper change in the outlook, objectives or structure of the studio? What are the elements of continuity and discontinuity between the two phases?

PD: I have always recognized that the more heads there are, the more creatively flourished the studio is. We are the sum of all the parts. So, as the studio started to grow, it became important to reflect our collective strength in our name. We wanted a name that was fierce and feline – we are a studio of 17 women and only one guy! The name Roar sends a powerful message about the DNA of the firm: our energy, our strength, our personality.

SM: Your career also includes teaching at the university. How has the interrelation of theory and practice influenced your way of working?

PD: I always aim to incorporate practical and theoretical research into my designs. A recent example of this is the Dubai Head Quarters of the Japanese pharmaceutical company Takeda, for which we collaborated with Herman Miller's workspace specialists on Space Allocation Modelling (SAM Analysis) in a bid to maximize the utilization of the floorplate.

The pandemic has also led us to rethink the way we approach design. We have done some research on post-Covid design, producing three papers on the future of interior design, identifying short-term and long-term changes and highlighting game changing trends for hospitality, education and office spaces.

SM: Today your work is mainly based in the UAE and especially in Dubai. What are the advantages of this environment, in your opinion? And do you see any disadvantages in it?

PD: I would say 70% of our work is based in the UAE. We are working on hotels in Morocco and Islamabad, and on a few projects in Saudi, Qatar, Bahrain, India – I view us as a regional studio with international reach.

Geographically – Dubai is so perfectly situated in the middle of Asia and Europe – the location is a key advantage. In seven hours, we could be either in London or in Singapore. The government has also created a fantastic ecosystem and infrastructure for SME like us to thrive: creating and nurturing a design district was a key step in the right direction. In addition to this, we have access to great educational institutions here: the dialogue between industry and academics flourishes and I think it is in this connection or overlap that lies the real design magic. >





SM: From your previous interviews it seems that you place much importance on working environments in which ideas circulate freely not only in formal, but also in informal social contexts. Have you concretely realized in any of your works this ideal of space that allows for both individual work and free, social exchange of ideas? I am thinking in particular about the new Research Technology and Innovation Park at the American University of Sharjah.

PD: Yes, the American University of Sharjah's new Research Technology and Innovation Park is a great example, as we wanted the design – both through its circulation and space planning – to reflect the development of problem-solving innovations, which is at the core of the institute's mission. It is designed to encourage a dialogue between academia and industry in order to generate innovative ideas and produce thriving new enterprises: the campus – spanning over 25.000 m² – encompasses two large atriums, several leasable offices for start-ups and incubators, anchor offices for blue-chip tenants and the AUS RTI Head Quarters. The majority of the space is dedicated to co-working areas for the AUS students working on entrepreneurial ideas, including maker-spaces, exhibition spaces and an auditorium alongside ancillary zones such as meeting rooms, seminar and multipurpose halls, a gymnasium as well as a creche. The physical space encourages interactions and connections and we strongly believe that our role as architects and designers is to orchestrate this human connection.

SM: About your work, it seems that you are willing to take any aspect of the human or natural world as a source of inspiration: the Yarmouk River Valley, the *falaj* (an ancient Arabian irrigation system), and even influences from the Far East. Are certain sources of inspiration especially important to you, or are you equally open to all influences?

PD: I am definitely open to all influences. Designers are curious beings; we are people who can never switch off to inspiration. I think of myself as an antenna: ever ready to tune into the inspiration from a book I am reading, a place I have visited, a walk in nature or quite simply listening to my own stillness post-meditation.

But, as most artists will tell you, inspiration can be fickle: some days it flows naturally and, some days, I just have to put in the hours until it arrives. By this I mean that I patiently research, exploring art, turning to nature, revisiting things I have seen during my travels. The more diverse and varied my research, the stronger the result will be. Eight years of training at architecture school exposed me to many genres and styles, and subliminally they have all influenced me and my work, I am sure of it. >





SM: Well-being, empathy and attention to the requirements of the user are at the heart of your design work. How do you manage to stay true to this philosophy?

PD: We work with a psychologist on all our projects to help define the clients' needs and to create the most effective spaces for them. As you rightly said, we put a large emphasis on well-being, and we approach design from a place of empathy and with the aim of nurturing the client.

SM: Another guiding principle in your work is the consideration you have for environmental themes and for the individual's need to remain in contact with nature. This attention to the environment and the personal well-being of the individual are in stark contrast to the stereotypical view of urban development in the UAE, its continual expansion and continual struggle with the limits of human nature and its surroundings. How does your approach relate to that reality, and, on the other hand, how much is being done, in your view, to change the stereotype?

PD: The idea of bringing the outside in, in recognition of our inherent need as humans to be in contact with nature, has always been at the forefront of Roar's practice. Daylight reduces fatigue; greenery reduces drowsiness; Kaplan's Attention Restoration Theory proposes that exposure to nature is not only enjoyable but can also improve focus and concentration. The current pandemic has reminded us of our too distant relationship with nature; I believe that, going forward, biophilic design will become a must in most interior design projects.

Roar likes to work with local craftspeople and local environmental ideas wherever possible, we are very conscious that they should be baked into the cake, rather than just decorative add-ons. Promoting health and wellness is central to any design brief.

SM: Would you like to tell us about any of your more recent works, or perhaps a work still in progress?

PD: I am currently working over 15 restaurants for Expo 2020 Dubai, opening later this year, and a Community Hub at ICD Brookfield Place, also in Dubai.



Jenine Principe

KAAN Architecten

Work
Amsterdam Courthouse

Client
Rijksvastgoedbedrijf
(Central Government Real Estate Agency)

Location
Parnassusweg 280, Amsterdam,
Netherlands

Project Year
2020

Architecture and Design
KAAN Architecten

Engineering
ABT

Landscape
Simona Serafino Landscape Architect

Additional Functions
Main Contractor: Consortium NACH
General Contractor: Heijmans
Investor: Macquarie Capital
Management: DVP
Maintenance and operation: Facicom

Cost: 235 million euros

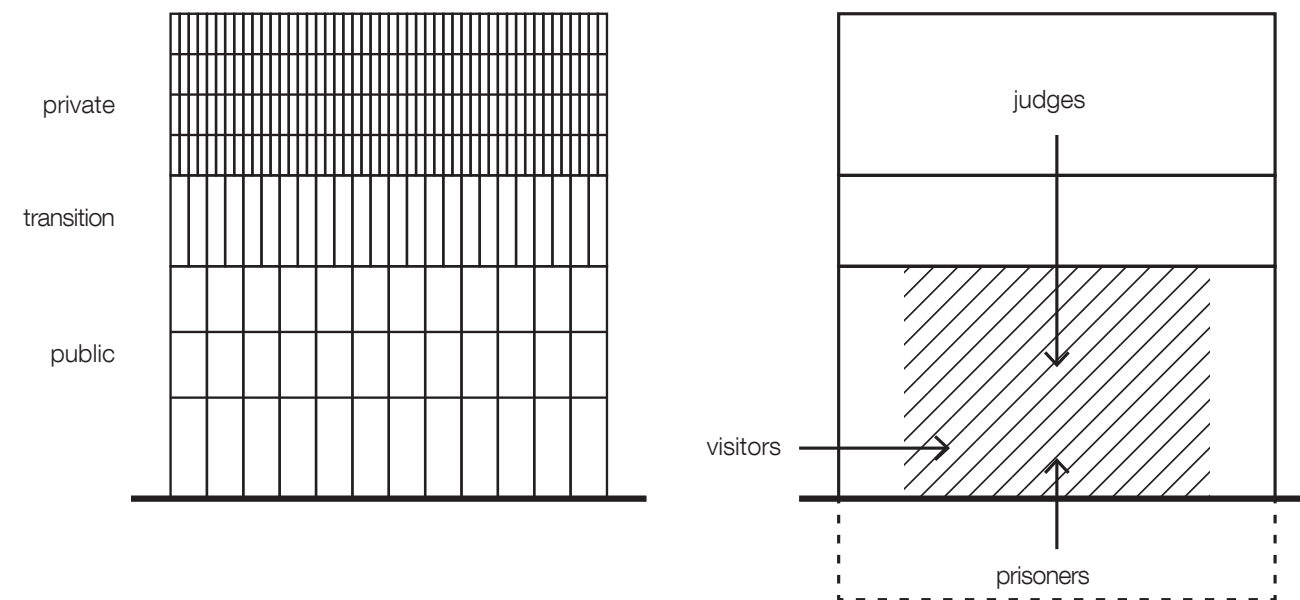
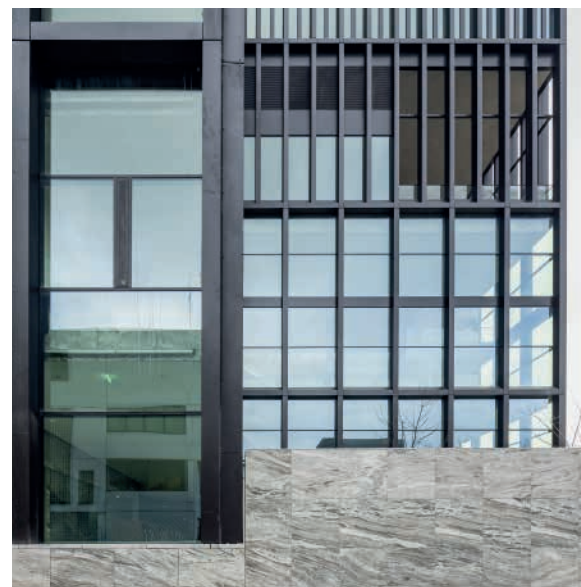
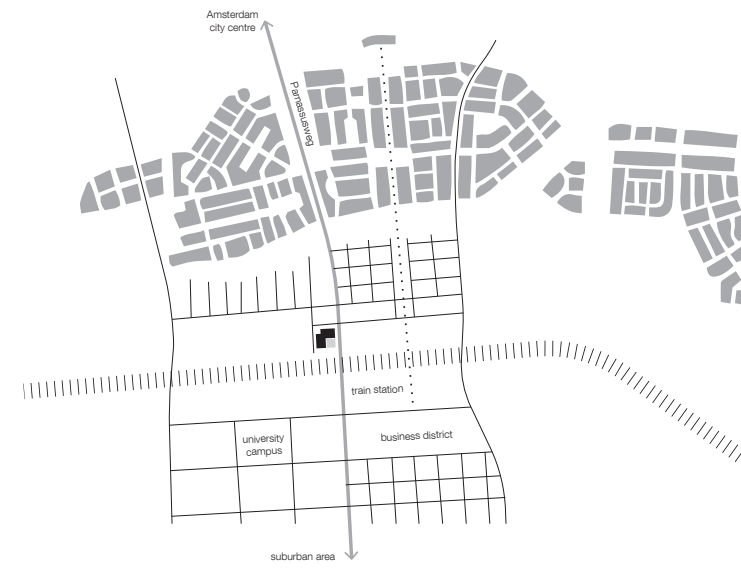
Size and total area
60.200 m²

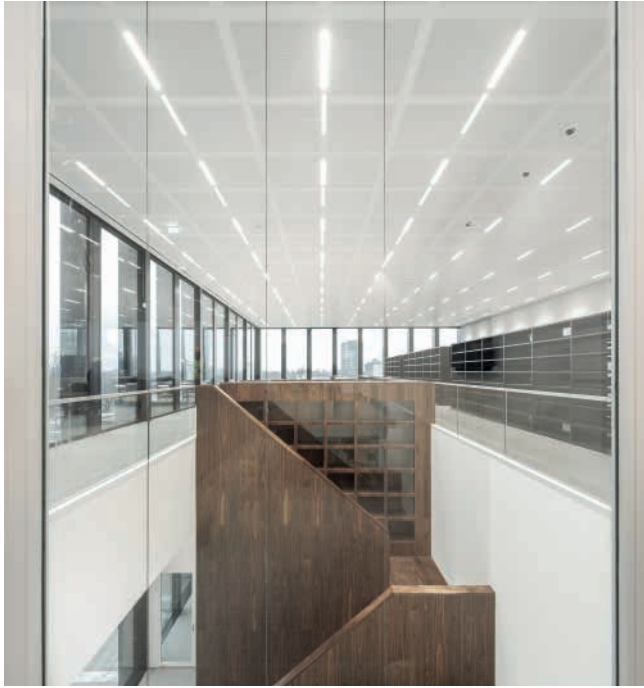
Image credits
Fernando Guerra FG+SG

THE COURT

The Amsterdam Courthouse, a public issue

Looking back at this unbelievable past year, it seems that everything is different now: from our habits to our homes, from the way we spend our free time to the place we work in, the virus SARS-CoV-2 has been a real game changer. Everyone remembers how fiery the debate about the huge impact of the social media in our lives was, how intense was the discussion about the paradigm shift towards the digital world and about the abandonment of the classic ways of aggregation, in favor of a virtual modality that scared the most conservative people. Although none of these themes has lost its importance, undoubtedly it makes us smile a little that all those that a year ago were mere speculations or predictions about the consequences of the digitalization can now be based on a gigantic social experiment, that forced everybody to dive into the virtual dimension to keep working, interacting with people, studying. Even if it is indisputably clear that human and social interactions could never be completely substituted by virtual ones, it is just as clear that “working” will never be the same. As an obvious consequence of these changes, whose repercussions will be probably unveiled only in a couple of years, the design of workplaces will now face a new challenge, dealing both with the rapid digitalization and with a more pressing need of insulation. A new kind of safety is then required, demanding for wider spaces, properly dimensioned to keep the exact distance between protection and social interaction. However, many buildings inaugurated this year, and so conceived before the pandemic, will now face a whole new set of requirements, that were probably not considered during the design phase. It will be interesting to see how recent architectures will adapt to the new scenario, above all in the cases in which the activities there conducted could not be completely virtualized, because their nature is so intrinsically public that they cannot be carried on in any other way. >





This is the case of the Amsterdam Courthouse, built to replace the previous complex – technically outdated – by KAAAN Architecten, a Rotterdam born firm with offices in São Paulo and Paris. The building is situated in the new Amsterdam Financial Mile, the Zuidas, a developing business center between the Amstel and Schinkel rivers.

Basing their design on the principle that the judicial process is a public concern, the architects wanted to realize a building that had to be perceived as both a place of authority and a place which belongs to the whole community. Their approach, defined «approachable authority», farther than being a conceptual one, is also a formal guide, expressed by a glass façade marked by vertical black elements. The latter, besides offering a framed view of the city and providing plenty of natural light to the building, are also a key to interpret the organizational structure of the Courthouse.

The vertical lines, denser when the function hosted behind them requires more privacy, pinpoint the three different horizontal sections, with as many circulation systems for employees, visitors, and prisoners within the structure: while the public comes in from the entrance square, the lawyers and the judges come down from their offices – always looking at green indoor or outdoor courtyards – in the top levels of the building. The detention cell area is located under the building with autonomous access ramps.

The large windows on the ground floor guarantee a visual and physical connection with the public square, also embodying the symbolic value of a more inclusive justice.

A series of foyers surround the courtrooms at each level to host the visitors and the reporters. At the ground floor, the large entrance area is instead equipped with reception desks and a cafeteria. A circular stairwell, lightened by a white finishing, hosts an almost suspended staircase.





The interior courtyard presents two green walls flanked by glass and light façades, strongly different from the external ones, much more rhythmic and severe. The stone covered floors also contribute to create a calm environment, thought to be an oasis in a place certainly characterized by strong emotions.

Natural stone also covers parts of the façade of the entrance hall, both for reasons of aesthetic qualities and durability properties of the material, also easily maintainable.

The choice of the finishing is also linked to the function hosted: the courtrooms are covered in ribbed beige suede – also with acoustic properties – while the library is clad in warm walnut wood. In short, an aesthetic that can be defined classic, thought to last as much as possible.

Finally, the Courthouse also hosts original artworks: in the entrance square there is a sculpture by Nicole Eisenman – entitled *Love or Generosity* – while in the courtroom there are artworks by Jesse Wine and Femmy Otten.

With 50 different courtrooms, 200 judges and 140.000 verdicts per year, the challenge faced by KAAAN Architecten was already very demanding, even without considering the pandemic implications.

Nevertheless, a question arises: how to deal with a public and social matter as the exercise of justice in a period when even the word “aggregation” has almost gained a negative meaning? In the case of the work done by KAAAN Architecten, the accuracy put in the design easily allows to deal with varying fluxes of visitors and workers. Wide spaces, different connection systems, an almost obsessive care in managing people mobility tell us one thing: a proper design is in fact able to deal with the most unexpected event. Even a global pandemic.



[materials&interiors]



Francesca Ferlazzo Natoli

New Urban way of living: a spacious apartment inside a former Milanese factory

Studio Ferlazzo Natoli

Work

Apartment in the Navigli area

Client

Private

Location

Milan, Italy

Project Year

2019

Architect

Francesca Ferlazzo Natoli

in partnership

with Chiara Gnisci

Building Management

GreenTec Milano of Giovanni Alaimo

Additional Functions

Custom-made furnishings:

Studio Ferlazzo Natoli

in partnership with L01 Abitare

of Lorenzo Santambrogio

Size and total area

250 m²

Image credits

Sergio de Riccardis



The hectic life of metropolitan cities determines a continuous evolution of the concept of living, focused on well-being and oriented towards a better quality of domestic spaces, which are transformed into real urban shelters. Therefore, what better than the creation of well-proportioned environments that allow a coherent and rational development of spaces, seeking the right balance between the optimization of the premises and the expectations of the customer.

The house presented in this article is located inside a former Milanese factory near the Navigli district, converted in 2011 into a residential complex, consisting of independent villas. The refurbishment consisted of some internal works in a 250 m² apartment, exposed on three sides and with a terrace. The aim of the project was to create a large living area, a convivial kitchen, a study corner and three bedrooms with private bathrooms.

The access to the house consists in a small entrance from which a stone-clad staircase leads to the first floor. There, a living room, a dining room, a kitchen, a bedroom, a bathroom, and a pleasant terrace perfect for outdoor dining are gathered.



The internal distribution of the living area has been completely revised, since the three spaces – kitchen, dining room and living room – were previously located in three separate rooms. Now, instead, the kitchen is in place of the dining room. Although small, the two large windows give it airiness and the central kitchen island allows one to cook and, at the same time, comfortably host a dinner of four. The main living area is privileged: the dining room is annexed to the living room, also incorporating the corridor, resulting in larger and more fluid spaces immersed in the light. Therefore, the intervention, in addition to giving greater depth to the rooms, enhances their brightness and visually unifies the dining and living areas, while keeping their functions distinct. Shielded from the sofa is a modern antique desk framed by the iron and wood bookcase, conceived in concert with the two sliding iron doors.

The solid oak parquet – hand-sanded with planks of different widths, displaying thick nails and butterflies – and the sand-colored lime walls with recessed lights make the environment pleasant and warm. In contrast, however, the raw iron doors, custom made, have a heavy and austere character, shielding the kitchen on one side and the bedroom and bathroom on the other side as required by the client. Unusual material combinations give a strong personality to the home together with the furnishings, and even the color – mainly red – plays a significant role.

The staircase – previously closed between two walls – is partially freed. A long splayed slit, of Arabic evocation, generates a blade of natural light on the second flight that connects the ground floor to the first and, at the same time, offers those who enter the house a glimpse of the living room.





The interventions in the sleeping area on the second-floor attic are more contained. The furnishings are custom-made to make the most of the spaces, privileging white and essential lines in contrast with the modern and ethnic furnishings and furniture. The leitmotiv of the entire project is the reduction of the distribution surfaces to favor the fluidity of the environments and the reduction of vertical closures in order to diffuse natural light, accompanied by an eclectic taste in the choice and design of the furnishings for a comfortable environment, which tells the story of its owners and their travels. These ingredients are certainly indispensable for the realization of a personalized project that interprets fashions according to the taste and needs of those who live there, with stylistic choices aimed primarily at the creation of unique flexible spaces.



[pro/files]

Hilda Impey

Hilda brings more than 20 years of interior design experience and an acute specialization in FF&E to her role as Creative Director. Born and raised in Mexico, her international career in textiles and interiors began early, and in 2002 she was awarded first place in the International Design Biennale in Mexico City. She earned a master's degree in textile futures from Central Saint Martin's College of Art&Design in London. She has worked as a creative leader, launching textile ranges for the interiors industry, as well as a fabric buyer, product developer, and trend forecaster for suppliers around the world. Hilda's passion for interiors, her deep knowledge of textiles and her interest in trend forecasting bring a unique approach to her design style and strict working methodology.



The blend between the indoor and the outdoor spaces offers a seamless environment; the feature bar is a focal point of the venue. Luscious materials draw you into the warmly inviting, yet vibrant interior of the dining room that encompasses uniquely traditional Thai characteristics with stylish iconic elements.



hildaimpey.com
hilda@hildaimpey.com
+971 527903779

Pai Thai at Al Qasr Resort

Nestled among the waterways of Madinat Jumeirah sits one of Dubai's most iconic dining destinations, Pai Thai, a specialty dining landmark destination restaurant. The foodie-obsessed team at Wilson was tapped to bring this renowned restaurant a fresh new personality while also ensuring the famous Thai-style identity to remain intact. The design intention was to be extremely sustainable, to create a new contemporary "look and feel" whilst maintaining the recognizable vibe for the restaurant's loyal patrons.



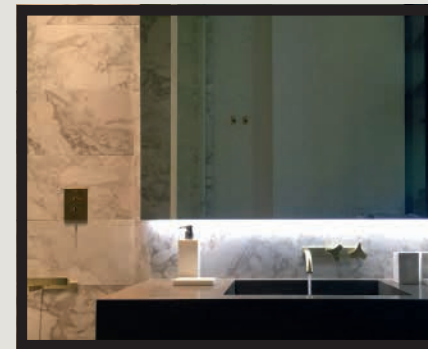
Marianna Piccolo

Born in Puglia in South Italy, Marianna Piccolo's sense of aesthetics was molded at an early age by the rural beauty, culture, folk music, art, and architecture of her homeland. Her deep passion for design led her to pursue a major in Interior Design at the Polytechnic of Milan. After graduating in 2007, she trained under the award-winning Italian architect and interior designer Marco Piva in his eponymous design studio in Milan. In 2008 Marianna moved to Dubai, where she worked as a consultant for high-profile firms before establishing My Pick One Studio Design in 2012.

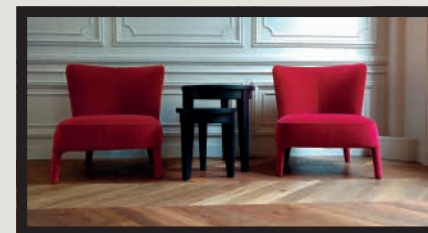
Paris Apartments

Located in the picturesque area of Saint Germain, Paris, this elegant residence has an enigmatic aura and pleasant motifs that allow the design to boast the unparalleled Parisian charm.

These apartments seamlessly merge classical elements with enchanting features from contemporary residential style. Just like the posh and vintage shops that line the streets of Saint Germain, the apartments have a familiar European essence. This is not by mere coincidence: the design team took surrounding construction, materials, and color palettes into careful consideration. To emulate the complex mixture of European luxury and subtlety, they relied on hues such as beige, red, black, brown, and white. However, they still made varied contrasts throughout the space. This retains modernistic individuality, without compromising on timeless sophistication. The living rooms in the duplex apartments have white walls, which appear as a stunning backdrop against classic motifs. Some of them also feature accessories like chandeliers that enhance the beauty of the French interiors.



+971 (0)4 458 1994
marianna@mypickone.com
www.mypickone.com



Khawla Mohammed Al Balooshi

Khawla Mohammad Al Balooshi is a fresh graduate who holds a Bachelor of Interior Design from Ajman University. She is currently working as a freelance designer. Her work is inspired by her origins – the Emirati culture – by heritage, and by nature. Kawla is working on a project that links Emirati nature and science, intending to develop a local material to use in her products. Her work is based on sustainability issues including social and environmental components, balancing aesthetics and functionality.



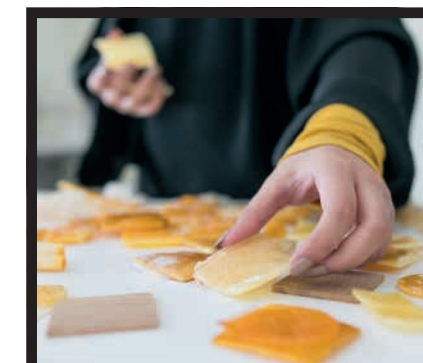
Tanween Program's Project

The research is an amalgamation of science and design, in order to develop a local material to be used in many design fields. The material is made of local timber from the Ghaf tree, the Emirati National tree, that has limited uses and a weak



Instagram: @5awlamo7d; @des.by.khawla
designed-by-khawla@hotmail.com

structure due to its harsh growing conditions. Working to improve this wood in the chemistry lab of Julphar – a pharmaceutical manufacturer – was similar to bringing it back to life by giving it more strength, functionality and unexpected visual features. The research started this year after Khawla had been selected in the Tanween program, aimed at nurturing the growth of talented UAE-based designers. Tanween program is supported and funded by Tashkeel, an art and design organization in Dubai.



Duncan Denley

Duncan Denley is a UK chartered landscape architect, founder and managing director of the landscape architecture practice desert INK. An impressive list of projects bears Duncan's mark, including D3's much-awarded park, the Block and Dubai EXPO Sustainability Pavilion. Many of the world's largest and most complex landscape developments, such as Mall of the Emirates, Abu Dhabi Central Markets and Doha's Sheraton Park were also completed under Duncan's creative, yet practical leadership. Duncan has 18 years of Middle East experience and, as such, is one of the most experienced landscape architects in the region. Leading his team with equal doses of enthusiasm, passion, and knowledge, 2021 is shaping out to be an exciting year for Duncan. The desert INK team is currently working hard at the sites of several highly complex landmark projects, including the Fly Dubai Headquarters.



Terra

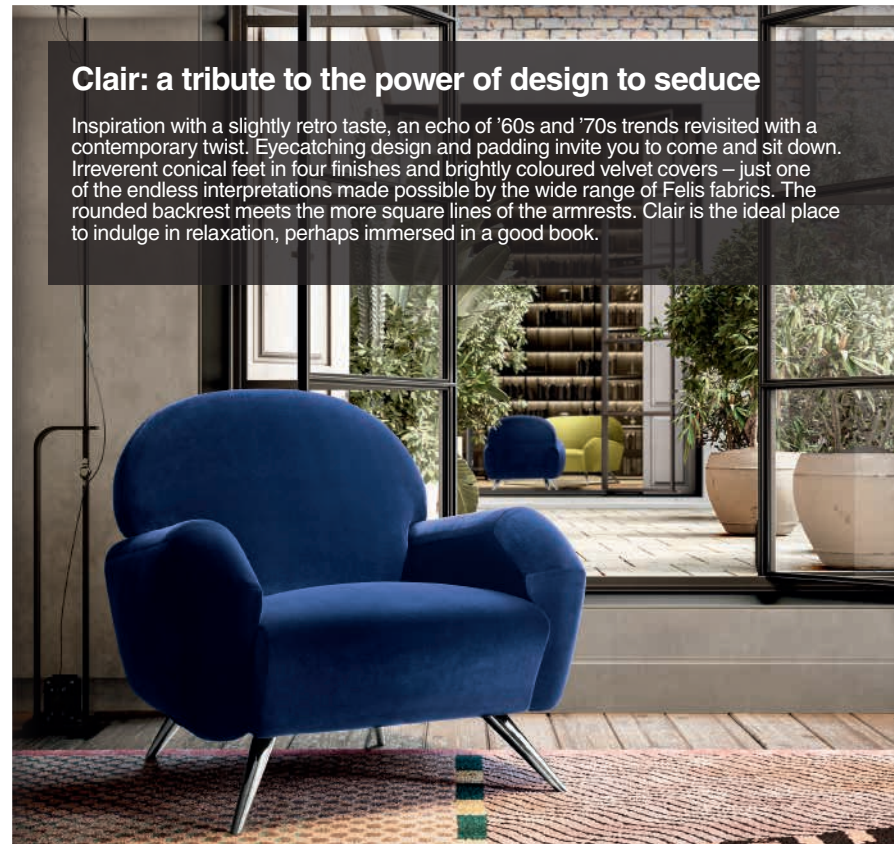
Desert INK's landscape design for Terra, the Sustainability Pavilion at Dubai EXPO 2020, marks a huge leap forward in establishing a new, sustainable form of landscape architecture in the Middle East. The project was delivered working alongside the Client team at EXPO 2020, with the lead architects Grimshaw and Eden International, and engineers from Buro Happold. The landscape design features countless innovations and trials of new materials with the hope that future designed landscapes will adopt and build upon these precedents. More than 100 new plant species were brought into cultivation as part of the landscape design, many of which were grown from seeds collected in the UAE's wadis, deserts, and mountains.

Duncan.Denley@desertgroup.ae
+971 (0) 50 3428523
www.desert-ink.com

[design&products]

Clair: a tribute to the power of design to seduce

Inspiration with a slightly retro taste, an echo of '60s and '70s trends revisited with a contemporary twist. Eyecatching design and padding invite you to come and sit down. Irreverent conical feet in four finishes and brightly coloured velvet covers – just one of the endless interpretations made possible by the wide range of Felis fabrics. The rounded backrest meets the more square lines of the armrests. Clair is the ideal place to indulge in relaxation, perhaps immersed in a good book.



Felis Srl Unipersonale via Pietro Zorutti 22 Fontanafredda PN Italy | +39 0434 737052 | info@felis.it | www.felis.it

**Certificate of excellence
Made in Florence**

The Luxury Foundry Collection with its brightness, gold, crystals, marble and precious stones are the excellence of the classic Florentine style, which represents the origins and history of Bronzetto, a Florentine artisan workshop specialized in brass and bronze creations since 1963. Sumptuous crystal vases, amphoras and candelabras, unique pieces finely decorated with bronze friezes and chiseled castings, chandeliers and furnitures rich in decorations and precious stones such as malachite and lapislazuli are Bronzetto's ambassadors at Index Dubai.



Il Bronzetto srl via Romana, 151r Florence Italy | +39 055 229288 | marketing@ilbronzetto.com | ilbronzetto.com

[design&products]

Framery One is not only stylish and super smart, it incorporates the latest technology, leading sound insulation standards and echo-free acoustics. You can look forward to a highly adaptable workspace where you won't be disturbed by outside noise or distractions and can enjoy best-in-class design while you focus on your next project. Framery is the pioneer and the world's leading manufacturer of soundproof private spaces for solving noise and privacy issues in open offices: Our products make employees happier and more productive in offices of dozens of the world's leading companies, including Microsoft, Puma and Tesla. In fact, 40% of all Forbes 100 companies use Framery.



**Framery One
The world's first connected soundproof pod**

Framery Patamäenkatu 7 Tampere Finland | +358 50 449 7888 | jukka.pekka.holopainen@frameryacoustics.com | www.frameryacoustics.com

Fir Italia presents its New Playone 90 collection

The line of taps New Playone 90 by Fir Italia, designed by Francesco Lucchese, encompasses a clear drive towards innovation and a constant search for utter perfection, clearly appreciable in its elegant design, even more minimalist and always topical. The taps of the New Playone 90 collection assures reductions in water consumption and it's available in all the finishings of The Outfit programme: with the spring colors of the Silky Rose, Ravishing Gold and Gentle Copper versions, New Playone 90 acquires wholly new attractiveness and encourages people to interact with its irresistible magnetism.



FIR Italia S.p.A. via Borgomanero 6 Vaprio D'Agogna NO Italy | info@fir-italia.it | www.fir-italia.it

Moonline: high lighting design

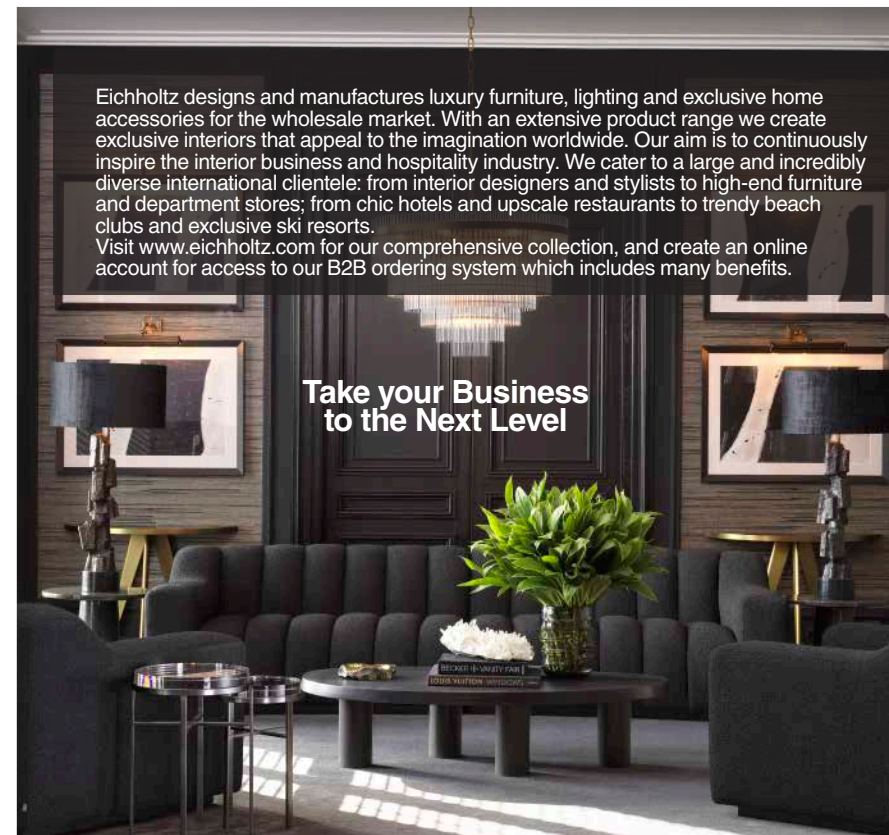
Behind formal research lies the will to review the actual concept of "fencing": no longer a mere element to separate the inside from the outside, MOONLINE creates uninterrupted spaces. Architecture and design extend from the interior to the exterior transforming it into a minimalist "place of communication"; linear designs are dotted with luminous posts and LED technology is applied according to the latest trends. The integrated and modular MOONLINE system is the maximum expression of the "made in Italy" label and the result of Cavatorta's know how; MOONLINE is a new way of protecting your spaces: light outlines the contour becoming a safety element (it can be integrated with other systems thanks to the "active" posts). A selection of shapes, colours and light intensities is available for a system in harmony with architectural structures and personal tastes.



Cavatorta Spa via Garibaldi, 58 Parma Italy | +39 0521 221411 | offices2@cavatorta.it | www.cavatorta.it

Eichholtz designs and manufactures luxury furniture, lighting and exclusive home accessories for the wholesale market. With an extensive product range we create exclusive interiors that appeal to the imagination worldwide. Our aim is to continuously inspire the interior business and hospitality industry. We cater to a large and incredibly diverse international clientele: from interior designers and stylists to high-end furniture and department stores; from chic hotels and upscale restaurants to trendy beach clubs and exclusive ski resorts. Visit www.eichholtz.com for our comprehensive collection, and create an online account for access to our B2B ordering system which includes many benefits.


Take your Business to the Next Level



Eichholtz B.V Dellweg 52 VN Noordwijkerhout NL | +31 (0) 252 515 850 | info@eichholtz.com | www.eichholtz.com

Cosentino, the global leader of innovative surfaces, presents Silestone® Sunlit Days, the first carbon neutral collection in the quartz surfaces and engineered stone industry. A collection of five colours: Faro White, Cincel Grey, Arcilla Red, Cala Blue and Posidonia Green, Sunlit Days is a journey through light and colour, with a fresh style and Mediterranean tones. A hybrid mineral surface created by Cosentino, Silestone® has a vast array of applications from kitchen and bathroom vanity countertops to flooring and wall cladding. Silestone® Sunlit Days is a collection created with HybriQ® technology, a new manufacturing method that uses 99% reused water from the production processes, 100% renewable energy and a minimum of 20% recycled raw materials in its composition.

Presenting Sunlit Days, the first Carbon Neutral collection from Silestone® by Cosentino



Cosentino Middle East Dubai Design District Bldg 4-A, u 401 | +971 4242 8131 | info.middleeast@cosentino.com | www.cosentino.com

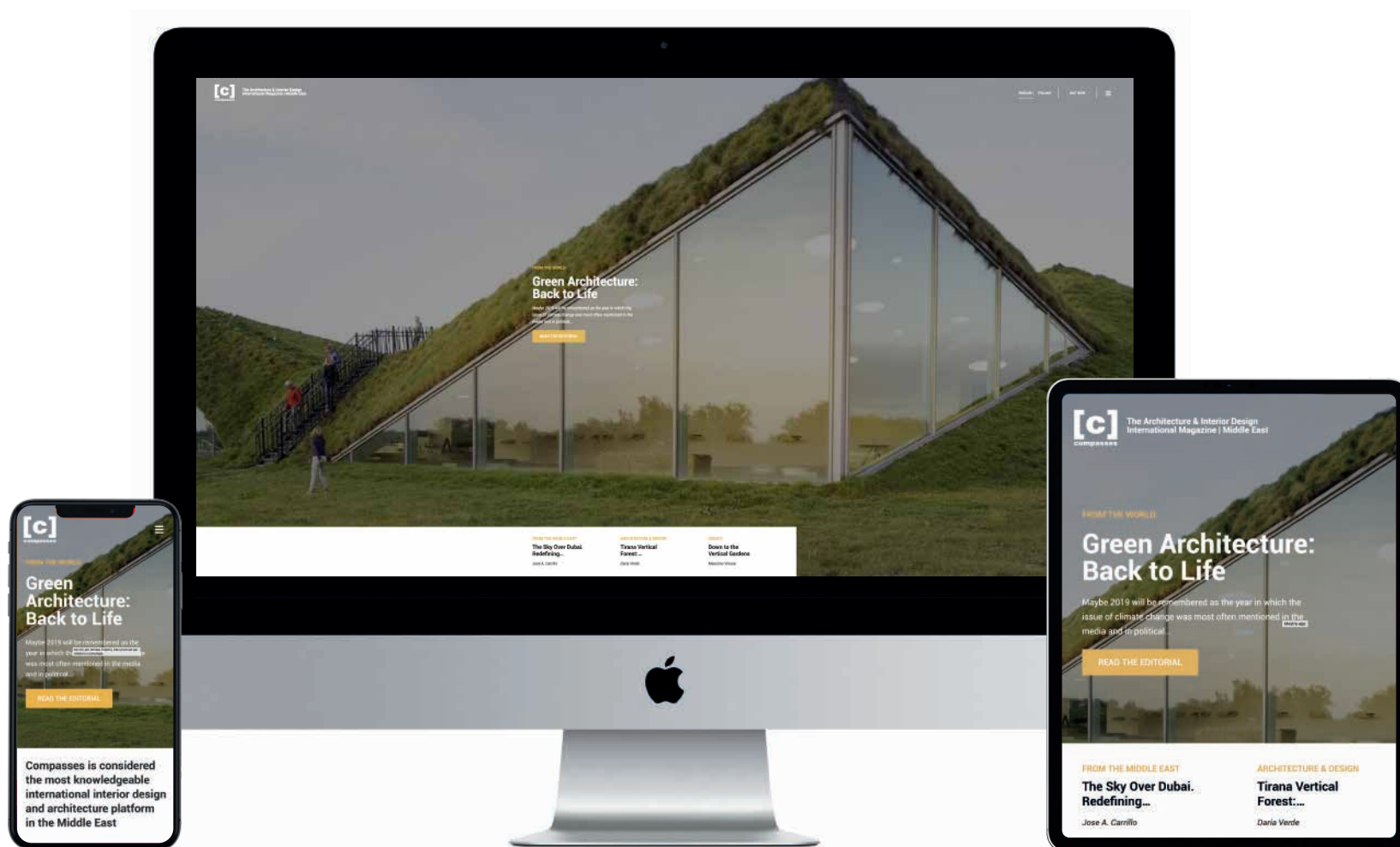
Let's rewrite the rules of living.

By taking a closer look at the new ways we are inhabiting spaces and listening to the needs of those who live in them, we have created the new LAGO 2020/21 collection, designed to redesign the homes of tomorrow. Finished "prêt à porter" solutions with a timeless design come together with a series of modular systems that allow the creation of tailor-made compositions to express the flexibility of LAGO design. Get inspired by the complete range of furnishings for all areas of the house and design your new interior.



Lago Spa via Artigianato II 21 Villa del Conte PD Italy | +39 (0)49 5994299 | lago@lago.it | www.lago.it

Architecture aspires to eternity.
(Christopher Wren)
A click is enough for us.



the **new** compasses site.
www.compassesworld.com

