

# Journal 3

INTERIOR  
iD®





Cover image: Marketing Suite for 77 Mayfair; hand-stitched leather panelling, cabinetry in dark stained walnut with almond gold metal trim. Please see Case Study on page 16 for more images and information.

Above: Kitchen with mitred corner detail; cabinetry in brushed stained oak, routed handle detail in copper with Corian worktop. Design by MWAI.

Next page: Bespoke kitchen with island unit and built-in cabinetry under staircase. Design by MWAI.

Page 28: Detailed image of a family office profiling wall paneling in sycamore with suspended glass shelves and a metal frame plus low cabinetry in stained Macassar. Design by Gunter & Co.

**Credits**

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Welcome to Volume 3 of INTERIOR-ID's Journal – a unique glimpse into the world of bespoke craftsmanship and the specialists who transform your vision into reality.

I am excited to report on a truly excellent year at INTERIOR-ID, where we are engaged on exceptional projects such as a luxury development in Mayfair and a private home in Chelsea, to a state-of-the-art apartment in Rio de Janeiro.

On page 6 we are delighted to feature the work of Matthew Carlisle, founder of Carlisle Design Studio, previously Creative Director of Candy & Candy, who grants us a unique insight into some of the prestigious projects his company have in progress, including the latest collaboration with INTERIOR-ID on a house in The Boltons. It is our pleasure to unveil in the Journal the exclusive images of the completed works.

In 2015 the company has established new working relationships with luxury property developers, who have come to appreciate the value that INTERIOR-ID can bring to their prestigious property portfolios. Turn to page 14 to find out from Amit Chadha, Managing Director of Luxlo, how INTERIOR-ID was appointed to work on 77 Mayfair, their impeccable development of seven magnificent apartments in South Audley Street.

In addition, Tim Gledstone, a partner at the widely acclaimed, award-winning architectural practice, Squire & Partners, shares with us the details of their commission to design 77 Mayfair, discusses the other substantial projects that are currently in progress within the capital and reveals the ethos and values that separate them from their competitors.

In our feature, Behind the Scenes, we showcase the expansion of our finishing and in-house metal departments, which allow us to create joinery that seamlessly fuses an array of exquisite cutting-edge materials and surfaces, including metals, leather, timber or innovative lacquer applications.

As always, we continue to work with the most esteemed and illustrious names in interior design, architecture, construction and property development. These relationships, which are the bedrock of our business, ultimately encourage us to advance the boundaries of design and innovation, allowing us to expand in to new and captivating markets.

Since last year's Journal 2, we have almost tripled the workforce in our London studio from eight to twenty two. Our tradition of excellence and craftsmanship has benefited enormously from this enhanced level of communication and service, which can only be good news for all our clients.

As INTERIOR-ID approaches its tenth anniversary, the company continues to consolidate it's reputation for delivering bespoke interior joinery solutions to the most demanding of projects. We hope you enjoy the latest steps in the journey.

Bernd Radachitz  
 Director, INTERIOR-ID



# Contents

Carlisle Design Studio	06
Luxlo	14
Case study — 77 Mayfair	16
Squire & Partners	24
Behind the scenes	30
Natascha Boldero	36



## INTERIOR DESIGNER PROFILE —

# Carlisle Design Studio



**Matthew Carlisle,  
Creative Director,  
Carlisle Design Studio**

Somewhere in the world, a house is being built that will have cost the anonymous owner one hundred million euros. That's one house, for one client. Of course, that includes the architect's costs, the construction value and everything else involved to initially build a house and then transform it into a truly magnificent home. Perhaps surprisingly, the interior designer selected to interpret and realise the owner's vision for this extraordinary and extensive residence, only launched his own fledgling business back in February 2013. When there are hundreds, if not thousands, of well-established, renowned interior designers in existence, how did Matthew Carlisle, 40, of the recently formed Carlisle Design Studio, win this astounding commission?

The answer is quite simple. Although, Carlisle Design Studio is a relatively new business, Matthew Carlisle himself, has long been recognised as an interior designer of repute. As he explains, "I was at Candy and Candy from the very early days and I stayed for almost thirteen years. I started off as a designer and gradually worked my way through to being Creative Director.

"My relationship with Candy & Candy has always been very strong and remains so. Nick and Christian were my mentors, I considered them as my older brothers and they both remain very important to me. What we all achieved and what we went through in those years was an experience like no other and there are very few others who truly know what it was like. It was an amazing experience, one that I'm proud to have been a part of and I enjoyed every moment of it. As a creative person there was always burning desire to do my own thing. I knew when my time came to leave that I would be open and honest with them. They knew they couldn't hold me there forever, and were genuinely very happy for me when I left to establish my own business.

"They immediately helped me gain my first three projects and also helped with the additional resources to work on them. Consequently, on day one we had three phenomenal commissions on our books. My business partners and I also had gained three more, so incredibly we had six amazing projects on our first day. I admit that this was a very unique beginning for a new business and we were very lucky. This is why I always say that maintaining good relationships with people is critical throughout your career.

"Rather amusingly when we set up Carlisle Design Studio in February 2013 we didn't have any premises. For eight months we were based at one of the projects that landed in our laps within the first few weeks of setting up the business. When completed it will be a private members club in a Grade II listed building in St James's. It was quite a beautiful place albeit a little cold to be in for a few months," he admits laughing.

"There are three owner/founders of Carlisle Design Studio: myself, as Creative Director and my two partners who are the Managing Director and Financial Director. Obviously, my background is creative, while they have both come from a property, management, and professional financial services background and have run multiple companies before. We really felt we could come together and start an innovative and progressive design company. The aim was to create a collective of businesses that offer a variety of services. We established Talisman Architecture this year as a separate company that works in synchrony with Carlisle Design Studio. We have found clients really value that distinction. There is a very clear delineation between what we do and what Talisman do. Whilst these two entities work autonomously, (we share premises and resources), when we work together we are extremely efficient and highly cost-effective for our clients.



Previous: Study with ladder in dark stained walnut and leather feature.

Below: View to his dressing room with island chest.

Right: Detailed image of study cabinet doors with marble top, combined with stone, leather, metal, timber and shagreen.

Below right: Detailed image of column with bevelled mirror, solid timber edge detail and leather lining.



"I realise that to have established a thriving business in such a short period of time may appear unusual, but in the creative and professional world it's a lifetime. You go through so many changes as you grow and we have grown quite dramatically," he concedes. I accept we started with ten people on day one and with six phenomenal projects, but we have grown to over forty people in Carlisle Design Studio with Talisman Architecture not far behind. We have a great team of people supporting us and it wouldn't be possible without them. It's quite a beast of a company that has grown at an exponential rate and one that is here to stay with a long legacy.

"Did I always want to be an interior designer? Yes, and no. I wanted to be a designer first, but my godfather was an architect and developer. I used to work for him in the holidays from an early age just helping out. He taught me a lot about the process of design. It seemed like the best combination, building something that you are designing yourself. But, ultimately I decided interior design was the dream I wanted to fulfil. After school, I went to Manchester University, got my degree, came straight to London and went to work in a commercial design business working on projects for L'Oreal and Universal Music, designing within both of their UK headquarters.

"After about a year, I received a telephone call from a head-hunter asking would I consider going for an interview at a company that I hadn't heard of at the time. As soon as I met Nick and Christian Candy we got on really well and Christian offered me the job on the spot. I learnt from Nick and Christian about the value of working with family and how important it is that you employ someone you can truly trust. My sister, Alice, is someone I respect a lot. We'd never worked together before, but I knew she would be somebody on my side of the business who I could really relate to and trust. It's proved to be a great success. Without hesitation she can tell me the important things that I might not want to hear and she

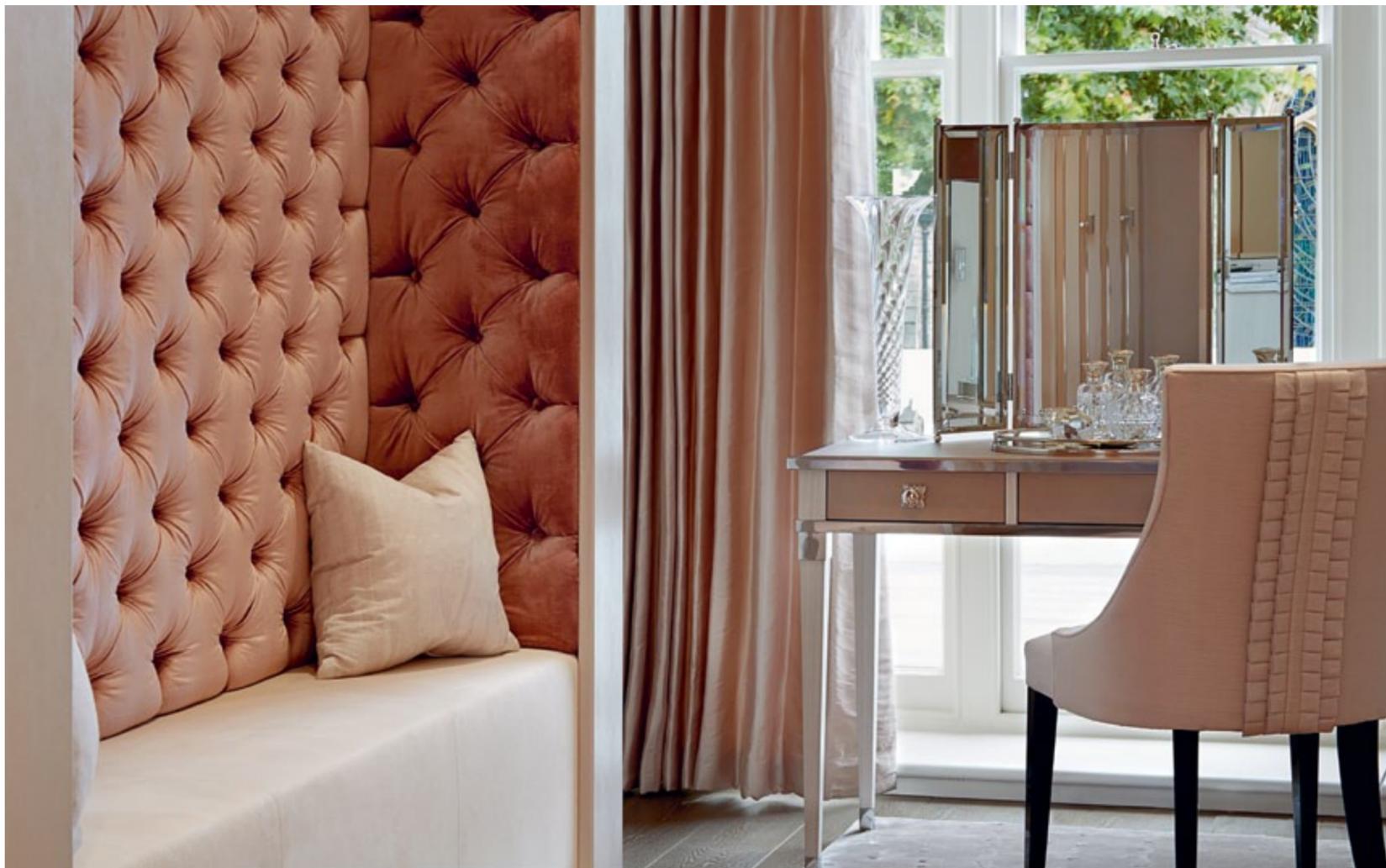
has flourished in the company taking on multiple roles at the same time. From my fellow partners to my senior team, surrounding yourself with a team of people you trust is critical to formulating a successful business.

"Do I have my own personal style or am I led by clients? Laughing, he responds with wry amusement, "I have a very personal style, totally unrelated to anything I usually do for my clients. I'm a complete hoarder of anything and everything that I find attractive. My house is filled with items of many different styles that I've collected all over the years. Objects can be grouped in many ways to suit an aesthetic but I truly believe that if you love or appreciate something that's all that matters for them to work in your home. Saying that, however, I'm only 40 years old and my home is already overflowing!

"One of our philosophies as a design business that distinguishes us from other companies, and makes us unusual, is that I have great respect for a great many styles of design. I believe that in general, a design aesthetic is very subjective. People like different things and varying styles. Who would I be to tell them what they should and shouldn't have according to style dictats? I'm very proud to say we can design almost anything our clients might desire. We would guide them, of course, tell them if we personally thought it was mistake or inappropriate. It's their home, their wishes, and their dreams and ultimately whatever my clients want is what they should be able to have.

"The same as any business, we are guided by the core values: trust, integrity and being transparent are all critical. Our clients are spending huge amounts of money on their own personal homes. The financial aspect is overwhelmingly important. Gaining your clients trust; when they are happy to look you in the eye, let go and let you get on, it's the greatest feeling for us. If trust wasn't there and they had to micro-manage us every step of the way it would be a disaster.





Above: Corner view of dressing room with bespoke upholstery, featuring Chesterfield stitching detail.

Right: Master bathroom with bespoke vanity unit and mirror cabinet.



This is critical from the first moment we meet. Equally, we want our clients to understand that there is a very personal element in it, the designs have come from the heart and that we are emotionally connected to what we have created.

“Right now, we have 15 on-going projects across three different sectors: private residences, developments and hospitality, varying in size, scale and scope and dotted in locations around the world including London, South of France, Rio de Janeiro, Thailand, Africa and New York.

“Unusually, in this high tech, social media world, our business relies on word-of-mouth and the occasional referral. I’m not the biggest fan of PR or marketing. I have always found selling yourself to get business rather shallow. However, I recognise that it can be necessary at certain times and we have been very, very fortunate and not needed it,” he says, touching wood as he speaks. “We do no marketing; our website simply has a front page of a design in progress; we don’t have a book we send out, but I would be foolish if I suggested we maintain that thought process forever. We are enormously grateful for our success. We know we haven’t done it alone. We are dependent on so many people within the industry and the relationships we have fostered and nurtured over the years.”

“The importance of close and long-standing relationship is exemplified by the one Carlisle Design Studio enjoys with luxury joinery company, INTERIOR-ID. I had known the managing director Bernd Radaschitz, from my Candy & Candy days. We had got him and his team involved on a couple of projects, firstly in Eaton Square on a small element, a piece of joinery or a cabinet. He was somebody I could relate to, was very like-minded, I trusted him and he was great fun to be around. Bernd is just an, ‘arms open, honest, wears his heart-on-his-sleeve character,’ similar to myself, and my colleagues, at the time.

“It was just a matter of time before we collaborated together through Carlisle Design Studio. An Oscar Niemeyer second floor apartment in Rio de Janeiro was the first project we worked on together. There are

limited examples of Niemeyer’s work and this one happens to be the only one in Rio on the seafront with incredible panoramic views.

From the expansive windows all you see is the sand, the sea and the sky, it’s the most incredible view. The client was unaware of the remarkable architectural significance of the building or the problems that may have caused. Sadly, there was none of the Niemeyer interior left, so we had carte blanche to do what we wanted. INTERIOR-ID is the main sub-contractor doing all of the joinery, but not just wardrobes and cupboards; the way that the language of the design flowed from the moment you entered the apartment through to the beautiful view from the windows, was all joinery related. The wall panels were timber and the joinery elements were fitted together like a yacht. The panels on the walls were the defining element that linked every room in the apartment. Bernd and his team did a fantastic job; we couldn’t have done it without them, that’s for sure.

“At the same time we were working for a private client on a wonderful five bedroom home in the Boltons which for me, is one of the most wonderful areas of London. The proportions of the houses are exquisite; the interiors are grand, the gardens are huge, and it’s peacefully centred in one of the best areas of London. What’s not to like. The project began as a mid level strip, with elements to be retained, but not surprisingly we ended up doing more. Exquisite floors went in in place of the slightly worn ones; doors were upgraded; lots of the utility services came out and went back in again; the landscape was changed and a very beautiful conservatory was added on the back. It turned into a much larger project in the end, and Talisman Architects became involved as the scale of the project altered. INTERIOR-ID did all of the fitted joinery: the wardrobes, the study, all of the cabinetry, book shelf displays, a wine cabinet display joinery for house crockery and feature niches; in total almost everything, everywhere. The client is so happy we have just won a new project to work with them on their house in the South of France.



Far left: Wine room with angled shelves in liquid metal with concealed lighting. Pedestal unit wrapped in leather with a solid oak block in a natural oiled finish.

Left: Study doors in dark stained walnut, (closed grain), with leather and metal features.

Above: Island chest in one of the dressing rooms, featuring solid walnut drawers with traditional dovetail joints.

“We have a select few joinery companies that we prefer, but INTERIOR-ID are around the top of that tree thanks to the exceptional relationship that we have with them. Many people can do beautiful finishes and artisan ways with the finest detail and that's great, but within INTERIOR-ID it's the process at interpreting our designs, the collaborations and how open-minded they are that sets them apart. Nothing is a problem. If I have an idea, they will try and achieve it. That means the client gets what he or she wants, so they are happy and we are all ultimately happy.”

When the unique and phenomenal 100million euro luxury house is completed next summer after four years of extensive work, it is likely to be outstanding and incomparable. As Matthews enthuses, “they are one of the most fun clients that I can possibly have. If my team and I can dream it, design it and it's appropriate and relevant, they are always very keen for us to proceed. They want to break new boundaries not just in terms of design, but also in a lifestyle that they would enjoy. Early on, they asked me to create the biggest ‘wow factor’ for when they

were entertaining or hosting parties. It took some deliberation, as many clients pose similar questions. I came up with the idea of making the entire staircase one giant light feature or light sculpture that as you ascend or descend there are myriad glimpses of you through the crystal. The chandelier staircase will also conceal a lift. It's going to be a very unique, grand, and bewitching object when it's completed next year.

“We knew on day one that those first six projects were all of the highest specification, some with budgets that were almost unbelievable and reaching the sky in terms of flexibility, but we didn't want that to be our core business base, we always wanted variety. From a creative perspective the reason I always wanted to work for myself one day, was because I enjoy all mediums and styles of architecture, interiors or graphics, and variations of budget too. At present our work is really at the top end, but my partners and I continue to say our philosophy is that we want to be able to pitch for projects of all different shapes, sizes and budgets. That's our hope for the future.”



## PROPERTY DEVELOPER PROFILE —

# Luxlo



**Amit Chadha,  
Managing Director,  
Luxlo**

Above: Computer Generated Imagery (CGI) of reception area by Martin Kemp Design for Luxlo.

For a family-owned niche luxury property design & development manager that has chosen to stay under the radar since its first project in 2007, Luxlo, found itself spectacularly catapulted into the limelight in July of this year when news broke that it had sold six out of seven large apartments in a new-build boutique development in London's super prime Mayfair for over £100million. It was not only the business and property news pages that were captivated by the profound achievement of the relative newcomers who had shattered the existing records of price-per-square-foot property prices, but the global property world was agog with admiration and possibly envy. Luxlo's awe-inspiring '77 Mayfair' development, which had broken through the glass ceiling of London's existing property values, was all anyone could talk about.

The mathematical sums involved are staggeringly impressive even for those used to the heady figures being attained in this prestigious and exclusive area of the capital. The penthouse suite, circa 4,000 sq. ft. of sublime living achieved the unheard-of price of almost £7,000 per sq. ft. and even some of the other flats achieved £5,500 per sq. ft. No mean feat for a company whose first project eight years ago was a three-bedroom apartment in London's Portland Place.

So who are Luxlo and how did they achieve their seemingly swift ascent to success and prosperity in the property world? Amit Chadha, 42, Managing Director, leans back in his chair in the small, but exquisitely beautiful interior designed marketing suite for 77 Mayfair,

and starts to tell their story. "Luxlo was established in 2010, but the business actually began quietly and modestly in 2007. It was only when we completed that first project, managed to turn a small profit, when nobody was really touching the property market during the financial crisis, that we felt the need to start branding what we were doing. We felt we had identified and capitalised on a winning formula.

Amit continues expansively "I always say, 'we', as Luxlo is very much a joint business, a family business, a coming together of two families: the Chadha family and the Soni family. Luxlo comprises of our chairman Mr Shan Soni, my eldest brother and fellow managing director Rohit, myself, and Shagan Soni, who is the fourth partner in the business. We have another brother, Sandi, who runs two luxury boutique hotels in Beverly Hills called The Mosaic and Maison 140. He has also designed and completed a 27,000 sq. ft. trophy house at the exclusive Emirates Hills golf course in Dubai.

"When you are in a partnership especially, the most important thing, more than the money, is complete and utter transparency and trust between the partners. We respect each other's day-to-day judgements whilst also ensuring effective communication and healthy debate on the bigger decisions. That is what I would say is Luxlo's defining core principle.

"Secondly, whenever we are doing a development, before we look at cost, we ensure the design is right and the product is right for our market and prospective clients.

Then, and only then does cost become the focus. I'm not a self-made man. My father arrived in this country from the Indian subcontinent in 1963, and worked hard starting and successfully growing a manufacturing business in textiles and clothing. His core focus was quality and he won numerous accolades including a Queens Export Award. His success meant my brothers and I were fortunate to appreciate and subliminally have quality instilled in our thinking throughout our formative years. My father, and Mr Soni, who was his neighbour in Hampstead, were both incredibly house-proud, a trait that continues to this day. So, I guess we had a slight head start when we decided to enter the residential property market, as we had the privilege and advantage of experiencing first-hand what end-users looked for in their homes."

The much-discussed record-breaking development that will rise to become '77 Mayfair' was once an unsightly bronze 1970's building when Luxlo bought the site located in South Audley Street in 2011. The magnificent and imposing property, (due for completion in summer 2016), intriguingly, marries a 1904 listed Edwardian building with its original statuesque ceiling heights with equally specular and grand modern space in the new build.

"Design and quality for us is all about the end user. If someone came in and said, 'we love your flat, but we're going to rip it apart and alter the interior design', that means they didn't love our flat, they loved its location. But, touch wood, we've never had anybody request layout changes or say, 'take the furniture away, and we will bring in our own furniture.' Instead they've asked us, 'could you dress it down to the ashtrays,' and people walk in with literally their car keys and their suitcases. The convenience of a 'turnkey lifestyle' is very prevalent within the luxury market"

"We used to think the end user wanted to come in and stamp their own authority, their own taste on their future home, but now we realise our clients are simply too busy. They want an easy life. All six buyers of the flats in 77 Mayfair are only making the most minor of changes. We are exceptionally proud of that fact. The attention to detail provided in the layout of each flat, in addition to the expansive budgets allowed for the fit out, has ensured every client is incredibly happy. A number of our contractors, including INTERIOR-ID, have commented that this level of budget is unheard of from a developer. The costs associated with this standard of quality and detail are normally those determined by an end user to change what the developer has provided."

As Amit explains, "when we bought the building we inherited the architectural plans and layout from the previous owners, but we took the decision to go back to the drawing board. We spent over a year obsessing over getting the layouts right and taking guidance from professionals. The previous owners had appointed Squire & Partners as the architects. They were already working at the design development stage. We had no intention of changing architects, as Squire & Partners are a golden, golden name in the industry.

Right: CGI of master bathroom vanity unit.

Above right: CGI of dressing room.

"McLaren, the main contractor, who won the tender and took on this mammoth complicated project have been amazing under the equally impressive and watchful eye of Gardiner & Theobald, our project managers. It has not been without complications. It's a very tight awkward site, as anyone who has driven past will know. That's why it is so complex. Demolition, which should have taken a year, took almost 18 months. We hit layer after layer of unforeseen concrete as we dug down 19 metres to be able to construct the triple level basement with its wonderful car parking, spa and gym. Thankfully, all the delays we endured have ceased now that we are out of the ground. The hideous bit is over," he admits with relief.

Posing the question, "Have you been overwhelmed by the success?" to Amit, he freely admits, "Frankly, yes." Obviously our figures didn't originally stack up as remarkable as they are today. But I do feel that we knew what Mayfair needed: some spectacularly large lateral living. That's the feedback we had received from a lot of our clients over the last few years. So, that is what we have given them – 27,600 square foot of living space, divided into just seven spectacular mainly lateral flats. The astounding level of success has proved that we were right to be confident the flats would appeal and sell well but the market has also been kind. Even in an exceptional growth market like Central London at the moment, the product has to be right. Not all schemes work, which is why we reject literally a hundred deals for every one we take into development.

"77 Mayfair is all about seven substantial, luxury flats in an exclusive building with all the amenities normally associated with larger scale buildings. That unique appeal is what attracted the buyers to the concept and what inspired us to develop the project in the first place. Those purchasers have totally validated our vision of the intimacy and exclusivity of 77 Mayfair."

The lucky prospective buyers were initially welcomed at the specially built marketing suite located in a Georgian house in a nearby street. Designed by interior designer Martin Kemp, (the lifestyle designer for 77 Mayfair) and outfitted by luxury joinery company INTERIOR-ID, it reflects



many of the finishes that will be in the completed building: hand-stitched leather panelling trimmed in almond gold metal, rare marble, bespoke door handles, feature lighting and a custom designed table and chairs.

Within the room is a dolls house size, working model of the development that reveals the impressive lateral structure of the flats. A wall of exquisitely crafted drawers, one for each flat, when opened reveals sections of marble, stone, metal work, leathers, shagreen and wood all meticulously laid-out and categorised. There is also an impressive coffee table sized book complete with CGI images of the eventual finished project as well as stunning fly-through video of the proposed interiors and resident amenities.

So, who are these buyers? "Well, naturally they are different nationalities, but I'm really pleased to say we've got some UK residents, which is just fantastic, as many people like to believe they are only going to be secondary residences for foreigners. We didn't want 77 to be known as a development sold only to overseas investors, and become a building which never had any lights on. Likewise, the foreign buyers are regular visitors to London who will contribute handsomely to the community and economy.

"We want to be known as the developers who listened," Amit asserts. Post selling the flats we have had a few requests from buyers requesting minor changes in

the car park, asking us to provide facilities for pet care in the communal area or adding extra facilities in the gym-spa area. These have all been positive additions for the building as a whole and we have been extremely happy to make the necessary changes at our expense.

Amit is eager to acknowledge that 77 Mayfair is not just about Luxlo. "We have the best professional team in London. We have Martin Kemp as interior designer, Squire & Partners as architects and Gardiner & Theobald as project managers. McLaren is the main contractor, Ramboll is the structural engineers and Hilson Moran is the M&E engineers. We also have Sally Storey, consulting and designing all the lighting. Across the board, we have hired the best consultants in the UK and, in some instances the best globally. Together they have been instrumental in making our vision a reality, accommodating the myriad changes which invariably occur on a project of this scope, as we double and triple check almost everything."

"We are extremely proud to be involved with INTERIOR-ID on all the joinery on this project. Bernd and his team have been a pleasure to work with right from the start. INTERIOR-ID is perhaps more typically associated with an end user, as many developers believe they are not within their budget. For 77 Mayfair we just wanted the best team to deliver and do justice to the exquisite design and finishes proposed by Martin Kemp. We first asked them to construct the marketing suite we are sitting in now, after that it became an easy decision to work with them on the joinery for 77 Mayfair. Interestingly, the majority of the buyers asked, "So, will we be getting the quality we see here in the room?" We are looking forward to visiting their factory in Riegersburg, Austria to watch the joinery in progress later this year. In addition to the remarkable quality of their joinery, what truly distinguishes them is the accessibility of their design studio in London's Notting Hill and their diligent after care solving snagging issues. Would I recommend them to other property developers working on outstanding luxury developments? Yes, without hesitation."



**MARKETING  
SUITE,  
77 MAYFAIR**

# CASE STUDY

**DESIGN**

Martin Kemp Design

**CLIENT**

Residential Developer Luxlo

**JOINERY SCOPE**

INTERIOR-ID  
Meeting Table  
Leather Wall Panels  
Drawer elevation with  
sample trays  
Model Plinth Base  
Alcove Unit





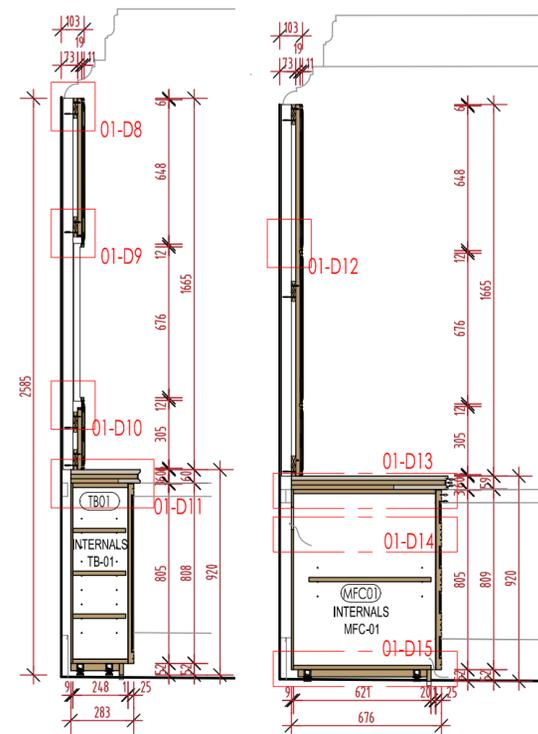
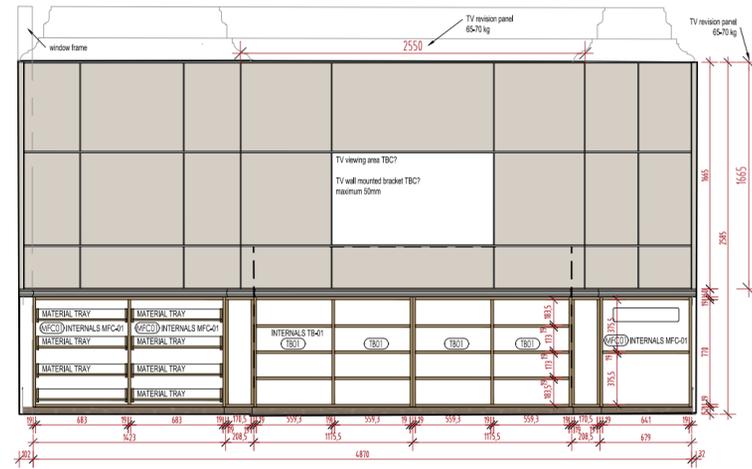
Page 18: Bespoke cabinet drawers containing a selection of various materials, such as marble, metal, leather, mirror, wood, shagreen and specialised finishes, all meticulously laid-out and categorised.

Right: Hand-stitched leather panelling with almond gold metal trim finish.

Below: Bespoke drawers of low cabinet in walnut finish (closed grain) with metal and leather inlays. Marble top with edge detail featuring metal trim.

Previous: Marketing suite table in polished, high gloss Ziricote timber with metal inlay. Low cabinetry in dark stained walnut finish with metal and leather inlays, bespoke handles in matching finish. Wall panelling in hand-stitched leather and almond gold trim, including flush TV-screen.

Left: CGI of marketing suite, provided by Martin Kemp Design.



Below left: Production drawings detailing the elevation and a section of wall panelling plus low cabinetry. First phase of design development by INTERIOR-ID prior to manufacture



One of the initial steps in a luxury property development is the creation of an exquisitely designed marketing suite to showcase the vision of the developers for prospective buyers. INTERIOR-ID were instructed by residential developer, Luxlo to create the marketing suite for their prestigious development of seven spectacular apartments at 77 Mayfair, (due for completion in summer 2016), which has been architecturally designed by award-winning architects, Squire & Partners, with the interiors envisioned by Martin Kemp Design. Following the completion of the marketing suite, INTERIOR-ID was awarded the joinery contract for all seven apartments including the luxury leisure spa, gymnasium and treatment rooms.

This was an enormous opportunity for INTERIOR-ID to work with the luxury residential developer, Luxlo, on this exclusive building. Martin Kemp's incredible designs allowed the INTERIOR-ID team to demonstrate their cutting-edge expertise in manufacturing interiors using a wide range of materials such as dark straw marquetry, polished high gloss Ziricote timber, hand-stitched leather panelling, antique mirrors, shagreen and rare marble tops inset with an almond gold metal inlay. INTERIOR-ID was also responsible for delivering the selection of luxurious materials used on the design scheme for all the apartments, including the penthouse. In July six of the seven apartments were sold for a record-breaking £100million, achieving unprecedented property values for Mayfair. As for us, we are certainly ready to add value to the next luxury residential development project.



## ARCHITECT PROFILE —

# Squire & Partners

**Tim Gledstone, 43 is one of four partners at Squire & Partners, responsible for designing award-winning buildings in the capital. Renowned for their unique approach, combining consummate professionalism with an element of humour and camaraderie, they have become one of London's most respected architectural practices.**

### **Did you know from an early age that you wanted to pursue a career as an architect?**

Naturally, as a child I hadn't quite appreciated what an architect was, or realised that people designed buildings. But I loved making camps, doing Lego and being creative. It was my father, a surveyor working for the GLC before it got disbanded, who suggested looking into architecture. It astounded me that you could design whatever you wanted and from that moment on I completely fell in love with architecture.

### **What series of events defined your path to architecture?**

With the wisdom of hindsight, my route to becoming an architect was littered with a series of coincidences, fortuitous meetings, a sprinkling of fate, destiny and good luck combined with ability. The first piece of good fortune was becoming friends with Henry Squire, (whose father Michael Squire had established Squire & Partners back in 1980), while studying architecture at Oxford Brookes. The second event, was meeting the woman who was to become my wife on a university ski trip who happened to be Japanese. The Japanese link was to become crucial. At the time, the financial crash meant nothing was happening in the property world in London. But at that time it was buzzing in Japan. Japanese architecture was a huge inspiration for everyone at university.

Hardly surprisingly, I opted to spend my fourth year out, working in a practice in Japan. I worked for nothing, for an incredible architect called Hisashi Hara, sponsored by and living with the family who were to be my future parents-in-law. I designed pachinko parlours and a doctor's surgery and we are still friends to this day. The final bit of providence was a proposed meeting in Japan with a British architect who worked for a practice called Michael Hopkins and Partners. The meeting never took place but I pursued the opportunity when I returned to the UK. Halfway through the interview he said, "What are you doing tomorrow? I want you in the office at 8am. We are going to work on a competition together." I worked from 7am to 11pm on competitions the whole summer and continued working whenever possible throughout my diploma.

### **Where was your first job?**

My first job leaving university was orchestrated by a further coincidence. I was applying for a fulltime job at Michael Hopkins and Partners when I discovered two of the partners had broken away and created their own practice, together with one of my tutors at university. I applied to them instead and became the first computer literate employee at Pringle Richards Sharratt. We won the contract for the Millennium Gallery in Sheffield, (which is like the V&A of the North), and for the Winter Gardens and I worked on it almost from start to finish.



Above: CGI of 77 Mayfair.



### **How did you come to join Squire & Partners?**

Quite simply I met Henry Squire for lunch one day in 1998 and it became a definitive moment in my career. I had learnt a huge amount at Pringle Richards Sharratt, but working with close friends was enormously attractive. It was vibrant, exciting and I was joining a young team. My second day was the annual office trip, (every year we go somewhere different). On that occasion it was Stockholm, and I thought, "My goodness, these guys are crazy and it's fun." It was like a giant party. I knew I had made the correct decision.

### **How many projects are currently within your portfolio of work?**

I've got three or four extensive projects in progress at the moment. They range from Luxlo's magnificent development of seven lateral flats at 77 Mayfair; the extensive British Land development of four imposing new buildings in Clarges Street; the 38 storey garden tower scheme, One The Elephant with Lend Lease; three stone and bronze villas in St Edmunds Terrace, Primrose Hill which have recently completed and the design of a master plan for City & Country to restore and convert the 130 acre estate of the Grade II\* King Edward VII hospital set within the listed Gertrude Jekyll designed grounds on the Sussex Downs. Typically my fellow partners, Murray Levinson, Henry Squire and myself, handle about that many large-

scale projects at any time. Each director then does one project, and there are always 12 or so director led teams. It all adds up to about 30–40 projects in play across of levels of planning and development within the firm.

**What sets you apart from your competitors?**

I think we work in a very different way to lots of other practices. We not only provide a consummate architectural service, we aim to create and cement friendships with clients making the whole process joyous and fun along the way. Equally, if you can ensure everyone feels like this is their favourite project you are going to get better results. That's what sets us apart.

Furthermore, this a family based practice and our values are family values with high morals, working through things together in a reasonable, old-school, gentlemanly, well-mannered way but also with a sense of humour. Hierarchy is not that evident, in Squire & Partners, you're free to talk to anyone. Our mantra is to attack the problem, not each other. The annual office trips, the Christmas party, and the summer party are essential to fostering a sense of wellbeing.

**How did you meet INTERIOR-ID?**

We met Bernd Radaschitz through Luxlo's 77 Mayfair development social and team get-togethers. The rewards of those social events are indisputable: they provide a valuable opportunity to meet new people, discover if the companies are compatible, share the same ethics, the same integrity, then perhaps work together. Getting to know Bernd and his team proved that both companies share exactly the same values. Is this the first project that I have worked on with INTERIOR-ID? Yes, but it won't be the last, I'm sure, because again the principles are there. It's a family business, established in 1923 and passed down from father to son over four generations, dominated by quality and loyalty. They have the same dream as Squire & Partners: which is product and craftsmanship first. If you do that well, it will be a good business, it's never about money first.

**How extensive is the team and the scale of the business?**

We have 225 staff at the moment. Since we moved from the offices in South Kensington in 2001,

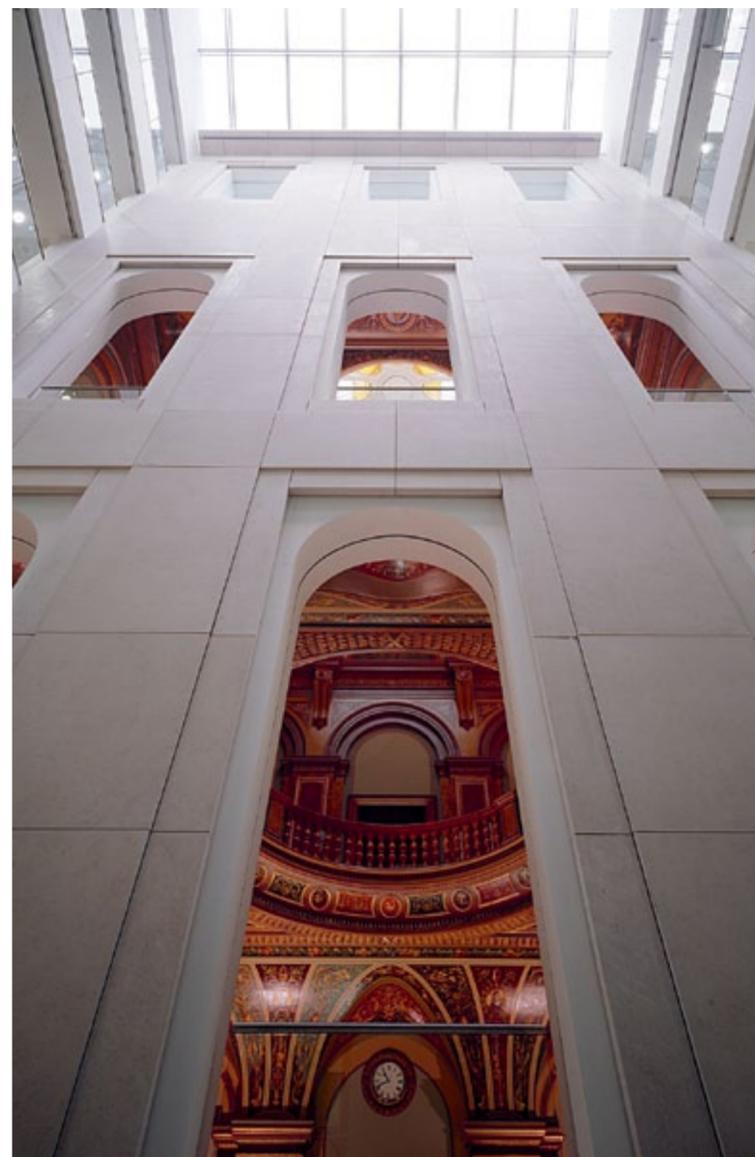
we have flourished and established many new departments that have further enhanced our creativity. The first was a model shop, (everyone's favourite room in the building) the next was a computer imaging team, (you can use external companies to do that, but we wanted to bring it in house) then a dedicated illustration team and finally our own interior design team and dedicated PR team. In line with the live-work ethic, we designed and built our own bar and restaurant called 6 St Chads close to the office. It's for our staff and open to the public. All this will come with us when we relocate to the new office in Brixton in December 2016.

**Do you possess a distinct architectural style?**

Our style at Squire & Partners is determined by process, and our process is always to create a highly crafted response to location. Each commission has to be relevant to the site, appropriate to the materials that are nearby and communicate the right message. In the case of Luxlo's 77 Mayfair in South Audley Street, it's a beautiful, old domestic street that was once lived in by Lord Mayors and has a village quality and scale to it. We were guided by the building next door, introducing Portland Stone that's bright, light and specifically designed to be handcrafted and set out traditionally. We try to create crafted architecture which is unique to place. That allows our end style to be radically different, but it is always harmonious to the environment.

**How has the business changed since you joined in 1998?**

You can call it fate, destiny or impeccable timing sprinkled with a healthy dose of luck, but three substantial projects came our way almost at the same time in 2000. It was a massive opportunity for us and we had to expand by 100 people to fulfil the commitment. Each one had to be the very best it could be, as these buildings were going to be our calling card going forwards. No longer would we have to convince people we were capable of managing significant projects. The first project was to design a luxury building called The Knightsbridge, which would provide hotel service for the two hundred apartments. It was have a spa, a pool, meeting rooms and a beautiful little post room.



Far left: HSBC, St. James

Left: St. Edmund's Terrace interior.



At the same time we were asked by HSBC to convert the Old Conservative Club in St James, a Grade II listed building, into their private banking headquarters without losing any of the historic character. It was a lovely complex restoration of an old building married to the addition of a modern office building with an atrium linking the two. Then Grosvenor Estates finally gave us an enormous chance to do a large-scale office building in the West End called Belgrave House. We designed a very clean stone and glass solution there. It now houses Google's headquarters and those of American Express.

**What significant changes dominate the property industry?**

Increasingly the banks want to know who the architects are on any project. They monitor who is achieving the highest value rates across residential and commercial buildings in London and recognise when a development is financially secure. The other major change is that the end users today want to buy into an absolute lifestyle, a level of artistry or pre considered design. They haven't quite got the confidence or perhaps the time to go through the whole effort of creating the vision. The days of the UHNW client buying a property and commissioning their own architects, interior designers and builders is dwindling. Now there's an intrinsic style and quality that runs from the exterior of the building, to the front door

and throughout the interiors. This is the huge change, highly appreciated by UHNW people.

**What unusual projects have you worked on?**

Quite often I work on significantly unique and esoteric projects, a world away from luxury office and residential buildings. Some help or promote the business, while some are purely to have fun or combine philanthropy with design. One project involved designing and building mud brick schools in Rwanda, instigated by the son of one of our clients. Another previous client, now retired, has become the CEO of Computer Aid International. For him we designed a 'ZubaBox', which is basically a shipping container with solar panels powering the reconditioned computers. The shipping containers can be placed in refugee camps or in medical centres in the middle of Africa, they can be put anywhere. The power of the internet allows these very remote places to receive critical information that may save lives or enhances facilities. These are fun but meaningful projects. So truly there are no boundaries to what we do and don't do. If design can make a difference we will do it.





# BEHIND THE SCENES

**INTERIOR-ID's Austrian workshops continue to invest in innovative processes and state-of-the-art infrastructure that enables us to combine advanced technology with traditional craftsmanship. This amalgamation of ancient skills and modern industry allows us to create world-class joinery. Over the next few pages we are delighted to unveil some insights into our metal department, alongside the latest purpose-built building which houses our sophisticated finishing facilities.**

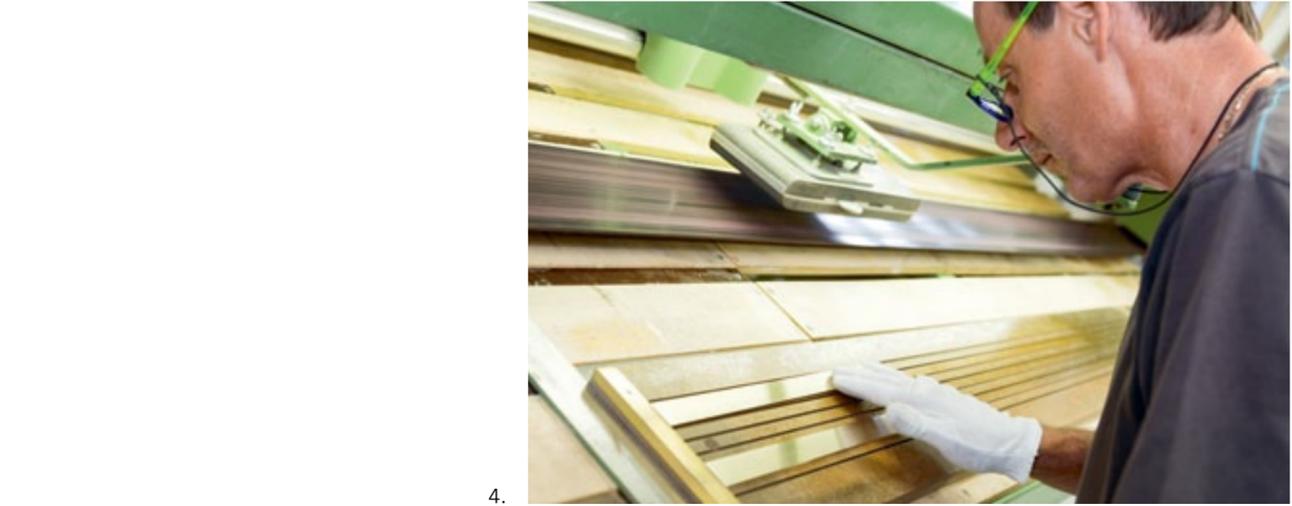


1.

Our bespoke joinery often includes metal features such as custom-designed handles, metal trims and intricate inlays. Whilst our Austrian workshop benefits from the inherited legacy of generations of local artisans and specialist craftsmen, we have recently introduced a new cutting-edge in-house department that specialises in metal craftsmanship. This has allowed us to extend our range of metal finishes, whilst also improving on lead-times and accuracy.

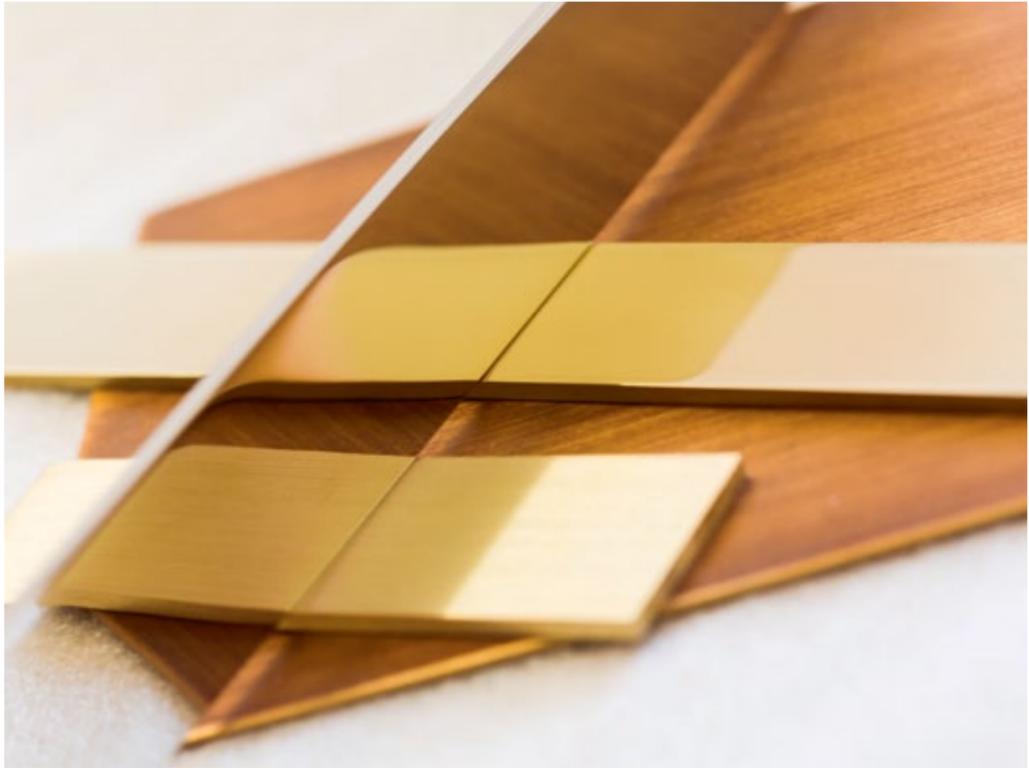


2.



4.

Clockwise from top left:  
 1: Welding corners on a metal frame.  
 2: Polishing and checking metal detail, part of quality control.  
 3: A variety of finishes and materials.  
 4: Sanding of metal items before polishing.



3.

We are proud to announce the latest addition to our Austrian workshops where we have constructed 5,000 sq ft of purpose-built space that is purely dedicated to our finishing department with its technically advanced spray-rooms. The state-of-the-art absolutely dust-free, clinical areas ensure we are able to achieve the ultimate standard of finishes.



1.

7.



6.



5.



4.

2.



Clockwise from top left:  
1: The sample room with a direct link to our London office, for a fast and efficient service. Here we can match provided samples or develop new surfaces for our client base.

2: The spray room with powerful extraction facilities and permanently regulated temperatures enables us to produce flawless surfaces.

3: Unique to our company, we installed a separate buffer area for final de-dusting and checking items, prior to spraying.

4: The 5,000 sq ft extension that includes the spray room, drying room, buffer area, the sample room and the spacious finishing room. The famous "Riegersburg" castle is visible in the background.

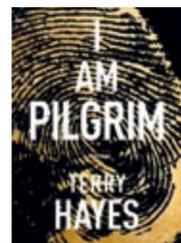
5: Thorough cleaning of equipment, such as the spray gun, is essential between different applications to ensure superb finishes.

6: Hand polishing and rigorous quality control under ultra-bright lights.

7: (Main image) The extensive finishing area where every item is sanded and polished by hand producing the ultimate in bespoke finishes.



3.



## QUICKFIRE —

# Natascha Boldero

Director,  
Perucchetti  
Plastering Limited



### The last thing I bought and love

A heavy horse foal who will soon be huge!

### Somewhere you've travelled in the last year

Home to East Africa where I flew myself, it was a great joy for the freedom it bought, which has been much forgotten of late.

### An object I would never part with

An inherited large Russian diamond, very rare colour and cut from the Golconda mines.

### Your favourite room

My bedroom with a fabulous bed overlooking the Albert Bridge from my penthouse in Cheyne Walk.

### The books on your bedside table are...

I Am Pilgrim (could not put it down) and Discoveries from Pompeii & Herculaneum.

### A movie you saw recently

David Lean's 'Doctor Zhivago' again!

### The sight that inspires you

Nature / landscape / animals / the sea - anything that is colourful. I remember life by colour and that inspires the colours of my Venetian polished plaster.

### Your favourite restaurant

Noma Copenhagen is a very special treat!

### The last music you bought

Milos Karadaglic – guitarist.

### Your favourite shop

In London – Henry Stokes, stationery extraordinaire in Elizabeth Street, Belgravia.

In Italy – most leather and clothes shops.

### Your career in a parallel universe

I wouldn't want to do anything else as, to date, I have been an Opera student, an adventurer flying planes, and wherever the mood took me to being involved with the Restoration of Fresco paintings. Hence the interest in Venetian plaster in Venice where I lived for some years in the most sumptuous way! I went on to study ancient techniques used in architecture and decoration, then onto my present business specialist plastering.

### An indulgence I would never forego

Aromatherapy facials and massage.

### Your greatest extravagance

There have been many serious extravagances, but my latest is a new Porsche.

### Your favourite journey

Through Africa by flying boat, passing over many counties landing on lakes & sea, etc.

### When you lie

This only happens when I'm very cross and my wishes are thwarted!

### Your great regret

That I didn't continue to sing professionally.

### When and where were you happiest

When I lived in Greece in Athens and on the Islands, studying Byzantium art.

### The talent you would most like to have

To paint like Rembrandt; rich robust and dark.

### What would you change about yourself

My intolerance and impatience with certain situations!

### Your most treasured possession

'Ma ma' – a woollen black sheep made for me in Africa by the blind when I was born in Ujuji. Everything about her is wonky, due to the people who made her. Much squashed and loved.

### You're most marked characteristic

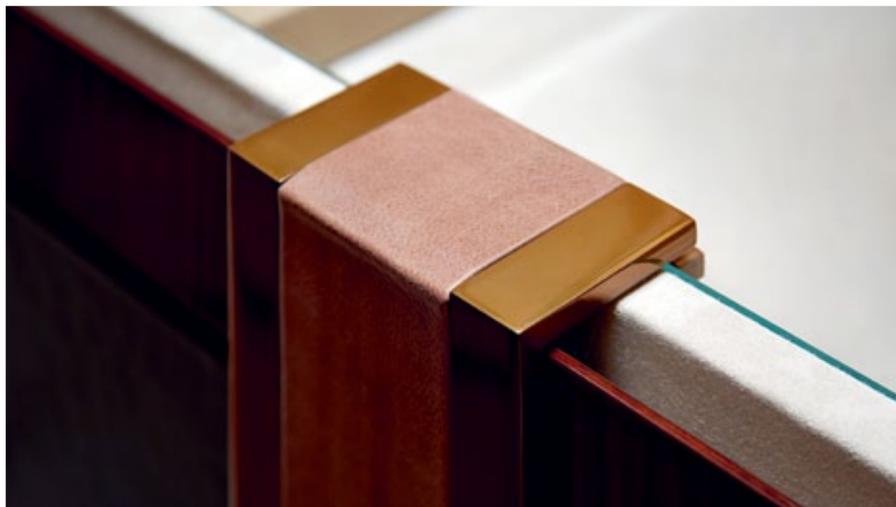
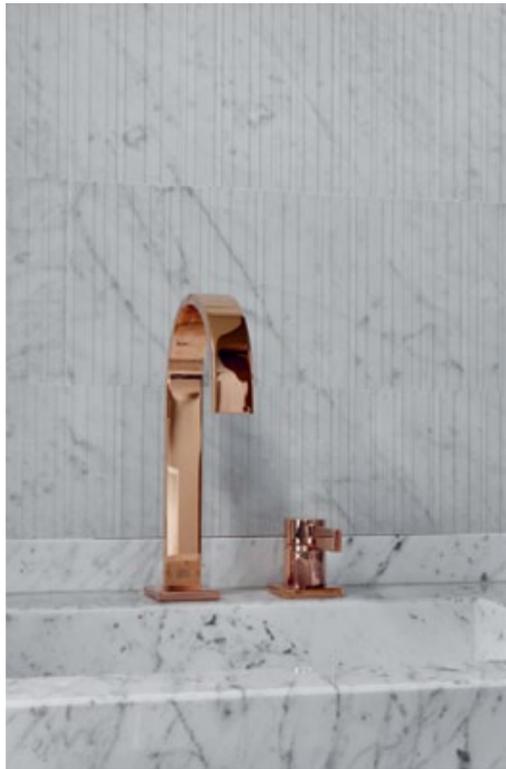
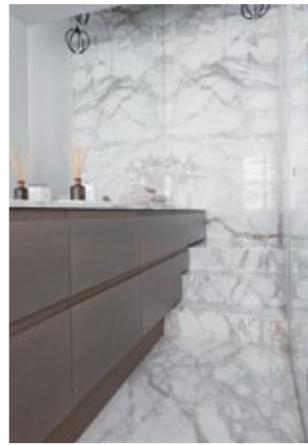
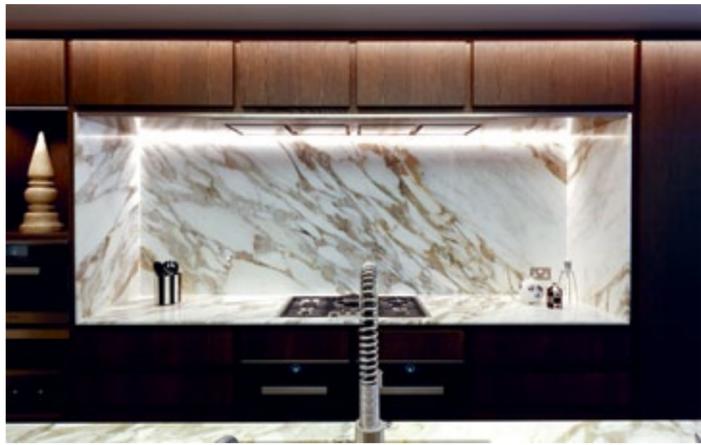
My phenomenal memory.

### Your hero in life

Too many to name depending, on my mood and what I have experienced recently.

### Your motto

To have principals, know what is right and stick to it and be up front!



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