

# Pastels

Express yourself with 3D-printed mosaics

## St Sidwell's Point

World's first Passivhaus leisure centre opens. *p8*

## Travertine 1

Designers keep coming back to our most established range. *p16*



Welcome to  
Quarter 28!

This edition of Quarter 28 is loud with the voices of the architecture and design community. We open with a panel discussion about purpose and leadership, featuring people from Goldfinger, House of Hackney, Stiff + Trevillion, B Lab UK, MCM, and artist Kerry Lemon.

Our main feature is a work of Architecture that is both groundbreaking and timely and which made us wonder, “When can a building be considered an organism?”

In Products we revisit a beloved and much-specified collection and present some new and exciting ranges, all with great sustainability credentials. In our Projects section we hear how Untold Interiors, Bar Gazetas, Space and Place, Gale & Snowden, Modus, and Zebra turn design dreams into reality.

We speak with Senior Operations Manager Amy Tsang of The Mills Fabrica about incubating innovation. We close out the edition with an interview with Roger Tyrrell, Principal Lecturer at the School of Architecture, University of Portsmouth, who asks, “What are the essentials of architecture?”

We’re proud of this edition and we think it will reward close inspection.

Conleth Buckley, Editor  
conlethbuckley@solusceramics.com

Ricardo Jardim, Senior Designer  
Sam Frith, Creative Director

DIRECTORS

Marcus Bentley  
marcusbentley@solusceramics.com  
CEO

Ryan Bennett  
ryanbennett@solusceramics.com  
Managing Director

Sam Frith  
samfrith@solusceramics.com  
Creative Director

Ian Hamilton  
ianhamilton@solusceramics.com  
Commercial Director

LONDON REGIONAL SALES

Michael Irvine  
michaelirvine@solusceramics.com  
+44 (0) 7717 788 578  
Head of London Sales

Jo Burley  
joburley@solusceramics.com  
+44 (0) 7771 850 058  
London West Central, Essex and Hampshire

Pete Toule  
petetoule@solusceramics.com  
+44 (0) 7917 064 853  
London East Central

John Rose  
johnrose@solusceramics.com  
+44 (0) 7912 479 613  
London North Central

Mark Ayliffe  
markayliffe@solusceramics.com  
+44 (0) 7896 266 561  
London South Central, Kent and East Sussex

Justin Lashley  
justinlashley@solusceramics.com  
+44 (0) 07761 511 351  
London South East, West Sussex and Surrey

Megan Mulkerrins  
meganmulkerrins@solusceramics.com  
+44 (0) 7562 603 870  
London Central

UK REGIONAL SALES

Mark Atherton  
markatherton@solusceramics.com  
+44 (0) 7706 353 683  
Head of Regional Sales

Lee Simmonds  
leesimmonds@solusceramics.com  
+44 (0) 7885 893 154  
Midlands, Staffordshire, Shropshire and Northern Home Counties

Mark Blamires  
markblamires@solusceramics.com  
+44 (0) 7590 883 132  
North East and East England

Nathan Manley  
nathanmanley@solusceramics.com  
+44 (0) 7595 203 314  
South West England, Mid Wales and South Wales

Neil Reiger  
neilreiger@solusceramics.com  
+44 (0) 7860 850 498  
North West England, North Wales and Isle of Man

Richard Storton  
richardstorton@solusceramics.com  
+44 (0) 7562 603 873  
North West England, North Wales and Isle of Man

Laura Birrell  
laurabirrell@solusceramics.com  
+44 (0) 07799 867 296  
Scotland and Ireland



Head Office & Showroom  
Unit 1, Cole River Park, Warwick Road,  
Birmingham, B11 2QX  
+44 (0) 121 753 0777  
sales@solusceramics.com

Clerkenwell Showroom  
80 Clerkenwell Road,  
London, EC1M 5RJ  
+44 (0) 203 282 8466  
sales@solusceramics.com

solusceramics.com  
@solusceramics  
@solus-ceramics



“These past few months have been a really exciting journey for Solus, as we continue to look for new ways to innovate and push ourselves in terms of sustainability, design, and community. One of my personal highlights was the panel discussion we hosted on Leading with Purpose. We were joined by leaders within the design industry to discuss how businesses can change how they operate to benefit people, the planet, and communities. An enlightening and thought-provoking conversation that you can read in this issue of Quarter.

Since joining Solus earlier this year, one of the things that really sets Solus apart in my mind is the people. It’s a pleasure to work alongside such a wonderfully talented, dynamic, and enthusiastic team of people who, without them, none of this would be possible.”

Katie Mitchelmore, Solus Brand Manager



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# How can the design industry lead with purpose?



From left to right: Sam Dent, Kerry Lemon, Deepak Parmar, Marie Carlisle, Kyle Soo, and Mike Stiff

## Clerkenwell Design Week 2022

As the impact of the climate crisis becomes more severe, the global marketplace is encountering existential challenges. As attitudes towards labour shift, leading with purpose, integrity, and intent is critical. During Clerkenwell Design Week, we held a panel discussion on the theme of “Leading with Purpose”.

For our business, this means examining our operation against a sustainability framework; most recently, that has been the B Corp certification. Some of the panellists run B Corp-certified businesses, others were in the process of applying. A representative from B Lab UK was present and the discussion was chaired by Mike Stiff.

We were delighted to learn more about the certification process, its challenges and rewards.

### The panel in detail:

**Sam Dent** – a Director from B Corp-certified House of Hackney, an interiors, fashion, and design brand.

**Deepak Parmar** – the Design Director at MCM, a purpose driven architecture and design consultancy.

**Kerry Lemon** – a site-specific Artist driven by scientific research to connect audiences to nature.

**Marie Carlisle** – the CEO of bespoke furniture social enterprise, Goldfinger.

**Kyle Soo** – Partnerships Manager at B Lab UK.

Kyle Soo gave an overview of B Corp.

“Essentially, a B Corp is a business that meets the highest standards of social and environmental performance, transparency and accountability.

B Corps prioritise people and planet. They recognise

that the current economic system is broken and that we need to do more in terms of how we support the livelihoods of people that live on this planet and the planet itself. A B Corp is committed to creating an inclusive, equitable and regenerative economy for all stakeholders.”

B Lab, the non-profit organisation that certifies B Corps, provides a free online assessment tool that any business can access to begin measuring its impact. When a business reaches 80+ points and has completed the confidential Disclosure Questionnaire, its assessment can be submitted to B Lab, marking the start of a rigorous review process leading to B Corp certification.

The Chair suggested that, in a time of economic uncertainty, B Corp certification might be considered an expensive and time-consuming luxury.

Kyle argued that younger people entering the workforce have different priorities to previous cohorts, and, if businesses want to attract and retain workers, they need to be more progressive.

Marie Carlisle is the CEO of Goldfinger, a social enterprise that has high accountability embedded in its legal structure. The Chair asked why an organisation like Goldfinger was pursuing B Corp accreditation.

Marie explained the opportunity to join a community of like-minded businesses was valuable. She believes that in time B Corp-accredited businesses will begin to only do business with other B Corp businesses. >

Marie argued that while sustainable products are more expensive, they represent the true cost of things rather than the cheap prices we are presented with by an exploitative economic system. “With every pound you spend, you are voting for the kind of world you want to live in.”

“Luxury is the perfect conduit to sustainability. Being sustainable costs more. Paying people properly costs more. Sourcing sustainably costs more. A premium positioning doesn’t mean huge margins, it’s just to pay these costs.” Marie said it was the responsibility of businesses to make sustainable options more accessible to lower income consumers through financing.

The Chair suggested to Kerry Lemon that, as an individual, deciding to become a B Corp could be seen as counter-intuitive.

**“With every pound you spend, you are voting for the kind of world you want to live in.”**

Marie Carlisle

Kerry explained that while it was true that she was an independent artist her work involves collaboration with many stakeholders, and that a lot of her activities already conformed with the goals of B Corp, “For every project, I take it through people and planet.”

On each project she mentors a local artist and employs local womxn to administrate and research the task. This means that some of the funding she receives is invested in supporting women and people who identify as women with childcare costs, wages, and mentoring. On each project, she attempts to leave the environment better off than when she found it through regenerative sustainability actions such as creating habitats or water reclamation systems.

Kerry explained that the process of B Corp accreditation helped her to reflect upon how the allocation of her budget was an enactment of power; the decisions she makes about how she spends her funding can be an ethical activity in support of sustainable outcomes. She claimed to have won work because of her pursuit of B Corp certification, as increasingly clients are looking to collaborate with sustainably proactive companies.

The Chair asked Deepak Parmar, a fellow architect, if since MCM became a B Corp, they had ever turned down work on ethical grounds.



Throughout the week, Solus welcomed more than 2500 visitors



Deepak assured the Chair that MCM’s bidding process already scrutinises potential clients from an ethical perspective. He went on to say, “People don’t employ designers because they’re experts, but because they inspire change” and that he would rather work with a client and advocate for change through the influence of the relationship than turn down work.

“We sell potential: potential of spaces; potential of people. We can be asked to redesign an office, but it becomes something much more transformational for the client that ultimately changes their culture.” Clients now approach MCM because they are a B Corp; not because they are perfectly ethical and sustainable in all aspects of their business, but because they are making conscious steps on that journey.

The Chair asked Sam Dent how being a luxury goods supplier squares with their B Corp certification. How can a £200 cushion be considered sustainable?

Sam replied that they can account for everything that happens in the journey of the conjectured cushion, from nothing to product: the cushions are filled with wool provided by regenerative farmers who adhere to animal wellbeing guidelines; the fabrics from which they are woven are the most sustainable and appropriate available. As suppliers, they encourage their manufacturers to join them on the journey towards sustainability with education and research. Sam finds, in accordance with Kyle’s initial contention, that their B Corp status is attracting and helping to retain talent.

The Chair reflected that, as an architect, he often sees sustainable design value-engineered out of existence and that it can be quite demoralising.

Deepak agreed that it was disheartening but that micro-change was still powerful and important. “I have a very militant view around this. Sustainability isn’t a luxury, it’s the solution to a problem of our own making and unless we move to a regenerative and circular economy, we’re not going to get out of this. We’ve got to make sacrifices. Purpose is what makes sacrifice worthwhile.”

**“People don’t employ designers because they’re experts, but because they inspire change.”**

Deepak Parmar

**“Sustainability isn’t a luxury, it’s the solution to a problem of our own making and unless we move to a regenerative and circular economy, we’re not going to get out of this.”**

Deepak Parmar

The Chair invited Kyle to give a closing comment and he said, “Have hope. I would encourage you, or the businesses with which you are connected, to sign up for the impact assessment tool. Reach out to us for help or if you have any questions about the process.”

The discussion was a great success and admirably chaired by Mike Stiff, who was appropriately provocative and challenging. The audience was buzzing with conversation afterwards and we hope some of the ideas found their way into diverse Monday meetings. We will continue to have this conversation within Solus and with our clients and customers, as we all hope to move towards a better world for people and planet. ♦





## St Sidwell's Point, £44 million Passivhaus-compliant leisure centre opens in the heart of Exeter

**“We can still halt the climate crisis. To do so, we need to make the right decisions now and then act upon them.”**

Professor Wolfgang Feist, Passivhaus Institut, Darmstadt, Germany

Exeter City Council unveiled the UK's first Leisure Centre designed to Passivhaus standards earlier this year. The building is energy intelligent; capturing and retaining heat, filtering air and water, and redirecting and repurposing them via a sophisticated Building Management System.

Architectural practices Space & Place and Gale & Snowden worked closely on the project, with Space and Place acting as Lead Architects and Gale & Snowden as Architects responsible for the Building Envelope.

A Passivhaus is a building with a very low space heating requirement, achieved through mainly passive measures. Passivhaus construction standards are considerably more demanding than UK Building Regulations in terms of energy use. There are two swimming pools in Germany built to Passivhaus standards, but they are not leisure centres and are significantly smaller than St Sidwell's Point.

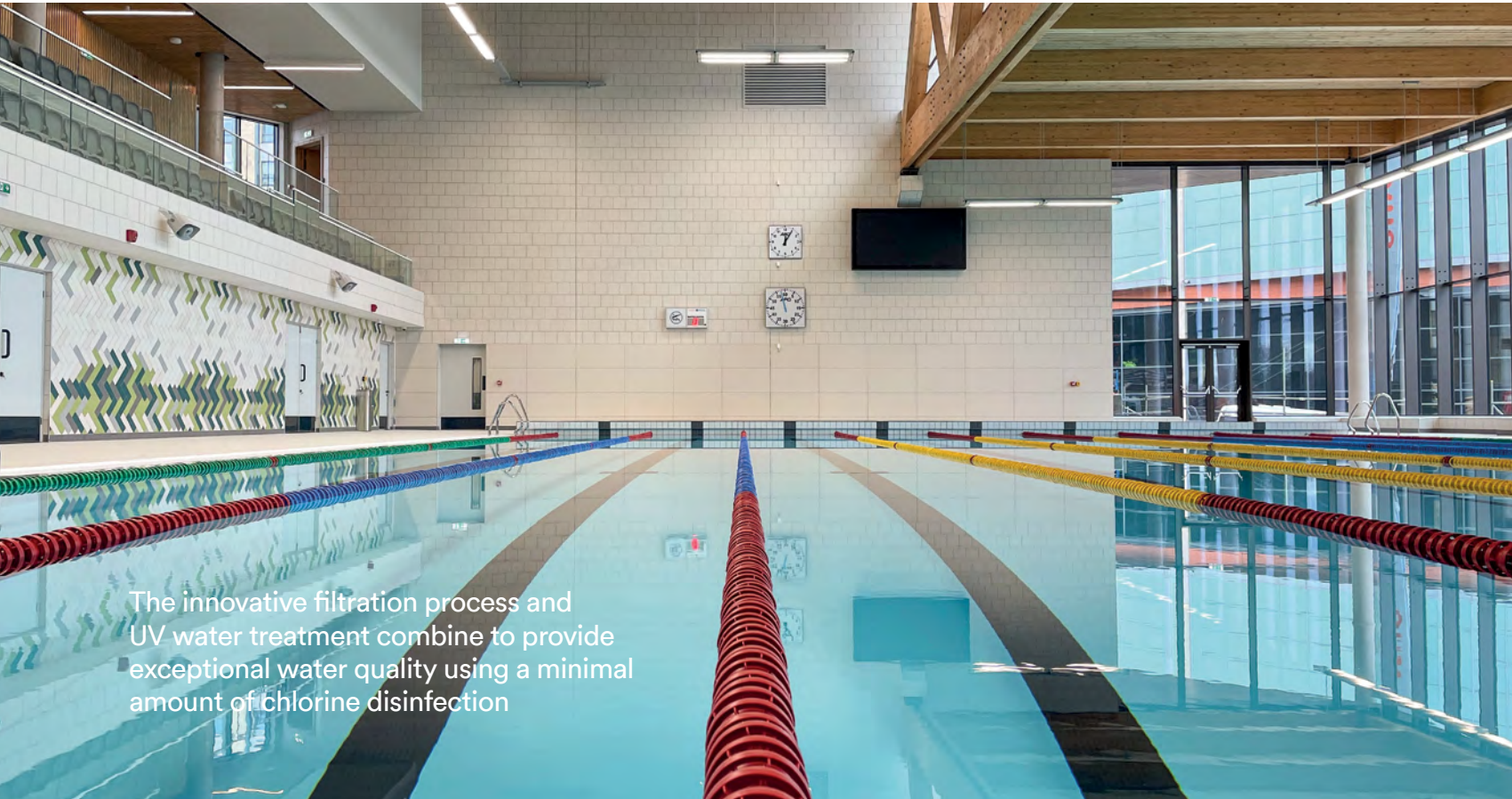
Leisure centres have high energy demands due to large open spaces, gyms, warm changing rooms, spas and swimming pools (roughly 1,579 kWh/m<sup>2</sup>/yr). St Sidwell's Point is expected to beat its target of 375 kWh/m<sup>2</sup>/yr, and has not had to switch on its boilers for three months at the time of writing. The centre is estimated to achieve 60-70% savings on annual energy costs and 50% water savings: that's £200,000 off the energy bills across the whole building.

Thermal insulation and airtightness are key to achieving these figures. The building foundations include a 250mm-thick high-density expanded polystyrene insulation, cut by carpenters, which extends around pile caps and 1000mm down the side of foundation piles to reduce thermal bridging.

The airtightness layer is formed as a composite between the sheathing board and a fully adhered membrane. The air permeability of the building envelope is tested by a full-building pressure test, where air escaping from the building is measured as m<sup>3</sup>/h/m<sup>2</sup> at 50Pa.

For the bespoke set of certification criteria, the Passivhaus Institute set an air permeability limit of 0.4m<sup>3</sup>/h/m<sup>2</sup>; St Sidwell's Point achieved 0.3 m<sup>3</sup>/h/m<sup>2</sup>. This means that across the whole building envelope, there are gaps amounting to no more than 770cm<sup>2</sup>, or one-and-a-half sheets of A4.

This is no mean feat in such a large space, as Giles Boon of Gale & Snowden observes, “It's easy to understate the amount of human and material resources needed to install an extensive envelope to such low levels of air permeability.” >



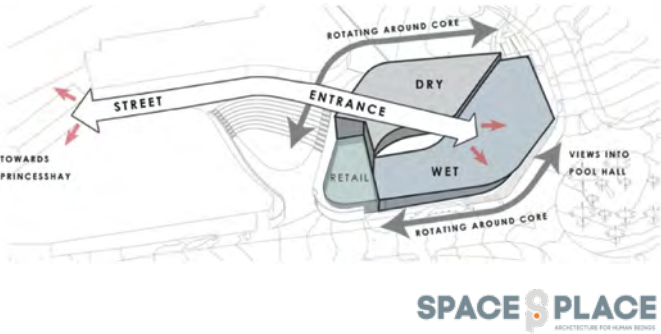
The innovative filtration process and UV water treatment combine to provide exceptional water quality using a minimal amount of chlorine disinfection

The general massing of the leisure centre is divided into two programmatic entities: wet and dry. These two zones are ‘cupped’ together in a form, naturally generated by the curves of Paris Street and Cheeke Street, which wrap around the site.

The orientation of the building was carefully considered. Zones requiring cooling were placed on the north side; hot zones which can harvest solar gain to the south; buffer zones in between create a cascade effect between the temperature zones. Glazing ratios – the proportion of glazing to opaque surface in a wall – were an important consideration, as were internal thermal barriers between zones which incorporated doors with good airtightness properties.

A polyvalent heat pump – one that can heat and cool simultaneously – enables heat rejected from the gym to be used to heat the pool area. The heat in rejected pool water is recovered and the water used for toilet flushing. The micro-filtration system and a UV sterilisation light mean lower chlorine levels, reducing the risk of asthma and red eye, and water wastage. Water evaporation is managed by keeping humidity 5% higher in the wet areas and draining the two smaller pools into a tank overnight.

Giles Boon explained, “The Passivhaus core concept of thermal bridging calculations was critical to the project. As we know from basic building physics, condensation creates mould growth. We avoided this by raising the internal humidity of the pool areas which reduced condensation and loss of the water’s latent heat. This reduced energy consumption by 60-70% over current building regs.”



Air quality within the leisure centre is 84% cleaner than outside



Ceramics played a critical role in energy management as they create surfaces that are high-mass, heat-retaining, and sealed. Solus Head of London Sales, Michael Irvine, worked closely with Space & Place Senior Associate Christine Hartigan and finishing expert Damian Lidstone to advise on and coordinate the supply of over 2,500m<sup>2</sup> of tiles in a variety of contexts. High footfall, bare and shod feet, and wet and dry floors meant the surfaces had to be impeccable.

The feature wall in the swimming pool is striking, as is the mosaic work throughout the spa. Damian and Michael are particularly pleased with the tiling in the spa which incorporates beautiful hexagonal tiles that permit a curving path through the facility. Michael suggested this solution to Christine at the design stage, which is a good example of the creative alchemy that arises when designers work with our experts.

Solus supplied over 2,500m<sup>2</sup> of tiles in a variety of contexts

Christine Hartigan explained how her designs were informed by Building Biology principles, a cornerstone of the Passivhaus approach. “Baubiology, or Building Biology is an approach that strives to minimise toxicity of materials during construction, use, and at the end of their life cycle. At St Sidwell’s Point we used low VOC mineral paints and pure solid hard oils; no plastic finishes or fabrics; and, as much as possible natural, unprocessed materials that are PVC and phthalate free. Ceramics are important here as they are chemically inert. We were able to source adhesives and grouts that supported our adherence to the Institute of Building Biology (IBN) standards.”

The accessibility of the centre for people with health conditions and impairments was a key consideration throughout the design process. Each pool has a submersible wheelchair lift, which replaces the customary hoist that some people find undignified. Ceiling hoists are available in dedicated ‘changing places’, featuring changing beds, showers and toilets to aid the transition into the leisure centre facilities. Elevators, and accessible toilets on every floor with a RoomMate® box that provides an audio-description of the toilet layout for visually impaired users, are welcome inclusions.

Innovation is everywhere at St Sidwell’s Point. Members are issued with a smart wristband that unlocks doors, lockers and exercise machines, patching you into your workout history and goals. The Vario swimming pools have floors that can be raised or lowered to adjust the depth of the water; the floor is separate from the tank. The beautiful Glulam beams that span the roof space look like the heartwood of old forests, but are in fact a sustainable alternative and generate significantly fewer emissions than steel. Faraday cages around the crèche and soft-play area protect young bodies from electro-magnetic radiation. >



Exeter City Council have shown vision and leadership in undertaking this project and seeing it through to completion, for it was a long journey. Giles Boon talked me through the project process.

“In 2012, Exeter University were doing research on the impact of climate change on buildings; how they could be designed to withstand hotter summers and stronger driving rain. This research led to an analysis of different sites, with St Sidwell's Point coming up as the site with the best access to solar gain, access to transport infrastructure and other criteria that were important to Exeter City Council.

“By 2015, we were starting to look strategically at how the building could be put together. Gale & Snowden were retained for our expertise in Passivhaus standards and Building Biology, Space and Place were experts in leisure centres.

“An integrated design team was formed of Space and Place as Lead Architects, Gale & Snowden as Building Envelope Architects, and Arup filling the roles of both Structural and Mechanical Engineers. A novation agreement in 2018 split the team, with the mechanical engineer staying client-side and the rest of the team moving over to Keir, the Main Contractor.”

By building to the bespoke Passivhaus standard, Exeter City Council is making annual carbon savings equivalent to 105 hectares, or 250 football pitches of managed woodland, and preventing annual emissions from 750 average UK cars commuting 40 miles a day

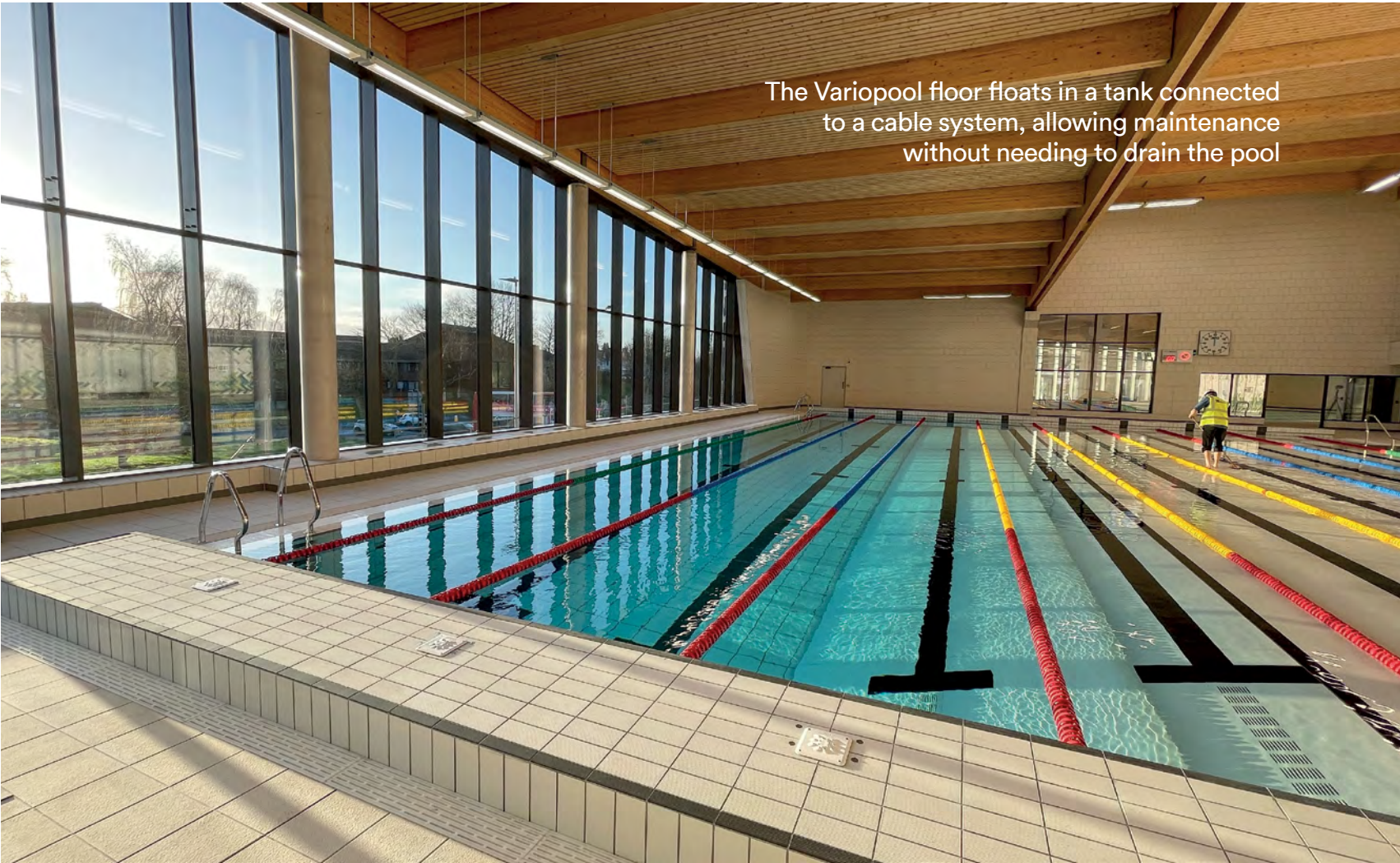


The COVID-19 pandemic created significant challenges to the project and, at one point, a total site shutdown. Damian Lidstone, Director of the finishing company, J H Lidstone said, “Site conditions were well managed, and Keir did a great job, given the circumstances; but as finishers we were delayed by other trades going off with COVID. We also lost European work teams because of Brexit. This disturbed the sequence of activities making it challenging to schedule where your men were going to be week-by-week. Of course, supply chains were significantly disrupted with road and port closures; so, it's particularly gratifying to see the quality of the finishes. You don't normally see this quality in a municipal building. S&P through Laura Adams were very protective of their design, and there was never any suggestion of downgrading. Our entire team from contracts manager to site supervisor to the installation team did an outstanding job, as you can see from the result.”

Keith Ashton, the CEO of Space and Place had this to say, “St Sidwell's Point is a truly pioneering project, we're really very proud of our amazing team here at Space and Place to have delivered one of the world's most sustainable sports and leisure buildings, and we could only have done that with our fellow consultants and our supply chains who make the building perform to the highest standards and look great. We've worked with Solus on many sports facilities, and they have always been as passionate as us in making sure the end-product delivers on the strategic brief, and when that strategic brief is to deliver the UK's most innovative sports and leisure centre, we know we need the very best teams and people to do that.”

I asked Giles Boon if he was relieved that the building was a success. He said, “Yes! The team on site had put so much faith in the design. The one thing you don't want to do is let them down, and the one thing they don't want to do is to let you down! Relieved for the team and happy the building works so well.”

As energy costs soar, Passivhaus principles indicate a solution: more efficient use of our existing resources is imperative if we are to mitigate both the cost-of-living and the climate crises. This was a fascinating project to be involved in and we look forward to future Passivhaus informed buildings. ♦



The Variopool floor floats in a tank connected to a cable system, allowing maintenance without needing to drain the pool



**Michael Irvine**  
Solus Head of London Sales

“I was first briefed by Space and Place about St Sidwell's Point back in 2015 and I remember leaving that initial meeting feeling excited about the opportunity which lay ahead.

Specifying tiles for any wet area, but particularly for a public leisure centre, requires careful consideration; with the challenge being to prioritise the technical performance properties of the tiles whilst meeting the aesthetical aspirations. Christine and her team managed this excellently and it was a pleasure to help them achieve their goal.

As Damian mentioned, the supply of tiles happened during the height of the COVID-19 pandemic which required working as a team to overcome the many challenges that arose.

I was fortunate enough to tour the leisure centre recently, it's an incredibly innovative building and it was great to see people finally able to make use of and enjoy the spaces.”

[michaelirvine@solusceramics.com](mailto:michaelirvine@solusceramics.com)





What is Passivhaus?

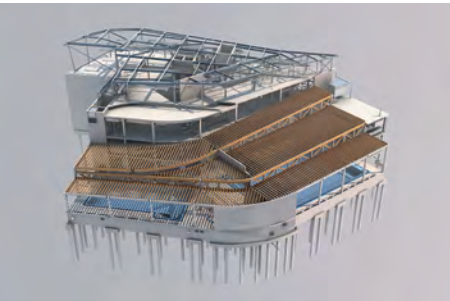
Passive measures centre around five key criteria:

- 1. Excellent insulation
- 2. Triple glazing
- 3. Airtightness
- 4. No thermal bridges
- 5. Ventilation and heat recovery

“Buildings are a significant culprit of carbon emissions – accountable for 35% of total global energy consumption. Passivhaus is a tried-and-tested solution with a range of proven approaches to deliver net-zero-ready new and existing buildings optimised for a decarbonised grid and augmented for occupant health and wellbeing. Passivhaus buildings provide a high level of occupant comfort using very little energy for heating and cooling.

“Passivhaus adopts a whole-building approach with clear, measured targets, focused on high-quality construction, certified through an exacting quality assurance process.”

What is Passivhaus?, [www.passivhaustrust.org.uk](http://www.passivhaustrust.org.uk), accessed August 26th 2022.



3D model of St Sidwell's Point



The Passivhaus standard

“The heat losses of the building are reduced so much that it hardly needs any heating at all. Passive heat sources like the sun, human occupants, household appliances and the heat from the extract air cover a large part of the heating demand. The remaining heat can be provided by the supply air if the maximum heating load is less than 10W per square metre of living space. If such supply-air heating suffices as the only heat source, we call the building a Passivhaus.”

Prof. Dr Wolfgang Feist, Director of the Passivhaus Institut, Darmstadt, Germany



Section showing wet and dry areas



St Sidwell's Point at a glance:

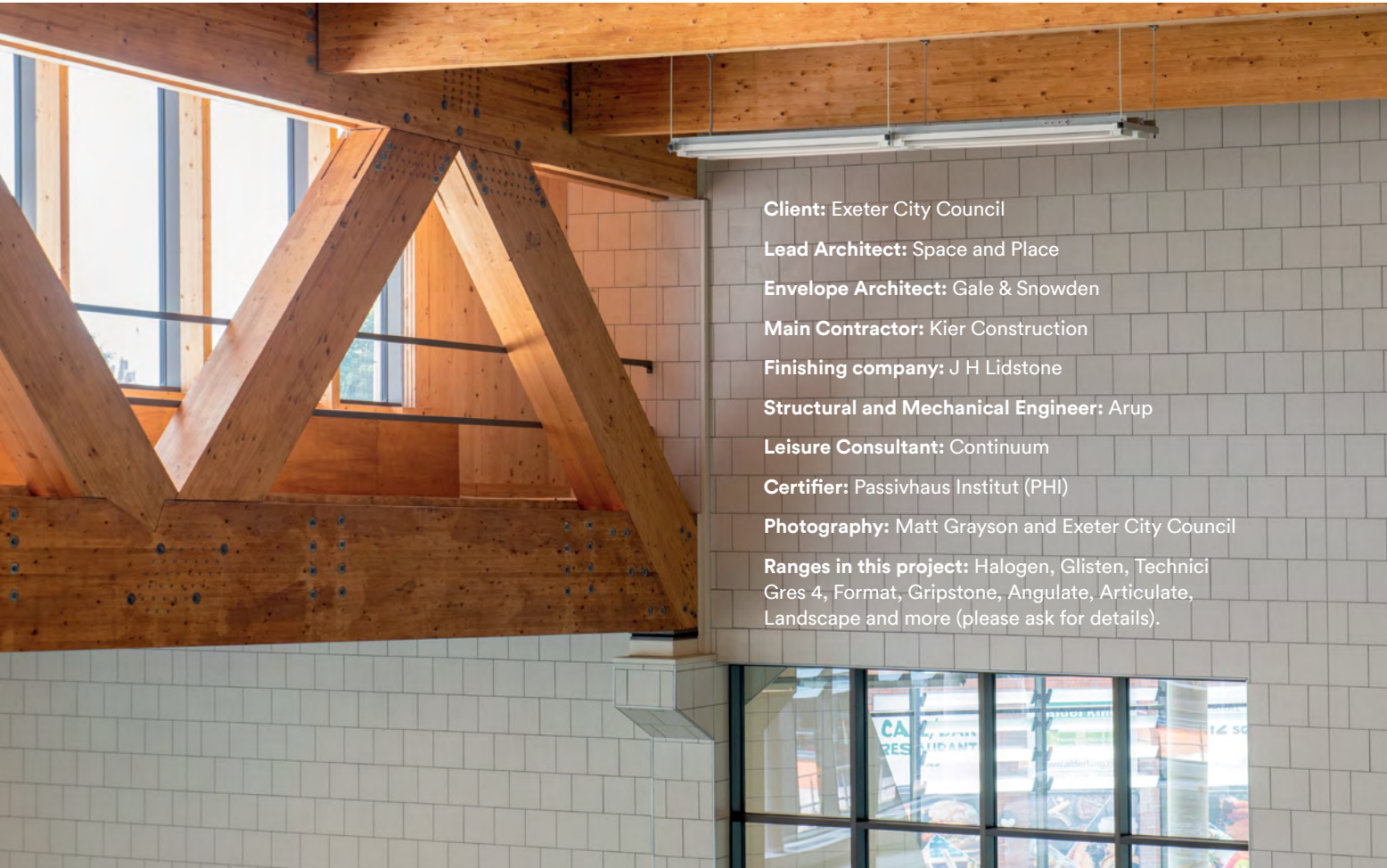
- Main and learner pools with moveable floors and changing village
- Confidence water pool
- 100-spectator seating area
- Café and soft-play area
- Health suite and health spa
- 150-station fitness gym and changing rooms

Sustainability outcomes:

- The world's first Passivhaus-certified multi-zoned leisure centre
- Building Biology IBN best practice in healthy building design
- Modelled to withstand predicted change in climate up to 2080

Key benefits of achieving sustainability outcomes:

- 70% saving on energy costs compared to current good practice
- 50% reduction in water use
- Outstanding internal water quality and air quality
- Excellent daylighting levels
- Healthy, uplifting and comfortable indoor environment
- Low maintenance costs from high-quality building fabric and mechanical systems
- Resilience against predicted future climate change



**Client:** Exeter City Council  
**Lead Architect:** Space and Place  
**Envelope Architect:** Gale & Snowden  
**Main Contractor:** Kier Construction  
**Finishing company:** J H Lidstone  
**Structural and Mechanical Engineer:** Arup  
**Leisure Consultant:** Continuum  
**Certifier:** Passivhaus Institut (PHI)  
**Photography:** Matt Grayson and Exeter City Council  
**Ranges in this project:** Halogen, Glisten, Technici Gres 4, Format, Gripstone, Angulate, Articulate, Landscape and more (please ask for details).

Our most established range

# Travertine 1

A high-performance surface with excellent technical qualities  
and a favourite of specifiers globally.



Porcelain | Floors and walls | 15 Colours | 4 Finishes | 6 Sizes

Travertine appearance



# Travertine 1

Designers keep coming back to this popular range

Travertine 1 is Solus' most established range. It's a product that has shaped Solus, as much as the spaces in which it has been specified. Tried and tested well past the point of reliability, it is ordered so frequently that we collect from the factory three times a week. This is a material that has positively affected the prosperity and wellbeing of everyone involved in our business.

Travertine 1 is a high-performance surface with excellent technical qualities; but its success truly lies in its versatility. Whether as a backsplash in a shower or as an airport concourse, Travertine 1 provides supreme slip resistance, durability, and a comforting warmth and natural softness.

Travertine 1 is universal, honest and simple. It can be used in different contexts without defining them. It frames and presents space, without intrusion only enhancement.

Aesthetically, the surface is soft, muted, and minimalist. It is unassuming and restful to the eye, creating spaces that are calm, clean and adaptable. The subtle variegation in the surface recalls its namesake, though the spectrum of colour, from a graphite grey through a honey hue to a verdigris offers greater variety than the natural limestone.

The 15 colours, 4 finishes, 6 sizes, 15 special pieces, and 2 mosaics make Travertine 1 an extremely flexible range and explains, in part, its success. This is a double-loaded tile which means two different grades of clay are pressed together during the production process making the range durable and suitable for areas of high footfall.

Travertine 1 is the product we keep coming back to: like the perfect mother's love, taken for granted, always supporting and all-pervading. ♦



Travertine 1 echoes the lines and lawn of the courts at The Terrace, Wimbledon



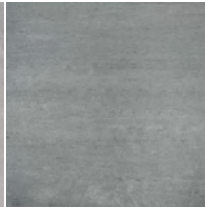


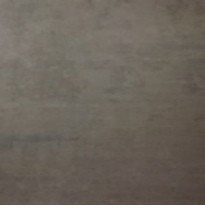


Travertine 1 is perfect for areas of high footfall; lobbies, staircases, corridors



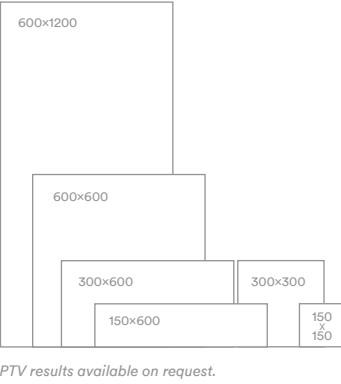
**Travertine 1** technical details: *Full EPD available on request. Search for Travertine 1 at [solusceramics.com](https://solusceramics.com) for more information about this range.*

Finishes: **Matt R9 (Matt R10 on request), Polished and Bocciardato R11 (A+B)**  
Appearance: **Travertine**  
Material: **Porcelain**  
Usage: **Floors and walls**  
Shade Variation: **V3 - Moderate**

Colours

				
Asus 3SCT0049	Sumac 3SCT0033	Staran 3SCT0032	Motion 3SCT0047	Abyss 3SCT0031
				
Liquorice 3SCT0030	Ture 3SCT0034	Marfil 3SCT0045	Goma 3SCT0036	Tamar 3SCT0035
				
Bound 3SCT0046	Abbey 3SCT0048	Nigella 3SCT0044	Sparta 3SCT0043	Gano 3SCT0042

Sizes (mm)



The Bocciardato finish offers a dappled effect as well as having a tremendous slip rating of R11 (A+B)

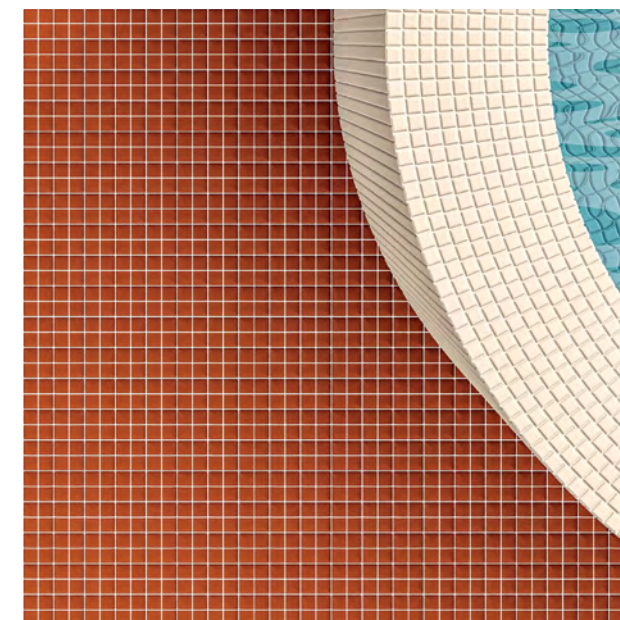


New range

# Pastels

“I am excited to present this almost indestructible, yet delicate-in-appearance full-body Mosaic. The collection is fully customisable whilst benefitting from the latest in bactericidal technology.”

**Justin Jennings**, Solus Product Co-ordinator



Porcelain (Full-body) | Floors and walls | 8 Colours | 1 Finish | 3 Chip sizes  
Mosaic appearance



# Pastels

A customisable full-body porcelain mosaic range suitable for wet areas

For the designer that wants something different, Pastels offers the delightful tessellations of mosaics in three 300x300mm modules. This unique collection is especially suited to wet areas due to the outstanding anti-bacterial, anti-fungal and anti-stain properties of the tile.

Pastels will perform well with underfloor heating systems. Grout choice is an important consideration with this collection as the colour will significantly affect the final design. If used in wet areas, an anti-bacterial grout is advised; and when used with underfloor heating a cementitious grout is recommended.

Unusually for mosaics, this collection is full-body; any chipping or wear will not reveal different colours, so the tile can be deployed in high-use areas for a long time. This feature also means the tile can be incorporated into cabinetry or fittings effectively.

Pastels is made in a single pressing and fired to vitrification to create surfaces that are hard, strong, frost-proof and easy to clean. Its low water-absorption makes it suitable for outdoor use.

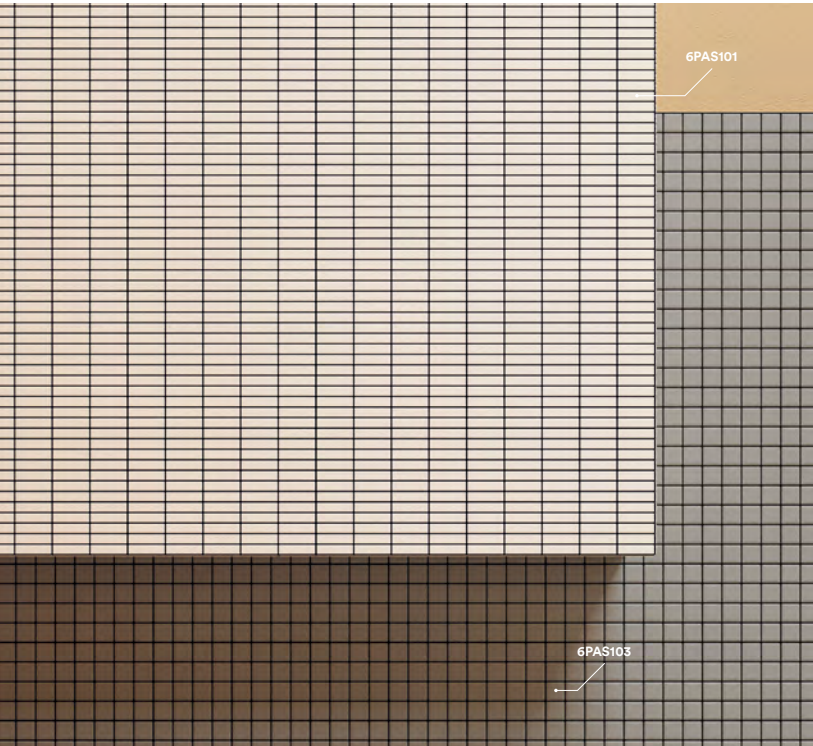
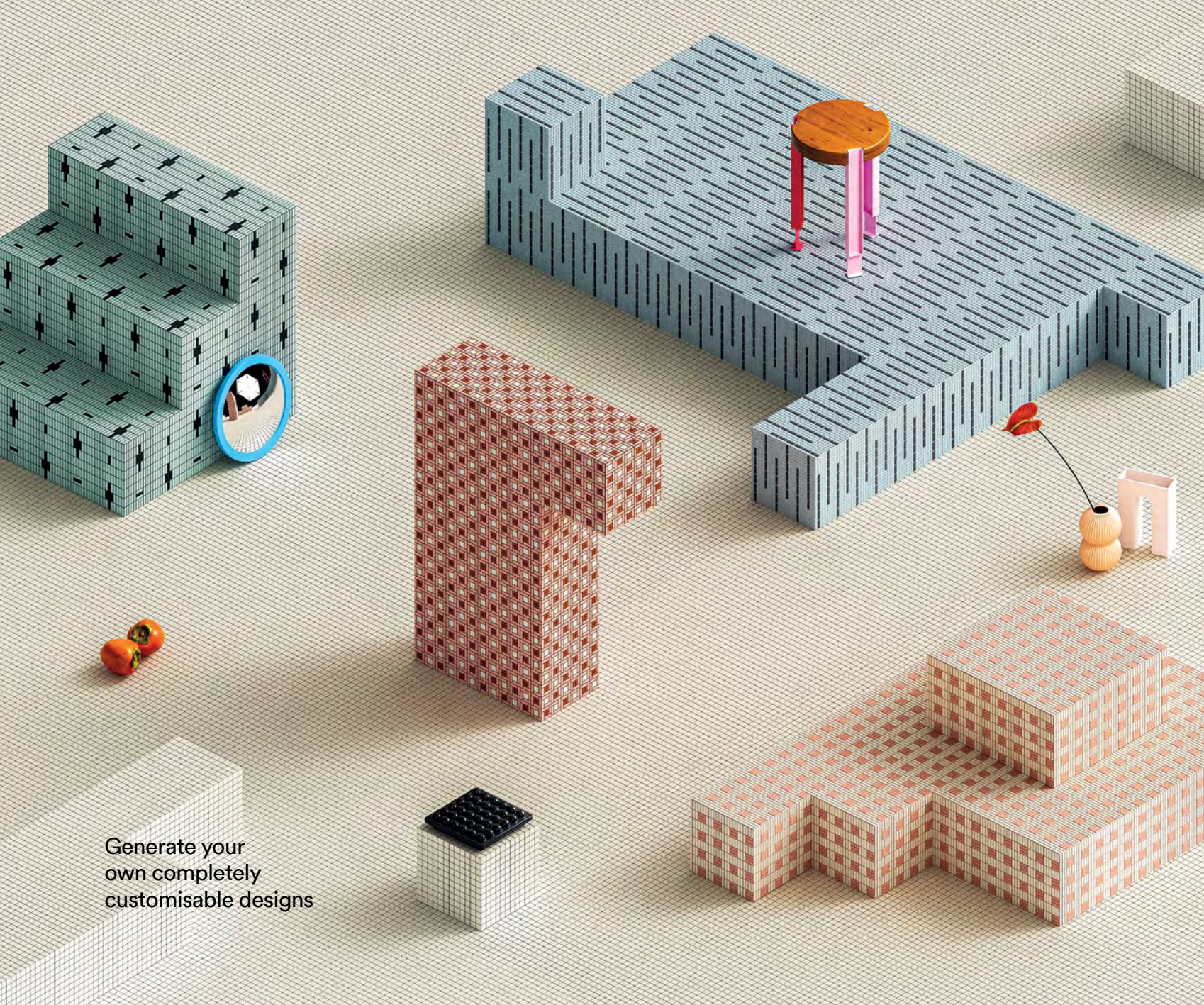
The range is available in eight colours and three sizes. Internal and external joints can be contrasted to create unique geometric decorations.

Pastels is customisable. Laying patterns can be designed and requested to obtain new colour combinations. A template of your design is then created by a 3D printer and used to make your unique tiles.

This is a sustainable product, using only certified earths and pigments, from a responsible manufacturer for whom sustainability is at the centre of every decision-making process. ♦



Full-body mosaics, perfect for edges and cabinetry



Grout colour will have a powerful impact on the overall aesthetic



Pastels technical details:

Full EPD available on request. Search for Pastels at [solusceramics.com](https://solusceramics.com) for more information about this range.

Finish: **Matt R10 (A+B)**  
Appearance: **Mosaic**  
Material: **Porcelain (Full-body)**  
Usage: **Floors and walls**

Colours and sizes PTV results available on request.

12.5x37.5mm	12.5x12.5mm	25x25mm
PAS-Ivory 6PAS101		
PAS-Grey 6PAS103		
PAS-Peach 6PAS105		
PAS-Aqua 6PAS107		

12.5x37.5mm	12.5x12.5mm	25x25mm
PAS-Ash 6PAS102		
PAS-Ocean 6PAS104		
PAS-Hazelnut 6PAS106		
PAS-Black 6PAS108		



New range

# Clay

“I am happy to introduce this colour-body collection, inspired by earthen tones, with excellent technical performance.”

**Justin Jennings**, Solus Product Co-ordinator



Porcelain (Full-body) | Floors and walls | 8 Colours | 1 Finish | 4 Sizes  
Concrete appearance



# Clay

A collection of full-body porcelain with excellent sustainability credentials

Clay is an architectural collection that will appeal to designers working with high-traffic spaces. It also has some surprising technical advantages. The surface of Clay employs a unique micro-glaze technology that, under a microscope, resembles sand ripples. This ensures an R10 (A+B) slip resistance in the natural finish.

The collection is exceptionally durable, as well as waterproof, acid-resistant and weatherproof, having been heavily compressed and fired at 1300°.

Clay is available in a variety of sizes from large formats down to mosaics. The 1000x1000mm is available in 6mm thickness. A squared 45° edge, a squared straight edge, and a bullnose edge complement the standard rounded

double straight edge: these edges facilitate mitring and other solutions.

The surface of the materials are enriched with small coloured flakes giving a 'stardust' effect that is appealing. The colours are muted and soft, inspired by the various hues of natural clay.

Clay is LEED and BREEAM compliant meaning 15% of the product is made from post-consumer recycled materials. The manufacturer also holds ISO 50001, an energy management and improvement standard; the Environmental Product Declaration (EPD) relating to the environmental impact of the life cycle of a product; and the CE mark. ♦



Large formats allow for architectural finishing on walls and floors



Small pieces of material added to the aggregate prior to pressing and firing create eye-catching sparks that enhance the aesthetic. Clay is a full-body porcelain, meaning wear and chips are less visible.



Clay technical details:

Full EPD available on request. Search for Clay at solusceramics.com for more information about this range.

Finish: **Natural R10 (A+B)**  
Appearance: **Concrete**  
Material: **Porcelain (Full-body)**  
Usage: **Floors and walls**  
Shade Variation: **V2 - Light**

Colours



CLA-Marine  
2CLA101

CLA-Mocha  
2CLA102

CLA-Fawn  
2CLA103

CLA-Brown  
2CLA104



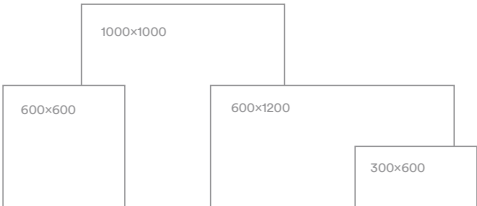
CLA-Cream  
2CLA105

CLA-Blue  
2CLA106

CLA-Grey  
2CLA107

CLA-Dark  
2CLA108

Sizes (mm)



PTV results available on request.



Mosaic available in all colours in Natural R10 (A+B)  
300x300x8mm (47x47mm Chips)



New range

## Construct

“This smooth, concrete-look collection in porcelain offers a multitude of functions. A stylish addition to this Quarter’s promoted ranges.”

Justin Jennings, Solus Product Co-ordinator



Porcelain | Floors and walls | 10 Colours | 4 Finishes | 9 Sizes  
Concrete appearance



## Construct

A pleasing concrete-look range to achieve architectural aesthetics

A smooth concrete-look collection in porcelain stoneware with an extensive and versatile range of colours, sizes, thicknesses and finishes. The design of Construct was informed by the concepts 'essential, neutral and tactile'.

In the history of modern and contemporary architecture, concrete has been one of the most widely used and transformative materials. From Le Corbusier's modernist masterpieces to Tadao Ando's Zen-influenced spaces, concrete allows designers to configure and customise spaces following specific styles and architectural needs.

The power of concrete lies in its neutrality and ability to become a container that enhances all types of finishes and furnishing elements. Construct achieves all this while incorporating the advantages of porcelain; durability, low porosity, strength and ease of cleaning.

The wide variety of colours, sizes, thicknesses and finishes liberates the designer to create spaces that are eclectic, timeless and compelling. Delicate, understated colours reinforce the neutral feel of the collection. Several pleasing decorative pieces are available that will expand design options.

The range of sizes and thicknesses permits varied uses both indoors or out, and on floors or walls. The 6mm slabs are a good solution for laying over pre-existing floors and avoid the necessity of demolishing the underlying floor, saving time and money while reducing waste.

All pieces are LEED compliant and WELL v2 rated and use raw materials from certified quarries and sources where materials are extracted in compliance with environmental regulations. ♦



Striking greys achieve a modernist look redolent of the International Style



Construct has the advantage of a variety of sizes and thicknesses from 6mm to 30mm depending on the finish, which permits many functionalities.



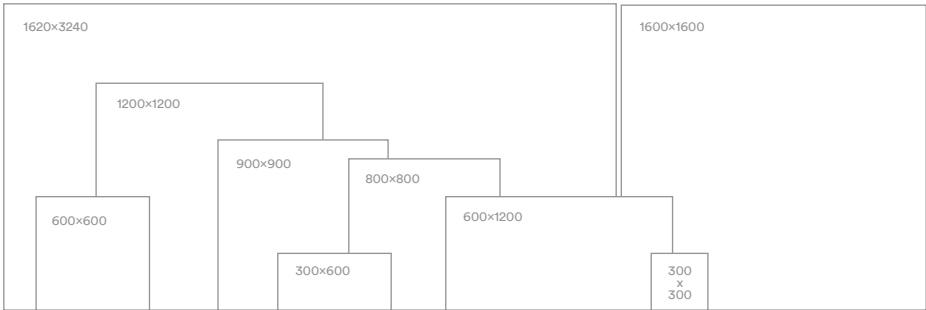
**Construct technical details:** *Full EPD available on request. Search for Construct at [solusceramics.com](https://solusceramics.com) for more information about this range.*

Finishes: **Natural R10 (A), Matt R9, Grip R11 (A+B+C) and Silk**  
Appearance: **Concrete**  
Material: **Porcelain**  
Usage: **Floors and walls**  
Shade Variation: **V2 - Light**

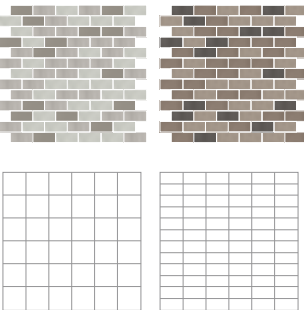
Colours



Sizes (mm) *PTV results available on request.*



Mosaics



Mosaics are available in 300x300x9mm. Please ask for details.



New range

# Deboss

“A compelling feature collection inspired by 18th century weaving techniques. Some wonderful effects can be achieved with the diverse pieces.”

**Justin Jennings**, Solus Product Co-ordinator



Ceramic and Porcelain | Walls only | 5 Colours | 5 Designs | 1 Finish  
Mono colour appearance



## Deboss

A topographically complex range to create memorable surfaces

Deboss represents a remarkable coming together of different inspirations from across Europe. It is an intriguing and unusually complex three-dimensional collection.

A Spanish designer inspired by 18th century Lancashire waffle cloth, which was in turn inspired by French quilting from Marseille, has created a collection of ceramics that imitate the quadrilateral concavities of piqué, or marcella, cloth.

There are six pieces: a square with raised corners that slope to the centre to create a concave cross shape; a rectangular piece with raised long edges that create a gully; a large rectangular piece that resembles waffle cloth; a similar-sized piece with larger individual tesserae that reverse the concave

into a ziggurat shape; and a square porcelain block which is one significantly enlarged tessera.

The topography of Deboss plays with light and shade in interesting ways. The larger porcelain bricks can create partitioning walls that allow light and air to pass, visually connecting spaces.

Deboss is suitable for use in wet areas, though not outside or on the floor. The larger brick pieces are a full-body porcelain which means chipping will be less visible. The corrugations and high relief on the different décors harness the dynamism of light and shade. An innovative and exciting collection that can elevate a design scheme into something exceptional. ♦



Pyramids or petals? Deboss invites touch and plays with light



The décor E pieces exploit three-dimensional triangular and rectangular shapes. The corrugations of décor B create alternating dark and light striations.



**Deboss is a unique and design-centric range**

The hollow square porcelain blocks can be used to create partition walls that allow light and air to pass through. The unusual surfaces of the Deboss collection make walls that look and feel entirely unique.

**Deboss technical details:**

Finish: **Matt**  
Appearance: **Mono colour**  
Material: **Ceramic and Porcelain \***  
Usage: **Walls only**

**Colours and sizes (mm)**



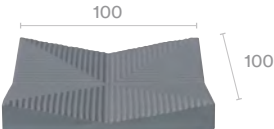
DEB-Cream Décor A  
5DEB102d102



DEB-Burgundy Décor A  
5DEB103d103



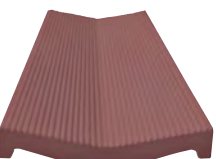
DEB-White Décor A  
5DEB104d104



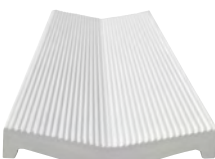
DEB-Dark Décor A  
5DEB101d101



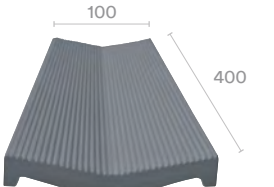
DEB-Cream Décor B  
5DEB202d106



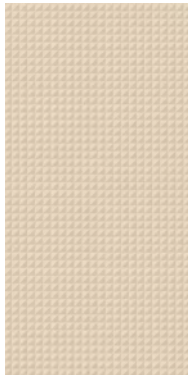
DEB-Burgundy Décor B  
5DEB203d107



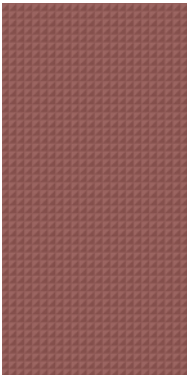
DEB-White Décor B  
5DEB204d108



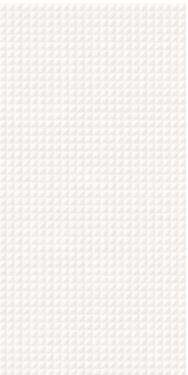
DEB-Dark Décor B  
5DEB201d105



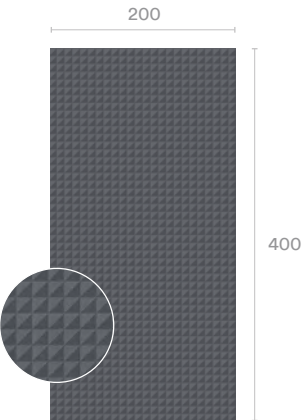
DEB-Cream Décor C  
5DEB302d110



DEB-Burgundy Décor C  
5DEB303d111



DEB-White Décor C  
5DEB304d112



DEB-Dark Décor C  
5DEB301d109



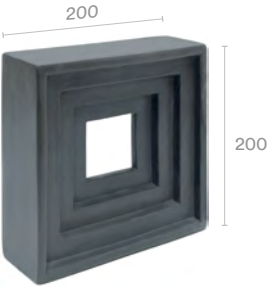
DEB-Cream Décor D \*  
5DEB402d114



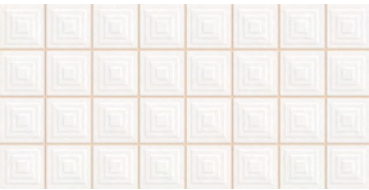
DEB-Tan Décor D \*  
5DEB503d115



DEB-White Décor D \*  
5DEB404d116



DEB-Dark Décor D \*  
5DEB401d113



DEB-White Décor E (200x400mm)  
5DEB604d202



DEB-Dark Décor E (200x400mm)  
5DEB601d201

\* Décor D is full-body porcelain for internal use only. Full EPD available on request. Search for Deboss at [solusceramics.com](https://solusceramics.com) for more information about this range.

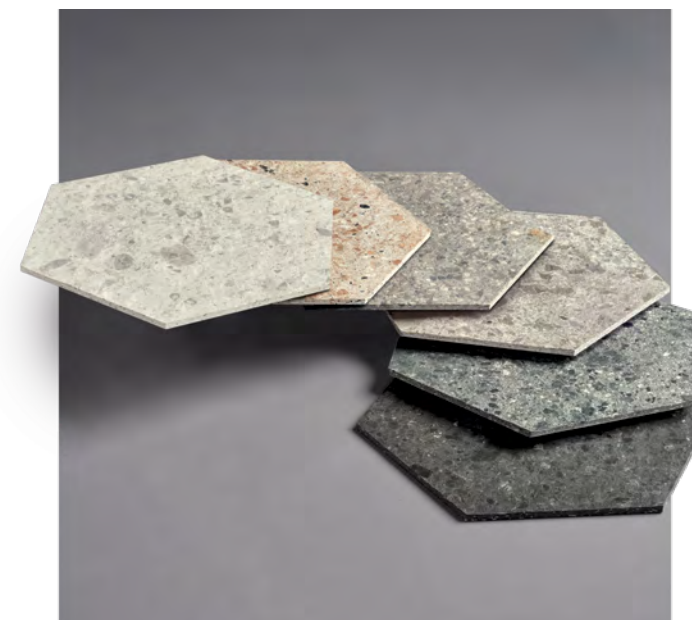


New range

# Stoneblend

“The technical features of these full-body, stone-look tiles are enhanced by the carefully selected blend of shades.”

**Justin Jennings**, Solus Product Co-ordinator



Porcelain (Full-body) | Floors and walls | 6 Colours | 2 Finishes | 5 Sizes  
Ceppo di Gré appearance



# Stoneblend

Unusually sized inclusions make this full-body porcelain stand out

The Stoneblend range comes in a variety of sizes and colours in two finishes and is a high-performing full-body porcelain stoneware.

Each surface is composed of high-quality natural raw materials that provide an variety of coloured slivers and grains. These materials are combined in unusual sizes. This creates surfaces that are unique and unexpected. Each surface is different and their vibrancy derives in part from their naturalness.

The designers drew inspiration from the rare and valuable *ceppo di gré* stone from Lombardy, as well as natural forms such as the surface of the sea or the weathered shoreline.

Harmonious contrasts of light and dark run through the body of the surface, which is solid, strong and uniform. It maintains its appearance even in the event of extreme wear.

As with all porcelain and ceramic surfaces, the range is inert and does not release any volatile organic compounds. They are easy to clean, resistant to acid, and will not burn. The Active Surface technology makes the tiles anti-bacterial, anti-viral and anti-pollution under sunlight.

Sustainability credentials arise from the durability of the product. The aggregate is compacted at extremely high pressures and vitrified at 1300°C.

The skilfully balanced colours combined with the natural stone effect create a soothing atmosphere for residential settings, public spaces and commercial projects. This range is offered in several colours from a light tan to a dark grey.

Five sizes are available including a 30mm-thick, load-bearing option and a versatile 1200x1200mm, 10mm-thick piece. ♦



The natural stone look creates spaces that are luxurious and unique

The designers of Stoneblend were inspired by *ceppo di gré*, a precious and rare natural stone quarried from the Lombardy region in Northern Italy. Ceppo is a dolomitic breccia, which is rock composed of broken fragments of minerals cemented together by a fine-grained matrix, giving Ceppo a conglomerate appearance.

Stoneblend echoes this appearance with large inclusions in the aggregate. The range of colours facilitate a variety of design effects. As a full-body porcelain the surface can be used in areas of high wear. Both finishes have excellent slip ratings.



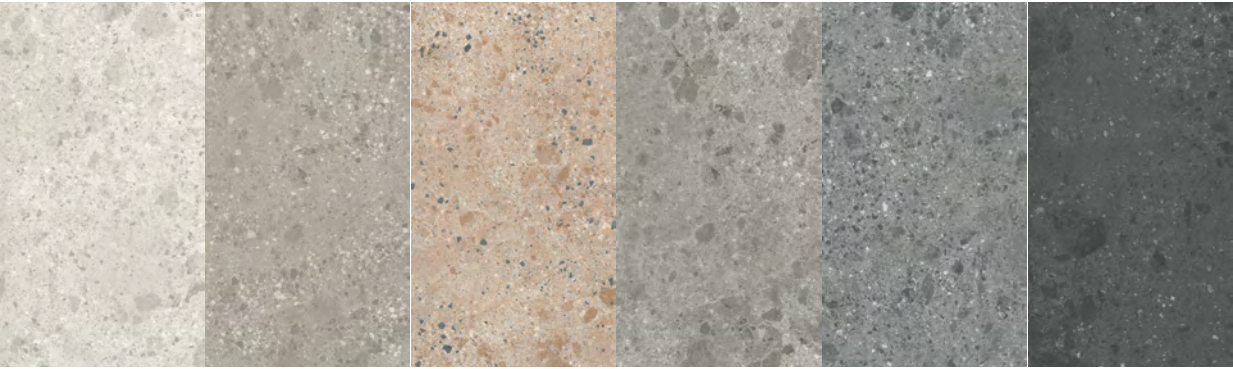
Randomised inclusions  
create a natural effect

Stoneblend technical details:

Full EPD available on request. Search for Stoneblend at [solusceramics.com](https://solusceramics.com) for more information about this range.

Finishes: **Natural R10 (A+B) and Textured R10 (A+B)**  
Appearance: **Ceppo di Gré**  
Material: **Porcelain (Full-body)**  
Usage: **Floors and walls**  
Shade Variation: **V3 - Moderate**

Colours



STB-Cream  
3STB101

STB-Greige  
3STB105

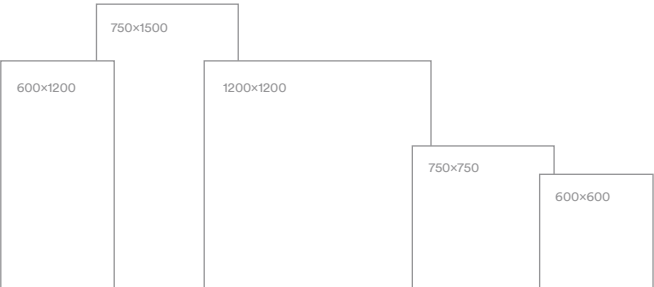
STB-Beige  
3STB106

STB-Grey  
3STB102

STB-Ash  
3STB103

STB-Black  
3STB104

Sizes (mm) *PTV results available on request.*





New range

# Tumbled Stone

“There is something ancient, something primal about this porcelain stoneware collection that replicates the beauty of limestone. Available in both singular and modular sizes.”

**Justin Jennings**, Solus Product Co-ordinator



Porcelain | Floors and walls | 3 Colours | 2 Finishes | 4 Sizes  
Limestone appearance



# Tumbled Stone

A tumbled-edged collection with a rustic appeal

In *In Praise of Limestone*, W.H. Auden writes,

*When I try to imagine a faultless love  
Or the life to come, what I hear is the murmur  
Of underground streams, what I see is a  
limestone landscape.*

Limestone, the rock that becomes marble, is a material that has captivated architects throughout history. From the Great Pyramid of Giza and the Parthenon, to the Empire State Building and Renzo Piano's Valletta City Gate, limestone has an endless appeal.

Tumbled Stone faithfully reproduces the characteristic appearance of limestone with all the advantages of porcelain – durable, light, strong and easily cleaned. Designers will enjoy the brightness and warmth of this collection which can transform spaces, creating an organic and natural ambience.

A distinctive feature of this collection is the tumbled edge of each tile. The very top edge of the tile, rather than cutting a sharp line, has a chipped, rough-hewn appearance.

Below the tumbled edge the tile reverts to a flat surface to facilitate affixation: this enhances the natural appearance of the surface.

Thanks to careful management and production configuration, sets of modular formats are supplied with harmonised sizes and tones. All sizes tessellate and can be ordered in predetermined patterns that mix different sizes in one box.

Tumbled Stone is available in four modulating sizes from 200×200mm to 400×600mm; there is also a mosaic décor in 300×300mm. Two finishes, Matt R10 (A+B) and Grip R11 (A+B+C) are available; Matt is a honed, mottled finish, where as Grip is less reflective. ♦





3TUM102d102

Tumbled stone edges and affixation

The edges of this collection are intentionally 'tumbled' to create a rough and rustic edge. The edge becomes sharp again after 2mm permitting the use of ordinary grouts.

Matt R10 (A+B) finish

Grip R11 (A+B+C) finish

Tumbled Stone technical details:

Finishes: **Matt R10 (A+B) and Grip R11 (A+B+C)**  
Appearance: **Limestone**  
Material: **Porcelain**  
Usage: **Floors and walls**  
Shade Variation: **V2 - Light**

Colours



TUM-Cream  
3TUM101

TUM-Beige  
3TUM102

TUM-Grey  
3TUM103

Modular sets



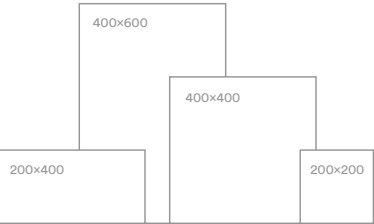
Available in all colours

Mosaic



Available in all colours  
Matt R10 (A+B)  
300x300x9.5mm (47x47mm Chips)

Sizes (mm) PTV results available on request.



Full EPD available on request.  
Search for Tumbled Stone at [solusceramics.com](https://www.solusceramics.com) for more information about this range.

# Cottam House

PROJECT



7BAB011

7BAB011



Project

# Cottam House

Historic building retrofitted by tech accelerator

The Regent Quarter is a two-block 20-building mixed-use estate to the east of King’s Cross station, currently under development by Endurance Land. This corner of London has survived several destructive redevelopment processes.

Its vibrant blend of historic and modern architecture, and its functional and thriving community are a big draw for tech companies; Google are building a new HQ nearby.

The retrofit of Cottam House was the first phase of Endurance Land redevelopment plan for the Regent Quarter. Bar Gazetas and Untold Interiors were retained to repurpose a nearly 200-year-old building for use as a design-led workspace appropriate for coworking, research and experimentation.

Jon Eaglesham, Managing Director at Barr Gazetas, said, “To be selected as the architects in charge of the first historic refurbishment project in the Regent Quarter masterplan was a great privilege and challenge set by Endurance Land.

We are thrilled with the results; the historic fabric has been revealed, the contemporary materials inserted complement the more industrial finishes and play with light, shadows and views. It’s a generously light place to work.”

Cottam House sits at the corner of Railway Street and York Way, and the earliest recorded use of the site in a map from 1800, is as a mustard mill. A Blue Maker acquired the mill in the 1830s; Stone blue was an indigo vegetable dye, which was ground and mixed with starch to make a laundry whitener. There are also records of an enterprise that made an early type of fibreglass cloth for use in greenhouses.

Cottam House is now occupied by The Mills Fabrica, a subsidiary of the Nan Fung Group which was itself originally a cotton yarn company. Cottam House continues its association with textile technology and agriculture; The Mills Fabrica operates as an accelerator, investor and experimental space for companies working in these areas.

We were given a tour of the facility by Amy Tsang, the Senior Operations Manager at The Mills Fabrica. She explained that The Mills Fabrica was a strategic arm of the Nan Fung Group interested in supporting innovation within the ‘techstyle’ and ‘agritech’ sectors, with a specific focus on addressing issues of sustainability.

“The fashion industry is one of the most polluting and damaging on a global scale, so that was something we wanted to tackle. We discovered there was a lot of amazing innovation that can have a positive impact on the fashion industry across the supply chain; from production, to manufacturing, to influencing consumer mindsets. We also found a lot of innovation in agricultural technology, particularly in the UK and Europe, and the two sectors overlap and align well.

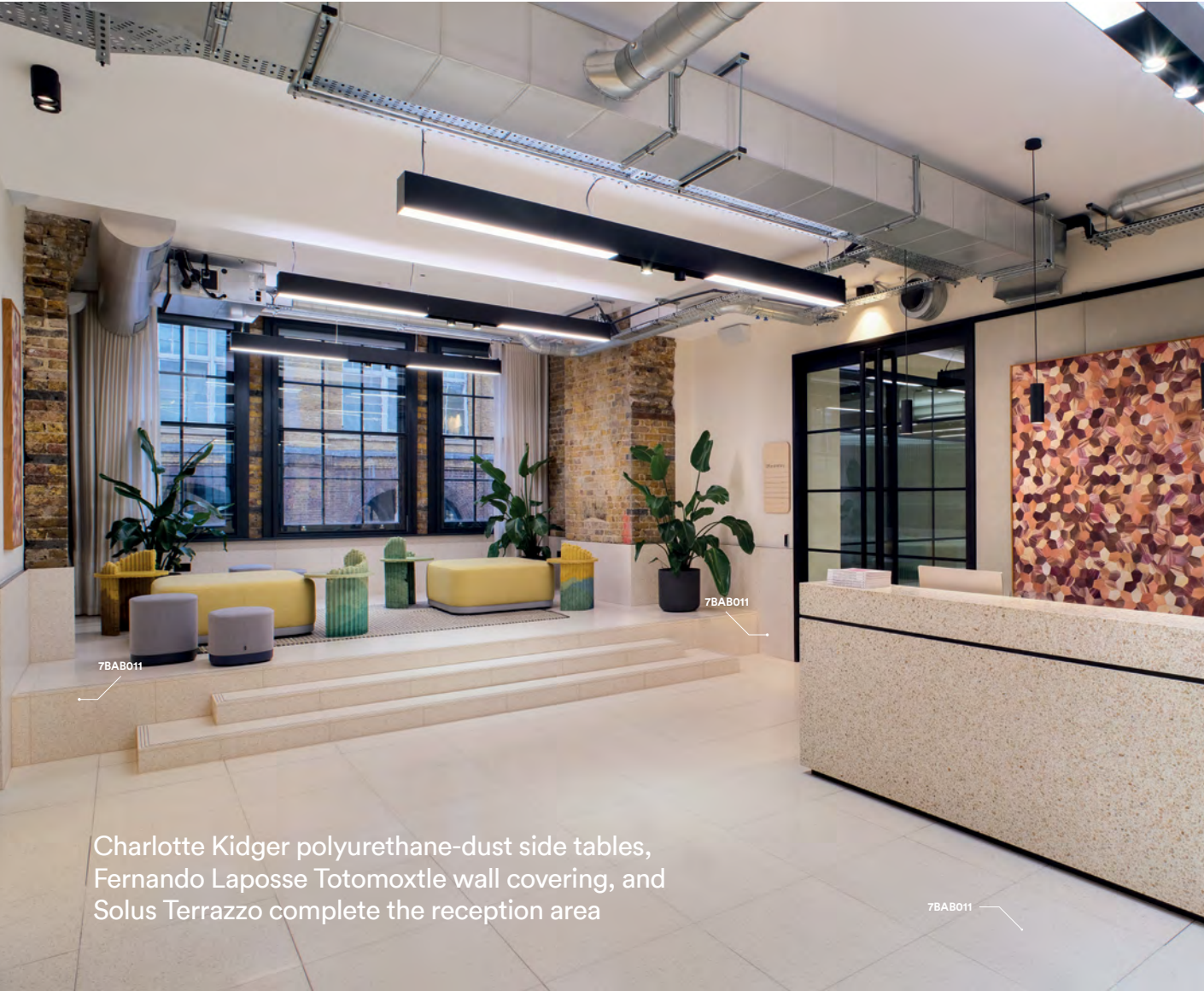
“For example, we work with a company called Renewcell. They take old clothes that would end up in landfill and recycle them into a new biodegradable raw material Circulose® pulp. They then supply this material to brands to make into clothes, encouraging true circularity in the sector.

“The process reduces reliance on virgin cotton, timber, oil, uses less water, fewer chemicals, and reduces carbon dioxide in the atmosphere.

“Another company based here is Supplant, who take agricultural waste such as corn husks and create natural sugars that are prebiotic and lower in calories than cane sugar. This addresses the overreliance of the food industry on harmful sugars that cause all sorts of preventable diseases.

“Colorifix engineer bacteria to produce and grow colour pigment for the fashion industry, eliminating toxic chemicals and excessive water usage, which are huge problems for the dyeing industry. They identify something in nature, for example, the red feather of a parrot, and they use DNA sequencing to identify the exact genetic code that gives that specific red. Then they encode, or teach bacteria to grow that red; then they multiply it to create dyes.

“These are only a few of the projects that we’re supporting at Cottam House. We’re curating a community of like-minded >



Charlotte Kidger polyurethane-dust side tables, Fernando Laposse Totomoxtle wall covering, and Solus Terrazzo complete the reception area



Terrazzo extends from the floor up the walls. The reception desk is clad in terrazzo; a service that Solus is happy to offer.

7BAB011

7BAB011



7BAB011

entrepreneurs and individuals within fashion, sustainability, food and agritech. Other coworking spaces are sector agnostic, but here we are creating an ecosystem where people can bounce ideas off each other and collaborate.”

**A bespoke Dirk van der Kooij table sits underneath the pinioned ceiling in the top floor coworking space**

The building’s lobby occupies the old vehicular entrance to the works yard behind. Where carriages once trundled, glass brick walls and black metal framed doors now welcome light and visitors into the space. The natural light supports vertical farming units which are harvested by the ground floor café.

Samantha Liu and Annabel Hickton from Untold Interiors explained their work. “We were brought in to do the overall concept, interior architecture, the material palette, key FF&E pieces, and final dressing of the project.

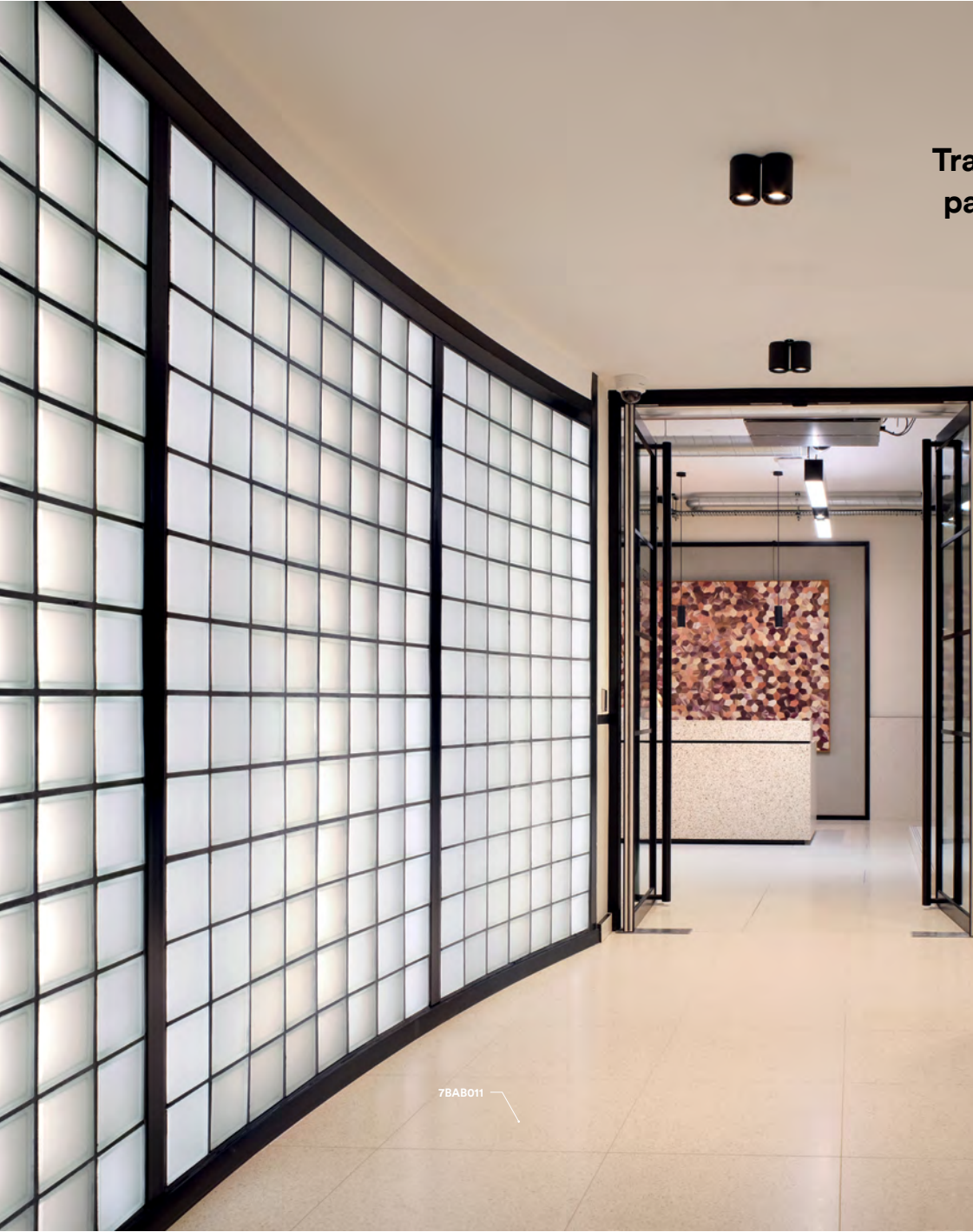
“Nan Fung Group started out as a thread producer for the fabric industry in Hong Kong. As they grew, they repurposed the original Hong Kong factory into an incubation space for lifestyle, technology, and sustainable companies.

“They wanted to keep this blend of old and new in their London offices but with a little more refinement and sophistication. We were keen to retain the industrial features of the space while bringing in the new, like the glass blocks and the Crittall – glass brick with black metal is the feature look for the Hong Kong offices – so we incorporated these design features into the entrance.

“Sustainability is a core concern of ours as an interior design practice, so we were delighted to be able to salvage some of the parquet flooring we found in the space. We used a sustainable terrazzo, supplied by Solus, on the floor and walls to enhance the historic fabric of the building.”

Sam and Annabel worked with Charlotte Kidger, a British sustainable designer, who provided side tables located around the building made from polyurethane foam dust, moulded into shape. These remarkable objects appear friable and delicate, but are hard and durable; formed into column-like shapes, they could be artefacts of a ruined civilisation – a warning, perhaps?

Untold Interiors also commissioned Dirk van der Kooij to design two bespoke 4.5m tables made from melted down plastic. These vast surfaces have an uncannily organic feel, and have become focal points for interactions on the upper workspace floors. >



Translucent Crittall partitioning draws light through the space

7BAB011

**Architecture:** Barr Gazetas  
**Interior Design:** Untold Interiors  
**Tiling Contractor:** Trainor Stone  
**Photography:** Philip Vile  
**Tiles used in this project:**  
Murgese 7BAB011, Terrazzo range  
Doran 2VXT101, Gritstone range



Also commissioned by Untold Interiors are some large wall panels made from biomaterial that tessellate in rich purples and soft creams. The material, Totomoxtle, is made from heirloom corn husks grown by the community of Tonahuixtla, a small village of Mixtec farmers and herders in the state of Puebla, Mexico. The creator, Fernando Laposse, is a London based Mexican designer who specialises in transforming humble natural materials into refined design pieces.

The upper floors maintain natural light with the help of Crittall partitions; another call back to Britain's light-industrial past as Crittall was founded in 1889. The exposed brickwork and pinioned roof space have been lovingly restored, as have the original Victorian window frames.

The design is superb. The translucent partitioning permits a variety of space combinations while allowing light to pass, overcoming the limitations of the historic, yet small windows.

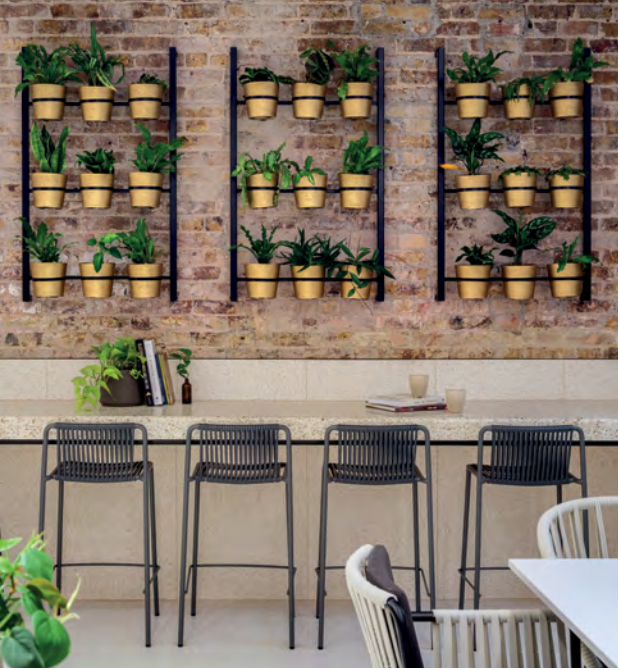
Form and function are aligned harmoniously, and artistic flourishes elevate the space and stimulate the occupants. One can imagine the positive effect this space will have upon the innovators, entrepreneurs and inventors within. ♦

Vertical herb gardens in the café (top right).  
Charlotte Kidger side tables (below).



7BAB011

7BAB011



**Pete Toule**  
Solus Area Sales Manager  
London East Central

“Terrazzo is a material that has been used in projects across the city of London since Victorian times, so sits naturally into the surroundings of the building.

When involved in refurbishment of such buildings we are often called upon to provide terrazzo to closely match that already existing, so were delighted to be involved here. Working closely with Barr Gazetas and the installation team at Trainor Stone, we were able to ensure a material was selected that was hard-wearing and slip-resistant enough for use in a modern commercial building, whilst true to the heritage of the space.

Delighted to have been involved in the project using such a fantastic material.”

[petetoule@solusceramics.com](mailto:petetoule@solusceramics.com)



3KXB102

Ouronyx  
PROJECT



Project

# Ouronyx

Prestigious medical beauty space with elegant interior

Ouronyx is a luxury facial-aesthetics company with branches in Dubai and London. The London branch is in a refurbished corporate office block built in 1926, once known as the Sweden House but renamed 20 St James's Street.

WELPUT, Grafton Advisors, Structure Tone Limited, and Orms Architects initiated a wholesale structural refurbishment of the building in 2016, removing the original core and common parts to create uncompromised floorplates throughout.

Ouronyx occupies 6,910 sq ft of this prime SW1 real estate, in the very heart of London's luxury quarter.

They wanted a refit consistent with their brand identity so Modus Workspace were challenged to create the first global destination clinic focused exclusively on facial aesthetics, and a sensory experiential space.

We caught up with Modus Creative Director and Lead Designer for Ouronyx, Vidhi Sharma, to find out more about the design journey of this outstanding project:

“The project was based around immersing ourselves within their brand. Our client had a clear vision for what they wanted to achieve, emphasising the importance around the psychology of the space and their ethos. We knew that it needed an essence of purity and to ‘feel’ a certain way.

“Our approach was hugely collaborative. From the beginning of the design process, we spoke about the rhythm and the psychology of the space to evoke emotions and create a memorable and trusting experience throughout every aspect of their client's journey.”

The exclusive location and clientele demanded an innovative design statement and Vidhi was keen to take the



Our Bavaria large format tile creates a soothing natural ambience

clinical feel out of the aesthetic experience in favour of a more elegant, boutique feel. Opting for clean lines, a muted colour palette, and minimalist design, a space was created that instantly soothes; a psychological effect that prepares visitors for the treatment.

Commenting on the relationship between design and experience, Vidhi explains how the space “plays into all your senses, a tranquil space where wellness and wellbeing come first.”

“The Oouronyx clientele can immerse themselves in an experience like no other, forgetting the fact that they are in the hustle and bustle of London. From the moment you enter their space, you feel an instant sense of relief and release, knowing that you are being taken care of and are in the very best hands, in a sensational space like no other.”

The refurbishment took place during the global pandemic and was immensely challenging.



**Jo Burley**  
Solus Area Sales Manager  
London West Central, Essex and Hampshire

“The client had originally chosen a porous natural stone in a large format which was coming in over budget, so I worked with Vidhi to offer a porcelain alternative with superior technical characteristics, which also saved money for their client.

And being porcelain it was ideal for the environment whilst still creating a look which was sophisticated and understated to match the design aesthetic.”

[joburley@solusceramics.com](mailto:joburley@solusceramics.com)



**Interior Design:**  
Vidhi Sharma - Modus

**Tiling Contractor:**  
Derron Herman - Tile Touch

**Photography:**  
Tom Fallon

**Tiles used in this project:**  
Elsdorf 3KXB102, Bavaria range

Six treatment rooms with curving walls surround the atrium

“As we were designing the space during COVID, we came up against quite a few challenges; one of the biggest was sourcing furniture from around the world with the issues surrounding manufacturing and shipping time constraints and delays.” explained Vidhi Sharma.

Solus ASM, Jo Burley, worked closely with Vidhi Sharma and Derron Herman of Tile Touch to ensure the delivery and installation of the surfaces. 610m<sup>2</sup> of Bavaria Elsdorf in a Natural finish were installed over two weeks in December 2020. Derron Herman commented, “This tiling installation required detailed planning and cooperation which between all parties we managed to achieve.”

With all wrinkles now successfully smoothed, the Oouronyx facility is well placed to become the go-to service for London’s best kept faces. ♦





2HXY101

2HXY102

# Time Out Market, Dubai

INTERNATIONAL PROJECT



International Project

## Time Out Market Dubai

Handmade Terracotta provides sense of place at Time Out Market Dubai

Time Out is perhaps best known as a publication focusing on entertainment. The Time Out Group has, since 2014, expanded into physical spaces in the form of Time Out Markets. These cultural and culinary hubs curate entertainment, cuisine and drink in a carefully branded and designed space. Concession holders are handpicked by Time Out's editors and represent the top restaurants, bars, and cultural happenings of the host city. The first Time Out Market opened in Lisbon in 2014 and is one of the city's most popular attractions, with 3.9 million visitors in 2018.

We were delighted to be consulted on the most recent Time Out Market venture by commercial interior design and architecture firm, Zebra. The Time Out Market Dubai was opened in April 2021, and features some beautiful bespoke tiles sourced by Solus Head of London Sales, Michael Irvine.

"Zebra wanted to express an aesthetic that was in keeping with the history of the location; something that recalled the geometrical ceramics from the traditional Islamic architecture of the region. We provided a range of handmade tiles that achieve this while providing the warmth and softness of terracotta."

Glen Dyer, the Creative Director at Zebra explained, "Time Out Markets around the world are often found in older buildings where there is an element of donor architecture that can be used as a backdrop. In our case we had an existing shell and core, and our challenge was to create character that appears authentic and lived-in but not manufactured."

"When comparing Time Out Market Dubai to others amongst the estate we believe that we have been able to achieve this authenticity and sense of place. >



Handmade Terracotta tiles recall elements of traditional Arabian architecture



“We selected a palette of materials that would invoke a memory of the UAE with all who had experienced her beauty. The monolithic counter tops are representative of the warm sands of our beaches while the rich terracotta mashrabiya handmade tiles are pulled from the flowing dunes of the Hatta region”

Director of Projects for Time Out Market, Bruno Veninga, was happy with the collaboration. “In Dubai we felt that we needed a more informed design direction and asked Zebra to provide us with some options to choose from for the localisation aspect. Zebra presented three potential colour schemes / material boards, all unique, yet all relevant to Dubai, from which we made our selection. This then translated into the final design scheme and into the beautiful market we welcome our customers to today”.

Located in the Souk Al Bahar, looking across the Burj Khalifa lake, Time Out Market is in a prime position. The market contains three bars and 17 food counters which deliver an array of international dining experiences; local artist, Abdulla Lutfi recently unveiled a large mural depicting everyday Emirati life in the past and present; and a stage area hosts bands and DJs at the weekend.

Dubai has come a long way from its humble beginnings as an 18th century fishing village. It positioned itself early as an entrepôt, focusing on trade and, later, tourism. The Time Out Market Dubai is a modern expression of this long-standing identity, and consciously recalls a proud heritage of cultural exchange. ♦



**Michael Irvine**

Solus Head of London Sales

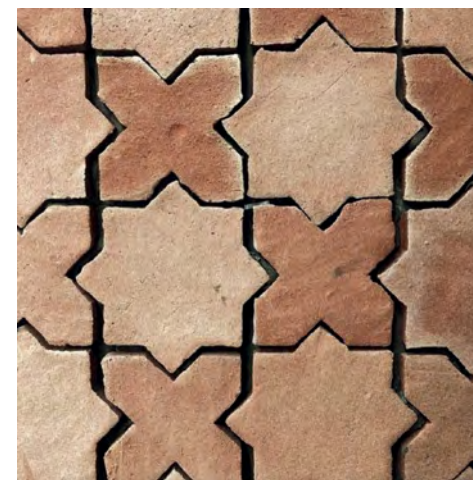
“The prestigious location and artisan material we supplied to Time Out Market Dubai makes this a unique project. Working with Zebra and Dutco in Dubai, Time Out in London, and our manufacturing partner in Italy during the darkest days of the pandemic was particularly challenging but equally rewarding.

We created a special terracotta tile and achieved the colour specified in the design brief by adding extra iron to the clay, prior to processing. This project is an excellent demonstration of our ability to coordinate and collaborate with manufacturers, architects and designers, and supply products globally.”

[michaelirvine@solusceramics.com](mailto:michaelirvine@solusceramics.com)



Art, conversation and refreshments await you at Time Out Market Dubai



**Interior Design:** Zebra

**Photography:** Juliet Dunne

**Tiles used in this project:**

Terracotta Cross 2HXY101

Terracotta Star 2HXY102





Roger Tyrrell is a principal lecturer in architecture at the University of Portsmouth, School of Architecture, and the founding director of CHORA, an international consultancy company that reconnects academia with creative practice.

In conversation with

# Roger Tyrrell

Roger Tyrrell's book *Aalto, Utzon, Fehn; Three Paradigms of Phenomenological Architecture* examines the work of three seminal Nordic architects – Alvar Aalto, Jørn Utzon, and Sverre Fehn.

In the foreword, Juhani Pallasma wrote of the book that “Tyrrell uncovers the complex and subtle experiential and emotive qualities and hidden mental meanings that make these architects rare and significant.”

Editor, Conleth Buckley, visited Roger recently to discuss his career and thoughts on architecture and design.

**How did you become involved in architecture?**

My entry into architecture wasn't via a traditional route. When I was about 14, I wasn't behaving terribly well and kind of went off the rails. At 16 I started working in architects' offices as, what was then called a technician, and studied on day release. Eventually at 23, I went to university and did my seven years, before setting up my own practice in Devon where I operated for about 12 years. I was in contact with my old professor at the University of Portsmouth and he invited me to do some teaching and a PhD. It seemed like a good next step at the time. The PhD never developed but the teaching exploded, and I've been at Portsmouth for about 24 years.

**What are your specific interests in design and architecture?**

My academic interests have developed from looking at ancient patterns of sustainable architecture, to wanting to understand what the essence of my discipline is, and that involves a lot of going back in time. For example, I became very interested in the ancient hill villages of the Atlas Mountains around Marrakech. The relationship between material, place, and process is so visceral when you go to these ancient settlements. Famously, Alvar Aalto visited the same villages and he said, “I didn't go there to discover new things but to uncover what we've forgotten.” And that for me is powerful in many ways but, perhaps most importantly, it shows a genuine humility and a measured attitude towards progress.

**Which architects do you admire?**

I became increasingly interested in the work of Jørn Utzon, the humane Danish modernist. You might argue that the most well-known modernist, Le Corbusier, had an impositional paradigm. Utzon, in contrast, was interested in learning from place and the behaviour of people; he had a quality of humility which I find very appealing. With a colleague, we set up the Jørn Utzon Research Network or JURN, and held a series of events and conferences across the world. As you know, Utzon designed the Sydney Opera House, a project that was marred by controversy at the time, but which has since been positively re-evaluated. As I learned more about Utzon, I realised I needed to learn more about his teachers, his influences. This brought me to the work of Alvar Aalto and Gunnar Asplund; and took me forward a generation to look at the work of Sverre Fehn. These three protagonists all come from the Nordic realm and share a common set of values but distribute their work in different ways.

**How did your book come about?**

I happened to be reviewing a book for Routledge at the time and they came back to me and asked if I had a book proposal of my own. I wrote the proposal, and it went out to review. Three reviewers were very positive, one thought it was the

work of the devil. Routledge then commissioned me and thus began three years of writing. I'm not sure who said it, perhaps Hemmingway, “It is easy to write. Just sit in front of your typewriter and bleed.”

**How does philosophy inform your work?**

During this time, I was developing an interest in a branch of philosophy called phenomenology. There's a superficial understanding of phenomenology in the world of architecture that has to do with sense and feeling. It is better described as an attempt to understand the nature of things and events, free from preconceptions. Martin Heidegger used the analogy of the jug. He asked, “What is the ‘jugness’ of the jug?” and concluded it wasn't the lip, or the handle, or the base, but the void that it contained. That, for me, was a moment of enlightenment. Heidegger was looking beyond the things themselves to try to understand the essential qualities that the world has. When you apply that to creative processes like architecture, you're seeking essences. What is the essence of ‘dwelling’? It could be characterised as *prospect*, *shelter*, *retreat*, *reason*.

**Could you elaborate more on the essence of dwelling?**

My nephew, Anthony, once asked me to help him build a den. He started with cushions arranged about him, but these collapsed, and his sisters tickled him. With Den 2.0 we used bath towels draped over furniture to give him *shelter*, above and to the sides; and *retreat*, a space behind that he could move into. He could see out, giving him *prospect*; and, once installed, he asked me to pretend to be a lion, giving him *reason* to be in his den. He knew what qualities were required instinctively as a kind of embodied wisdom. This brought me back to an early memory of my own, of being under my parents' dining table. As soon as a child becomes able to move independently, they seek to define place. But they seek out a place that corresponds to their scale, and a table does this admirably. I think most of us can remember this sense of enclosure, of spatial definition, and an understanding of the world that relates to your scale. Being under the table is one of our first experiences of architecture.

**What have you got ‘in the pipeline’?**

I'm currently working on a project with Solus Creative Director, Sam Frith, that seeks to recreate this early experience of place. We're hoping to scale up an Alvar Aalto table for the Solus Clerkenwell showroom. The plan is to host “Under the Table Talks”, a series of conversations about the essential notions that pertain to architecture and design with interesting practitioners. It promises to be enlightening and enjoyable.

**Thanks to Roger for sharing his thoughts.**



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