



THE PRINT WORKS

The Print Works is a privately gated mews of four contemporary styled three and four bedroom townhouses, located off St John's Street, inside the ancient city walls and within a minutes' walk of the central amenities and attractions of Chichester. Each property is laid out over four stories, each benefitting from one allocated parking space, south facing garden and roof terrace. The original site comprised an old, industrial style building of timber construction and cladding. It was previously owned and occupied by Moore & Tillyer, a family run lithographic printing company, hence - 'The Print Works'. The original building was circa 125 years old and prior to demolition it was one of the oldest remaining industrial buildings in the centre of Chichester. Colour Space London acquired the site with the benefit of planning permission for five small one and two bedroom apartments with three parking spaces. The design and scale of the scheme was modest and it lacked 'architectural flair'. The design took the form of a 'box', with a flat roof and striking cedar and steel panel facade, a style very different to the typically Georgian vernacular of the conservation area.



The Print Works was designed by Clare Pascoe Interiors and completed in December 2013. Photography by Alexander James.







Trend: Kitchens

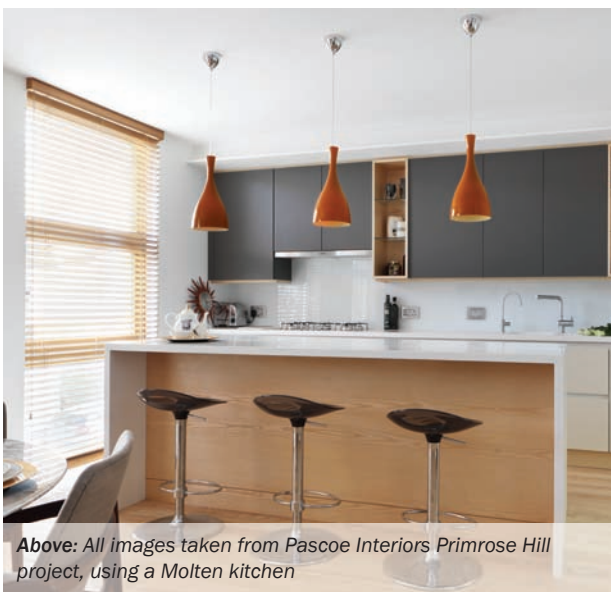
By Clare Pascoe

Founder, Pascoe Interiors

Since 2000, Clare Pascoe has offered a comprehensive interior design service from her design studio in West Sussex. Championing British suppliers and makers, ranging from traditionally hand made sofas, fabrics woven in mills across the UK and paints innovatively recycled in West Sussex, Clare offers clients a sustainable interior design solution that celebrates the best of British skilled industries, without incurring the over inflated price tag usually associated with eco design solutions. Working directly for a home owner, or in collaboration with an architects practice, Clare brings a wealth of knowledge and an excitingly eclectic mix of inspirations to each project, be it the redesign of a single room or a full house re-design and decoration project. Here, Clare shares her passion for kitchen design.

When we design kitchens, we have to continually consider longevity as they can be expensive and very involved rooms to refurbish, so where we can be of most use to our clients is to ensure that the designs we create will function as beautifully as they look, for many years. As such, we cannot give work in current trends because to do so would be to give the kitchen a shorter shelf life.

During our early discussions with our clients, we compare designing a kitchen to selecting an outfit to wear. The units are the jeans; an item whose style and colours are those you return to time and time again, knowing exactly what size, cut and colour suits you and you know you will get most future wear out of. The



Above: All images taken from Pascoe Interiors Primrose Hill project, using a Molten kitchen



Above: Clare uses Molten Kitchens in many of her projects

worktop is the classic T-shirt; again a wardrobe staple and something that compliments you and your jeans in a classic way. Built in appliances are your watch; perhaps a designer piece that functions beautifully, looks great and gives you a lot of pleasure to use and own. Then finally we inject some 'jewellery' into the scheme by way of feature lighting, splash-backs, wallpaper and small appliances.

The idea is that the grounding elements of the design are within a simple palette of colours and textures that recede so that they remain easy to live with and as such will only require replacing once they reach the end of their physical life, rather than because you tire of their 'personality'; then we build up the layers adding in more trend ideas as we get to the layers that are simpler to replace.

Kitchens often feature simple classic or contemporary styling,

which can make them somewhat generic. It is hard to inject personality without shortening the longevity of the scheme. The way to do this is to add in classic pieces or colour palettes in a fresh way rather than jumping at the current trend. I do this through mid-century furniture – adding in Eames bar stools; Mid Century feature lighting above a breakfast bar – or by using materials that would not automatically be linked to a domestic kitchen, such as rubber or concrete flooring or wall paper.

Clients continually ask for and expect a certain few elements that we strive to deliver on each time. Longevity, function over form, top of the range appliances (that their budget will allow) and a certain element of showboating! It is these four building blocks that form the basis of a client's dream kitchen.

Kitchens as a space are regularly on show to visitors,

friends and family. They are hard working spaces that must first function superbly, providing the home owner with all the function they require to save moments off their day to make life easier; then they are an opportunity to display an elevated, aspirational life style where we can demonstrate our 'chefy', technical, entertaining selves.

They are also the one room in a house that really influences the value of the property, working as a bench mark for the quality and price point for the rest of the house. A lifestyle enhancing, beautiful kitchen can speed up the sale of a home in exactly the same way as a tired sorry kitchen will impede a sale. They are therefore investment rooms worth doing only once, but the best you possibly can. As such, we often advise clients to delay their kitchen refurbishment until they have accrued the budget to do it superbly, rather than a quick fix



Above: Dining space featuring a copper light installation

that may involve cheaper units or finishes than the house deserves.

Due to the necessity of longevity and investment, kitchens are rarely a place where a designer can be experimental, apart from where a client accepts this is their forever home and to hell with whether their kitchen aids or impedes its sale many, many years in the future. In such 'forever home' situations you can allow clients to really exercise their whims and design a kitchen that is completely specific to their likes, dislikes, aspirations and requirements.

In all my designs I like to translate commercial or industrial materials into domestic settings, such as concrete flooring, vintage

industrial shelving, commercial rubber flooring, I then inject mid century furniture and lighting to give a layer of aged patina and depth to a scheme that would otherwise be too 'new' and lacking in personality. I love to use wallpaper and bold colours on accent pieces, but I use colours with caution as they must be colours that the clients always use and return to (again to underscore the longevity).

As a designer there is often a pressure to recommend products to clients that are different from the normal high street fayre, which can instinctively drive us towards designer brands or bespoke products.

Bespoke kitchens often

deliver stunning results, but their success lies in the skill of the maker and the restraint of the designer to not over embellish the design that could reduce the longevity of the space.

Machine made kitchens benefit from slick moving parts and machine edged elements ensuring a crisp installation, so for us this is often our route of preference, balanced with some bespoke furniture elements by way of furniture designer made wall units or a feature dining table and chairs.

With kitchens, the designer ranges can vary wildly in price from high street, but there can be little difference in the choice or quality, with the designer 'name' and a few show stopping features justifying the higher price tag.

Designers can then do their clients an excellent service by understanding the subtle differences between the full range of options so that we can best advise clients where they can make savvy purchases that allow more budget for the technical elements, for the show stopping elements of a design.

We have carried out extensive research into 'British made' kitchens, and find that while they are made in Britain, they are often using European parts and components so they are only a slightly more sustainable purchase than models imported from Italy or Germany; yet models from Europe tend to be more competitively priced even factoring in importation costs. As the UK importer of a range of designer kitchens from Italy this leaves us with a difficult moral dilemma between our desire to support British industry while securing the best deal for our clients.

Working different materials into any space provides layers of sensory detail by adding in the

dimension of touch. Smooth gloss units marry beautifully with the smooth almost plastic feel of a moulded composite work top; however as a designer, we have a duty to understand and explain the pros and cons of various materials to ensure they are not simply generally fit for purpose, but that they will also suit the lifestyle and habits of the clients.

Taking mouldable composite work tops, they are champions at creating seamless, curved finishes with no visible seams, and they are wonderfully soft to the touch; however if your client wants a boiling water tap they cannot have a fully moulded sink as the boiling water will damage the composite.

Granite work tops are a staple favourite and a harder wearing alternative to marble, but recently there have been stock issues for the much loved Kashmir white granite due to limitations at quarry level, so it is up to us to research, source and understand the alternatives coming to the market. How does the quality of product change based on its' country of origin? Not all stones with the same 'name' are the same.

Marble, is often discounted due to it's porosity, but the stunning cararra marble is a commonly used work top material in Italy and can serve a client very well if they are informed of it's sensitivity to acid (lemon, pineapple etc). If a product has sensitivities, as long as we make efforts to avoid potentially damaging situations occurring, there is no reason why this, and other, wonderful materials cannot be used to great effect.

With some materials we are inclined to avoid them because we know they will quickly become worn but this can be part of their charm, like copper for example.

Glass is another very interesting material to use – but it will scratch. The first hairline scratches are often heartbreaking to a client, but once there is a scatter of them all over the top it takes on a different, used yet still beautiful quality and the hairlines are ultimately forgiven. Stainless steel looks wonderful when it's first installed, but like glass it can look somewhat damaged until it takes on a worn patina.

Kitchen expectations for 2015 include a simplicity to the core design, toning down on outward excess and exuberance, but adding in texture for muted layers of interest; then tipping the balance completely by adding in a bold splash of colour with an over the top feature pendant (perhaps in place of a wall mounted extractor or over a breakfast bar).

I predict the injection of more fun in kitchens – moving away from formality or the need for everything to match, to adding in tables teamed with an eclectic mix of chairs; or oversized lighting; walls of decorative plates; daft art work. Anything to inject humour, vitality and character that will give the homeowners pleasure and make them smile! It's time to relax formality and crank up the funk!

As a designer who champions best of British and sustainability, I hope to see designers using more British designer makers for feature lighting, furniture and accessories.

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QUIRK IN QUICKSWOOD

Quickswood Avenue is a 1960's built terrace in an iconic mid century development a short walk from Primrose Hill in London, owned by my client, an ambassador and his family, for several years. The 148sqm, 3/4 bedroom, 2/3 reception, property consisted of closed in spaces across six split-levels that was in need of refurbishment and modernisation to increase the feeling of light and space throughout. Clare was tasked with supplying the kitchen, flooring, window treatments, bespoke joinery and furnishing. Pascoe Interiors' teams of tried and tested tradesmen were brought in to install the interior elements, to meet the Client's high level of standard and quality.



Quickswood Avenue, Primrose Hill, London, was designed by Clare Pascoe, Pascoe Interiors, and completed in December 2013. Photography by Alexander James.



