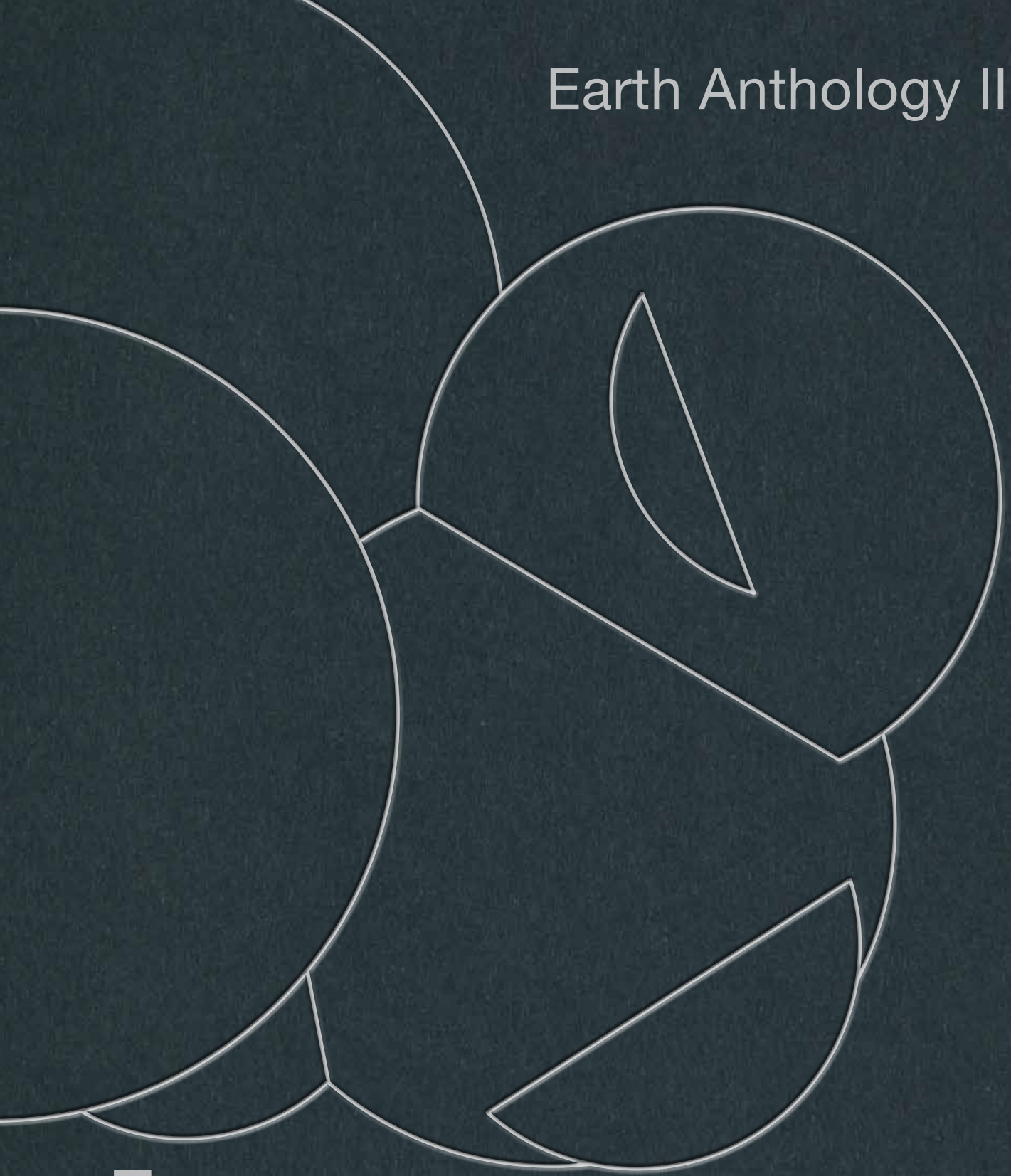
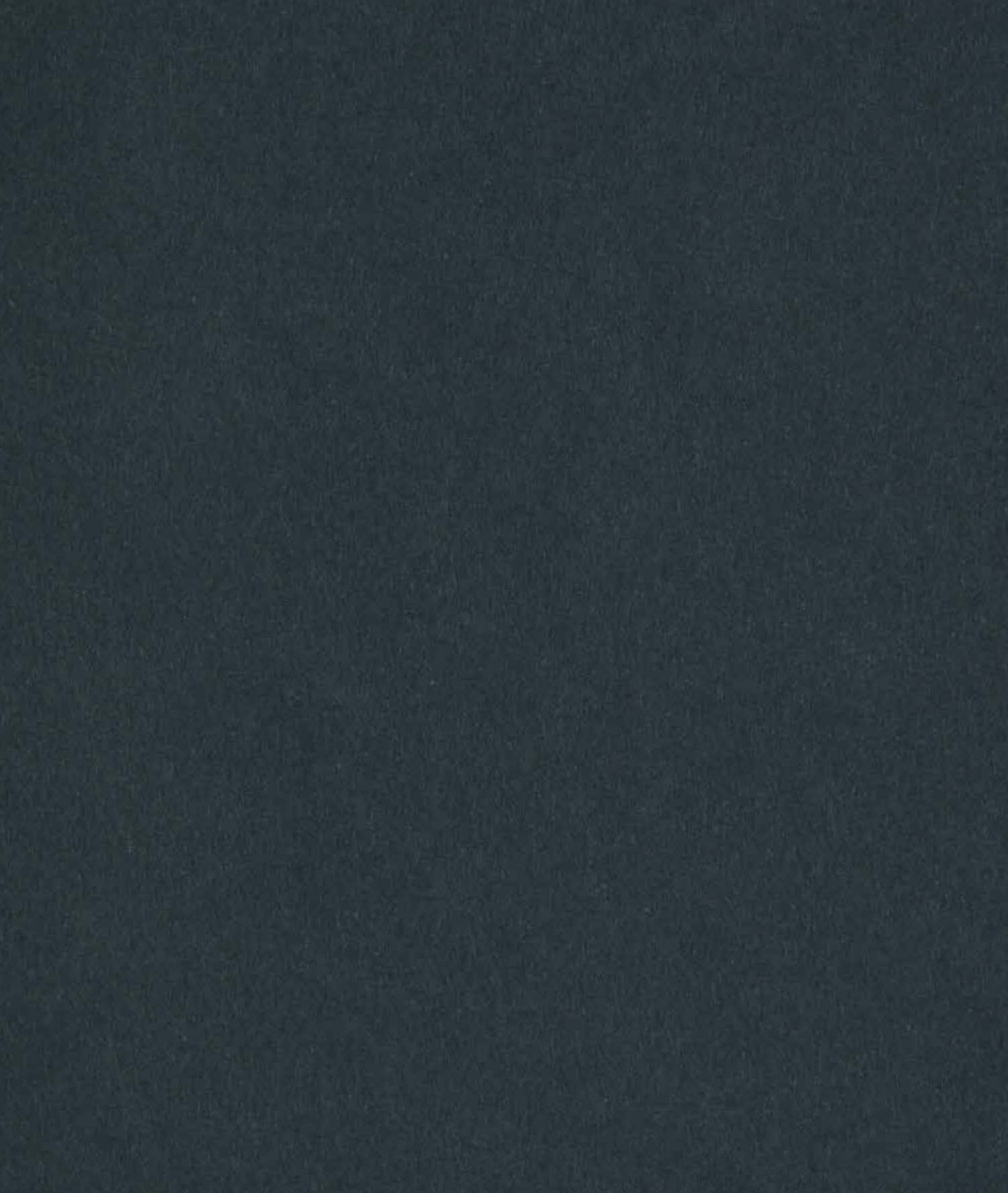


Earth Anthology II







Earth Anthology II

At the moment of writing, I find myself on the outskirts of Italy's most southern peninsula, Salento, in an attempt to hide from the storm of the holiday season and in search for evaluation and examination of past years results and achievements. When wandering around on the coast, with views that could reach as far as Montenegro's sandy beaches, I realise that this year ends like it started 12 months ago on the red rocks of Algarve. When listening to the washing of the water and watching people bathing in the late December sunlight, I seem to be miles away from today's turmoil on the world scene.

Since the early days of 2022, we have gone through war challenges, energy shortages, huge climate threats, political instability, yet I'm happy that despite this uncomfortable situation, we were able, at the heart of Atelier Vierkant, to continue our further growth both in numbers as well as in quality: we began the year with a challenge on lead times but were able to cut the production time in half and we brought down the consumption of energy by almost 20%, starting the necessary switch to renewable energy. For the year ahead, we plan to go much further on the path of transition with more solar power and biofuels.

In this present review, we are happy to showcase some of the latest realisations around the globe. We bring you to the Arabian subcontinent, more specifically Muscat, where the Studio of Odeia furnished the entrances of the National Museum of Oman; and to Doha, capital of Qatar, where the San Diego-based landscape design office Burton Studio worked out a full urban streetscape with vessels in the old heart of Msheireb.

The same urban approach can be seen at Archipel's development at the Quartier de la Défense in Paris. Viguier Associates worked out a plan where both offices, restaurants and living spaces are combined in one physical proximity with integration of materials like glass, concrete, stone and ceramics. The French capital functions as the scene for Arte Charpentier's latest realisation at Ecole Ducasse where the clay works are used as functional containers to set up a green screen and to divide spaces on a large outside terrace. In Paris as well, we wander around the private terraces designed by Michele Michelizzi, where he works with all the senses and where he wants to encourage his clients towards biodiversity and to create a real garden effect.

With the difficult years of Covid behind, the 2022 edition of Salone in Milan revealed itself as an important as an important milestone in the fair's history. Atelier Vierkant was able to play around with forms, shapes, textures, finishes on an unprecedented 400m² space, and to showcase new volumes and geometries in clay. In the heart of the city, we collaborated with Antonio Perrazzi for the Elle Decor Palazzo Bovara setting and joined the Mollura presentation at their newest showroom.

In the Alp region, we followed Arnaud Charvin and his team and assisted them in a few recent realizations in and around the lake of Annecy. They illustrate and embody perfectly the new French approach where a feel for traditional and classic aesthetics blend with a continuous search for a Baudelairean 'nouveau', a quest for 'the new'. We showcase just a couple of them and are keen to see the outcome for the future.

Last but not least, we are happy to present our Clay Table, designed by Roel Vandebek. A simple juxtaposition of large clay slabs is supported by a hidden frame and two remarkable U profiles produced by Italian manufacturer De Castelli. The Table is presented in the decor of the Elf Lijnen, the only building designed by Alvaro Siza in Flanders. The Clay Table is a continuation of our clay furniture design, with the pebbles and benches already launched in previous years; and we aim at developing this collection even further in the years to come.

At Salento's Adriatic coast I do realize we are at the same height of Warsaw and Budapest which means early mornings and long evenings. When it gets dark, we see light igniting at the village, people gather together, some for a *passeggiata*, others for a drink, a coffee or *aperitivo*, to share thoughts of all kinds, and to make a *brindisi*, a toast, to the new year ahead.



08



34



58



52



90

- 08. Msheireb — *Doha*
- 34. Clay Table
- 52. Archipel — *Paris*
- 58. Paris Scenes
- 66. École Ducasse — *Paris*
- 74. Earth Anthology
- 90. The National Museum — *Oman*
- 94. Private residence — *Palma de Mallorca*
- 100. Pépinière Charvin — *Annecy*

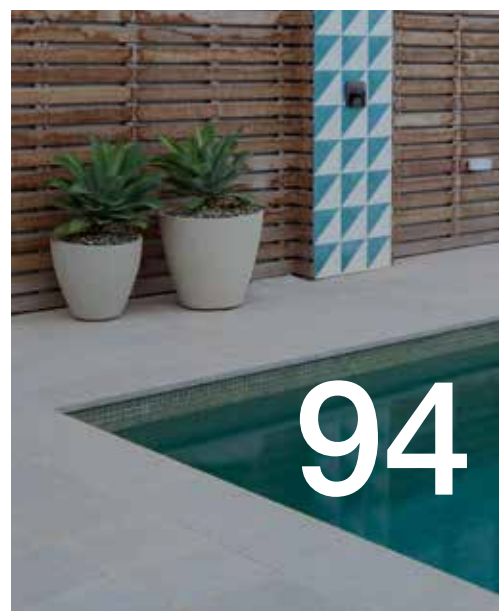
CONTENT



74



66



94



100

All photography: **Bart Van Leuven**
bartvanleuven.com unless other specified.
Lay-out: wimvandersleyen.com

Msheireb — *Doha*

Photography: Raphael Olivier
Text: Sisse Bro



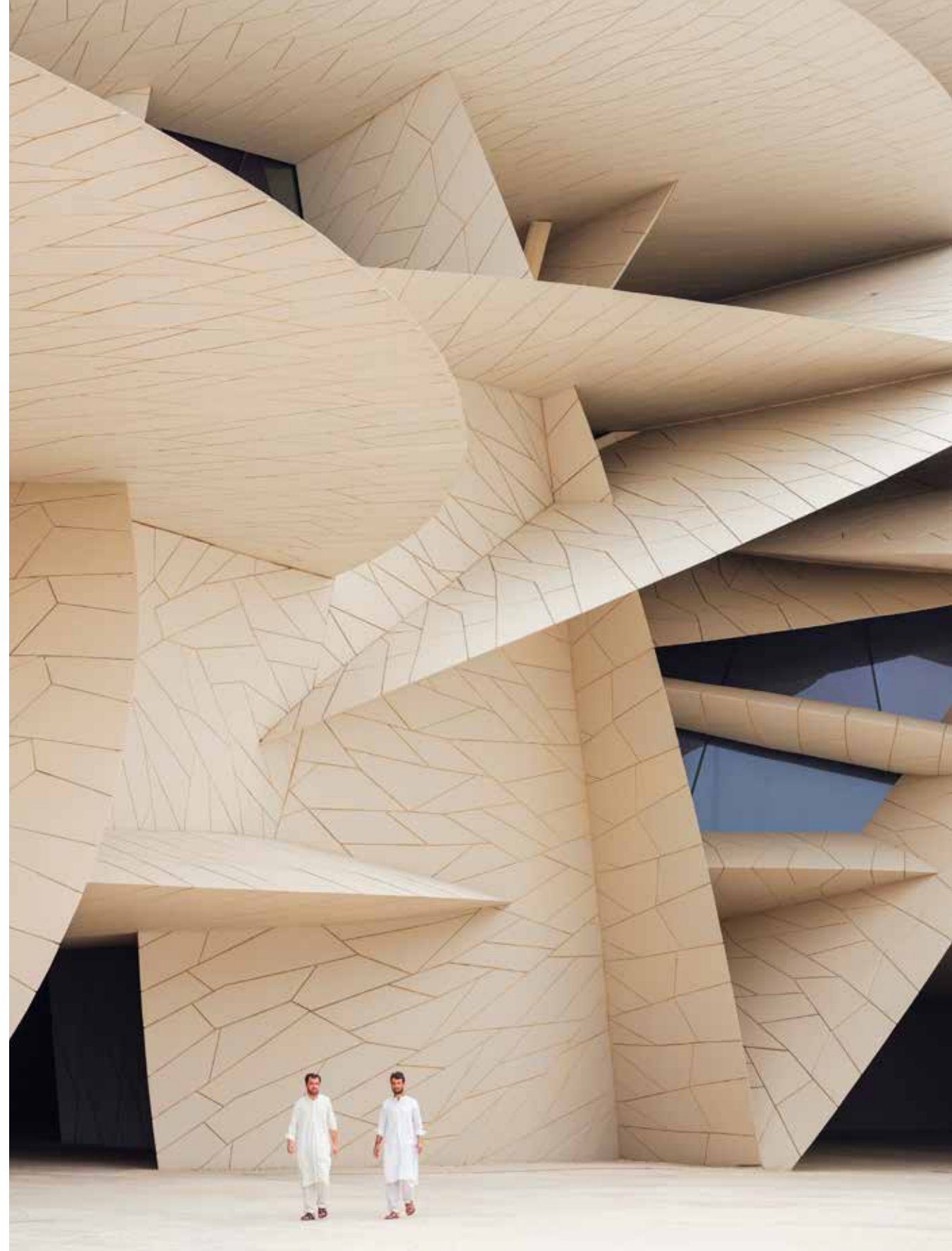
Reading through the developer's definition of the brand-new city centre of Doha, Msheireb, technical descriptions like innovative, smart and sustainable are put next to anthropological facets like heritage, tradition and culture; terms not necessarily in opposition yet it takes research, engagement and invention to merge them in a relevant and harmonious way.

MAGAZINE — WINTER 2022-23

ateliervierkant

MAGAZINE — WINTER 2022-23

ateliervierkant



When Californian landscape architects Burton Studio back in 2010 sent in their competition proposal to design the 31-hectare project in Qatar, they knew they had to develop a project both

classic and modern, equally balancing the two, and they decided to set their point of departure in the local history: 'Looking into history is always a good place to start', says Burton Studio

President, landscape architect Patrick Baldwin, 'You can start the story there and if you bring that into the first meeting, the feedback is usually very positive.'

ateliervierkant



ateliervierkant



MAGAZINE — WINTER 2022-23





MAGAZINE — WINTER



MAGAZINE — WINTER 2022-23



ateliervierkant



14

MAGAZINE — WINTER 2022-23

ateliervierkant

15

MAGAZINE — WINTER 2022-23

ateliervierkant





16

MAGAZINE — WINTER 2022-23

ateliervierkant

17

MAGAZINE — WINTER 2022-23

ateliervierkant

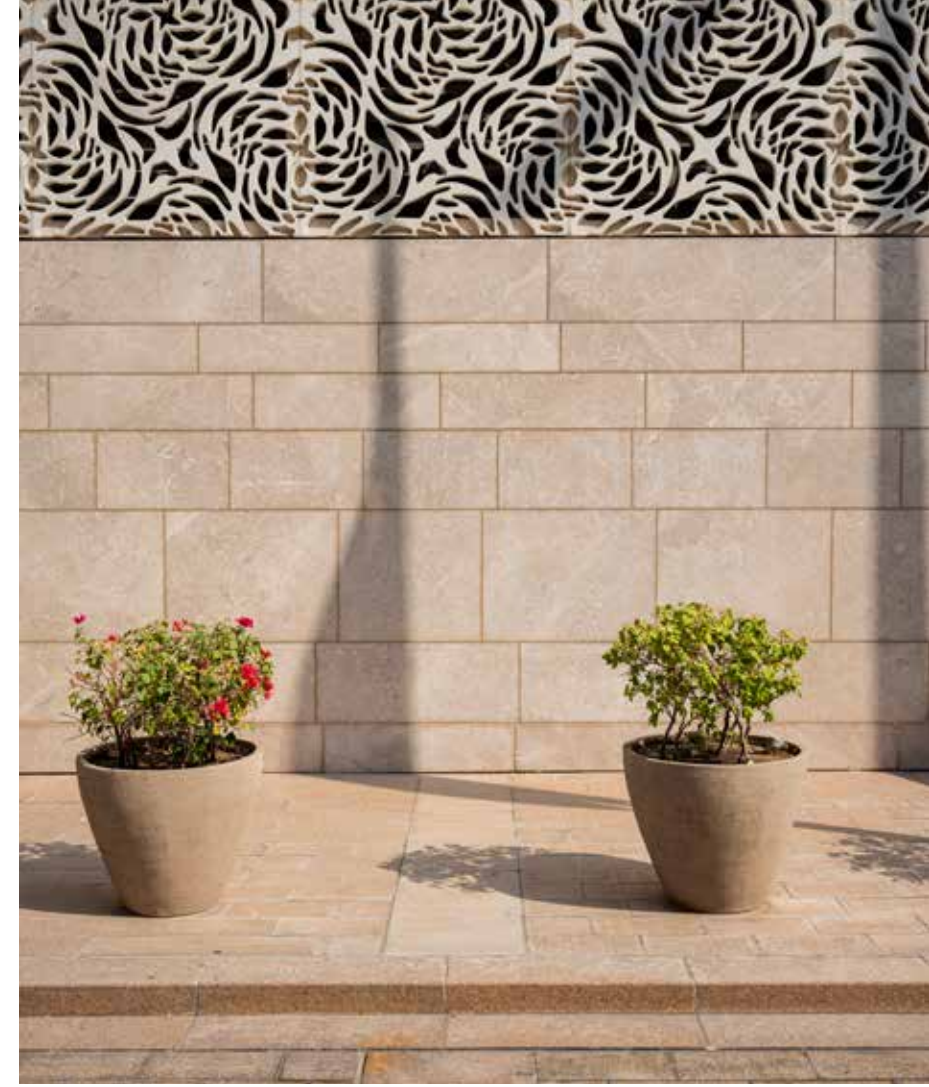




Now 12 years later, what used to be a pile of ideas and drawings on the desk of the Californian office has become a built reality, a completely regenerated and contemporary city quarter blending classic aesthetics and modern design. Divided into 15 areas with various historic and thematic significance, the public spaces propose both visual and sensual

experiences, all based on Qatari heritage as well as highly innovative solutions. In one area, the historical quarter, pavement has been taken out to give way for gravel instead, a traditional approach which offers a softer and more human impression for residents and visitors. On top of the gravel crushed sea shells have been sprinkled, as according to

local tradition, to prevent discomfort from insects and bugs. On the Barahat, the region's largest covered public square, the stone floor is laid out like a grand carpet with a pattern based on traditional mashrabiya elements, inviting to sit down and gather for social events.







MAGAZINE — WINTER 2022-23

ateliervierkant



MAGAZINE — WINTER 2022-23

ateliervierkant





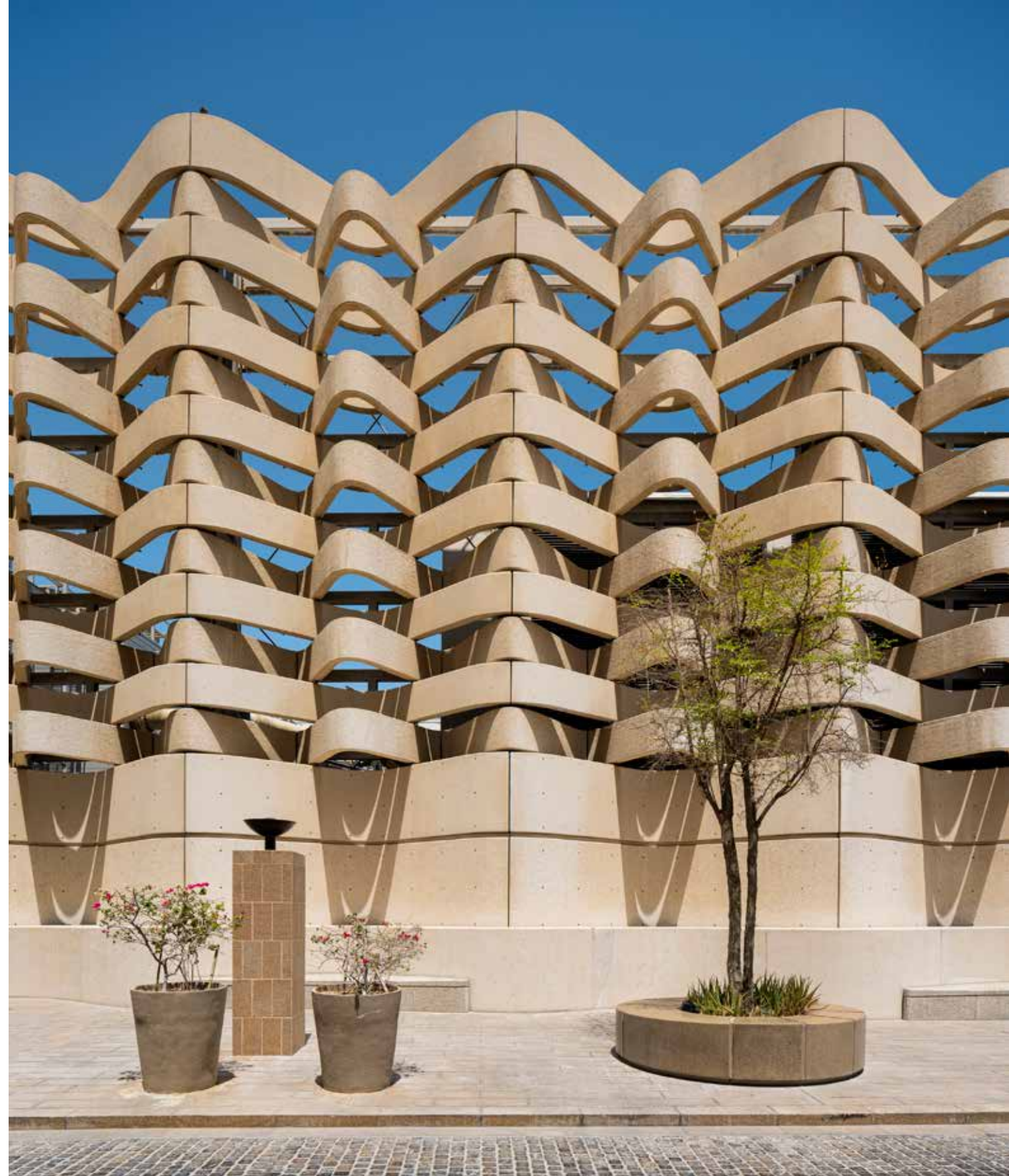
MAGAZINE — WINTER 2022-23

ateliervierkant

‘Our job on a large scale project like this is to create a sense of coherence and comfort, which is why we have chosen to use the same type of stone for all the paving for example,’ Baldwin says, ‘You can add surprise here and there, but we mainly work with the idea of quieting the space, leaving room for natural life to be on display and for

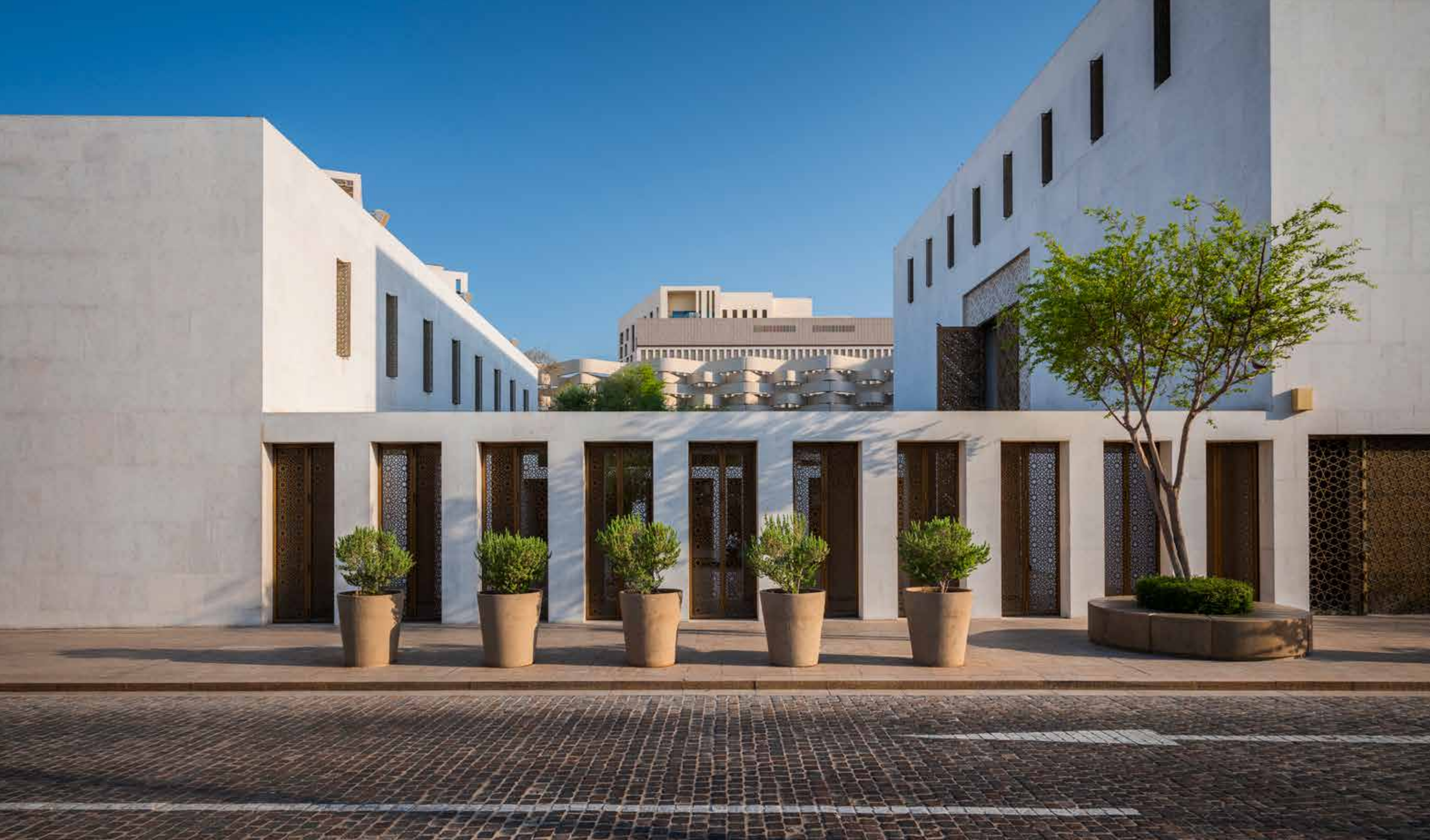
human beings to create the dynamic. We build our design language around classical proportions and form because it offers a kind of commonly understood comfort, a perception inherited across generations.’ The choice of pots used in the project also relates to the notion of comfort according to Baldwin. The earthy clay used in the pots by Atelier Vierkant

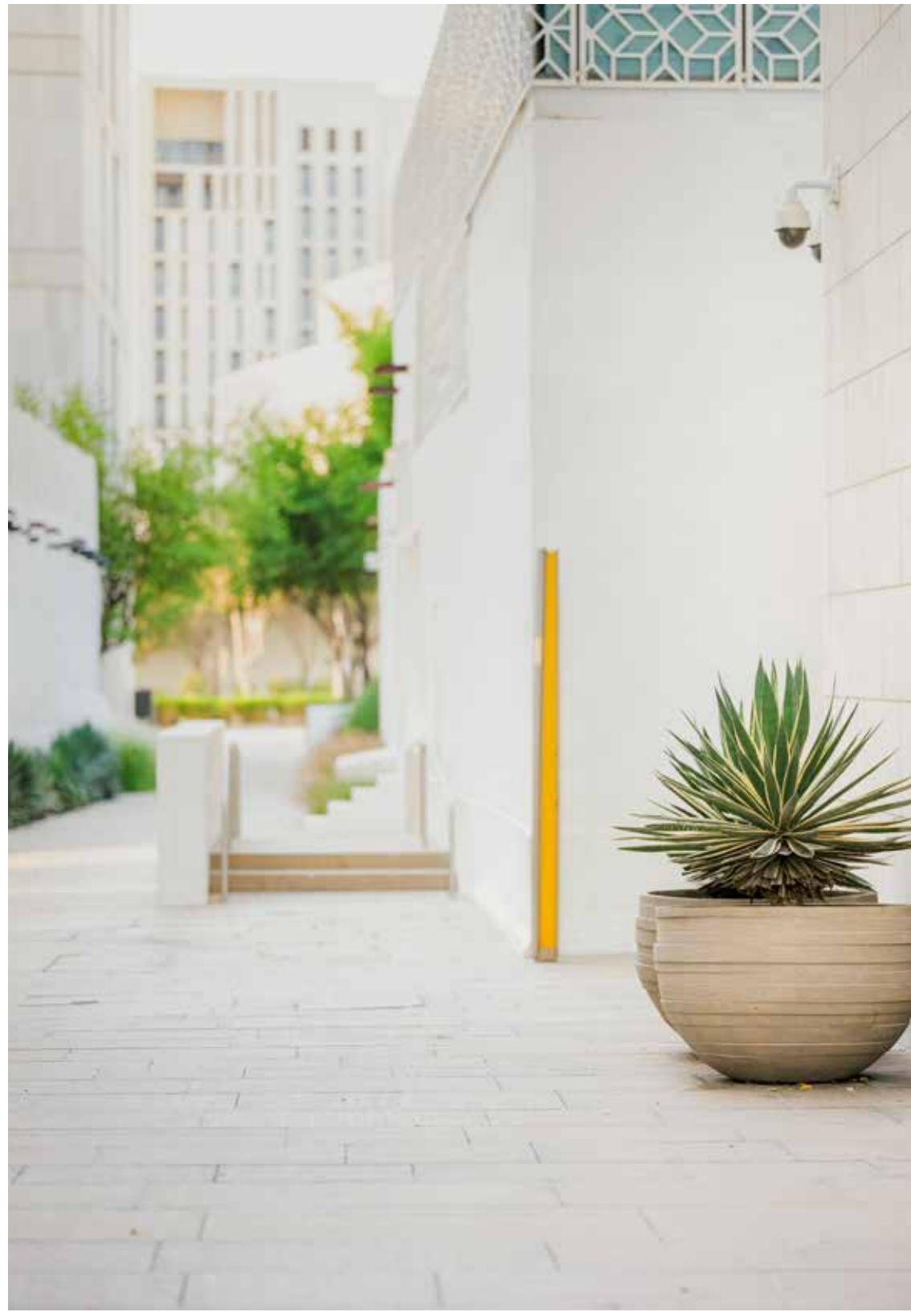
evokes feelings of authenticity and for this region connotations to its surrounding sand deserts. The neutral white, beige and brown clay tones selected for Msheireb intentionally blends in with the architecture, underlining the vision of a quiet and serene expression.











Clay Table

Design: Roel Vandebeek
Text: Sisse Bro

During nearly three decades, Atelier Vierkant has been making pots. What started out as a modest and defined production of square shaped ceramic planters in a backgarden greenhouse has turned into an elaborate and complex workshop facility. Today, the assortment from Atelier Vierkant takes all kinds of shapes, sizes, textures and colours, thanks to a continuous source of creativity and imagination. With one material, and one material only, the designers and craftsmen invent original ways of shaping clay. Although the pot remains a core item in the collection, the Atelier Vierkant cornerstone from which everything else has derived, there is a constant search and curiosity towards new potential.

At the 2022 edition of the Milanese furniture fair, Salone, Atelier Vierkant presented a distinct and unusual product for the first time, a dining table with brass legs and a ceramic table top. At this year's fair, the table will take centre stage in a further developed version, conceived and matured thanks to the productive collaboration between a group of professionals, each meticulous and specialist in their field.

Belgian designer and artist, Roel Vandebeek has been called in by Atelier Vierkant to work on the conceptualisation and development of the table; having already worked on several product designs together, they know and understand each other's approach. 'There's a lot of work behind this product', says Vandebeek, 'First of all the structure has to be very stable and solid as each table plate weighs about 70 kilos. Secondly, working with this flat and slender format in clay is a real challenge which means many trial and errors in the firing process.' Vandebeek grew up as the son of a sculptor which has given him an appreciation of the process itself and the many questions posed along the way. 'I find it exciting in fact, you can't beat nature, and with a material like clay you just have to follow along.'

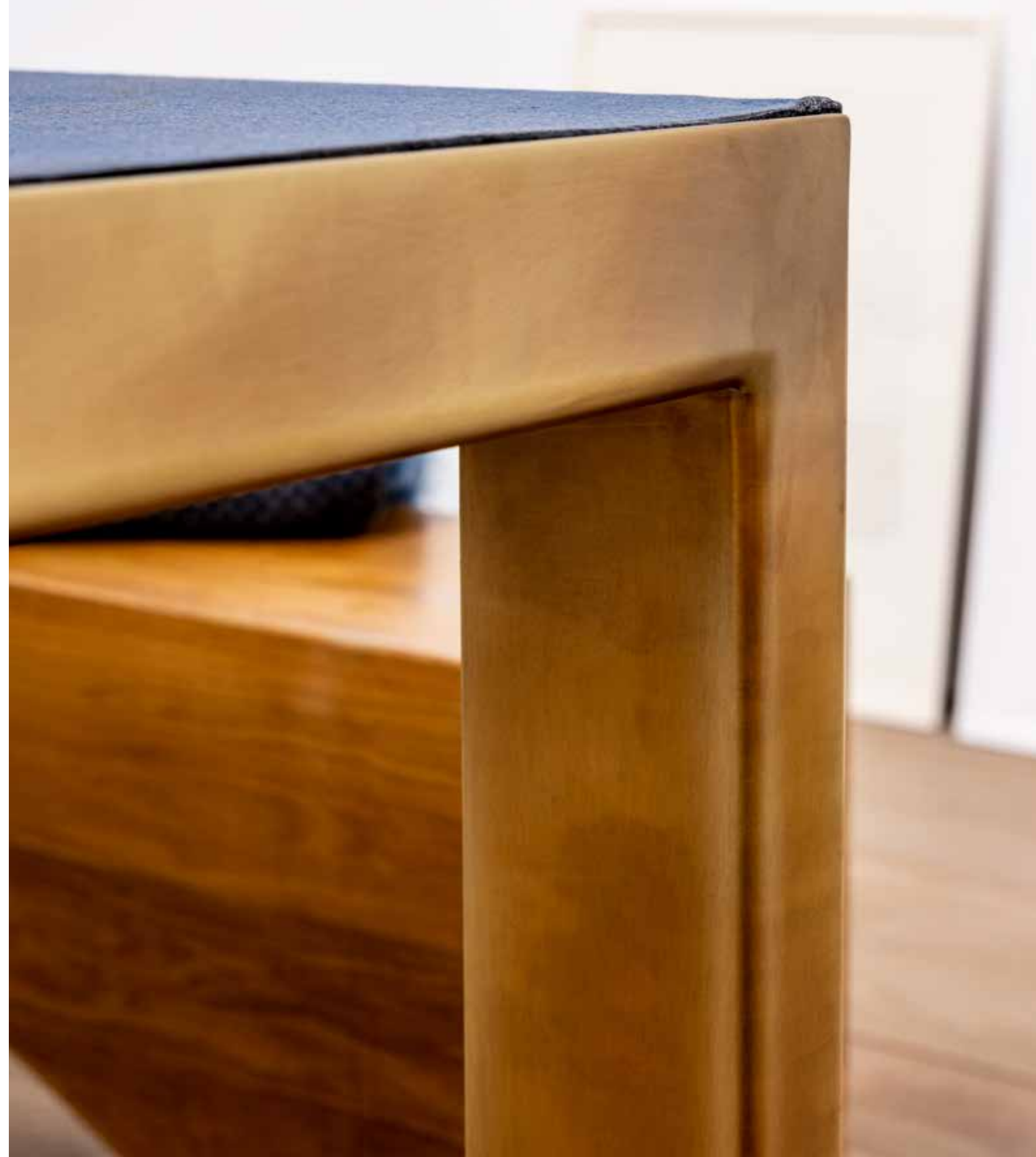
With the introduction of a table, the natural texture and feel of the ceramic surface has been brought as close to the user as possible. A table top made entirely in clay exposes the natural material with its perfect imperfections and offers a sensual experience both when looking at it and when touching it. 'On its own it looks like a sculpture', says Vandebeek, 'It's a piece which brings a lot of emotion, much more than a conventional table. Due to the two materials, brass and clay, and the human aspect, you can see and feel how the clay has been sculpted by hand. The plates should look the same but not too much, they each keep a unique appearance. That's why the metal frame is so minimal in its design, clay is playing the main role here.'

The ceramic table plates each measure 57 x 90 centimetres and can be combined with up to five plates next to each other, a considerable sized table almost three meters long. As the table is only produced on demand, there is room for customisation and a certain amount of freedom and playfulness in the layout and colour of the plates. The brass frame is designed in Belgium and produced in Italy. Both Atelier Vierkant and the Italian metal manufacturer, De Castelli, are used to handle made-to-measure projects and precisely because of their shared production processes and values, they could collaborate on this product seamlessly.

'Our business is about the crafts, it's a refined mix of manual labour and new technology', says owner of De Castelli, Albino Celato, 'Just like Atelier Vierkant, we are entrepreneurs who believe that everything is possible, the boundaries of our research and innovation are limitless. We recognise each other's excellence which leaves a mutual and sincere respect. In professional partnerships it's important to share common visions about life and business and that is case here.' Just like the two companies complement each other, so does the two materials: 'Clay is such a basic material and it wasn't easy to find a complementing material which would cope with that', explains Vandebeek, 'With the choice of brass for the legs the table gets a precious touch and the two materials help and lift each other'.

People who know Atelier Vierkant by their pots perhaps do not expect to see a piece of furniture like this table added to their collection, yet people who know the Janssens family behind the company are probably not that surprised, well aware that the members still carry on reinventing and pushing the limits of what can be done with clay.











42

MAGAZINE — WINTER 2022-23

ateliervierkant

43

MAGAZINE — WINTER 2022-23

ateliervierkant











50

MAGAZINE — WINTER 2022-23

ateliervierkant

51

MAGAZINE — WINTER 2022-23

ateliervierkant



Archipel — Paris



Photography: German Bourgeat

The renewal of Les Groues district, in which the Archipel and the new Nanterre station are located, represents the profound urban transformations ongoing west of the Grande Arche.

Closed-off for a long time, Les Groues is an atypical area of 65 hectares, with exceptional development possibilities. The transformation initiated by Paris La Défense and the City of Nanterre aims to create a mixed territory close to the business district, in which housing, shops, public facilities, transportation, leisure and cultural spaces will coexist.

The prizewinner project of Archipel was designed by Viguier, in association with Marc Mimram Architecture & Associés,

to integrate itself sustainably into its urban environment and help create a new neighbourhood.

The entire 75,500 m² is divided into five buildings of different heights, all forming a series of interconnected islands. Weaving the network of transverse communications, an interior aerial street connects the buildings and also features terraces and gardens.

At ground level, a set of glass walls overlooking the streets perpendicular to La Défense's boulevard opens up the Archipel to the city and provides access to shared functions. These fine reinforced concrete structures poured on-site had to be based on piles anchored deep in

the basement. The overlap between the Archipel and the future Eole train station is one of the project's main added values, as well as its main complexity. This unprecedented configuration determined a phasing of works 'upside-down': instead of successively constructing the buildings' infrastructures and then the superstructures, teams had to carry out the structural engineering of the overhang on the track-side at the same time as the earthworks.

For the terraces, Viguier Associates chose U planters in different color finishes. For the terrace of the neighboring restaurant Maison Georges, the team used a large number of AH planters over 2m20 high in white beige clay.







Paris Scenes

Photography: German Bourgeat
Text: Sisse Bro

Place des Fleurs

For a few months, agronomist and landscape designer Michele Michelizzi had to nearly turn off his phone as it was ringing so often; instead he decided to only pick up when he recognized the caller. Due to the lasting pandemic, many Parisians were yearning for greener environments and Michelizzi, with his Paris-based landscape design service, Place des Fleurs, was the go-to-person to help them achieve that. The unusual situation with increased time spent at home made people realise just how important the feeling of nature and the outdoors is and to which extent it affects our mood and general well-being.

“After two years of recurring confinements, our way of conceiving and perceiving the exterior has evolved”, says Michelizzi, “The plant suddenly became the most treasured ‘object’ in the home”. Michelizzi is a trained agronomist and has worked with plants as his main element for almost 20 years, first as a gardener and during the past seven years, as a landscape designer. “I moved to Paris 15 years ago and started out as a regular gardener, maintaining private gardens, but my wife saw a more creative potential in me and planted the idea of landscape design in my mind. We still offer maintenance but only in gardens that we have designed ourselves.”

The small team behind Place des Fleurs works mainly on projects in the city of Paris and therefore often with limited spaces where terraces and small balconies are turned into green areas, so-called urban gardens. “In Paris, you have to be very creative with the square meters at hand, both indoor and outdoor, and to create a greener environment sometimes means having to sacrifice space to give room for plants and flowers”, explains Michelizzi, “Our goal is to create harmony and complementarity between the interior and the exterior, and this is our strong point, to create a sense of exterior in the interior and the other way around.”

58



MAGAZINE — WINTER 2022-23

ateliervierkant



59



Early 2022, Place des Fleurs was contacted by the Parisian creative agency, Helmut, to work on their office and terrace. For once, the outdoor space was unusually generous, a roof terrace of just about 600 m². “We only designed a third of it”, says Michelizzi and elaborates: “When you’re installing gardens up high, you have to take the building and its construction into consideration, and in this particular case the structure wouldn’t allow for us to transform the full surface”.

Nevertheless, a 200 m² multipurpose terrace was installed, useful both for quiet moments to take a rest or read a book and for lively events like fashion shoots and corporate cocktails. “With this terrace we wanted to encourage biodiversity and create a real garden effect”, says Michelizzi, “At Place Des Fleurs we work a lot with the senses: smells, sounds and views”. To simulate a garden feel, the landscape designer inserted several garden beds into the terrace and

made the plants grow at ground level, flowering perennials like *Verbena Bonariensis* and *Gaura Lindheimeri* as well as leafy evergreen shrubs. Deciduous trees, like the Japanese maple which reflect the seasons’ change, are planted in Atelier Vierkant’s U70 grey pots. “To have beautiful plants, you need big pots and these pots are the final important touch, adding both detail and charm”, concludes Michelizzi.





Staya Paris

Staya is located in the heart of Courbevoie in the outskirts of Paris. The restaurant's exuberant decor and the play of mirrors are its signature. Inspired by the Beefcut restaurant, which is just a stone's throw away, the entrance is distinguished by a pair of CBH180 in extra white where the designer places great emphasis. It is the plants that surround all the bay windows that create the intimacy that celebrities seek for and in search for a relaxing moment in the heart of the city.



École Ducasse — *Paris*

Photography: Boegly + Grazia

ateliervierkant

MAGAZINE — WINTER 2022-23

66

With 5,000 m² of space dedicated to taste, this new facility for teaching, transmitting and promoting French gastronomic know-how, embodies a large-scale project in an area of great potential in Greater Paris – Meudon-la-Forêt – 10 km southwest of the capital. Designed by Arte Charpentier, the building is inspired by nature. The composition of the architectural volume is articulated around four blocks, echoing the four elements – water, fire, earth and air – closely linked to the act of eating, and linked together by a void, the fifth element; a veritable double-height interior street that allows users to circulate fluidly and access the four distinct volumes. The workshops and kitchens are gradually revealed through openings and transparencies that make the project, its functions and uses clearer. This creates visual openings and encourages synergies between the students, the training staff and the public who visit the premises. This lively space evokes the size and atmosphere of the famous Parisian covered passages.

ateliervierkant

MAGAZINE — WINTER 2022-23

67





The building is deeply rooted in its site through a massive concrete base, smooth and dark, which allows to express durability and stability. From a symbolic point of view, this low volume represents the theoretical part of the teaching. While the upper part, which is the most important, symbolises practice, experience. This volume is lighter, more sensitive, it is made of a light and curved metal skin. This material echoes the

stainless steel that is widely used in kitchens. It is this contrast between forms and materials that gives the campus its body and character.

The corbelled façades are logically more exposed to the elements of nature. They therefore seem to be hollowed out, as if sculpted by the natural phenomenon of erosion, giving the project a singularity and making it part of a contemporary style. It is as if the wind, the rain and the

air have worked on the building envelope over the years.

The main facade is dominated by a large restaurant, accessible to all, the building's flagship and a showcase for Chef Alain Ducasse's expertise. With a surface area of 215 m², the restaurant, designed and decorated by the Jouin Manku agency, has been imagined as a linear, double-height space, oriented towards the terrace, and can seat 60 diners.



The outdoor spaces surrounding the school are its showcase, and allow its integration into its environment, both close to the forest of Meudon and in the heart of a district almost exclusively occupied by tertiary campuses. The trees and hedges planted on the periphery of the plot, mention the nearby forest, and promote biodiversity. They anchor the school in its site by opening and framing views to and from the outside. Like all the elements of the project, these exterior spaces contribute to the functioning, life and pedagogy of the school.

On the street side, the landscaped car park and the forecourt form the first impression of the school. On arrival, students, teachers, employees and

visitors begin the sensory and taste experience offered by the school by walking along the shady, aromatic and fruit-laden pathway that runs along the restaurant terrace to the main entrance of the building.

The areas at the front of the building are open to all, with mineral areas dedicated to the reception and the restaurant terrace and garden areas, which are places for picking, selecting and discovering aromatic and fruit plants. To the south and west of the school, the orchard runs around the building and provides places for students and staff to relax and take a break. The aromatic Atelier Vierkant OE planters, with their collections of plants classified by family with multiple varieties,

such as mints and thymes, or by geographical area, such as Mediterranean plants, are designed to participate in the school's educational program.

A little further on, with its plum trees and numerous fruit bushes, the orchard also offers numerous varieties of fruit to be discovered and tasted throughout the year. This landscape anchors the building in its territory and creates a calm and bucolic environment around the school and the restaurant, like an echo of the menu that changes with the seasons.





MAGAZINE — WINTER 2022-23

atelier vierkant

Earth Anthology

S.Project, a crosscutting space devoted to design products and decorative and technical interior design solutions, made its debut in 2019. In complete synergy with the Salone Internazionale del Mobile, The International Furnishing Accessories Exhibition, EuroCucina, International Bathroom Exhibition, Workplace 3.0 and Salone Satellite, S.Project selects, collects and valorizes manufacturers' proposals, providing a 360-degree perspective on interior architecture and responding to the latest market demands.

S.Project's distinctive feature is its multi sectoral focus – a multidimensional space with a heterogeneous selection of goods, with products ranging from interior to outdoor furnishing, from wellness products to fabrics, from lighting to acoustic solutions, from coverings to finishes. As a business-to-business platform that underpins the alliance between retail, designers and companies, S Project is providing an inclusive experience

and the ultimate networking environment. It is the ideal place for showcasing manufacturing excellence, new concepts and innovative solutions to professionals within the sector and national and international buyers.

Within this context, Atelier Vierkant was able to present Earth Anthology, a concept that shows the versatility of Terra Cotta, and the expression of fired clay in many different textures, finishes and surfaces. The booth itself designed by UAU Collective, is made of a sun ray scheme, which allows the visitor to navigate and to individualize each sphere without overlooking the full picture and wide range of the different colours.

Earth Anthology presented for the first time the Anthos and Adamas collections, as well as the Table in close collaboration with De Castelli, specialized in metal works and finishes, and also exhibiting at Salone.





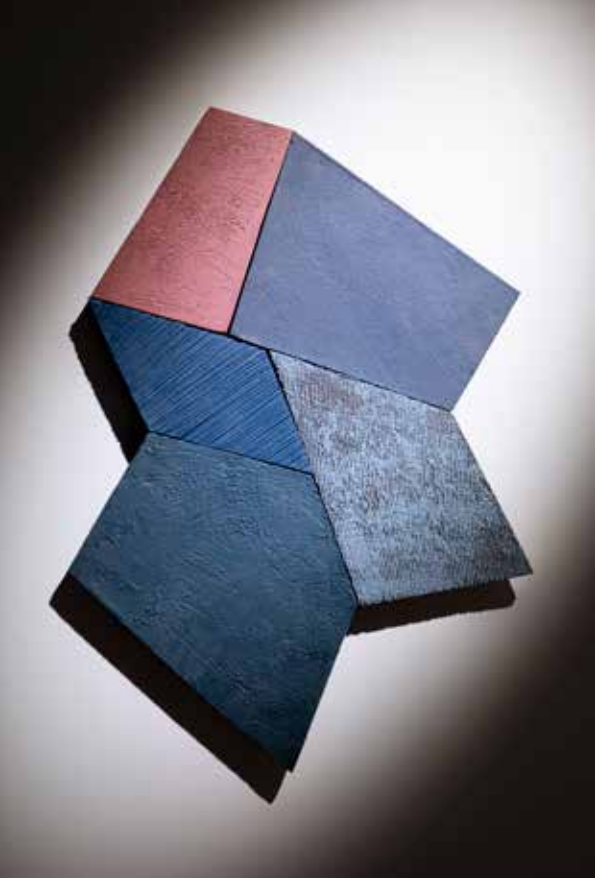


Wierkant

City, our home

We hold on to human vessels, vessels with objects, materials and furnishings that we find in our lives and connect. We identify with the space in which we live and create a sense of connection that creates a personal urban context by connecting the simple made of lightness with its pots, pebbles and vessels. We believe in the use of a material that humans have been able to connect with for a long time.

The vessels are made of clay, sometimes covered in the round shaped halfballs, as in some body of the world series, in coffee tables, plates, stools, vases and larger vessels. The vessels are made of clay and paint make it unique and precious.



Clay
We feel, touch
materials wa
that are not
- wood, glas
...soils – that make us
...materials like plastic, co
...what they are
...roots.



82

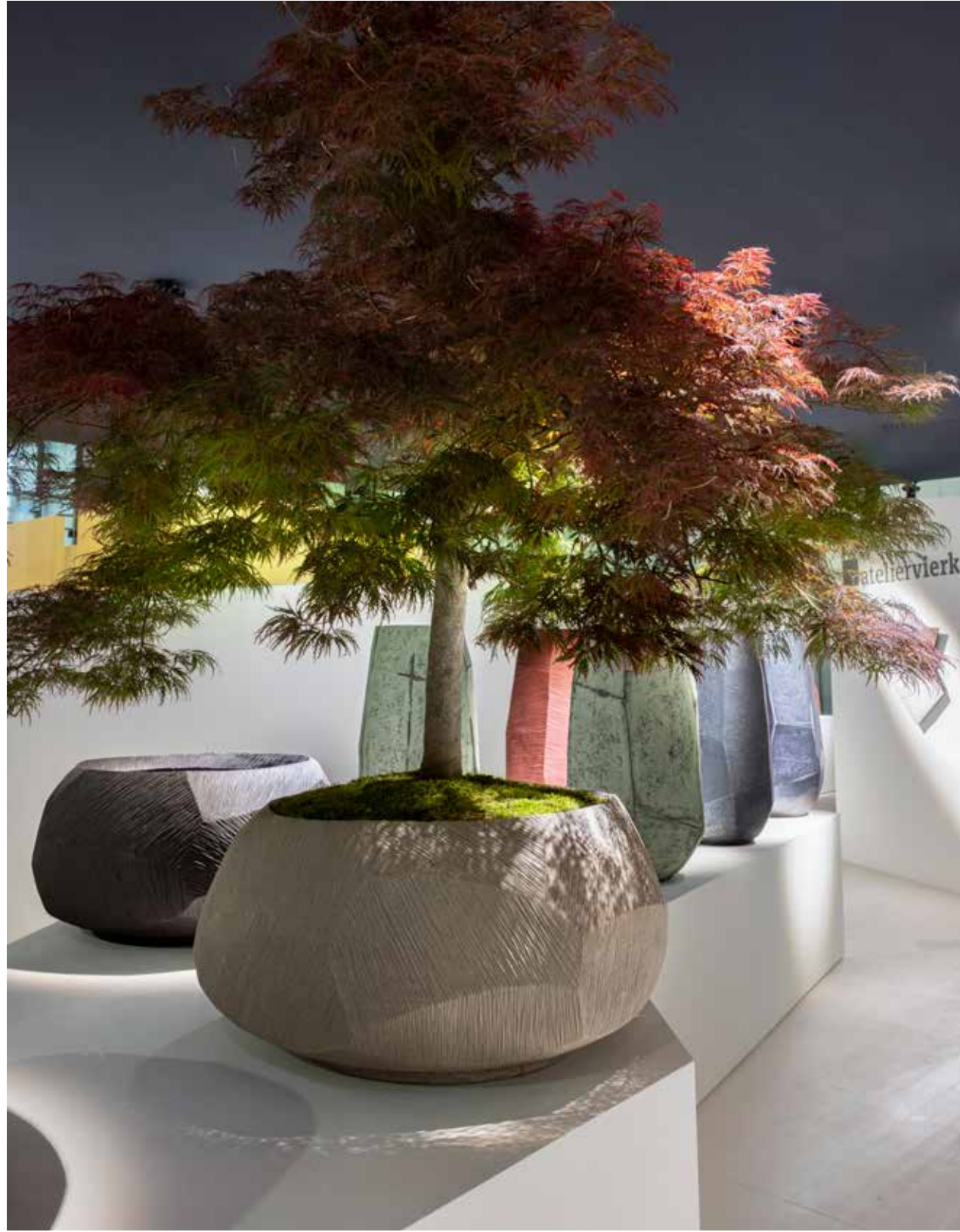
MAGAZINE — WINTER 2022-23

ateliervierkant

83

MAGAZINE — WINTER 2022-23

ateliervierkant



Palazzo Bovara



MAGAZINE — WINTER 2022-23

ateliervierkant

Antonio Perazzi's passion lies in investigating the connection between plants and people, both in large projects for public places and in private bespoke gardens. He is persuaded that to achieve a better human world, he must acknowledge and relate to all other organisms – living or not – that inhabit planet Earth with us; therefore, the Studio designs low-maintenance gardens and sites rich in nature, and low-maintenance biodiversity where one can feel comfortable. For Elle Decor Fuorisalone 2022 he designed a courtyard at Palazzo Bovara with lush and tropical plantings, with furnitures from Belgian brands Tribù and Atelier Vierkant.

84



MAGAZINE — WINTER 2022-23

ateliervierkant

85



MAGAZINE — WINTER 2022-23

ateliervierkant

Officina Milano

On the occasion of the Supersalone September 2021, Mollura inaugurated Officina Milano, a new space in the capital of design, featuring a visually impressive installment designed by Studiopepe: 'Botanica Collettiva', a narrative ecosystem where design and nature coexist, organically and harmoniously.

Located just a few minutes from the historic centre, in via Macchi 82, the location hosts visitors within an immersive reality contaminated by tactile visions and multimedia experiences:

a journey in which the singular plurality of Mohd's selection, as an international reference point in the design industry, is expressed through an astonishing dialogue between landscape and architecture, intimate and shared sensations, exploration and experience.

After the inauguration, this approximately 500 sq m space filled with natural light housed a new multifunctional space, envisioned to offer visitors an innovative design experience which revolves around an exclusive selection of products by premier international brands. A tangible reflection of Mohd's vision: the animated pairing of different brands and objects which harmoniously inhabit the space, while nurturing unique and utterly personal realities.

Officina Milano joins the space opened last September, in via Turati 3, Milan, which has already become a destination for architects, customers and design aficionados everywhere.



MAGAZINE — WINTER 2022-23

ateliervierkant



At the occasion of Fuorisalone 2022
– Mohd presented the new Atelier
Vierkant series TW in different
surface colour shades and a
selection of the well know DC series
with pale ephemic teints.

The National Museum — *Oman*

Photography: Sarah Hale



The National Museum is the Oman's flagship cultural institution, showcasing the Sultanate's cultural heritage from the earliest evidence of human settlement in the Oman Peninsula through to the present day.

As a national institution with global outreach, the Museum is ensuring that Oman's cultural heritage is recognized and appreciated not only within the Sultanate, but also internationally. Through an interchange of knowledge

and skills on issues of cultural heritage, it is helping to build a national and international network based on unity and mutual support. Further, it is providing opportunities for cultural expression, innovation and the transfer of traditional skills and knowledge from one generation to the next.

The Museum is located in a purpose-designed building in the heart of Muscat. Looking very much like a palace in its own right, the building is in keeping with

the overall feel of the district, with the Museum facing the Qasr al-Alam Palace at the opposite end of Muscat's ceremonial boulevard.

For the Entrance, Anders Jensen, from Odeia, chose the KH seats in combination with lushly planted U120 and AUI130 models in bright white finishes. At the entrance and ticketing area, the designers used a series of K – pebbles creating an area to sit down for a moment when waiting for family or friends.





Private residence — *Palma de Mallorca*

Large-leafed *Strelitzia augusta* were planted against the façade of the home in BRL grey pots. The grouping creates visual impact and softens the hardscapes of the terrace, creating a verdant chillout space.



Photography: Nuria Vila
Text: Meridith Moore

Every home purchase has that moment, the coup de coeur. If you are unfamiliar with the French phrase, it means a blow to the heart. Love at first sight. For Mashamba Design's clients, it was the spectacular Bay of Palma views and the promise of bay breezes that stole their hearts.

Thinking that their terraces only needed more pots and greenery, the clients contacted Jennifer Warren-Gash, Curator of Outdoor Living at Mashamba Design. It became clear in their first meeting however, that the family wanted more from their outdoor living areas.

The family had a specific vision in mind. The house is in a city, but they wanted it to feel like a Mediterranean refuge. They envisioned relaxing pool days with their children.

Long candlelit dinners and dancing with friends well into the night. They wanted an eclectic mix of styles full of their favorite shades of turquoise and soft neutrals.

Jennifer created their city sanctuary by softening the façade and hardscapes. Under the shade of a lemon tree, she placed plush sunbeds for relaxing. Sitting areas were furnished with comfortable but elegant woven couches and chairs by Belgian furniture house, Tribù. For greenery, Jennifer grouped both structural and lush plants to create focal points and serene spaces.

Jennifer exclusively used pots from Atelier Vierkant for these plantings. She says, "All my clients love their work. The craftsmanship of the pots is evident and they elevate any space. In this project,

they helped to create a luxurious, private oasis in the middle of Palma."

Both Jennifer and her clients were thrilled with the results of the redesign. For sure, the family experienced their second coup de coeur when they saw their new outdoor spaces. The terraces are a relaxing refuge for the family now. Spaces are soft, sophisticated and fun, allowing the family to make the most of the outdoor Mediterranean lifestyle they desired.

Live is better outdoors. Mashamba Design can create your urban oasis or your countryside idyll. Based in Mallorca, they work across Spain and Europe – anywhere that their flare for design or specialist knowledge of Mediterranean gardens can be of service.





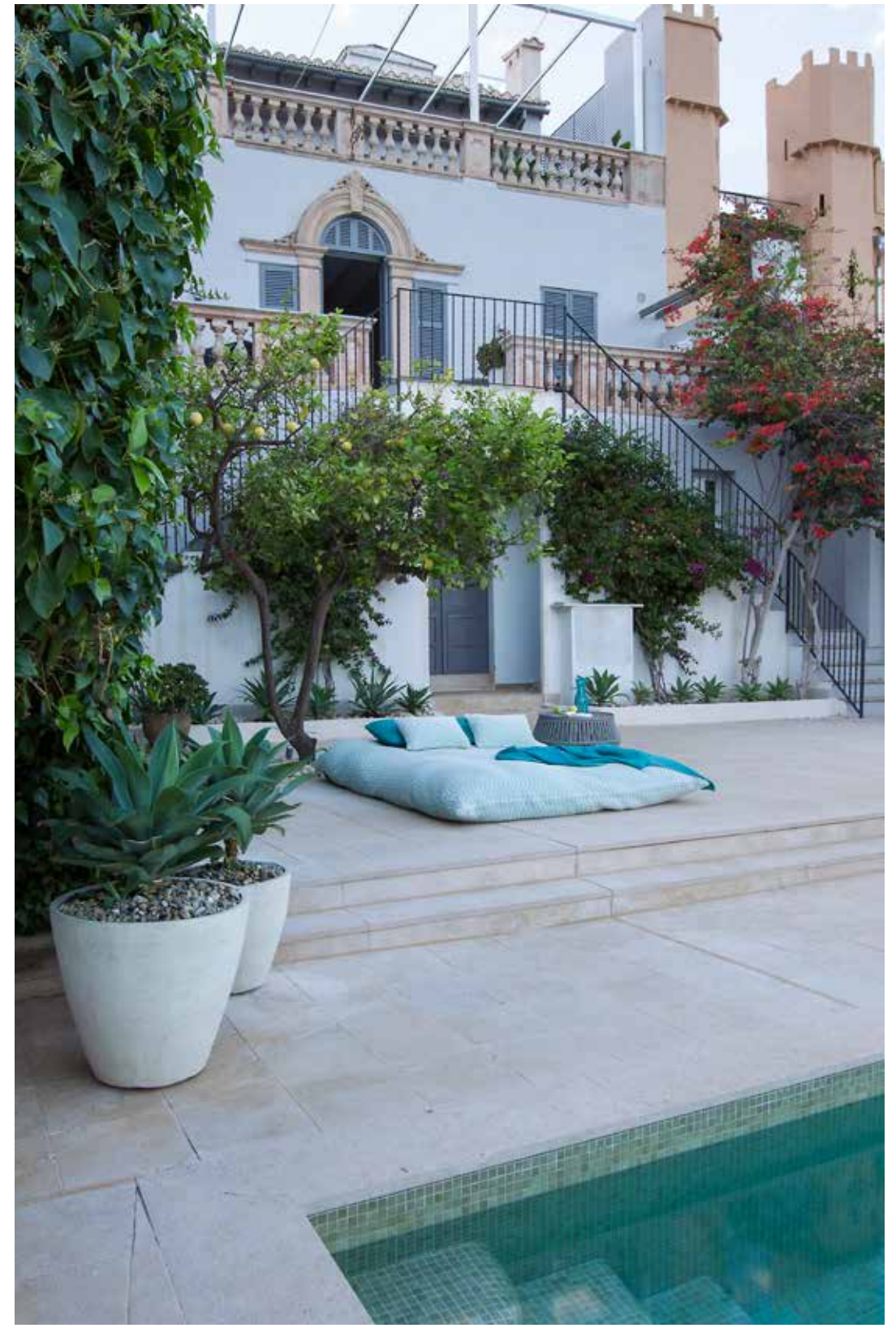
On the dining terrace, Jennifer accented the clients' existing artwork with three pots from the B collection in grey. The pots create a visually balanced feature wall, and the Agave triangularis is low maintenance and visually appealing all year.



Jennifer transformed the pool terrace, creating a usable space for the family to gather and cook on summer days. Eye catching tiles and Agave attenuata, planted in an A40 and A50 in extra white, break up the long lines of the distressed wood paneling.

ateliervierkant

MAGAZINE — WINTER 2022-23



Pépinière Charvin — *Annecy*

Text: Sisse Bro



MAGAZINE — WINTER 2022-23

ateliervierkant

Just 10 kilometers outside the French city Annecy, up on the mountainside facing the picturesque Annecy lake and the rising Alps, the Charvin family has been maintaining the forest and planting trees for generations. Still nursing trees, designing gardens and outdoor spaces is now the core of their activity with landscape architect Arnaud Charvin and his wife Julie continuing the family heritage.





“My grandfather planted the first trees here in the 1950s, and in 1977 my father decided to develop the nursery to also include the service of landscape design”, says Charvin about the history of the family location and business.



Encircled by green mountain fields and forests, the nursery with its coniferous and deciduous trees as well as various fruit trees blends into the natural environment in a respectful and harmonious way without marked borders between one and the other.



MAGAZINE

ateliervierkant

MAGAZINE — WINTER 2022-23

Three years ago, the Charvin couple took the initiative to redesign the nursery, creating a link between their various activities, and customers can now enjoy a visit to their garden where plants, outdoor furniture and pots are laid out in an inspiring way. “Here at Pépinière Charvin, we have created a garden with a subtle and balanced expression to make it integrate well into the natural landscape”, explains Charvin, “With low and organically shaped stone walls our outdoor area invites visitors to circulate and quietly walk around to appreciate the greenery and objects, not to mention the overall scenery”. Even the discrete shop building is organically shaped; the circular structure offers an intimate indoor space where Valentin Pollani, the manager of the place, welcomes guests.





106

MAGAZINE — WINTER 2022-23

ateliervierkant

107

MAGAZINE — WINTER 2022-23

ateliervierkant



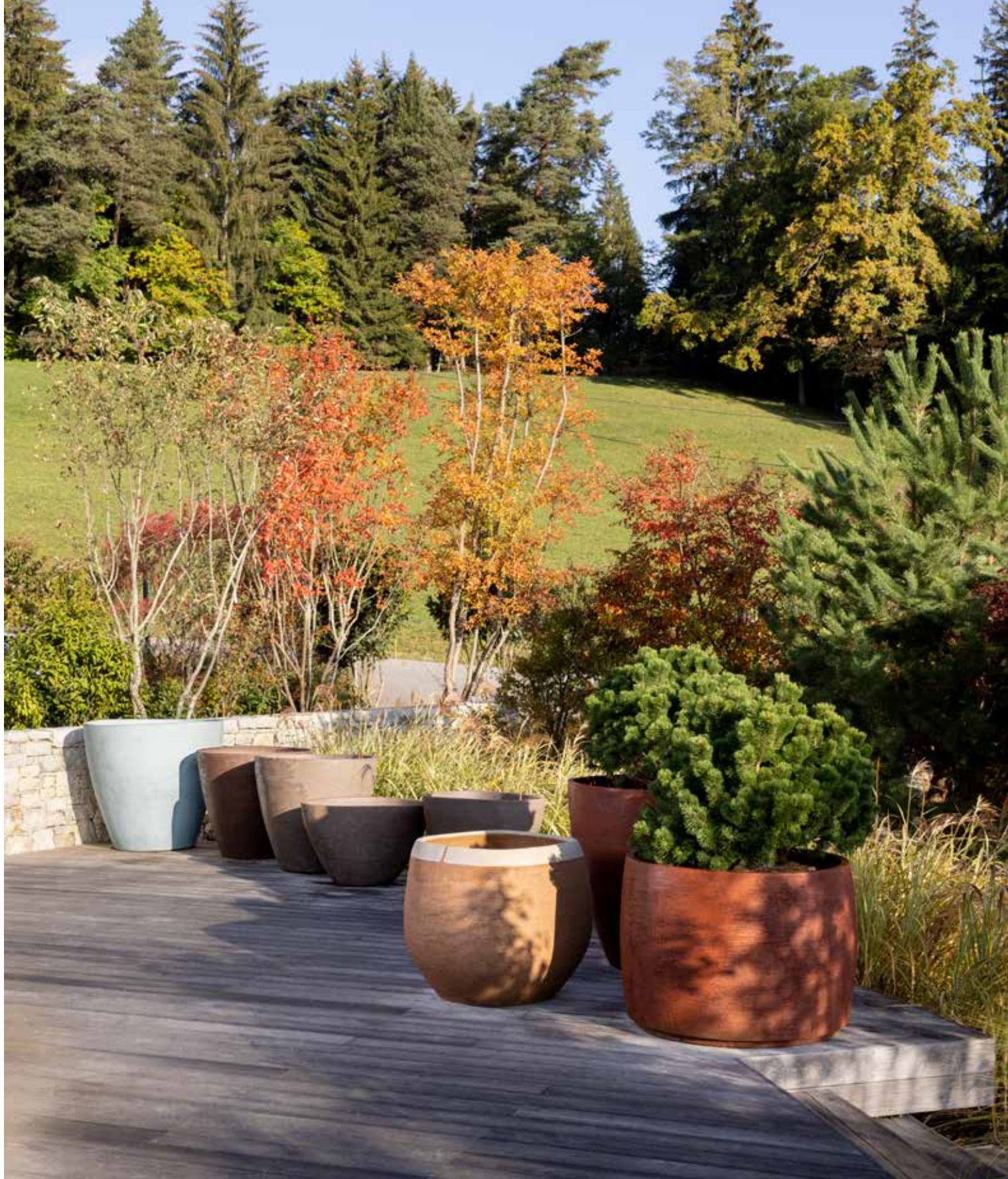
The Charvin family has worked on numerous projects in the Annecy region, for the most part residential but also in the hospitality sector, such as several Michelin starred restaurants. “These establishments are great windows for our work”, says Charvin, “A lot of people pass through and it’s nice to know that a large audience experience these spaces. We also really enjoy collaborating with the owners as they are of a certain kind; due to the tempo in their own work, they're used to making fast decisions and always choose for the best quality possible”.

atelier**vierkant**



MAGAZINE — WINTER 2022-23

108





110

MAGAZINE — WINTER 2022-23

ateliervierkant

111

MAGAZINE — WINTER 2022-23

ateliervierkant



With their newly built concept, combining nursery, retail and landscape design in an exquisite and contemporary setting, the Charvin couple has brought the family business into a present-day frame where working across disciplines and offering an all-round service is what the market demands. “We have created a destination for people to come out and relish; sometimes they’re just looking for a pot and then we end up with a full garden project”, says Charvin, emphasizing the advantages of such a versatile set-up.

ateliervierkant



MAGAZINE — WINTER 2022-23

ateliervierkant



MAGAZINE — WINTER 2022-23

