





Earth Anthology

It has now been 3 years- since our latest exhibition at Salone in 2019. The world has changed. A pandemic has brought people back to their homes, their closest friends and relatives; a War in Europe has pushed trade markets to unseen soaring costs of prime materials. The world has changed and so do we. Where in 2019 our intentions to make a quicker shift to a durable and green economy were honorable, they have become necessary and definitive in 2022. At Atelier Vierkant, the switch from natural gas as prime source for heating the ovens, to wind and solar energy in combination with bio steam generated electricity has come into an accelerated process.

This year, our theme focuses on the Earth Anthology; we make a journey through the world of Clay with its particular finishes, forms and shapes. At Salone we launch the Facet Series in which sharp lined patterns constitute the DNA of the Form; subtle Engobe accents put into vigor the lined constellation of the sides of the vessels. Furthermore, we present the RVB and RVC collection from designer Roel Vandebek. Lightweight, these planters, half wire, half clay, are easily moved around and therefore particularly convenient for apartments, limited spaces or anywhere with a specific need for flexibility. The transparency of the wire leaves room for light to shine through, provides airiness and spaciousness to an extent where even the ground underneath the pot is taken into consideration. As an extent of the Ricarda collection – the Clay Laboratories present the Empain Series with CLG, TW, SP and LR/LRC with golden and silver lining accents. Finally, the Embrace Seat and Bench are the expression of a perfect marriage between two natural components – massive Douglas Fir wood blocks and natural Clay.

Through all the 30 years of existence, it has been our aim to bring to the fore the people we work with every day, as well as the clients we strive for, project after project; in this review we are pleased to present the work of a couple of Ambassadors, and the ways they translate our work on the field. Green Wise has been a longlasting Japanese partner who brings the clay works into new modern concepts of ancient practices like gardening and arranging flowers; the development of the Maruta bench is exemplary for the way they seek the New. On the other hand, the Italo-French landscape architect Michele Michelizzi brings colour and life inside the private sphere of the interior of different Haussmannian settings in the centre of Paris. Finally, London and Utrecht based landscaper Stefano Marinaz plays with new colour and textures finishes in his designs.

Durability has been at the core the business ethics ever since founder Willy Janssens started to produce the Flemish Sewing pots in the early '90's. The idea was to reinvent a tradition that dates from the 18th and 19th century. The focus lays into the manual production of durable products that make the bridge between generations. Well before sustainability and durability became a marketing issue -Willy produced items that give a longlasting pleasure. Instead of investing into 'greenwashing' which has become a major problem in the whole manufacturing industry, we strive to make products that withstand the test of time. We encourage our clients to buy less – but to spend wisely in architectural beauty.



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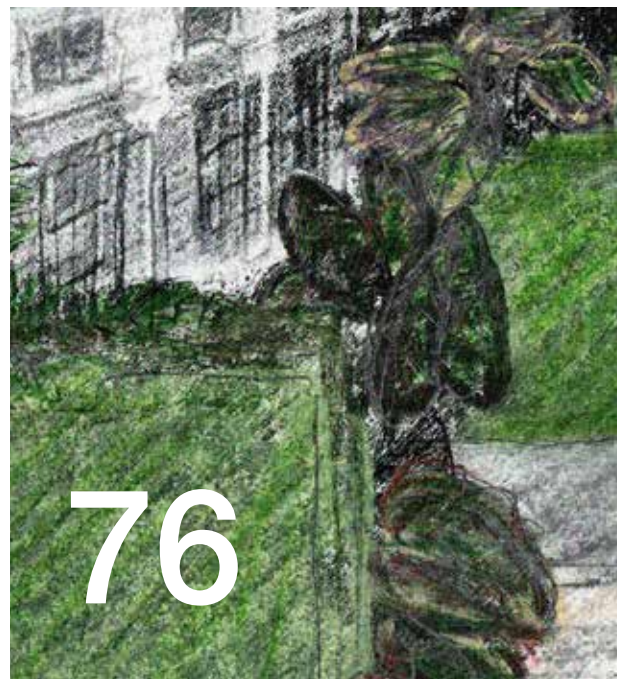


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All photography: **Bart Van Leuven** - bartvanleuven.com
 unless other specified.
 Lay-out: wimvandersleyen.com



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Green Wise Italy — *Milan*



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Situated in the north of Italy, Milan is the center of commerce, industry and finance, as well as the global center for fashion and design. The heart of Milan still holds many historic buildings and architectures, characterized by the buildings organized in blocks and its centrally located courtyards. Even in the modern days, these courtyards hold an important value and function within the community, and the spaces are utilized in many ways.

Green Wise Italy, founded in 2019, as a branch of Green Wise in Tokyo, Japan, has its office in this historic center of Milan, in the heart of the design district of Brera. Offering services such as indoor and outdoor flower compositions and green display, as well as landscape designing. Company mission is, in alignment with the Tokyo head office, to raise awareness

of environmentally friendly flowers and green, under the philosophy of 'Slow Green' within the consumers and also within the industry.

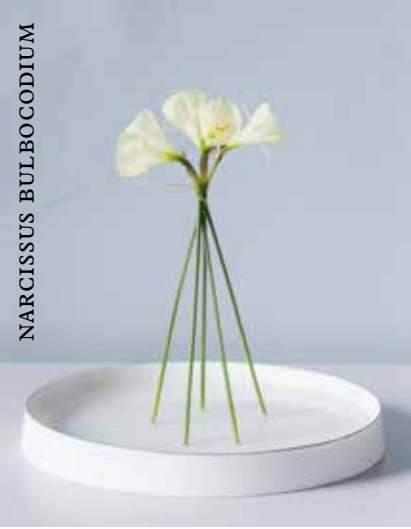
Marking its 2nd year since the opening of the showroom, Green Wise Italy has designed a social gathering space called 'The Seasonal Planter Garden' this year, inside its showroom and in the courtyard of the building where the showroom is located. In Milan, where the climate is very similar to that of Tokyo, has beautiful seasons, and 'The Seasonal Planter Garden' is a place where people can feel and watch the magical changes in flowers and trees nature brings. Green Wise Italy has expressed this space with Atelier Vierkant planters of various sizes and K series stools were placed also for people to sit and rest under the tree canopy.

As the symbol tree of 'The Seasonal Planter Garden', *Cinnamomum camphora* was planted inside textured AU130, as a tree that can express the four seasons on its own. In Spring, small white flowers bloom which turn into small jewel-like prunes, and when summer comes, its leaves grow and create a beautiful canopy. In Autumn, the fruits turn black, and the leaves turn red. Its ever-green leaves continue to cast a light winter canopy in the cold months. The flowers planted in DMB80 is *Jasminum nudiflorum*, which is also known as Winter Jasmine, with its tiny yellow flowers blooming in the earliest of Spring.

Yellow Narcissus were planted in the SJ30 planter to welcome passers-by to stop and take a moment to breathe in the scene.



NARCISSUS BULBOCODIUM



CHIMONANTHUS PRAECOX



HEDERA HELIX



IRIS RETICULATA



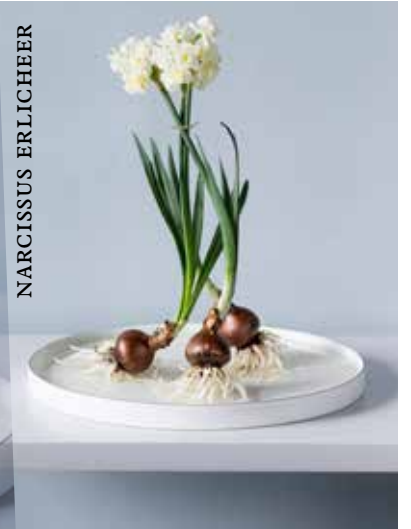
PRUNUS SERRULATA



NARCISSUS HEAMOOR



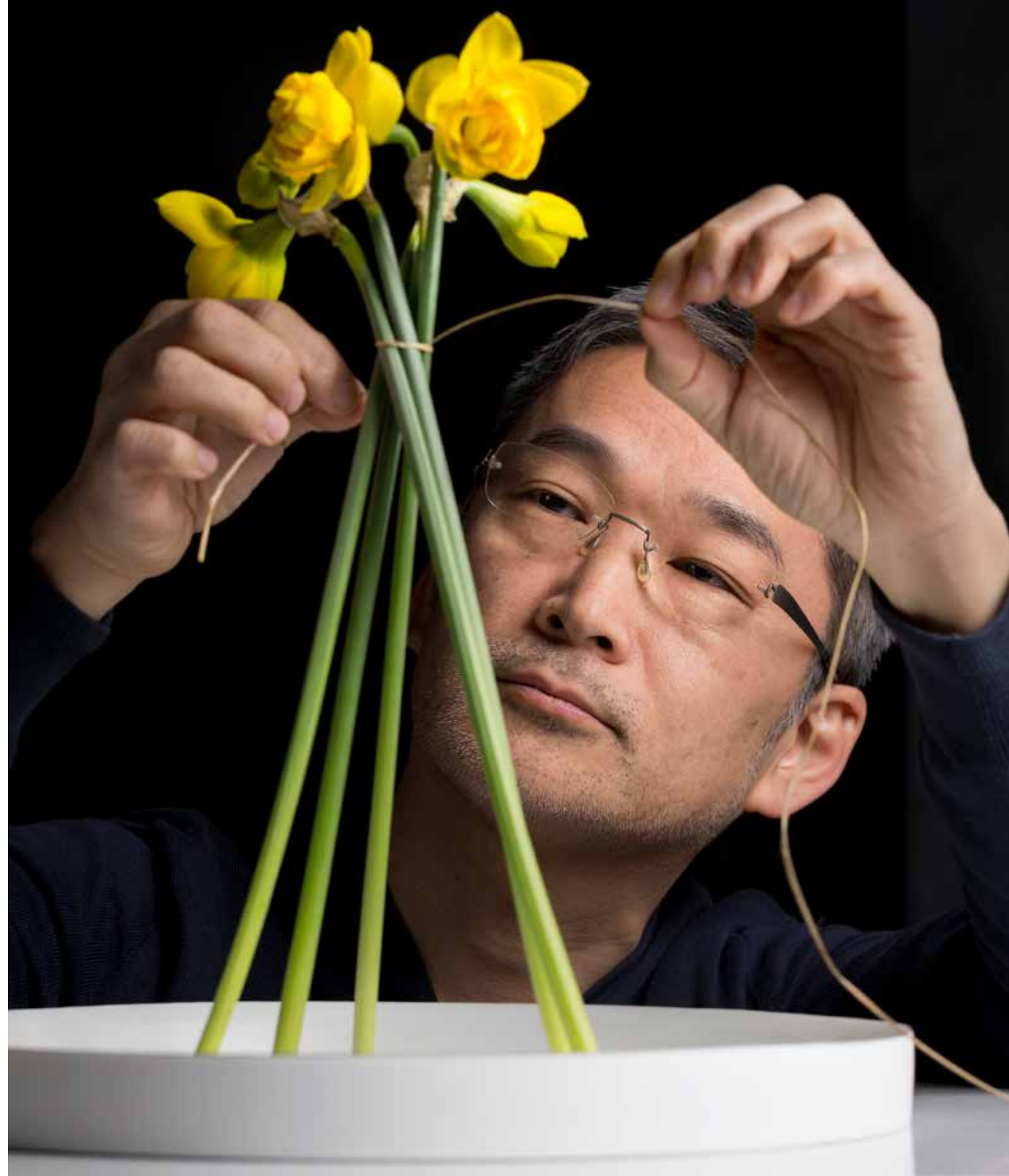
NARCISSUS ERLICHEER



HYDRANGEA ARBORESCENS



HYDRANGEA MACROPHYLLA





北イタリア最大の都市であるミラノは、商業や工業、金融の中心地であると共に、ファッションとデザインに関しては世界的にも名高い大都市です。そのミラノの中心地は、歴史的な中心部として建造物の保護や開発の制限がされており、今もなお古からの建物が活用されています。

東京に本社を構えるグリーン・ワイズのミラノ支店は、2019年にその歴史的な中心部にデザインスタジオを設立しました。花やグリーンを使ったインテリア装飾やイベント装飾、外構の緑化やランドスケープデザインを行っています。グリーン・ワイズ イタリアのミッションは、東京本社と同様、Slow Greenのコンセプトのもと、オーガニックの花の美しさを広め、環境に優しい緑化事業を自らが実施をしながら促進することです。

2020年で開業から2年目を迎えるグリーン・ワイズ イタリアでは、ショールームの中と屋外の共有部である中庭に、Atelier Vierkantのプランターを使った「移りゆく庭 “Seasonal Planter Garden”」を施工しました。歴史的な象徴である中庭空間は現代においても人が集まり、活用する場所です。建物に囲まれた閉鎖的な空間で土がなくても、日本と同じ四季のある気候のイタリアで四季折々の自然の変化が体験できる小さな憩いの場所を再現しました。建築物の風合いを壊さず空間をうまく引き立てるプランター各種と、行き交う人たちが気軽に腰を下ろして木の下で和めるようにKシリーズのツールを設置しました。

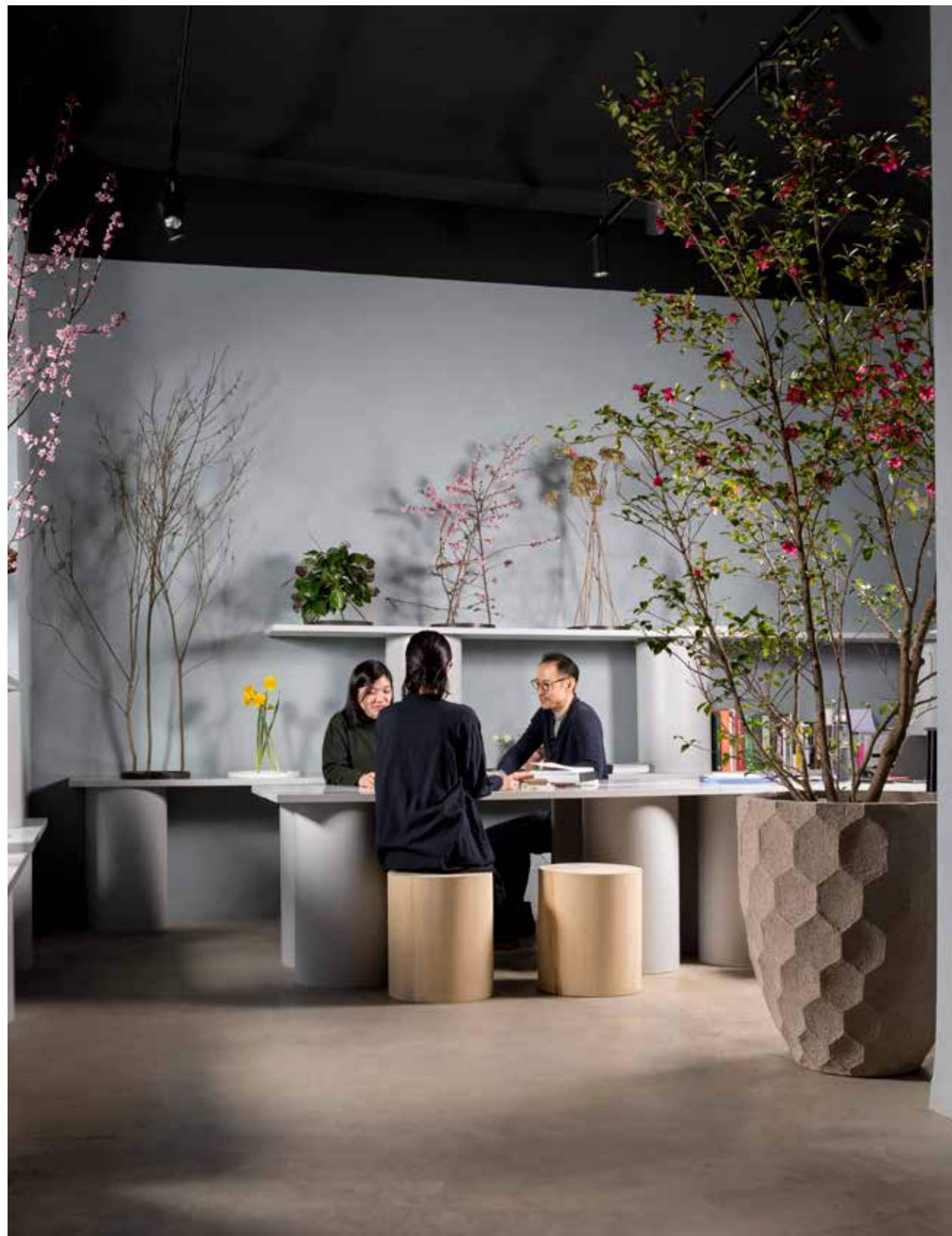
テクスチャー入りのAU130にはシンボルツリーとして、四季を通して変化が楽しめるクスノキを入れました。春は小さな房状の花をつけ実がなり、夏は青々とした葉を広げ木陰をつくり、秋は実が黒く熟し、葉も紅葉します。冬も葉を落とさない常緑樹です。

DMB80 に植えられたJasminum nudiflorumは、春を先取りするかのように小さな黄色い花をつける中国原産の植物です。別名Winter Jasmineと呼ばれ、人々に春の到来を告げます。SJ30にはほのかな甘い香りで春の訪れを知らせる水仙を植えています。



Within the studio of Green Wise Italy, an indoor 'Seasonal Planter Garden' was created. Using different sizes, models and colors of Atelier Vierkant planters, the plants were also selected separately to express the uniqueness of plants and to bring hints of seasons to the space. The Camelia Japonica planted in the biggest planter AUO, is also known as the Rose of Winter, with its gushing red flowers blooming in the still cold air.

グリーン・ワイズ イタリアのスタジオ内にもインドア仕様のプランターガーデンを設置しました。様々な大きさ、高さ、色からなるプランターには、それぞれ異なる種の植物が植えられ、単一になりがちな緑のインテリアもその季節ごとの花や緑が楽しめるようになっていきます。大きなプランターAUOに植えられた椿は、別名Rose of Winterと呼ばれ、冬でも真っ赤な見事な花を咲かせて見る人を楽しませます。



Hakoniwa

Photography: Elisa Biagi



Your little garden of wellbeing

Living in the city, we all unconsciously suffer the stress of being surrounded by cold and aseptic spaces. And especially in the last few years in which it has been harder to find moments to escape from these places, we have realized how important contact with nature is. But in the often limited spaces that we live in, it is tricky to introduce a change of scenery.

To add to these environments that we experience in everyday life the comfort one feels in living close to nature, that feeling of lightness in the heart, Green Wise proposes a new small solution of green space. A potted garden to be installed indoors and outdoors, which recreates a cutout of natural landscape.

We create different combinations of plants and vases, carefully selecting every element to fit the environment's and the person's needs.

Contemplating the magic of the changing seasons. Taking care of the plants and observing their growth, the different expressions over time. Touching the plants and relaxing, relieving the tense heart from the day-to-day worries.

A little HAKONIWA garden could thus enrich your life with renewed well-being.



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HAKONIWA - あなたに贈る、ウェルビーイングの小さな庭

都市に暮らす中で、誰も知らず知らずのうちに、冷たく無機質な空間に囲まれてストレスを受けています。そして特にここ数年は、こうした空間から逃避する機会が減り、私たちは自然とのつながりがいかに重要であるかを認識するに至りました。

しかし、限りある空間の中で生きていく中では、景観を変えることは簡単なことではありません。私たちが日々暮らすこうした環境の中に、自然の近くで生きなければ感じられない、心が軽やかになる安らぎの要素を加えようと、グリーン・ワイズは小さな緑の空間を作り出す新たな方法を提案します。自然の景観を切り取って再現した、屋内にでも屋外にでも設置できる鉢植えの小さな庭です。



植物と鉢を様々に組み合わせ、全ての要素を空間とお客様のニーズに合わせて慎重に選定します。季節の移ろいの神秘に想いを馳せたり、植物の世話をし、成長しながら次第に表情を変えていく様子を観察したり、植物との触れ合いの中でリラックスして、日々の心配事で凝り固まった精神を解きほぐしたり。

HAKONIWAという小さな庭があれば、こうして新たなウェルビーイングに満ちた、豊かな暮らしが実現するかもしれません。

Maruta bench — Tokyo



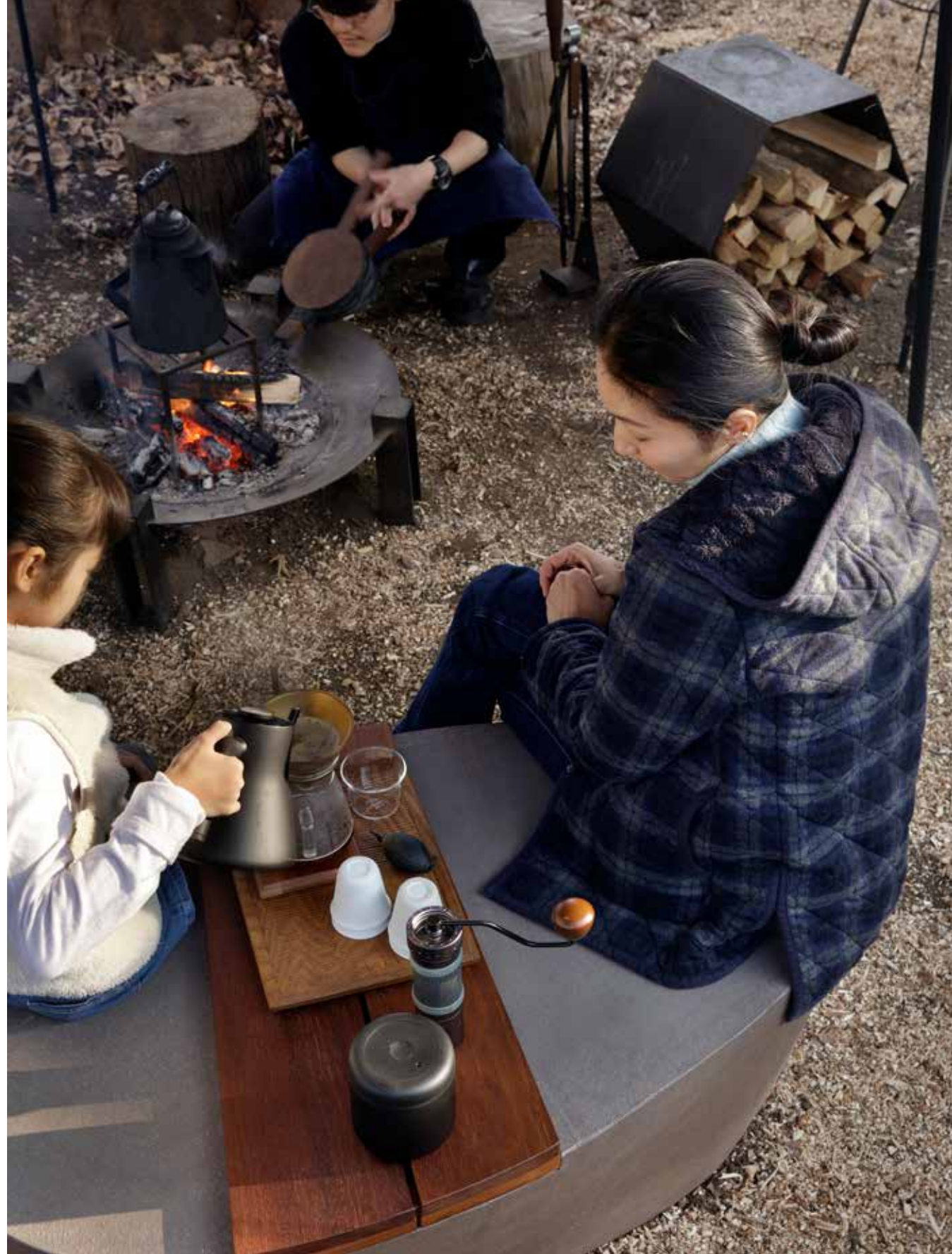
Photography:
Satoshi Shigeta

In collaboration with Green Wise, Atelier Vierkant developed a twin seat for the *Maruta Restaurant* in Tokyo. The seat composes of a fired clay shape, with place for two people separated by an iroko wood top plate where food can be served.

Maruta — Near 'Jindai Botanical Garden, Maruta is a restaurant that serves wood-fired cuisine. Firewood is piled next to the entrance of the wood house-like structure. Inside is a spacious open kitchen,

one corner of which is commanded by the wood-fired grill. Under the concept of Local First, Maruta takes in food ingredients primarily from the neighboring Tama district, and fresh seafood from Izu, flown into nearby Chofu Airport. A key feature of Maruta is its unique serving style. Large dishes are placed on a 5.5-meter-

long table and shared among diners. An example is a fire-grilled duck, heaped on a platter for an impressive entrance on the table as a main dish. It is simple fare that directly delivers the flavor and savoriness of the grilled meat, enhanced only by salt, homemade pickles, or black pepper ground on the spot by guests.



マルタベンチ

Atelier Vierkantは、Green Wiseとコラボレーションし、東京にあるレストランMarutaのためにツインベンチを開発しました。焼成されたクレイ製ベンチで、食事をおけるイロコ材の天板で仕切られた2人掛けです。

神代植物公園近くのMarutaは、薪火料理のレストランです。ウッドハウスのような建物の入り口には薪が積まれています。店内には広々としたオープンキッチンがあり、薪で焼くグリルがおいてあります。ローカルファーストというコンセプトのもと、Marutaは、食材を主に近隣の多摩地区から取り寄せ、新鮮な魚介類を伊豆から、近くの調布空港に空輸で取り寄せています。レストランがある深大寺ガーデンで育った季節の植物をふんだんに取り入れた料理やドリンクが、お客様をガーデンに誘います。

もう一つのコンセプトがゼロウェイストです。食材はもとより、調理や保存に関する全ての工程で、ゴミを出さないことを目指しています。深大寺ガーデン内にはコンポストが設置されています。

シェフは石松一樹さん。銀座の「KM」などのレストランで働いた後、オーストラリアに渡り、世界的に新進気鋭のレストランであるBraeで修業しました。さまざまな修行を経た石松さんは、Marutaの2017年のオープニングからシェフを勤めています。



Restaurant Maruta — *Tokyo*



Photography: Noboru Murata

The chef is Kazuki Ishimatsu. Traveling to Australia after working in restaurants including 'KM' in Ginza, he trained at Brae, one of the world's up-and-coming restaurants. Built next to its own expansive, 120,000-square-meter organic vegetable and free-range chicken farm, Brae is a restaurant that makes use of fresh ingredients in its dishes. Following his training, Ishimatsu took on the role of the chef with the opening of Maruta in 2017.



FUFU Hakone — *Kanagawa*

Photography:
Satoshi Shigeta



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FUFU Hakone was established in January 2022. It is a mountain resort surrounded by nature and offers a panoramic view of the Hakone Mountains. The natural light comes together with the powerful rocks and plant-life of Hakone create a uniquely Japanese, peaceful space, bringing visitors of this luxury resort to the great outdoors. Every room is a suite, each with its natural hot spring and spectacular view of the Hakone Mountain range. The plants in the Atelier Vierkant planters come together with the view to create a sight to behold.





「ふふ 箱根」はパノラミックに広がる箱根連山を目の前に、大自然の中に佇む山のリゾートとして2022年1月に誕生しました。自然の光とリンクした日本を感じる穏やかな空間に、箱根らしい力強い岩と草花が深みを演出し、まるで大自然の中にいるようなラグジュアリーリゾートです。

大自然に包まれてつかる天然温泉のお風呂をしつらえたお部屋は全室スイート。Atelier Vierkant社のプランターに施行された植物が、絶景との一体感を醸し出しています。





HQ Showroom:
Square Garden Bldg. 249
SechoJungang-ro,
Secho-gu, Seoul, Korea

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Pomona — Seoul

Pomona & Co. is Atelier Vierkant's partner for South Korea. The founder and CEO, Jae-hwan Kwon established Pomona & Co. in 2021 with chief art director, Seung-kyung Yang, and Hong-pyo Kim, vice president of design and global strategy, and continues to expand partnerships with global top furniture brands. Pomona means the goddess of garden and fruit trees in Roman mythology. We want to bring nature in the city center and residential space like Pomona.

The Atelier Vierkant's idea, 'Clay, my connection to the world' was a great fitting case of Pomona's motto, 'Space as art through nature', and its clay works were enough to resonate Pomona members. Pomona wants to share the resonance with the people in South Korea for both artistic and commercial values. The chief art director Seung-kyung Yang (picture in the left) is leading the share of the resonance taking advantage of her expertise from her major of ceramic crafts. We are looking forward to.



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포모나는 Atelier Vierkant의 한국 파트너입니다. 2021년 권재환 대표를 중심으로 '공간의 예술화'라는 취지하에 아트디렉터 양승경 부대표, 디자인과 글로벌 전략 담당 김홍표 부대표 3인에 의해 설립되어 글로벌 정상급의 가구 브랜드들과 파트너십을 지속 확대해 나가고 있습니다. 포모나는 로마신화에 나오는 정원과 과실나무의 여신을 뜻합니다. 저희는 포모나처럼 자연을 도심과 주거 공간에 담아내고자 합니다.

Atelier Vierkant의 '지구와 인간을 연결해주는 흙'이라는 모토는 포모나의 모토인 '자연을 통한 공간의 예술화'의 적절한 예시였으며 그 결과물들은 포모나 멤버들을 감동시키에 충분하였습니다. 포모나는 그 감동을 한국 내 다양한 파트너 및 고객들과 나누기 위하여도 자공예를 전공한 아트디렉터 양승경 부대표(사진)의 전문성을 바탕으로 그 예술적, 상업적 가치 모두를 전파 중입니다.

본사소름 : 스퀘어 가든 빌딩, 서울시 서초구 서초중앙로 249



Photography: Yong-gwan Kim







Mollura — *Milano*

On the occasion of the Supersalone September 2021, Mohd will inaugurate Officina Milano, a new space in the capital of design, featuring a visually impressive installment designed by Studioepepe: '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.



At the occasion of Fuorisalone 2022 – Mohd presents the new Atelier Vierkant series TW in different surface colour shades and a selection of the well known DC series with pale ephemeric tints.

Salone del Mobile

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IP



LK

CLF 38

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FACET



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OP

Large **LRC** and **SP** vessels, decorated with a silver and gold detail match the scene.



LR
gold



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LRC
metallic

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SP

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The Atelier Vierkant 2021 collection lauds modernist architecture; its use of concrete, the absence of unnecessary ornament, the attention to basic structures, the exercise of erasing the threshold between interior and exterior and inviting nature inside. Small and large formats, vertical as well as horizontal vessels, constitute a functional and enduring collection which can be placed both inside and outside.

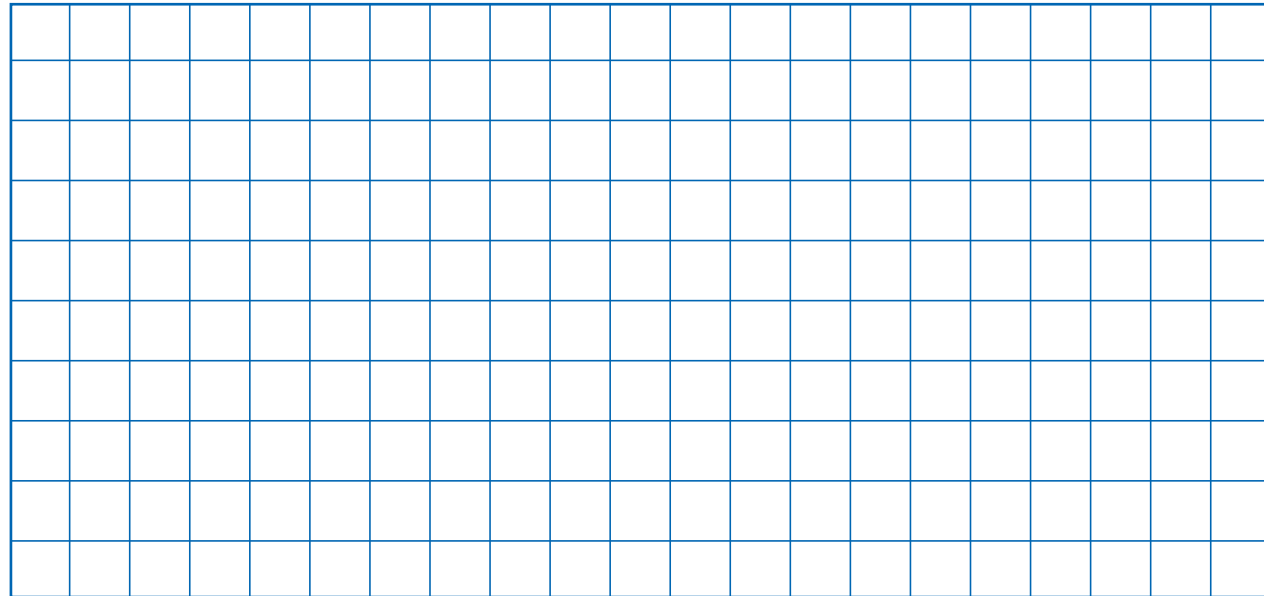
This new collection of pots demonstrates both its influences and what it has to offer in return; the mossy and green finishes communicate not only with the outdoor trees and planting but also with the advanced patina on the concrete - a natural growth which Lampens is said to have highly appreciated - the cut-offs and stark outlines on the vessels respond to the sculptural power and geometric contours of the building; the horizontal reliefs and lines mirror the cast concrete which runs in stripes over the walls, and the duplication of material, the obvious parallel between the raw concrete and clay.





Belgian product designer, *Roel Vandebek*, examines and works on the intersection of design and architecture. Surrounded daily by architects in his studio collective near Maastricht, he is confronted with their continuous requests and challenges. In the research of adaptable and portable

pots, *Atelier Vierkant* and Roel Vandebek decided to cooperate, combining their shared interests. As part of the 2021 collection, Roel presents an innovative series of planters, half wire, half clay. Lightweight, these planters are easily moved around and therefore particularly convenient for apartments, limited sized spaces or anywhere with a specific need for flexibility. The transparency of the wire leaves room for light to shine through, provides airiness and spaciousness to an extent where even the ground underneath the pot is taken into consideration.



RVC

Strong by nature



KH-leather

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Launched for the first time in 2012 at M&O in Paris, *Pebbles* have become a new classic in the Atelier Vierkant assortment; a natural and robust object, both in terms of form and matter. To upgrade the sitting comfort, *Pebbles* are now also available with a customised leather cushion.



Which shape is more universal than the one of a stone? Toddlers, learning to walk, pick up pebbles and admire them as were they little treasures, hence they are probably one of the first natural outdoor objects we touch and discover as humans. And as adults, stones still intrigue us; each one unique, we find it fascinating to search for pretty ones and often even bring them home.

Pebbles is the first collection of furniture from Atelier Vierkant, stonelike structures in a seating-friendly height with a flat top. They speak to us in a kind of genuine and comforting way; one might even say that they go beyond taste, their presence being merely ubiquitous and ordinary. Whether placed in a rustic countryside outdoor setting or in a modern office environment, they fit in.

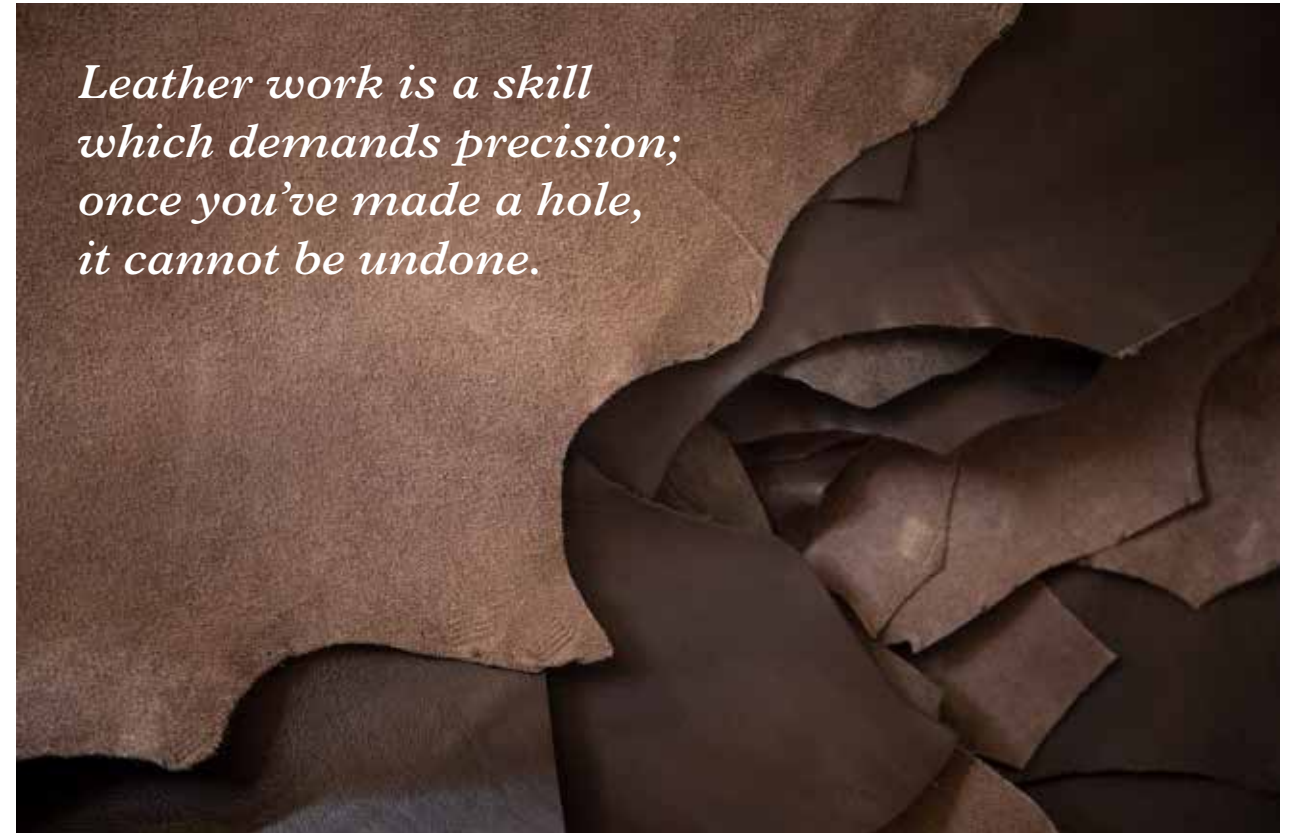
Matte, serene and soft, they seem like familiar companions. To create an even smoother and inviting surface on the *Pebbles*, *Annette Lantsoght*, designer at Atelier Vierkant, started looking for a material which would match the clay and cover like a second skin. And what would be more appropriate than leather, nature's own produce and hard-wearing like clay. Through previous upholstery and furniture explorations, Annette knew of Bruges-based upholsterer, *Jeffrey Vanhille*, and she went to him with the challenge.

Brought up in Bruges, Jeffrey Vanhille has set up shop in his hometown. A historic city famous for its architecture and World Heritage sites, the city and its community also cultivate and support craftsmanship and the handmade. From a typical townhouse in the centre of Bruges, Jeffrey works in his atelier, giving new life to old furniture.

Together with his Danish girlfriend, Emilie Grubert, they run both the atelier and a small boutique, offering furniture restoration and upholstery alongside selling their own designs and handpicked interior items. Long lasting, sustainable and artisanal are the keywords to describe their selection and overall philosophy.

For the leather cushions on *Pebbles*, it quickly became clear that Emilie was the one for the job. With a professional background in fashion design

and costume making, Emilie works with materials from a pattern makers point of view. To create a seamless cover, a cushion which would subtly integrate with the organic shape of the stone, Emilie spent most of her time developing the right pattern and accurate shaping. Contrary to wool and other fabrics, leather can be manipulated and moulded with moist and heat, a technique Jeffrey also frequently uses when he reupholsters organic shaped furniture, for example mid-century chairs such as Arne Jacobsen's the Swan and the Egg.



Leather work is a skill which demands precision; once you've made a hole, it cannot be undone.

Leather work is a skill which demands precision; once you've made a hole, it cannot be undone. It also requires a thorough understanding of the material itself; which part of the animal is most suitable where, and what is in fact a good quality hide. For *Pebbles*, Jeffrey recommended Atelier Vierkant to consult the Danish leather company, *Sørensen Leather*. Their quality control is as good as it gets, according to Jeffrey, who has worked with them ever since he discovered their level of expertise and liability.

Sørensen Leather collaborates mainly with European suppliers and take their social and environmental responsibility utterly serious. Their leather is a recycled material, a biproduct from the meat industry and by using it for upholstery for example, they contribute to a circular economy and waste minimisation. Beside their environmental awareness, *Sørensen Leather* is also conscious about how humans relate to leather and its sensual effect; in their artistic

project 'Close Contact', graphic and tactile photographs display leather spheres and human bodies intertwining in curious postures. *Sørensen Leather* believe in the calmness it offers to surround oneself with natural materials and that being confronted with them also forges an understanding and respect for nature in general, like back when leather was used because of the few alternatives.

Sørensen Leather continuously initiates new projects with designers, architects and artists. They are experienced in supplying upholsterers with high quality leather to an extend where they keep patterns available in-house of famous Danish design classics, being able to offer the most suitable hide for each specific design. For *Pebbles*, Annette and Emilie tapped into the collection 'Dunes' – a particularly soft surface with a velvety touch. Furthermore, this collection received the Nordic Swan Ecolabel, a certification which verifies that the use of energy and resources meets rigorous requirements. Its natural look, with subtle markings in the leather, makes it a solid match for the hand-worked clay.

Why steel?

Text: Bruno Dursin

Why steel? Why have I lost my heart to steel and for thirty years have I been passionately convincing builders, architects and designers to work with this beautiful material? The answer has turned out to be a little longer than I initially thought, but that says as much about my love for steel as it does about the many strengths this noble material possesses. Steel radiates strength, certainty. It says: trust me, look at it, feel it, you can build on me.

Bruno Dursin works as an independent consultant for Atelier Vierkant. Thanks to his knowledge and passion, we were able to realize different marriages between steel and ceramic: RVB, RVC, the Table in collaboration with De Castelli, the saucers.

Over the past 150 years, man has built fantastic buildings in steel: stately cathedrals, elegant skyscrapers, imposing bridges and locks, high windmills at sea ... Provided it is properly preserved, steel stands the test of time without any problem. The Eiffel Tower was intended as a temporary structure for the 1889 World Fair in Paris. 130 years later it is still an icon and the symbol of the city.

Steel stands for simplicity, purity. Clean lines and no fuss. Steel fitted in perfectly with the Mies van der Rohe's minimalist motto 'Less is More', whereby form is reduced to the minimum. Proportions and materials had to be perfectly worked out. Thanks to the choice of a steel skeleton, he was able to create column-free spaces with light-permeable glass walls.

You can literally and figuratively do anything with steel. It bends to the wishes of the client. Frank Gehry was only able to realise the sculptural metal roof of the Guggenheim Museum in Bilbao by using a steel support structure. The scaled titanium cladding attracts all the attention of the visitor, but without the galvanized steel support structure, this design would not have been possible.

The beauty of steel has many facets. The monumental sculptures of Richard Serra, the Eames wire chairs, the LC4 long chair by Charlotte Perriand (sorry Le Corbusier), the list is endless. As far as I am concerned, one man stands out: Jean Prouvé was rightly called 'the man of steel'. Furniture and door designs, movable steel wall panels, windows, portal constructions, banisters ... time and time again this self-taught man set to work with steel. His work focused on the combination of well-designed comfort, great variability and a rational production method.

This is precisely where steel's great strength for designers lies: thanks to its precise, production methods, a steel construction workshop can satisfy the designer's wishes with extremely tight tolerances.

This brings me to the last and perhaps most important characteristic of steel that I would like to draw the reader's attention to: the servitude of steel: It does not impose itself, it puts itself at the service of other materials. In fact, it says: 'use me (but don't abuse me), I don't have to play first fiddle, I'll adapt'. Steel is not a diva, it is a versatile team player without vedette allure. It can be drilled, cut, folded and worked until it does what the designer of the table or chair had in mind: be part of the whole the bearer that places its strong shoulders under the leaf.

Why steel? That is why.

That is why.

Roche — *Headquarter DE*



Architecture: Christ & Gantenbein, Inch Furniture
 Interior Landscaping: Aplantis
 Photography: Mark Niedermann

Plant kiosk, Hoffmann La Roche, Grenzach-Wyhlen

Interior greening should never be merely decorative, but have a functional component. The idea of the plant kiosk is that interior greening should not be understood as an element statically placed by the designer and the company, but that the user is allowed to furnish part of his or her workspace. This promotes acceptance and the value of the workplace.



Five basic shapes in three colour shades can be stacked individually or in different ways. The new ceramic vessels designed by Aplantis (Gefäss Freed for Luwasa) have been developed for a hydroponic system. Each of the 300 containers has been given its own plant composition: The model was the *Vario* plantings of the 1960s, which have been reinterpreted for the modern working world of the 21st century.

A plant shelf (with lockers, coat rack) with integrated LED plant vegetation lighting serves as the base station. Room dividers with various container and plant compositions as an overall design. Here, the user helps himself and arranges his working environment with planted containers on tables, sideboards and desks, tables, sideboards and desks to suit their own tastes. Empty vessels serve as flower vases, fruit bowls or for writing utensils.



**FRITZ
New Workspace
in the
multifunctional
building**

New future-oriented working environments demand new green concepts. In the Fritz building there are various types of flexible workstations, which, like little houses mobile in the column-free space for individual and group work. Architecture demanded an interior greening that solved the balancing act between inside and outside in terms of design. More than 20 mobile forest fragments distributed throughout the building invite people to sit and work in a standing position.

The design divides the space and also invites the user to use the planted containers to furnish the office as he or she sees fit.



Embrace Seat & Bench



Embrace Seat & Bench — This Winter, Atelier Vierkant launches the Embrace Seat, where a volume of clay meets wood. Both sourced in the Lowlands, these prime materials are brought together in a balanced marriage of L shapes that fit one into another. Designed by Stéphanie Busard, a master in letter cutting, an ancient craft specialised in carving letters into hard surfaces like wood and stone. Designing letters is all about curves and reliefs, a practice Stéphanie carries with her in sculpting pots. Like her colleague at the workshop Annette, Stéphanie prefers exploring the material, its complexities and potential, along the way.

In both the single seat and the long bench, *Clay* marries *Douglas Fir*, an evergreen conifer species in the pine family, Pinaceae, and native to western North America. The model is seen as a continued effort to combine two natural materials – a research that started from the ZS seat in 2010, continued in the ZB, then took maturity in the Alph Series and now comes to completion.









Paris Scenes

Introducing colour and life.

These were the leitmotifs intended by interior designer Séverine d'Alès for the design of this flat in the 18th arrondissement of Paris. In this place, inhabited by a Brazilian chef and her two children, the double living room hosts a grandiose 'workshop' kitchen and a spacious lounge. These two spaces combined become both living and reception areas, in an atmosphere where Brazilian and French cultures are mixed. A colourful place while keeping the Parisian elegance of the beautiful Haussmannian setting.

At the entrance to the flat, a pair of AS130 WW with R12 engobe pots house *Sansevieria trifasciata*. In the Red O pot in the kitchen-workshop *Strelitzia Nicolai* are combined with the illustrations on the wallpaper that decorates the room like a giant painting. The trio of FGS pots in the living room fits in perfectly with the colours and lines of the elements that furnish this beautiful space.

Place des Fleurs was established in 2011 when Michele Michelizzi, an agricultural engineer from Sanremo who had made a career change to pursue his passion for landscaping and gardening, chose to dedicate himself to the maintenance of green spaces in Paris. In 2015 he met Luciana — and the Italian-Brazilian union initiated a new turning point for the company, making creation a central pillar of its activity. It is a refined style that reconciles nature and the city, that seduces with warm accents reminiscent of the dolce vita.





FGS



AS





Terrasse
Haussmannienne
Paris 11^{eme}

A Franco-Irish family of music lovers lives on the sixth floor of this flat in the 11th arrondissement of Paris. Exposed to half-shade, the outdoor vegetation illuminates the Haussmannian architecture of the building and extends the double living room of the flat towards the superb balcony. On one side, the OE60 pot and the Japanese Maple of the variety *Acer Palmatum*

Autoporporeum is juxtaposed by the *Carex Tenuissima* grass in the CLK pot. On the other hand, a white wisteria frames the French window where a Japanese maple *Acer Palmarium Dissectum Garnet* cut in niwaki (an ancestral Japanese pruning technique) is sublimated by the organic shapes of the EM70 pot.



Elle Décor Palazzo Bovara



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.

He designed for Elle Décor a courtyard at Palazzo Bovara with lush and tropical plantings, with furnitures from Belgian brands Tribù and Atelier Vierkant.

Palazzo Bovara,
Corso Venezia 51,
Milano

Bonhommes — *Meigem*

Bonhommes wants to convey the feeling of carefree living in the quiet, peaceful and natural surroundings of Meigem. It also dares to refer to the *Latem School*, which is just around the corner.



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CLG



SP

Andy Baudewyn, co-owner of Bonhommes, selected a diverse range of vessels to decorate the exterior courtyard and the two lofts. UM vases in cork with specific glazure pattern planted with *Quercus ilex* were commissioned to order, and a circular bench in the centre of the space was produced on demand around a Pine Tree. Inside Andy chose for a colorful display of CC, CLG, blue GR and bordeaux SP vessels. At the entrance, in front of the church of Meigem, two monumental wall elements with hand carved lettering rise and welcome the visitor in search for a hidden treasure.

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UM

Alexander Place — *London*

Stefano Marinaz already designed a number of muchloved gardens for clients in South Kensington, a collection of little gems in London's museum quarter. With its clean lines and lavish planting, this project is no exception.



Photography: Alister thorpe



A brick wall already enclosed one side of the site, and the architects installed an attractive red cedar fencing to complete the sense of privacy and enclosure. The fence at the garden's far end screens a useful storage area reached by a door concealed within the structure of the fence.

Stefano mirrored the mellow tone of the garden wall in handmade bricks from Vande de Mortel in Belgium, laying them in a herringbone pattern to create a path leading to a terrace at the garden's far end. He made this terrace into a generous seating area by installing an L-shaped Ethimo sofa. The greys and blues of its upholstery and cushions marry with the colours of Gigi, an Atelier Vierkant pot placed like a punctuation mark at the sofa's end. Planted with dwarf irises, Geranium 'Rozanne' and sweet-scented Daphne, Gigi resonates in its turn with the blues of a favourite painting hanging in the kitchen overlooking the garden.

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Pots by the same maker stand tall behind the sofa, and against the fence in one of the beds. Unplanted, their flowing contours draw the eye like sculptures in the garden. Marinaz converted a fifth Atelier Vierkant pot into a simple fountain, to fill the area immediately below the steps from the house with flashes of reflected light and gentle sounds.

The architects gave a lot of thought to a planting plan that would guarantee

colour and scent throughout the year on this north-facing site. *Amerlanchier lamarkii* is a hard-working tree, and three multistem specimens bring ethereal blossom to the garden in spring, and vivid colour in autumn. They also planted a *Clerodendron trichotomum* in a pot by the garden door. Its vanilla scented flowers will be followed by showy blue berries in autumn. As it matures, the summer jasmine scrambling over

the fences and the wall will grow dense, filling the air with another layer of scent. The beds are packed with a lush medley of perennials, from sweet-scented violets in spring to ghostly Japanese anemones in late summer. Evergreen grasses such as *Luzula nivea*, and semi-evergreen ferns will ensure that the garden looks lush throughout the winter.



Chiswick — *London*



Photography: Alister thorpe

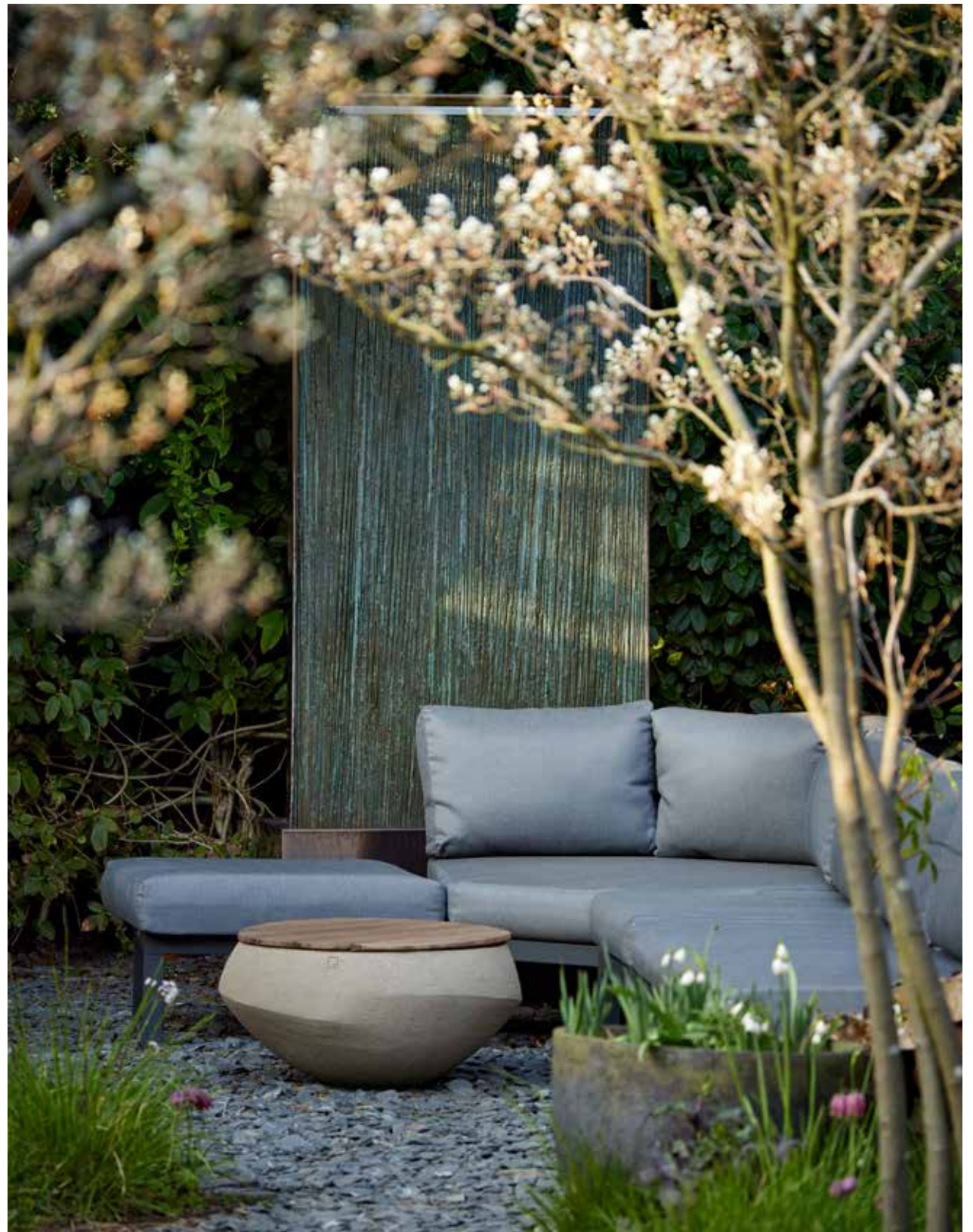


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There was nothing on this site in Chiswick but a small lawn and a couple of shrubs. A meandering path was key to our new layout, extending the garden's apparent length, linking the house to its far end, and seeming to stop effortlessly by the table and seating area on the way. Perfectly placed and planted beds complicate the view down the path to the wall fountain that serves as a focal point at its far end, creating the sense of an ever-unfolding mystery. Three multi-stem amelanchiers anchor and frame the changing angles of this view, standing like exclamation marks in each of the three beds, and filling the garden with their blossom in spring.

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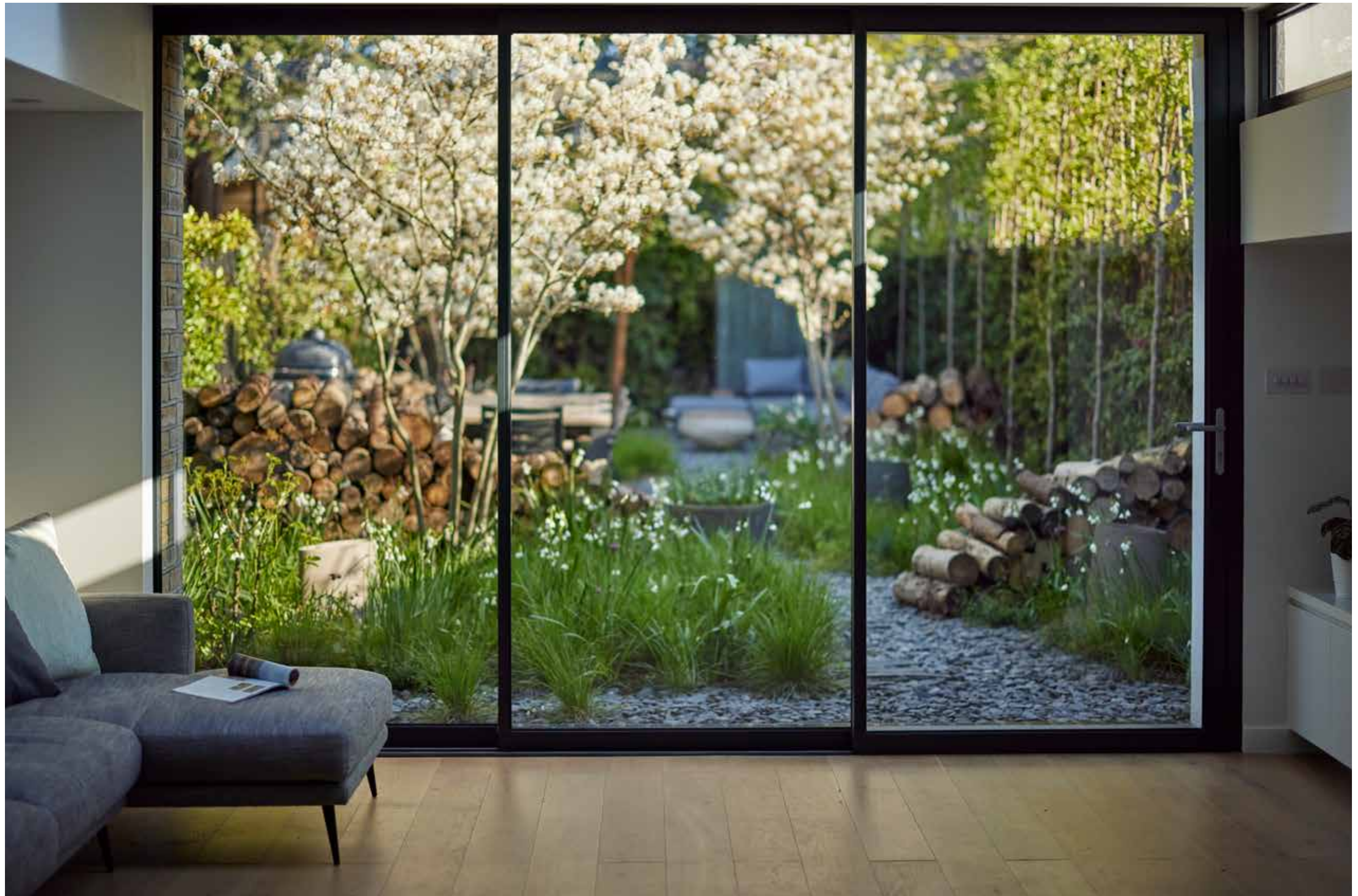


The team of Stefano Marinaz is always aware of wildlife in the garden, and by using eye-catching log 'waves' to separate the beds from the seating and dining areas we have created habitats for garden insects. The architects also encourage plants to self-seed, allowing love-in-the-mist, creeping thyme, Valerian, Cerinthe and the striking *Lunaria annua* 'Chedglow', to make themselves at home in cracks and crevices between the paving slabs.

Espaliered pear trees enclose the garden on one side, creating a precious sense of privacy. Their blossom is part of a succession of spring flowers, from snowdrops, early in the year, to the lovely chequered, late-spring flowers of fritillaries (*Fritillaria meleagris*), and sweet-scented *Sarcococca confusa* and *Daphne odora*. Reliable perennials, such as brilliant blue *Salvia x sylvestris* 'Dear Anja' and *Eryngium* 'Blue hobbit', combine with the dusky flowers of *Baptisia australis* 'Dutch Chocolate', pale pink *Echinacea pallida* and perfumed *philadelphus* to create a succession of scents and colours throughout the summer. The various layers of plants are held together by a very important matrix of grasses (*Sesleria autumnalis*).

This allows an evergreen feel to the planting throughout the year, suppresses weeds and contribute to hold moisture in the ground. Stefano loves to use contrasting textures in the garden, and here he does this with a scattering of pots in beds and on paths, with the water running over the bronze plate of the fountain, and the juxtaposition of the loose slate of the path with its neat steel edges.

For this garden, Marinaz used the CCL and U with dark green texture, while in seating area, the placed a O75 with wooden deck.



From Flanders' *Clay Labs*







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