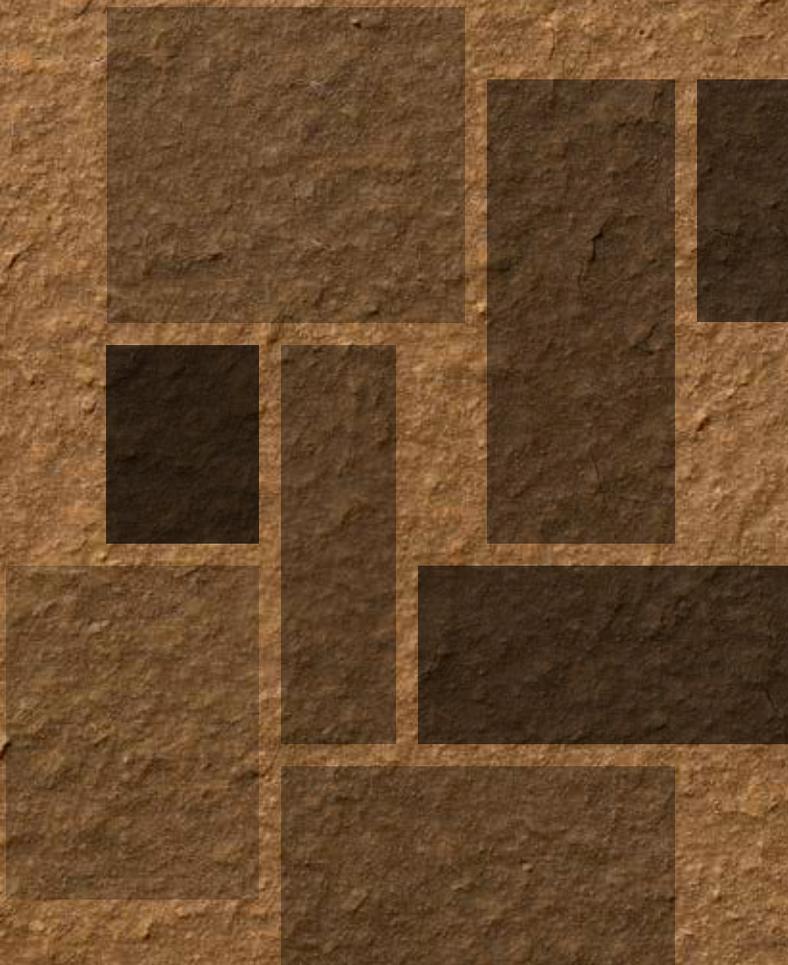


Clay*Perfumes*





Clay Identities

— *Journey into the heart of Europe*

In Europe's heartland Germany, big rocks of clay deposits are dugged out of the ground. Trucks come and go, cranes carve into the soil and extract blocks of earth, aged in the time, and transformed to clay, colored through natural oxides deriving from processes in nature. As natural material, clay is a finely-grained natural rock or soil material that combines one or more minerals with possible traces of quartz, metal oxides and organic matter. Geologic clay deposits are mostly composed of phyllosilicate minerals containing variable amounts of water trapped in the mineral structure. Depending on the soil's content in which it is found, clay can appear in various colours from white to dull grey or brown to deep orange-red. Although many naturally occurring deposits include both silts and clay, clays are distinguished from other fine-grained soils by differences in size and mineralogy. Silts, which are fine-grained soils that do not include clay minerals, tend to have larger particle sizes than clays.

Since their first steps, people acquire knowledge through all their senses, and being human is to be alive to all these senses: to how we listen, to how we taste, to how we touch. In a digital world, this kind of knowledge becomes more important. There is a real need of people to connect with what they can learn from their senses. As a universal prime material, Clay has the power to connect

people from across the globe. Used by artists, potters, ceramists, there has been an endless rethinking of the use and applications of clay throughout history; from antique Chinese porcelain to today's contemporary vessels, Clay has been continuously put into question, and has been used as the preferred medium to express knowledge. This 'kneaded' knowledge survives through the fired objects and clay shapes.

Since the 60's and 70's of the past century, the rise of industrialized prepared and processed food, reduced quality of what people daily consumed in favor of commodity. Reducing the time of preparation, consumption of food became easy for millions of people. Deep frozen well packed and often fried, meals were easily prepared in micro wave driven ovens. Traceability went lost, and the well organized industrial chain food supply made sure that all we digested was made in the most efficient way – the less expenses, the better.

As human nature is flexible, a counter movement came up – the whole food revolution where communities started to grow their own vegetables and keep their own animals. Initially a 'hippie' movement, now well spread around the world. The gastronomic fascination about what we use to feed ourselves is one of the biggest counter revolution in the world's history, and shows the critical nature of

human beings; taking distance of programmed food processing as an act of cultural rebellion.

Today we see a rise of criticism towards informations and contents passed on through social networks and internet sites. The overload of fake news, desinformation, data controlled analysis and opinion making campaigns, creates a reaction where people step off the commodity of 'free information' and start to reflect on what they introduce in their brains. In a world where information is power on work-floor and in social contexts, the access to the right data is a key issue. The presumption 'we believe what we get from friends' has become more under pressure and has lost credibility – as we do care about the fact if it's real and true.

In the same perspective, we have become extremely sensitive to the materials that play role in our daily live: the sofa we rest on, the chair we sit on and the table work and dine on. We feel, touch and use throughout the day materials – carpet, books, cushion, walls – that make us feel happy – materials we can connect with. With this move away from 'fake' materials like plastic, composite, that are not what they pretend to be – towards materials that are what they are: wood, glass, metal, clay, people go back to their origins, their roots.



**Clay,
my Missing Link**

What connection do we have with this prime material? What makes clay so invisibly present? The relation human beings maintain with clay goes back beyond memory. It goes back to Chaos

from where all living species are born. Or, as mentioned in the holy scripts, man is made of clay. As many questions remain unsolved, we need to go back to the Universe trillion of years ago. Volumes and mass of material float randomly in space, small and bigger fragments collide, aggregate to form bigger entities. Planet Earth is born. The relative peace after this

chaos gives opportunities: Life, and after a long way human shapes are born. Although life still shows a quick evolution, the memory of fire smouldering in the middle of our planet remains. With Clay, we possess the fire of Earth, the softness of Clay being stroked by a human hand, the beginning of the World. Briefly Clay, my missing Link to connect with the World.





CONTENT

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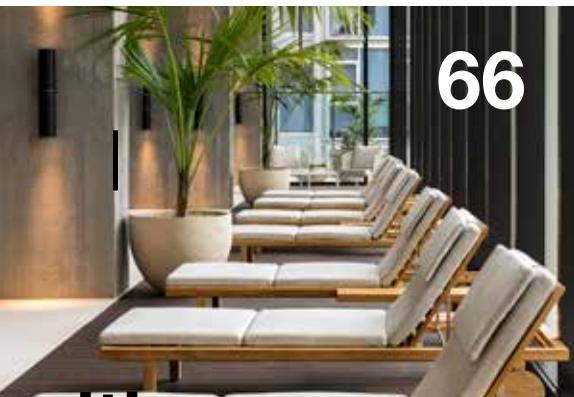
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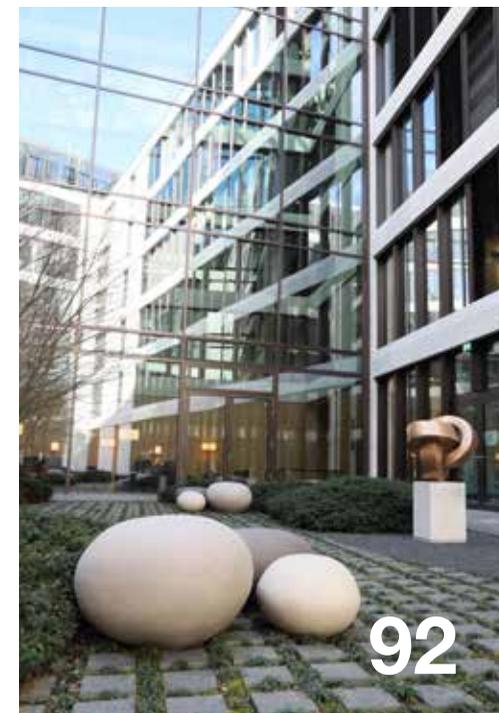
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All photography:
Bart Van Leuven
www.bartvanleuven.com
 unless other specified.



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Clay Perfumes

Beside the fully colored 8 clay bodies, Atelier Vierkant launches in 2018, 21 series of engobe top colours, clay perfumes, which can be applied on the outside of the natural clay.



W17



W18



G20



BL6



BL2



V11



V10



Y15



R12



R13



C14



W16



W22



G23



G19



Z21



V7



V5

Engobe which is a liquid clay slip applied on the outside the ceramic body, often mixed with oxides, and fired upon. The 22 fragrances are used as accents that embellish the shapes and volumes. Often they cover partly of the model, from time to time entirely, but in most cases their flavor mixes with the body of the clay on which they are applied. Engobe applications are done on demand and patterns are customized to order.



V8



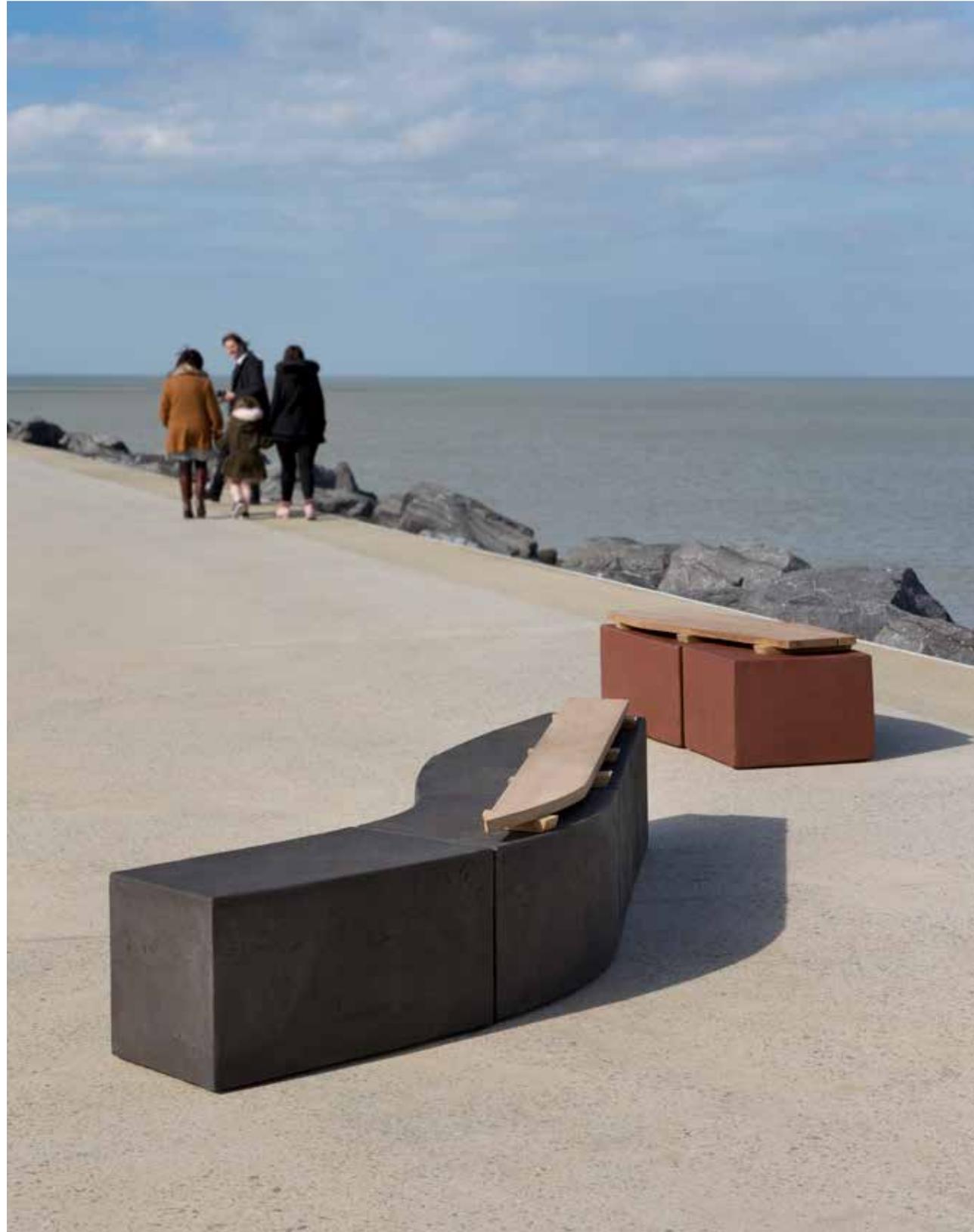
BL1



BL3



BL4



ALPH-BENCH

ALPH-bench — Designed by Philippe Allaey, the ALPH bench consists of volumes in clay and a wooden Iroko top structure. Available in different colors and finishes, the bench promotes itself for its variety, flexibility in lay out and endless combinations, fitting in different architectural contexts.

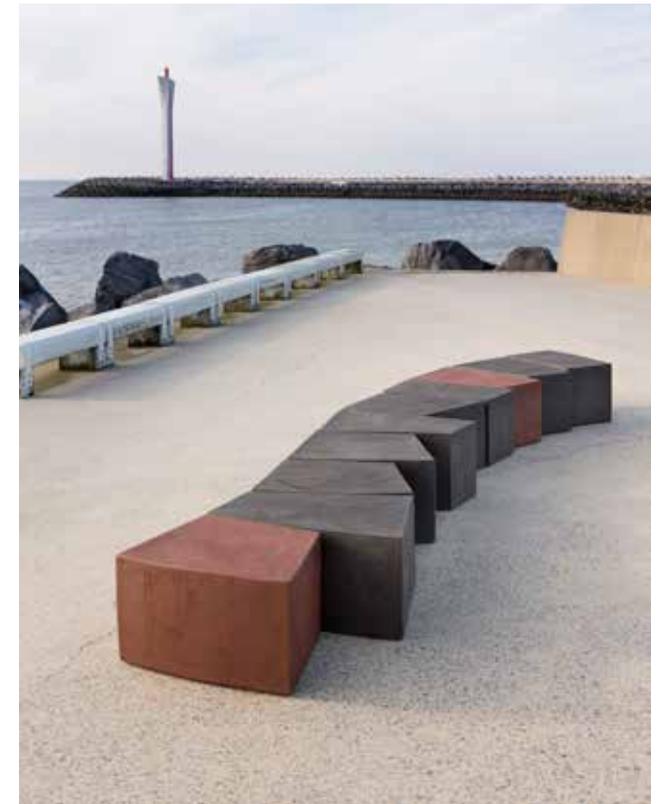
Philippe Allaey was born in 1960 and made his studies at Saint Lucas Institute in Ghent.

He had a playful and jolly childhood and as Philippe Allaey grew up, his passion and interest from arts and architecture as well as designing also grew. He completed his diploma in architecture from Saint Lucas in Ghent in 1983. Philippe Allaey along with seven of his close friends who were architects, designers and artists decide to start a company on their own and launched the group 'ZO'.

In 1992, Philippe Allaey started *The tables of Alph: the alphabet for good*

living, which is a popular design studio now that creates, designs, produces and distributes top quality furniture.

Some of the very popular designs of Philippe Allaey are: PA01 Isaac foldable tables, PA02 Noah bed, PA03 Alex side tables, PA 04 Theo and PA05 Leila trays for E15; interior designing and architecture for many private houses, lofts, apartments, offices, restaurants and shops under The tables of Alph; Viteo outdoor multifunctional stool called OENI or EFNI.





ALPH1



ALPH2



ALPH3



ALPH4



ALPH5



ALPH6



ALPH7



ALPH8



ALPH9



ALPH10



ALPH11



ALPH12



ALPH13



ALPH14



ALPH15



ALPH16



ALPH17



ALPH18



ALPH19



ALPH20



ALPH21



ALPH22



ALPH23



ALPH24

Nelson's digest

When walking through the Guido Gezellelaan in Bruges, number 36 might not seem that different from its neighbors. Only a subtle sign – Kind of OJ – on the front door alerts you that something might be going on here. Once the front door of Kind of OJ opens, it's instantly clear: this is nothing like a typical hotel in Bruges. The majestic hallway, where statues of half naked punks by Rotterdam design label Nightshop greet you, give you just a first impression of all the wonders that are waiting here for you.

Jo Hoeven's parents bought this house in 2000 with the intention of turning it into a hotel, when the city of Bruges put a stop to those plans. For a while they lived in the spacious house themselves, until they eventually decides to sell it. That's when Jo, who studied interior design but ran a supermarket for nine years, unfolded his ambitious plans to turn the 19th century building into an avant-garde bed and breakfast unlike anything you can find in the city of Bruges. Nowadays, Jo Hoeven lives on the top floor. Below, he invites

guests, architects and fans of unique design to dive into the intriguing Kind of OJ universe.

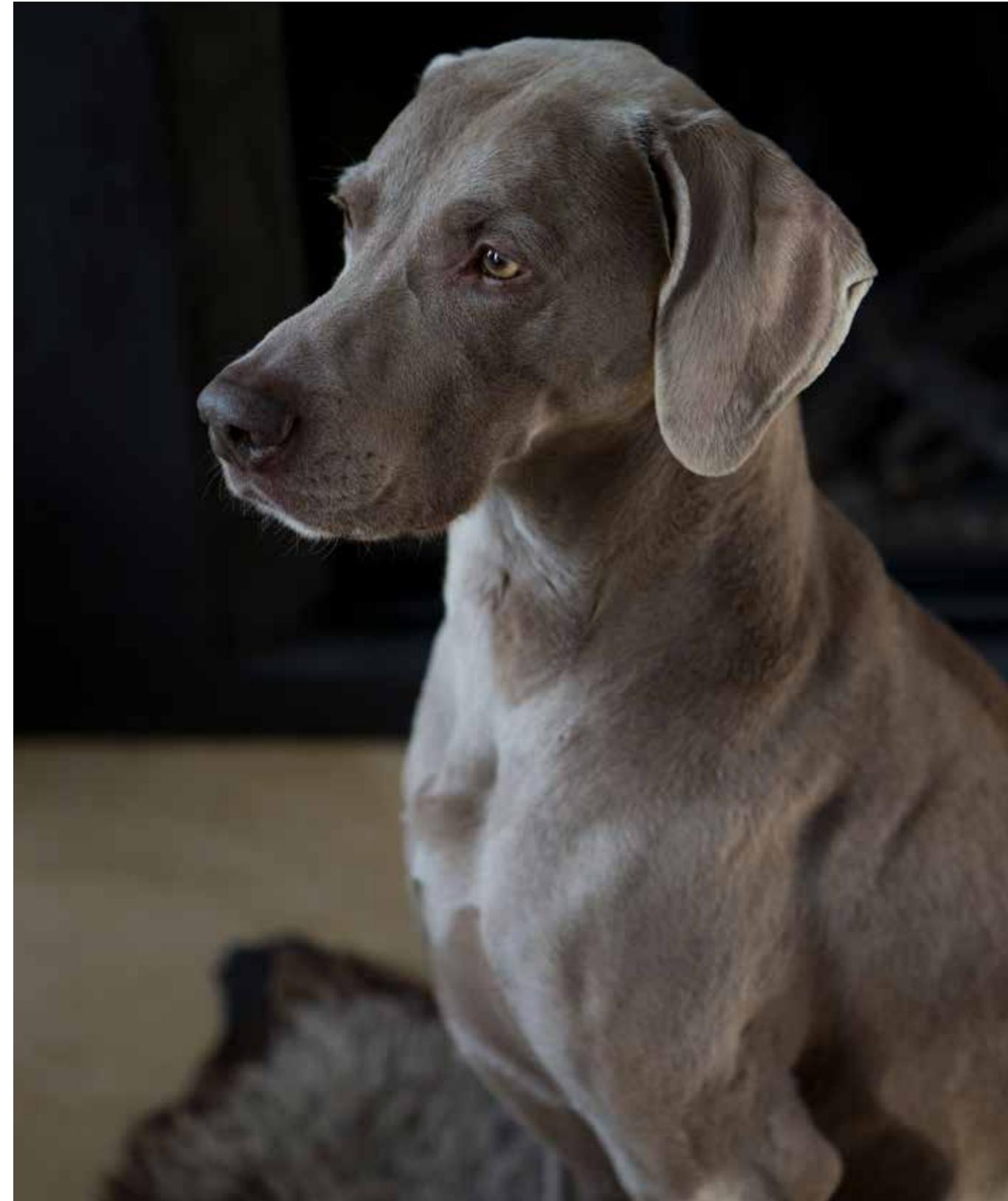
Convinced he wouldn't be able to do the kind of projects he desired, Jo didn't venture into interior design when he graduated. However, he has definitely made up for lost time with this project. Kind of OJ is his own private laboratory of interior experiments of all kinds. Together with Karel Loontjens, the man behind ecological building company 'Aardig Gedacht', Jo formed Studio LoHo. Under this name, the duo creates bath tubs and washstands in clay, wardrobes that oppose veneer and leather within a steel frame and taps in cast brass. They also created magnetic kitchen fronts that can be interchanged in no time and a giant organic dining table, made out of grafted lime & plane tree that survived the bombings of World War II.

Kind of OJ is not only a lab and showroom for Jo's own interior experiments, it's also a gallery for remarkable design and art.

Jo often teams up with two fellow inhabitants of Bruges, who share his love for Belgian design and forgotten names: design antiquarian Thomas Serruys and design trader Dries Vanlandschoote. The result is a collection that includes a specular obelisk by Michel Martens, clay furniture by Maarten Baas, Disco Dish lamps of Bertjan Pot, wooden furniture design by Dom Hans Van der Laan for this churches, colorful paintings from Fleur de Roeck, bold wooden furniture by Pierre Chapo and luxurious carpets by Carine Boxy.

In this setting Atelier Vierkant presented its collection for Spring 2018: glazed cylindrical shaped CLG, thin high AS vases with matching engobe colors and SDO series with different colors and finishes.

Hannelore Veelaert





The **CLG-series** launched in Spring 2018 present a new interpretation of a cylindrical shape with a subtle surface layer of a mixed engobe and glazure pattern.





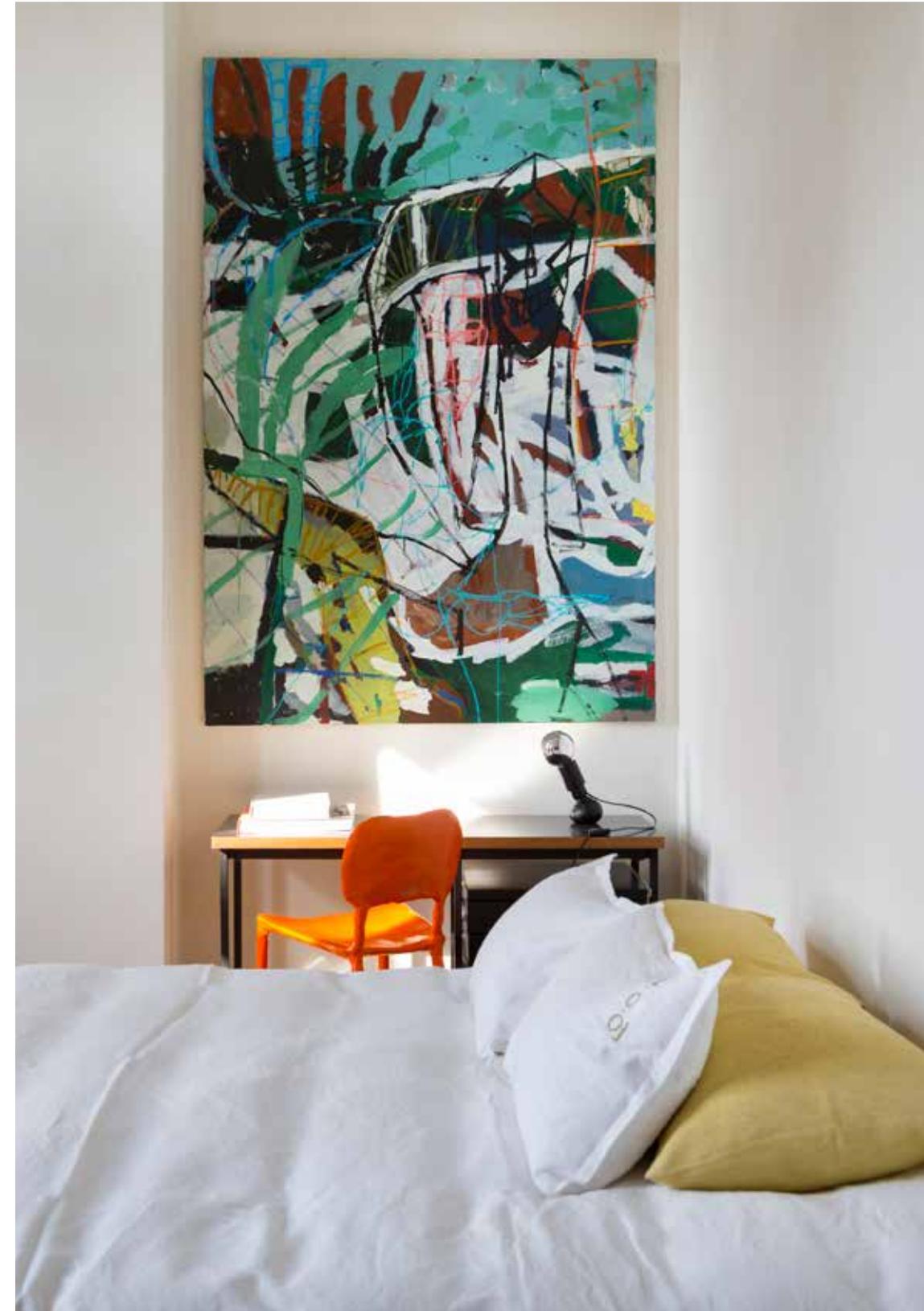
CLG in brown and dark green finishes.



Dark red bathtub and wash basins created by *Studio LoHo*, made in the workshops of Atelier Vierkant – finished with a tadelakt surface topping.



Studio LoHo participates to *Fuorisalone*, 17-22 April At *Palazzo Litta*, Room 14. studioloho.com

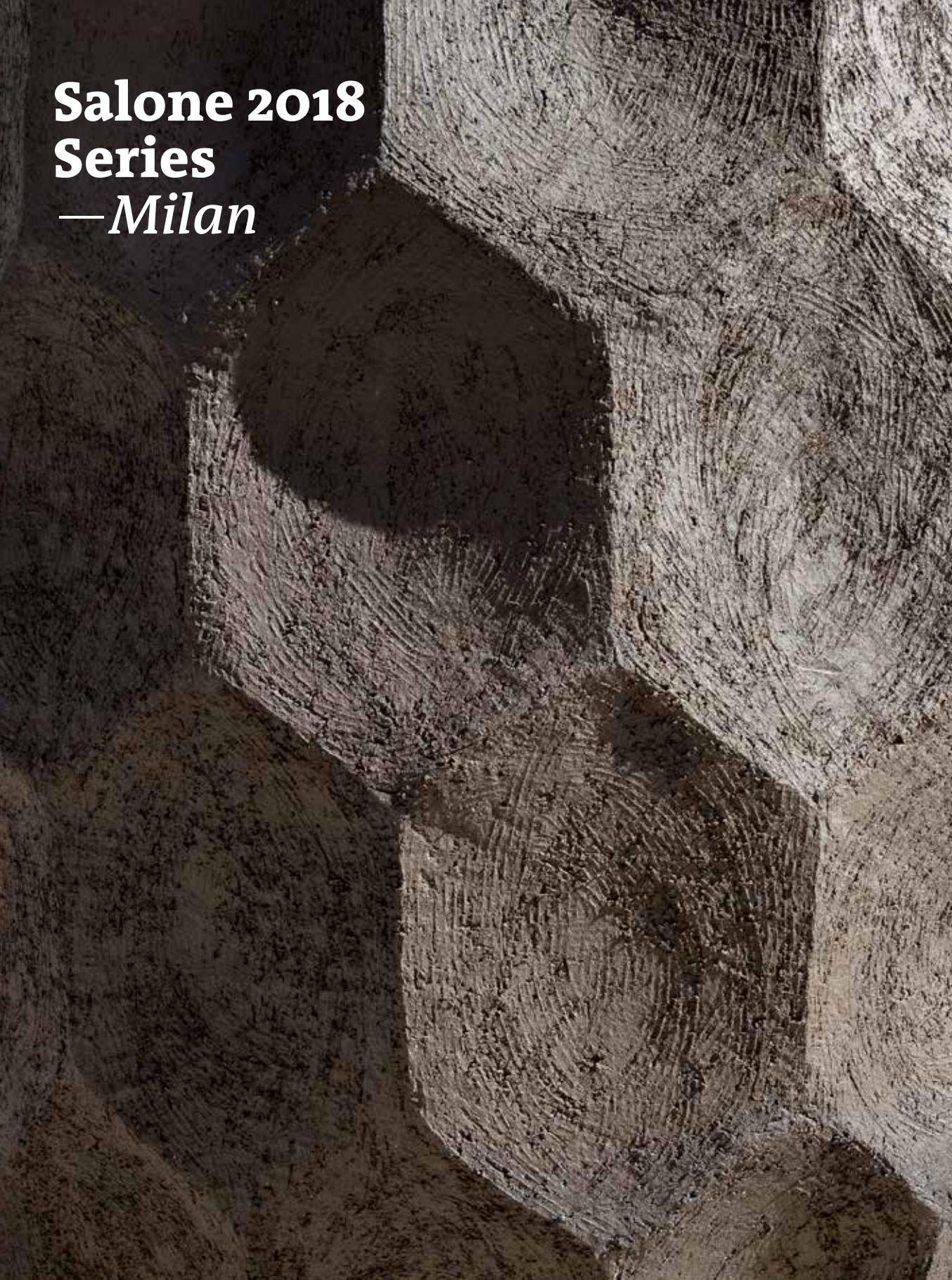


AS-series
with yellow
and green
engobe colors



SDO-series
with different
color finishes and
patterns.

Salone 2018 Series — Milan



AUO-Series characterized by their honeycomb texture, developed and designed in dialogue with Dutch architect Osiris Hertmann, is available in 2 sizes 100 and 130 height.

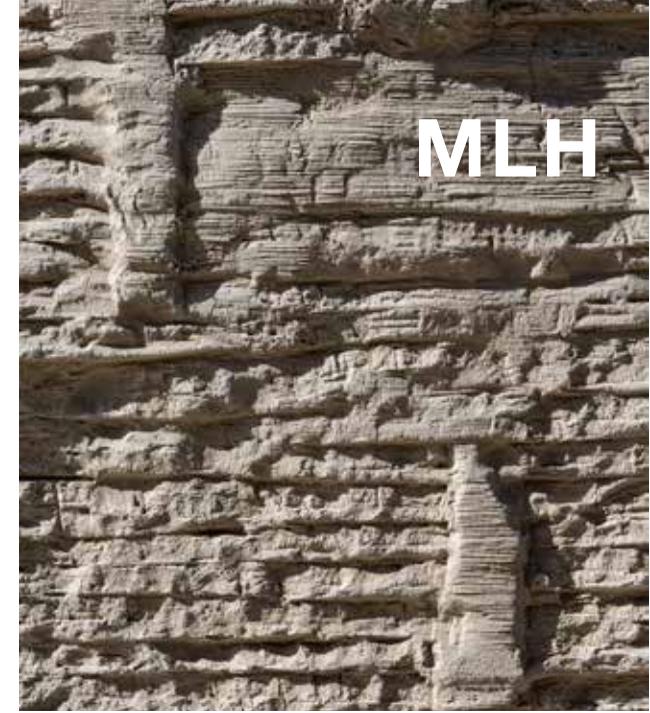
Osiris Hertman presents the AUO Series at

Masterly The Dutch in Milan 17-22 April 2018 Dutch Pavilion Palazzo Francesco Turati

AS-Series in different surface colors and glazes.









Osiris Hertman — Haarlem

Photography:
Kasia Gatkowska



Osiris Hertmann

Osiris Hertman graduated from the Design Academy Eindhoven, having studied under Lidewij Edelkoort. He started his career working for Ulf Moritz and later for Marcel Wanders. His background in product design is reflected in his passion for customizing each project.

Osiris is an all-round designer who's been pushing the boundaries of design since he opened his studio in 1997, after graduating from the Design Academy Eindhoven. Over the last 15 years Osiris has proven himself to be an all-round designer. Started as a furniture designer, soon came interiors, home accessories and even hand crafted silver jewelry for the renowned lifestyle brand Buddha to Buddha.

His background in product design is reflected in each of his interiors by the great amount of detailing and customized objects. Osiris travels all across the world to find unique and beautiful materials.

The major part of all design pieces are made by hand and encapsulate his ideology for elegance, beauty and craftsmanship. Often together with those same craftsmen he creates the customized furniture that makes an Osiris Hertman interior unique.

Zen Villa

Nothing, save the honeyed lustre of the front door, prepares a visitor approaching this villa in Alkmaar for the exquisite richness that lies beyond. A listed building of classical and somewhat inoffensive design, the challenge was devising a way to respect the integrity of a period building while catering to the client's desire for a completely new and highly modern interior.

The solution began in the hallway, where history and modernity have been subtly married by offsetting the classic English white-panelled walls and cornices with leather-clad stairs and a hexagonal-patterned brushed-oak tiled floor. The tiles – individually handcrafted in Czechoslovakia and laid piece by piece by the craftsmen themselves – extend right across the ground floor, ensuring a seamless transition from one space to the next.







Loft Office

An office, meeting point, work space nearby the water tower of Amsterdam. An office of 1000m² in a 19th century building with a classic front but up to date inside.

The two young and dynamic owners of Advidi wanted a lot of space for meetings but also areas to lounge. They also wanted a real kitchen so healthy food can be made for their staff. All their wishes have become reality. A custom made kitchen with highly professional equipment. Many places to sit, huge desks, XL lamps, and rooms decorated with many plants and trees.





Restaurant Lucebert

Under guidance of Sietse Wiersma is one of the secret culinary spots in Tilburg. Chef Tom Biezen creates the most exclusive plates. Osiris Hertman upgraded the interior, styled the exterior with UO series in dark grey and bordeaux red colors.



Toraya Café —Tokyo

Photography:
Satoshi Shigeta

TORAYA CAFE - AN STAND
Kita Aoyama is located in Omotesando
and Aoyama, which is the area of
transmission of culture as well as
the representative place of fashion
& restaurant business in Tokyo.
At the entrance, Atelier Vierkant pebbles
KE70, KR70, and KL120 invite the visitor
to stop and to take some time to have a
drink.





**Private
residence**
— *Chur*

Courtyard garden in Chur

“In 2014/2015, 19 terraced atrium single-family houses with a mural design were built in the centre of Chur. The introverted nature of the houses is also much in demand today, and in my opinion it stands out in terms of design”. Is speaking landscape designer Tanja Casparis of Zingg Gartengestaltung, who took care about the realization of the project.

“My customer was a renowned architect and a demanding client. This challenge, combined with my love for the work, was a great motivation for me to create something unique, not only for the Chur area but also that would reach across borders.

As I was already familiar with the entire building project beforehand I was aware of the requirements relating to the green area, the challenge presented by the low floor height of 25 cm and, of course, the problem posed by an enclosed exterior space.

Thanks to the confidence placed in me and the client’s wish for a clear design

language for the courtyard garden, which moreover could not be too plain, an infinite variety of creative solutions opened up for me.

As we discussed this adventurous project it quickly became clear to me, however, that although the courtyard situation created a lot of privacy, the adjacent living space and its large windows also meant that nothing remained hidden and every detail was on view! It was necessary to create good design for both the space and the senses which sensitively highlighted aesthetics, clarity and simplicity.

With the emerging basic concept, an interplay of architectural wall elements developed, created by the natural clay material and the perfect harmony between form, colour and texture. This composition supports the character of the architecture and combines with material and colour to create a harmonious ensemble.

Simple, natural planting with ornamental grasses and bulbs forms a green base and complies with the wish for clear yet

essentially natural forms in the courtyard garden, without competing with the effect of the wall elements.

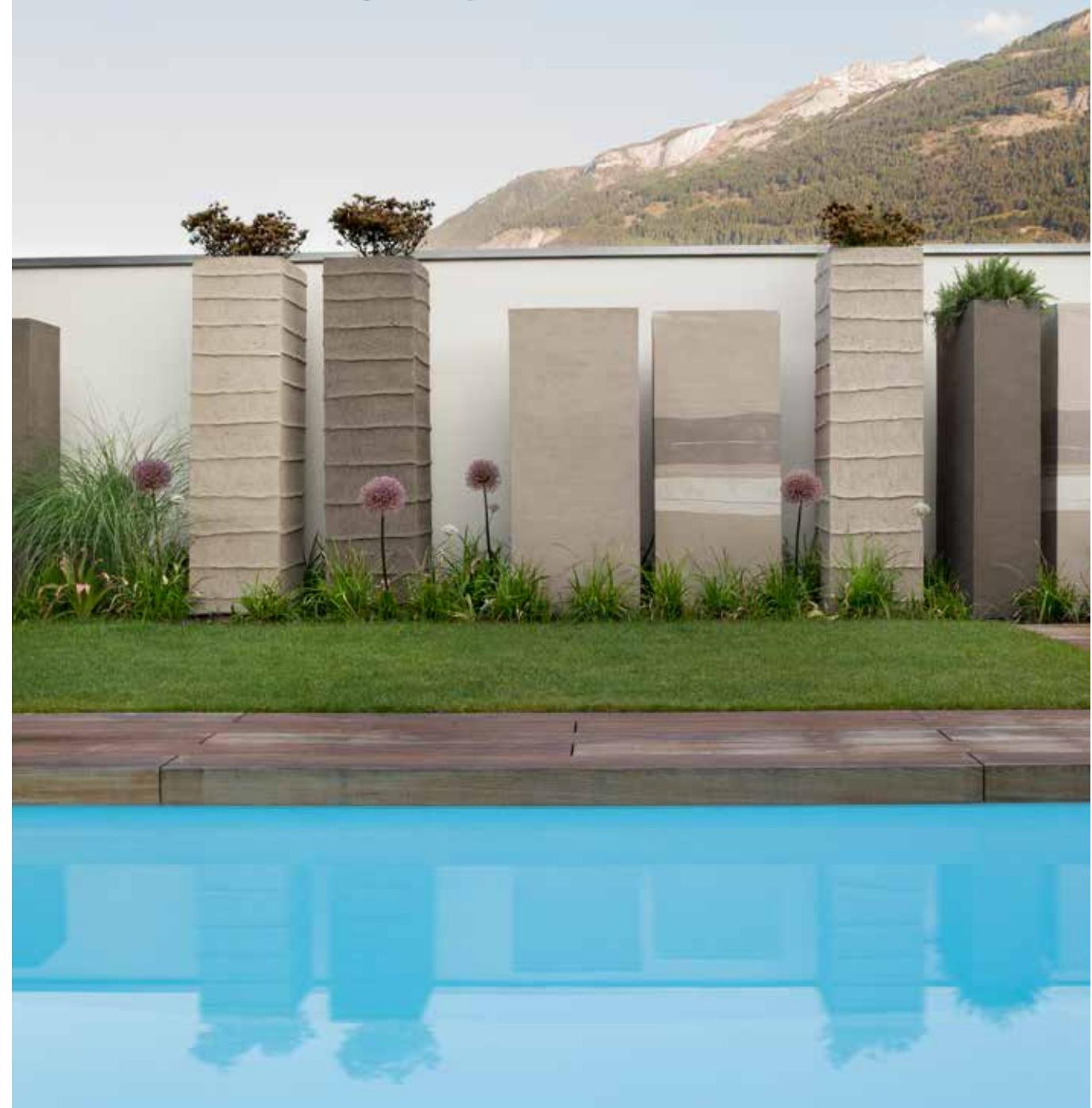
In order to also achieve the impression of green on the terrace, single organic planters with distinctive topiaries contrast with the geometrical shapes of the walls. The client’s predilection for Mediterranean planting is reflected in the fig tree, the creeping rosemary, ground-covering thyme and a splash of colour provided by the picturesque maple in a custom-made O165 from Atelier Vierkant.

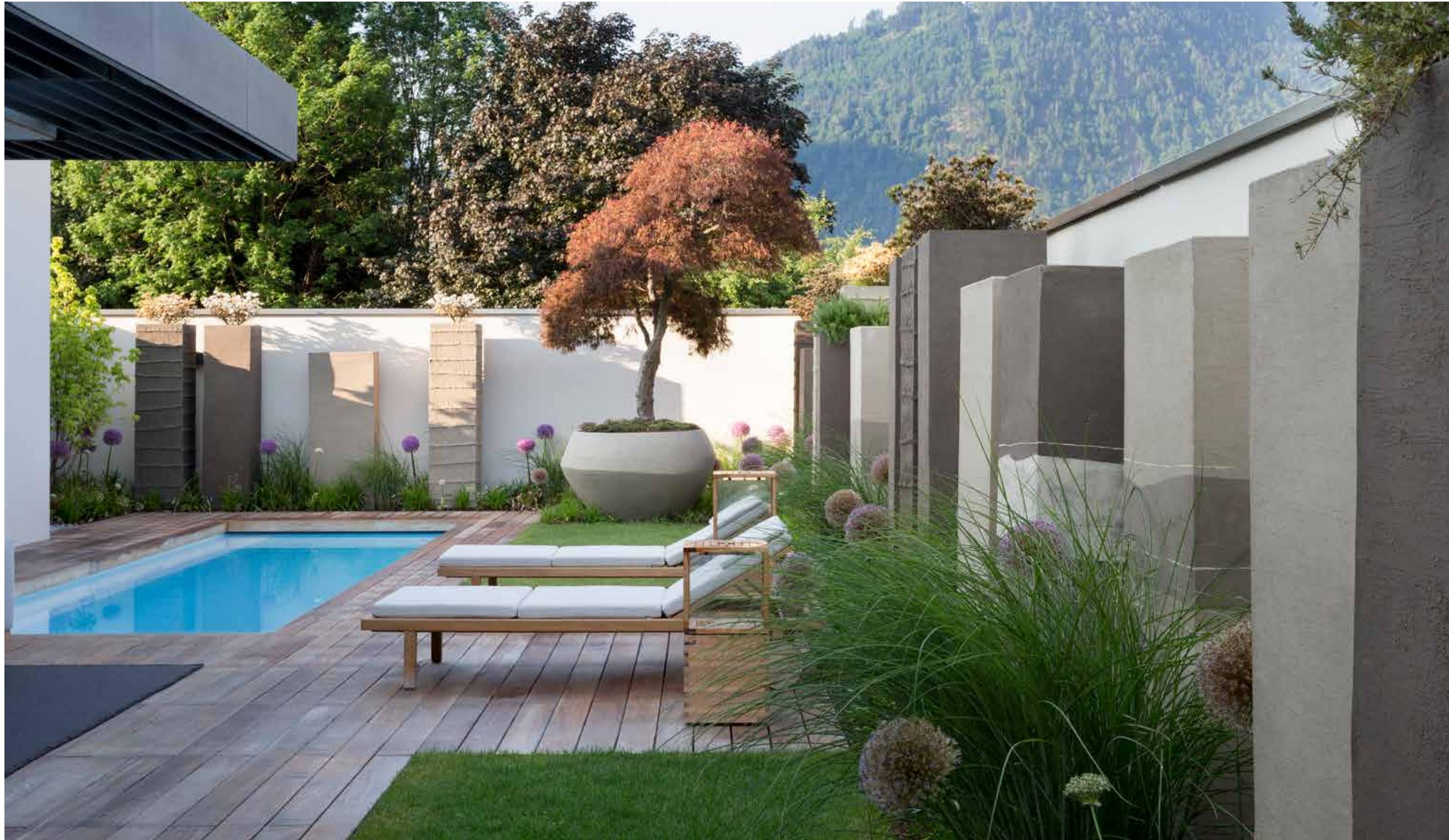
The subtle choice and arrangement of the furniture and equipment in the courtyard garden are in line with the client’s specific basic values and connect all the spaces together – they become a living space – to form an integrated and continuous environment.

I would dare to say that we have succeeded not only in complementing the architectural space with the natural garden area in its overall impact, but also in essentially emphasising its quality and tension – resulting in a unique atmosphere!”



“Even before the first meeting, I knew that my customers wanted something special and expected something unique!”





OOSTDUINKERKE

**DUNE
SERIES**





Designed by Wim de Beus, this modern villa in Oostduinkerke, Belgium is the scene for the presentation of the SO series, the direct re interpretation of the existing SR bowls, and made to break to the straight lines in modern architecture. The SO bowl comes in different sizes, with diameters from 65 to 120.





WT

Composed of different rectangular shapes blocks, this Wall of Togetherness functions as a room spacer, where people share the same space – but work or play independently from each other – together apart.

OCT



With its complex but complimentary shape, the OCT bowls can be integrated in different architectural settings. Used as planter as well as seating, the OCT series allow to play in different orders and numbers. The bowls and seats come in 3 different heights.



Architect Wim de Beus designed holiday retreat in the Flemish dunes. The 'Kabano' House is designed as a wooden shelter with high durability character, and has been conceived by a split level following the height differences of the dunes. The terraces on the south side, are adding room to the kitchen and living area.



DC

This DC that was launched in 2015, continues in new finishes and new color textures. This year, a new nordic white has been added to the color pallet, besides the already existing standard white and extra white.



35 Spring Street — *Melbourne*



With the Treasury Gardens an enviable front yard, and the urban playground of Flinders lane right next door, 35 Spring Street is Melbourne's most prestigious residential address. Uniquely positioned where park meets city, the building is located within one of Melbourne's most culturally and historically significant precincts. Architects Bates Smart's design essence comprises a sophisticated composition of forms that will stand as a timeless contribution to Melbourne's city skyline; a visually arresting interpretation of its history and style.

The vertical and horizontal patterns of the building's facade create a woven veil inspired by the legacy of the Flinders Lane garment trade and the civic masonry of Spring Street. The rich textures and patterns formed by the facade provide a clear contrast to the surrounding buildings, clearly defining it as an exclusive residential address. Located on level 9 are amenities akin to a world-class hotel, creating a truly exquisite well being environment that provides a sanctuary within the city. A stunning collection of U vases and Tribu products line the floor to ceiling windows, where relaxation retreat meets inner city living.

Architects: *Bates Smart*
 Contact: *Cosh Living*



Photography:
Sean Fennessy





Pastorale — *Reet*

Bart De Pooter is a man with a clear-cut vision on food, cooking, and eating. Guided by his passionate affiliation to regional and ecological products, his kitchen at two Michelin stars restaurant

De Pastorale in Reet near Antwerp, Belgium, has an idiosyncratic layout and a menu based on freshness, newness, frivolity and transparency – always created using seasonal ingredients, and, whenever possible, according to traditional Belgian cooking methods.

The front garden, which is filled with oversized statues, including William Sweetloves XL brightly coloured rabbits, is an unmistakable statement of De Pastorale's opposition to genetic

engineering and mass consumption. Inside, Bart's interest in art goes further. He finds inspiration for his cooking in pieces, which is why he has brought the works of internationally renowned artists like Arne Quinze and Jan Fabre into restaurant De Pastorale, making an evening there a total experience – both visually and gastronomically.

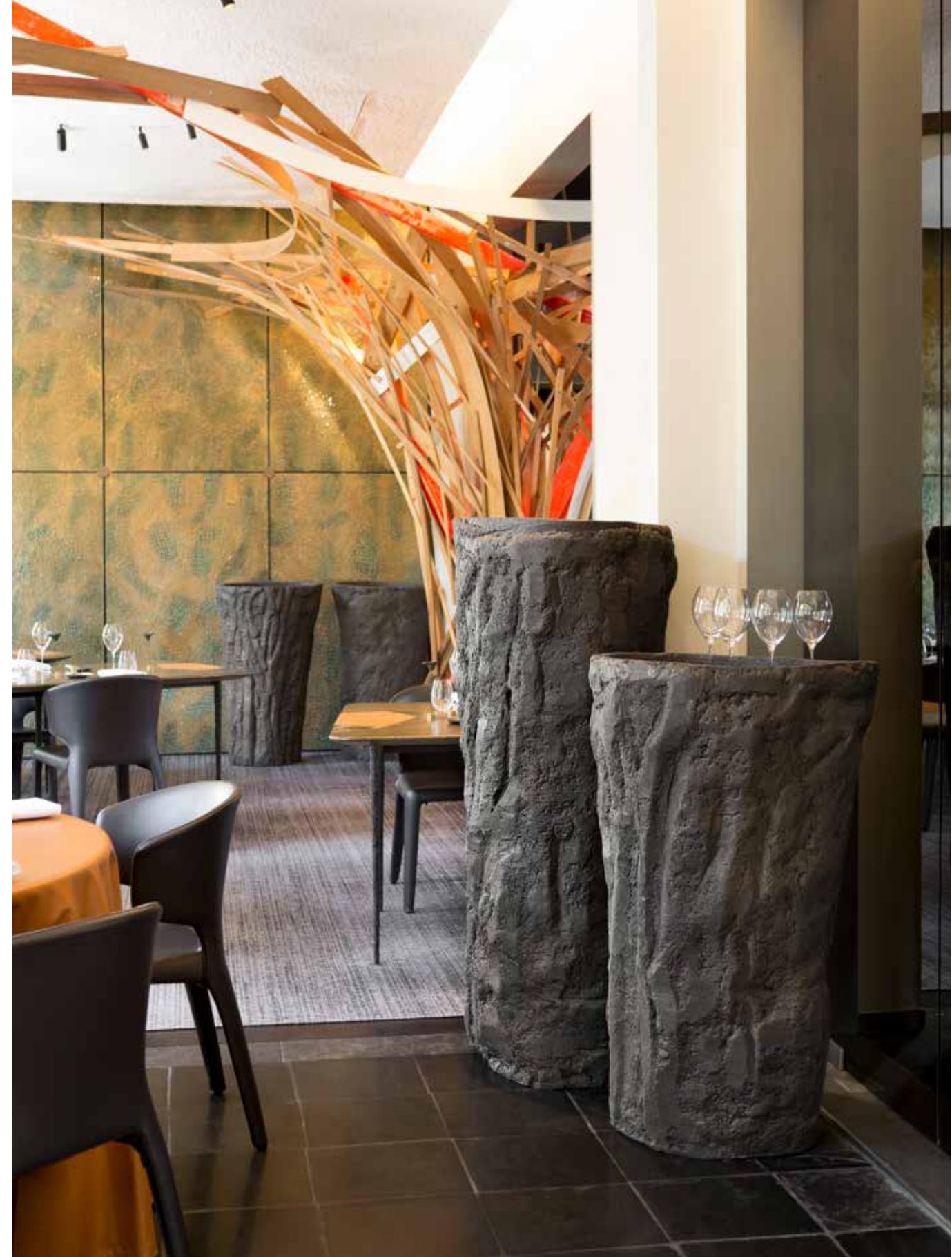




Art also fulfills another function in his kitchen where he takes the shapes and colours, tensions and messages in the works which surround and translates them into exquisite, typically harmonious dishes.

Bart selected the gigantic clay sculptures –W-Series– to make a statement in Pastorales inner garden. Both fired clay bodies dominate the terrace surrounded by high clipped box wood and hornbeam hedges. Besides the monumental clay trunks, he opted for a series of K-pebbles positioned around in combination with O-series filled up herbs he uses in the kitchen.

To complete the interior, Bart chose the smaller version of the W-vases in black, grey and beige white – filled up with an interesting scene of mushrooms, or used as a container to hold Champagne.



Riverwalk — London



Stanton Williams' design for a unique residential development on the River Thames at the heart of London is now complete.

Riverwalk is a collection of highly specified one, two, three and four bedroom apartments and penthouses with a focus on light, space and service, as well as exceptional views across the River Thames.

Spread across two organically shaped buildings, the 116 apartments are positioned on a prominent central London site contributing to a considered composition of differing heights at the 'gateway' to Westminster. This valuable location also places Riverwalk moments from Tate Britain and a broad range of cultural, transport and shopping amenities.

The building is formed of 'strata': curved horizontal bands of limestone at each floor level that alternate with bronze coloured metal and glass bands to form windows and balconies. Set backs on the upper floors allow penthouses to enjoy larger terraces while giving architectural definition to the building roofscape.

Height and massing has been designed to reflect the existing built context and prevailing height of surrounding buildings, with consideration of metropolitan and local views.

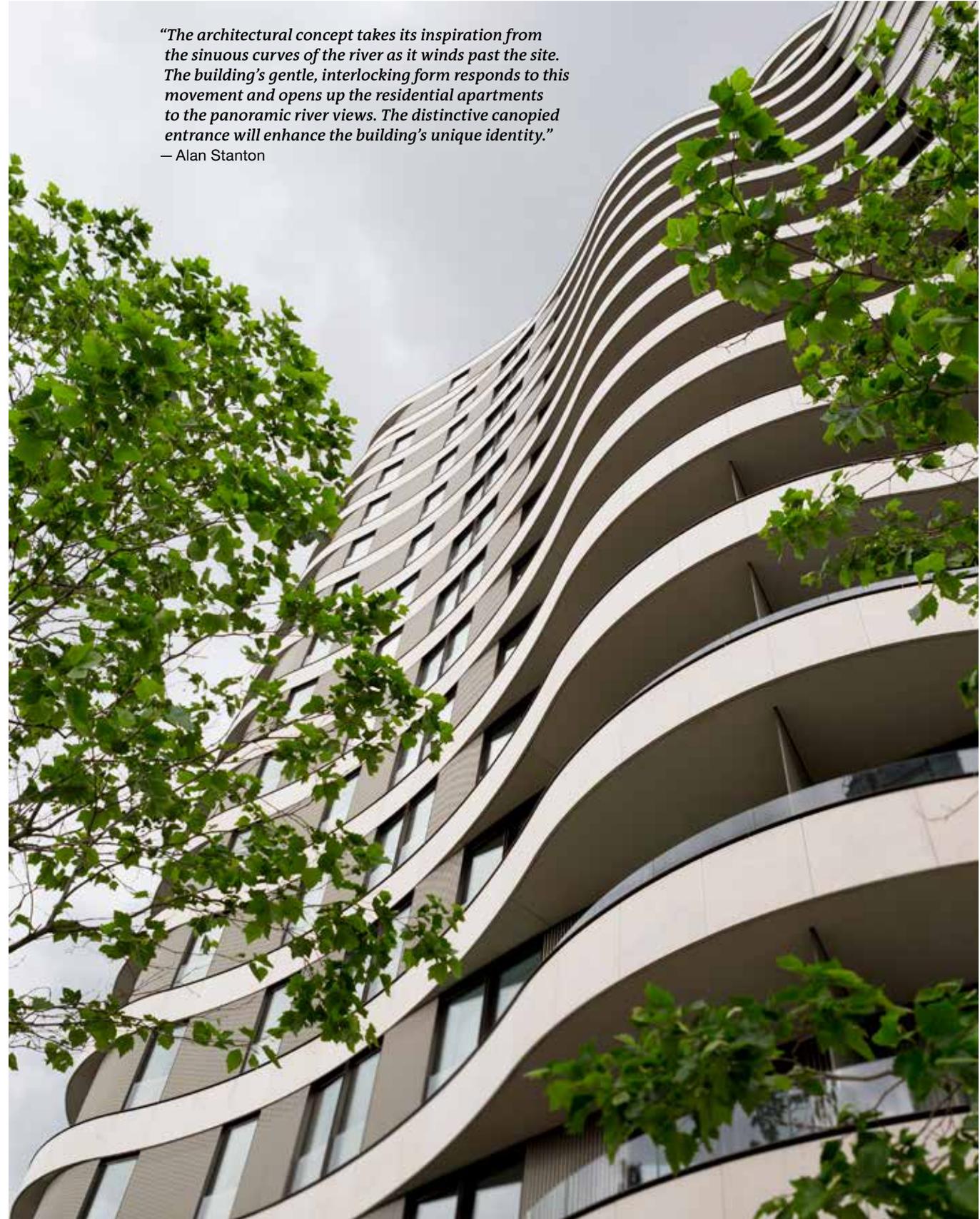
The design includes an important investment in the public realm. The walkway along the river is widened and with improved landscaping. Below ground, the incorporation of car and cycle parking, building plant and technical services in an extensive basement area allows the purity of the building's architecture to be fully expressed.

Extensive planting on roofs, balconies and terraces, most significantly on the first floor podium terrace where a private garden is proposed, contributes to a substantial improvement in the green footprint and biodiversity of the site.



"The architectural concept takes its inspiration from the sinuous curves of the river as it winds past the site. The building's gentle, interlocking form responds to this movement and opens up the residential apartments to the panoramic river views. The distinctive canopied entrance will enhance the building's unique identity."

— Alan Stanton





Stanton Williams

Recent recipients of the UK's most prestigious award, the RIBA Stirling Prize, Stanton Williams is an internationally renowned architectural practice based in London. The firm has developed its portfolio from an initial focus on museums

and galleries towards a wide variety of projects in culture, education, research, office, sports and leisure, residential, public realm and retail for both public and private clients.

All projects demonstrate the practice's over-arching objective of putting the user's experience of space, light and

materials at the forefront of the agenda. Projects include: Tower Hill, the Millennium Seedbank, the new UAL campus for Central Saint Martins at King's Cross, the Sainsbury Laboratory in the University of Cambridge.



**The Interior Designers
United Design Partnership**

United Design Partnership Ltd is an award-winning, interior design consultancy based in London founded by CEO, Keith Hobbs. Over 20 years, United has created over 200 internationally renowned hotels,

spas, residences, restaurants, bars and clubs and worked with clients in London, Europe, US, Asia and the Middle East.

United have developed a skill in helping clients to ensure their business works architecturally from the inside out. They understand how important functionality is and how to add value to architects'

and developers' plans. They know what connoisseur clients are looking for and as a result their designs are presold to plan and stand the test of time.



Stephen, who has been called at an early stage of the projects, further comments:

“Theses plantings are very subtly lit at night using lovely copper coloured light fittings. I have always loved the architectural style of this Stanton Williams building, and when I first saw the images of how the façade of the building was going to look, I knew immediately the style of the pots which we would love to use at the main entrance, both outside and mirrored them on the inside, they have lovely strap sections, of banded cream coloured clay, from Atelier Vierkant from Belgium which echo the linear stone-clad facade, as if they were inspired by its architecture and we planted them with Calocephalus brownii originally native to Australia for the outside pots, and kalanchoe beharensis inside originally from Madagascar, another great grey foliage plant. The other interior planters consist of Faux White Agapanthus, together with sedums and coral style branches in tall over-scaled pots, with a further ribbed design which I think looks like water, again to link in with the river”.

Penthouse Roof garden

For the top floor, Stephen worked out a slightly different design: “As its such a generous size, the roof garden we divided into three different sections, with the far end with spectacular views towards the Houses of Parliament firstly used as an informal seating area, with a beautiful pair of Sutherland Lakeshore Lounge chairs with ottoman style chairs covered in a Perennials Fabric called Chameleon / Bahama Mama with tall chocolate brown wave planters planted with Astelia Westlandi and bronze grass called Stipa arundinacea.

Next to this is a bespoke copper planter seat, planted with a sculptured cloud Taxus baccata, under planted with Uncinia rubra and we choose this to link in with the interior Chandalier with its hand-blown orbes, similar in shape to the clouds of Taxus.

Plants are chosen carefully for a roof terrace like this which is pretty exposed and can be subject to quite varied weather is why we decided to place the low

circular clay dishes, again with the linear strap lines of clay around the outside, as a detail, and planted with Sempervivum varieties, in self coloured varieties, in a circular planting formation, mulched with pea shingle.

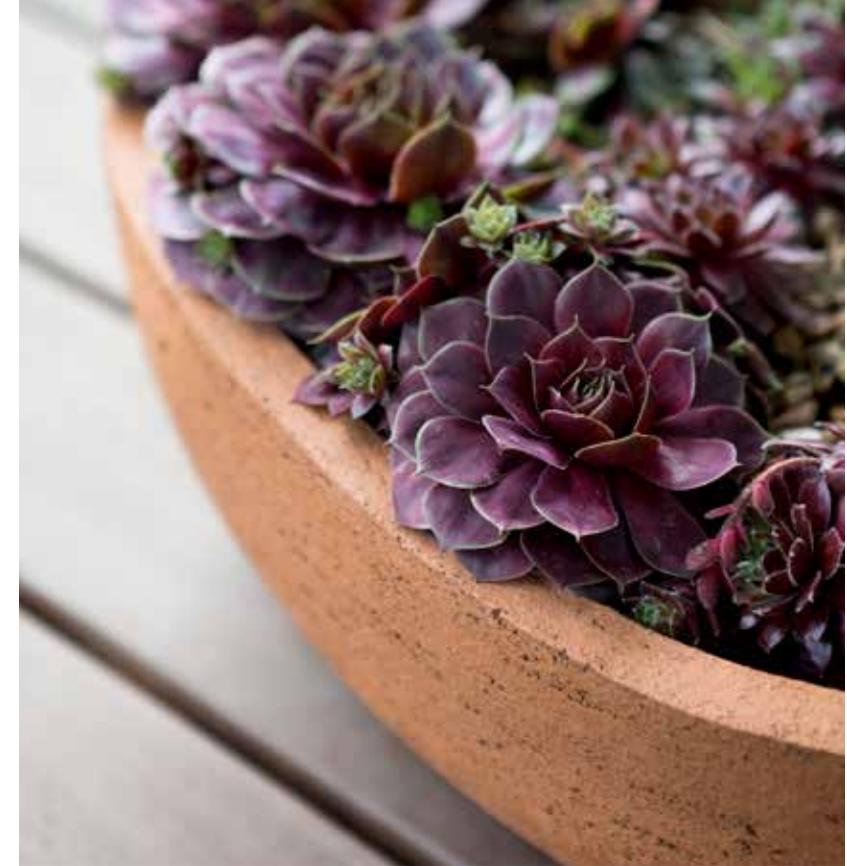
The second section of the terrace is the dining area where we have a lovely Roda Spinnaker extending table with Teka chairs in a navy net, and in the middle of the table we positioned a cinnamon coloured clay container planted with sedum.

To the building side of the table are three HVF80 pots and planted with Carex Buchanni and mulched with Cotswold chippings. As a divider between the seating area, and the entrance onto the terrace we have a series of organic shaped clay containers (EM and OV) planted with Pinus Mugo, Astelia Westland and Carex Buchanni with Hemerocallis. Behind the Roda ‘Dandy’ sofa are alternating pots of Stipa arundinacea and Astelia Westland.

On the lower balcony terrace, from the dining area we have a lovely Roda Network sofa, with hydro draining cushions, a pair

of HK pots planted with multi-stemmed Pinus sylvestris ‘Watereri’ underplanted with Uncinia rubra and MF planted with Pinus Mugo.

The tall wave pots are planted with a solid mass of Calocephalus brownii, with a smaller lower organic shaped pot planted with Sempervivum varieties.”



Stephen Woodhams

Stephen Woodhams Design is fuelled by a fusion of ideas and that come from many different aspects of the natural world such as dramatic landscapes, the clever play of light, the way plants grow in their native habitat, colours and reflections in water.

The historic gardens of many different cultures are a rich source of ideas, as are the latest materials produced by cutting edge technology. We are fascinated by the juxtaposition of new industrial materials combined with traditional techniques and methods. We believe in sustainability and try increasing the ecological diversity and richness of any landscape in which we work. Our gardens are very much a product of their time.

We believe that clients should have as much or as little involvement with the design process as they wish. Ultimately we like to make connections between people and places, emotions and ideas, hearts and minds.

In essence our designs are a physical combination of all the above thoughts and emotions. We see them as an expression of love for what is past and of excitement about the imaginative possibility of the present. While responding to the reality of contemporary life, we seek to acknowledge our intellectual debt to the garden designers of yesteryear.

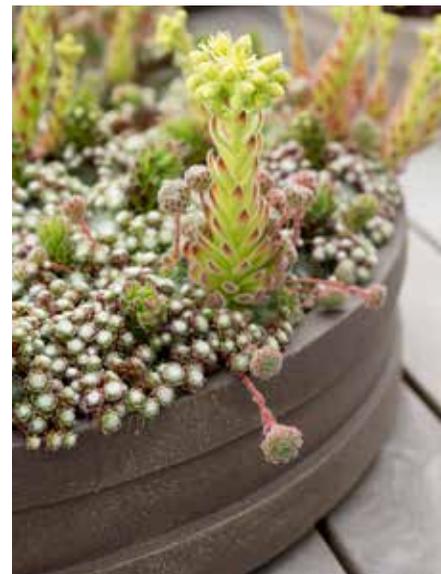
Our award winning gardens are recognised by their strong architectural identities, showcasing a lush and elegant style of planting and incorporating an eclectic mix of texture and colour. We have been pioneering the ‘Inside/outside concept’ since designing gardens for the 1995 Chelsea Flower Show.

Stephen Woodhams, responsible for the total landscape design of Riverwalk describes as follows:

“The initial concept for the entrance zone at Riverwalk was inspired by the Thames Estuary, and the Timber groins found on many Beach’s along the south coast, such as Margate and West wittering, these provide the divisions to stabilise the beach and at first I wanted to use old rustic ones to form the initial sculptured element, as a juxtaposition to the modernity of the building, but after working up the design in conjunction with the Architects we decided that these should be of a more contemporary nature, and link in with the materials already used within the construction of the building, thus creating a stronger link to the building its self, and hence why we finished them in a bronze patination.

The main feature plant positioned under the circular opening within the roof was a multi-stemmed Osmanthus

Burkwoodii, and I choose this to link in with the multi-stemmed Rhododendrons which are planted on the roof above. Underneath these we placed drifts of different sizes and types of pebbles in a wave formation, inter-spered with large over-scaled clay pebbles from Atelier Vierkant, in varying coloured clays. Within the pebble drifts we have planted drifts of Calocephalus brownii and Hakenochloa macra”.





Photography:
William Tait

Private garden — *Marbella*



The leitmotiv of the Marbella based garden and landscape design studio Doubleview Gardens is the creation of outdoor spaces in which architecture and landscape form a intimate stylistic and sculptural unity. It is led by Juan Pedro Sacedon, a Madrid born and trained garden designer who moved to Marbella to found his practice in search of an international clientele who were open to modern design ideas and were willing to opt for new ways of interpreting the Mediterranean gardening tradition in the unique subtropical climate of the Costa del Sol. The hallmarks of this landscaper are designs based in art and philosophy supported by a thorough and competent knowledge of plants and of the intricacies of plantation.

For this house with its markedly architectural lines, the aim was a close collaboration with the architectural practise Emes and the developer Luxury Villas embracing house and garden together. The interior design and outdoor furniture was developpe by Foc studio, and they also collaborate in the important decisions.







Situated in the first plan of visual from the terrace to the garden, olives trees and citrus trees complete the pots plantation, they enhance the connexion with the mediterranean landscape.

The choice of the color of the planters reflect the changing ambience of the terraces, from clear white on the social roof through grey and black shades complementing the elegant tones of the furnishings on the family balconies to red on the edge of the swimming pool, nearing the color of the earth in the surrounding garden.

From entrance court through to swimming pool terrace the planters were an essential unifying element, taming the vegetation in the house and bringing sculptural geometric forms into the garden. A thoroughly modern take on a classical garden tradition.



The garden was conceived, to extend and scale the forceful geometric lines of the architecture. A wide esplanade of lawn in the classical European tradition mirrors both the house and the extensive horizontal of the sea, whilst to both sides of this tapis vert smaller, more intimate spaces introduce a balanced asymmetric game of different garden rooms in which the tight range of dark green and grey leafed hedges scale down the grandeur to a more human level.

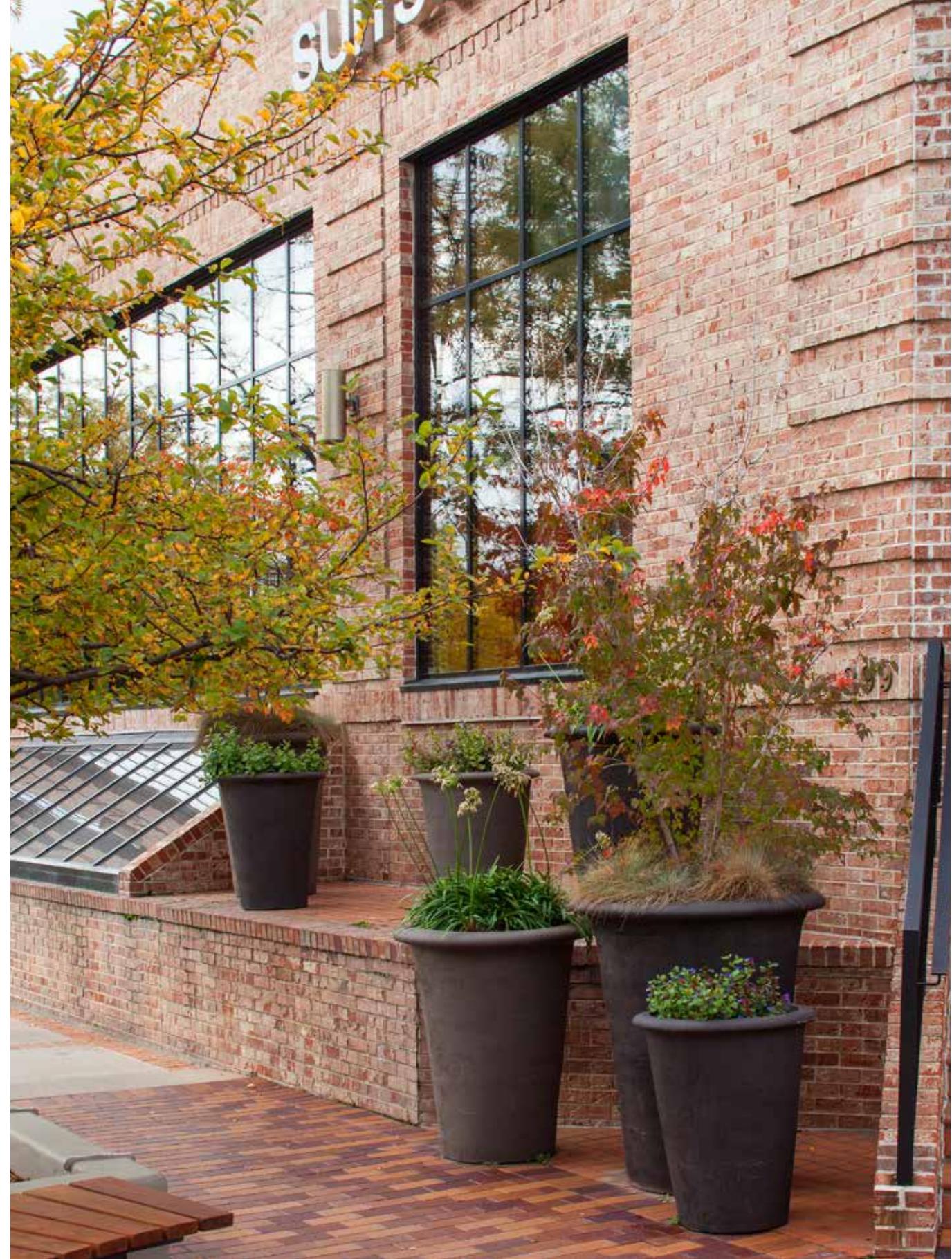
The house plan is oriented around three large terraces and a roof garden and the role they play as nexus between interior and exterior space was fundamental to the overall concept. The use of vegetation in substantial planters was devised with two different aims in mind. Firstly the clear architectural lines were emphasised by simple quadratic pots with clipped topiary, lemon trees, whilst more sensual sculptural forms were chosen to contrast and to accentuate in a more relaxed liveable style. For these pots the succulent and succulent Kalanchoes, Zamioculcas, and Aeoniums or ferns like pleobodium match up in texture, form and shape so that pot and plant form integrated living sculptures, stable and yet ever-changing, echoing and unifying with the game of tight control and free-form in the same tones which characterises the garden design.



Suitsupply showroom — *Denver*

Photography:
James Ray Spahn

Suitsupply is a market defining brand showing strong international growth. For their newest showroom in Denver, Suit Supply called in Steven Delva and commissioned a series of RRH vases positioned in a split level outdoor area, next to the main entrance.



Nove
— *Munich*



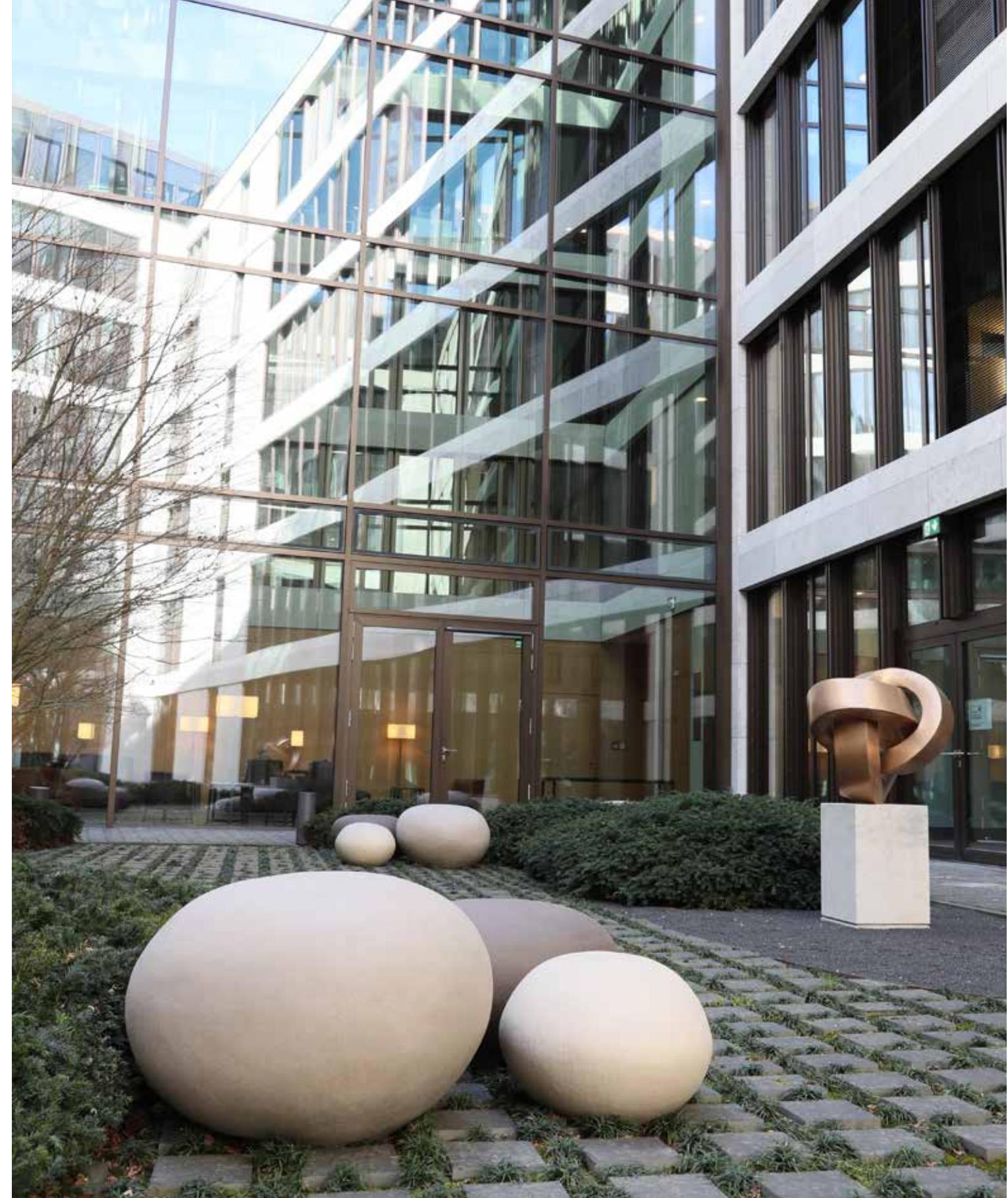
Photography:
Markus Reuter



***Nove by Antonio Citterio,
Munich.***

A nine-storey workspace by Antonio Citterio Patricia Viel exudes the hospitality atmosphere of a luxury hotel lobby with an array of inviting tables and seating by Flexform. Nove by Citterio may be a workspace for 1,300 people, but the material palette embodies its designation as 'lounge area'.

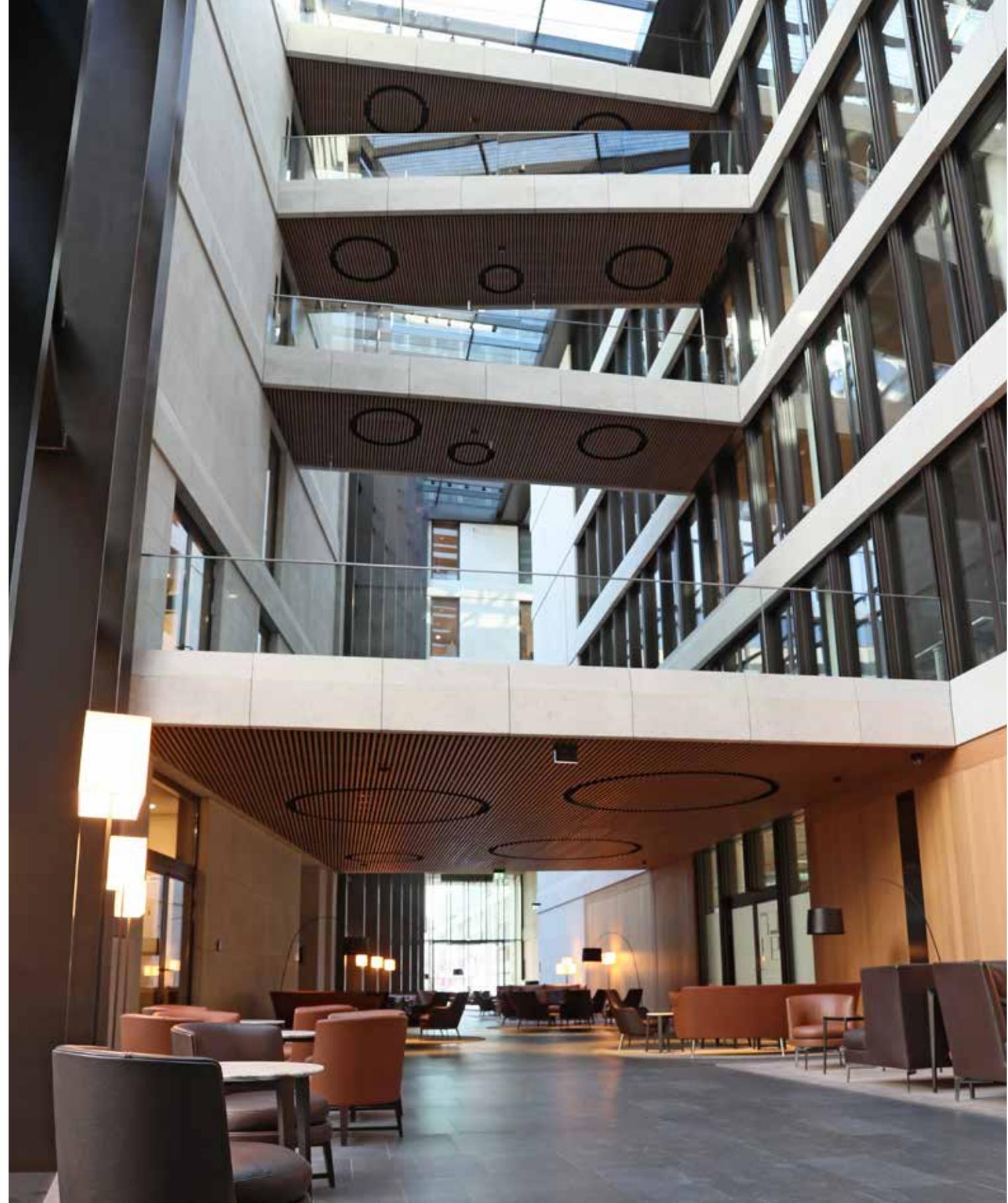
Housed in a building with a LEED Platinum certification, Nove by Citterio applies a human-centric concept that is as sensitive to its surroundings as to its users. Circular arrangements of leather upholstered seating invite collaboration, casual encounters, and relaxation – the perfect transition to the upper floors, which are reserved for quiet working. The pieces from various Flexform collections such as the Guscio and Feel Good seating, and Tris tables – all designed by architect Antonio Citterio – take cues from the sleek building exterior with a natural material palette of brown leather, stained ashwood and Calacatta marble.



The classic designs and craftsmanship rooted in Italian tradition give the collections a timeless aesthetic which can be effortlessly integrated into either hospitality or commercial spaces. The spatial ambiguity of Nove by Citterio lends to its strength as a concept, appearing open to visitors through a casual transition from exterior to interior. Functionality, versatility and natural

materials manifest the values of the Italian furniture brand, facilitating lasting interiors that withstand trends and overcome the cycle of consumption pervasive in modern society.

Enzo Enea designed the landscape inside the courtyard and surrounding the building. Accents stones of the Atelier Vierkant K – series were used to rhythm and echo the clipped hedges.





Lay-out: Wim Vandersleyen



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