

Clay

JOURNEYS





*From Palm Springs to Christchurch.
Global clay routes paved with dust,
hand labor and exquisite architectural
settings.*

Clay

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Dust, earth and by consequence clay. God shaped the first man out of clay and to clay it will return when he dies. Taken out of the ground, clay is used to give shape to objects, volumes and designs that fit in a broader architectural context. Across the globe, clay in its diverse composition, and colored with different types of oxides, is applied to construct walls, sitting stones, vessels, urns, benches, fire bowls, fountains and bathtubs. Fired at high temperatures, the natural earth, allows designers to play with shapes in different climates, ranging from the high Alps and the deserts in Oman, to the tropical humidity of Singapore or Baranquilla.

California based architectural design firms quickly understood the beauty and esthetic strengths of clay. For the entrance of the V – Hotel in the desert town Palm Springs, landscape office Surface Design worked out a wall of 'togetherness'. The V-sign, graphically decomposed in different lines and grey tones, is painted in a liquid clay and repeated throughout the wall, the positioning with different depths illustrates how a static wall construction can turn into a dynamic play of volumes and shades.

The rough clay and its multiple variety in textures, finishes and natural tactile

expressions allows the architect to integrate the different series of vessels and planters into a concept of private house. The Wiseman Group worked out an overall design of an individual villa in Palm Springs where a series of the same AH-urn is displayed. The repetition of the grey taupe patterned object enhances the designer to create a statement; the vessel loses its first function as receptacle for plants and obtains a new function as an integrated part of the full setting.

The natural expression of the surface of fired clay takes the context in which it is used to a higher esthetical level. In the process of renovations, where terms like durability and long term visions are widespread, the natural clay, with its longevity, enhances the ecological and resource friendly character of the design. Recent examples are the Westfield shopping villages of Topanga in Woodland Hills, Culver City and the newest LAX Terminal 6 where different organic shaped OE Series have been displayed along the hall ways.

The fact that the raw material of clay is fired at 1200°C at the final stage of the production, enables the object to perform well in arid and humid conditions. Barranquilla, Colombian hotspot at the Gulf of Mexico knows the hole year round a climate of dense humidity. For a private resort in the

centre of the city, Miami based landscape architects Enea Garden Design positioned different UF and CL Series in a garden defined by very clean modern, lines contrasting with the soft lush green and elegant textures of the selected plants. The dark red accent vessels of the A shapes shows distinguished ensemble of modern furniture in combination with a noble color pattern that recalls ancient times and breaths history.

New York. Each year, celebrated interior designers transform a luxury Manhattan home into an elegant exhibition of fine furnishings, art and technology for the Boys and Girls Kips Bay Club. This year landscape designer Daniel Richards chose organic shaped black O series on a pedestal in a fine and small lower level terrace. To escape the hustle and bustle, many families reach out to Long Island. For a private retreat, designers Sawyer Berson created a XXL version of the MF vessel and brought it to proportion with the different spaces of the estate.

The clay routes bring us back to Europe, where Barcelona based architect Ana Esteva designed the gardens and terrace of a private villa on the Balearic island of Formentera. Contemporary luxury in the

τὴν γῆν ἐξ ἧς ἐλήμφθης ὅτι γῆ εἶ καὶ εἰς γῆν ἀπελεύσῃ

"Dust thou art,
and unto dust shalt thou return"
(Genesis 3:19)

21st century is synonymous for 'de-connection', regaining personal freedom from pressure on social media and stress situations in an all productive society. Formentera is at all ways a perfect spot to achieve a high degree of isolation, not being reachable by airplane, or car. For the private villas on the north skirts of the insula, Ana used a series of OD vessels in grey earth tones planted with Canary Island Aeoniums. The integration of the earthenware shapes with the mud used on the façades of the building comes to its highest point of perfection.

Heading north, in the small coastal town of Åhus, renowned Swedish architectural office Claesson Koivisto Rune designed a private villa with sights on the Baltic Sea. A large series of organic HK shapes in dark white and soft taupe grey tones, were integrated on the different terraces around the house. Planted with pines and solitair trees, the clay vessels positioned midst concrete flooring and bricks walls, create a warm and soft color pallet and introduce a rather rough aspect and feeling to the smooth surfaces. Strong winds coming from the north hit the Swedish coast in winter and turn the summer landscape into a white picture. The high temperature during the final fire process- just below melting point-, reinforces the clay structure, reduce the absorption of water to nil, and enable the shapes to withstand the Nordic frost.

The annual RHS Chelsea Flower Show attracts each year thousands of garden loving visitors, from across the globe. It makes London the heart of the contemporary landscape design in Europe. In a garden sponsored by Hartley Botanic, Catherine McDonald worked with cylindric CLO series planted with *Sarracenia x courtii* c.v. 'Claire Soper', to create an English garden with different clay pebbles spread at the feet of the white birches. The K-Series, seats made of fired clay, take the shape of riverstones and are positioned randomly through the field. The echo of the natural shape reflected and designed into a fired clay stone makes it an esthetical as well as a function object. Ash Design commissioned a tripartite, a setting of 3 pebbles with 'bla-bla-bla' inscription. The unbearable lightness of being captured into a 220 pounds heavy stone.

Gardening and the particular attention for small but extremely cured outdoor spaces, extensions of the living room, goes beyond the walls of Chelsea. Kings Cross and Paddington Central were recently renovated. The architectural firm Townshend Landscape turned the public spaces into fascinating piazzas where people slow down their steady pace, and lay down in the anti-theatre. This is where interaction starts and society begins. A, U and UF-bowls planted with solitary trees are positioned in alternation and invite passers-by to stop, look around – eventually change direction – and to breath.

Clay maps take us eastwards to Vienna, where Chef Christoph Brunnhuber recently opened its renewed restaurant Fabios in Tuchlauben, in the hearth of the city. He used rectangular BRL Series in grey taupe to burden the outdoor terrace which gives on a busy shopping street. Down the street, the passage Tuchlaubenhof, a series of UF100 in black anthracite makes a statement by putting accent on the art deco architecture en design details in the gallery.

Out of the city, in the 11e Viertel, south of Schloss Belvedere, Erste Bank opened this year its first campus. For the green inside the modern complex, landscape architects Ausböck-Karasz selected a series of A vessels with interior plantings. Like in Postfinance Bern, Novartis Basel, the use of the handmade vases, built up from natural clay, introduces rough textures into a world of smoothness. In comparison with glass, steel, polished concrete and wooden floorings and walls, the broken surface of clay reminds the beauty of imperfection in daily life.



Heureux qui
comme Olympe
a fait un
beau voyage

Joachim de Bellay



Our dusty itinerary takes us through France, down to the southern region of Languedoc – Roussillon. For the renovation Chateau Pinardier – dating from 19th century – architect Olivier Joyeux selected a series of urns and vessels and played around the pool side with K and DM models. The soft beige, grey and anthracite clay tones recall the natural surroundings of the landscape around the village. Cultivated on the Domaine de Prés-Lasses, the wine grapes come to maturity in the cellars in Autignac. The clay grounds in the area create optimal conditions for the production of an excellent wine.

Clay and the love for clay take us east to Japan. Ancient ceramic traditions continue to live further in the object of daily use. In Hirakata, between Osaka and Kyoto, CCC recently opened a new Tsutaya bookstore. The fired earthenware objects are spread around the bookshelves, tables, café and counters. The economical relevancy of shops in future will depend on whether or not the potential buyer has something to win from its visit. More than ever, (book) stores have become places of social interaction, meeting points where a visitor can touch and feel the product, where he or she can discuss about it with a friend, or can have a casual discussion with an unknown.

Take the MakMax Flex Experience Center in Osaka, further south. The company develops tensile membrane products for the construction and transport industry. To showcase and to demonstrate the use of new technologies, they designed a flagship with a remarkable illuminated opaque white roofing. On street side, the office used a couple of seating stones on the wooden deck terrace. Traditional materials go hand in hand with new developed technologies.

Clay routes and clay prints lead us to our final stage, New Zealand. In the mountain areas on South Island, Queenstown based architect Anne Marie Chin was commissioned to design a house complex, a sequence of different living compartments surrounded by gardens, fields and woodlands. Landscape designer Suzanne Turley took the lead on the outdoor design. She worked out a more structured and organized lay out close to the building, and gradually let the garden move into a relaxed and fluid wider landscape. An extra large KR – pebbles sits on the edge of the swimming pool and pond, while a range of MF vessels are randomly displayed behind a rich assemblage of wild grasses, and planted with herbs. Resistance to

harsh climate, with its freezing winters and scorching sun has been one of the main factors for opting to bring in the fired ceramic shapes in this design.

Clay Journeys start and end in our newly designed laboratories in Ostend. During the 25th Silver Edition of Biennale Interieur Kortrijk (14-23 October) Atelier Vierkant will present its Opus Magnus on scene. Clay rivers and walls make the setting, on which different 3rd generation clay stones, benches and walls are positioned around. Clay routes guide the visitor to discover the raw material in all its aspects, textures, colors and states. The age of clay, the time it runs to get older, and to obtain its particular patina, wrinkles, scores and lines, summarized in one display. In one journey.



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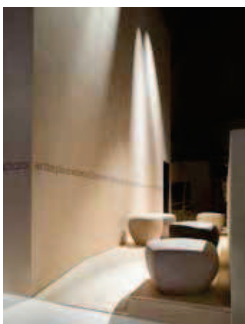
Clay

JOURNEYS



Interieur Biennale Kortrijk 2016

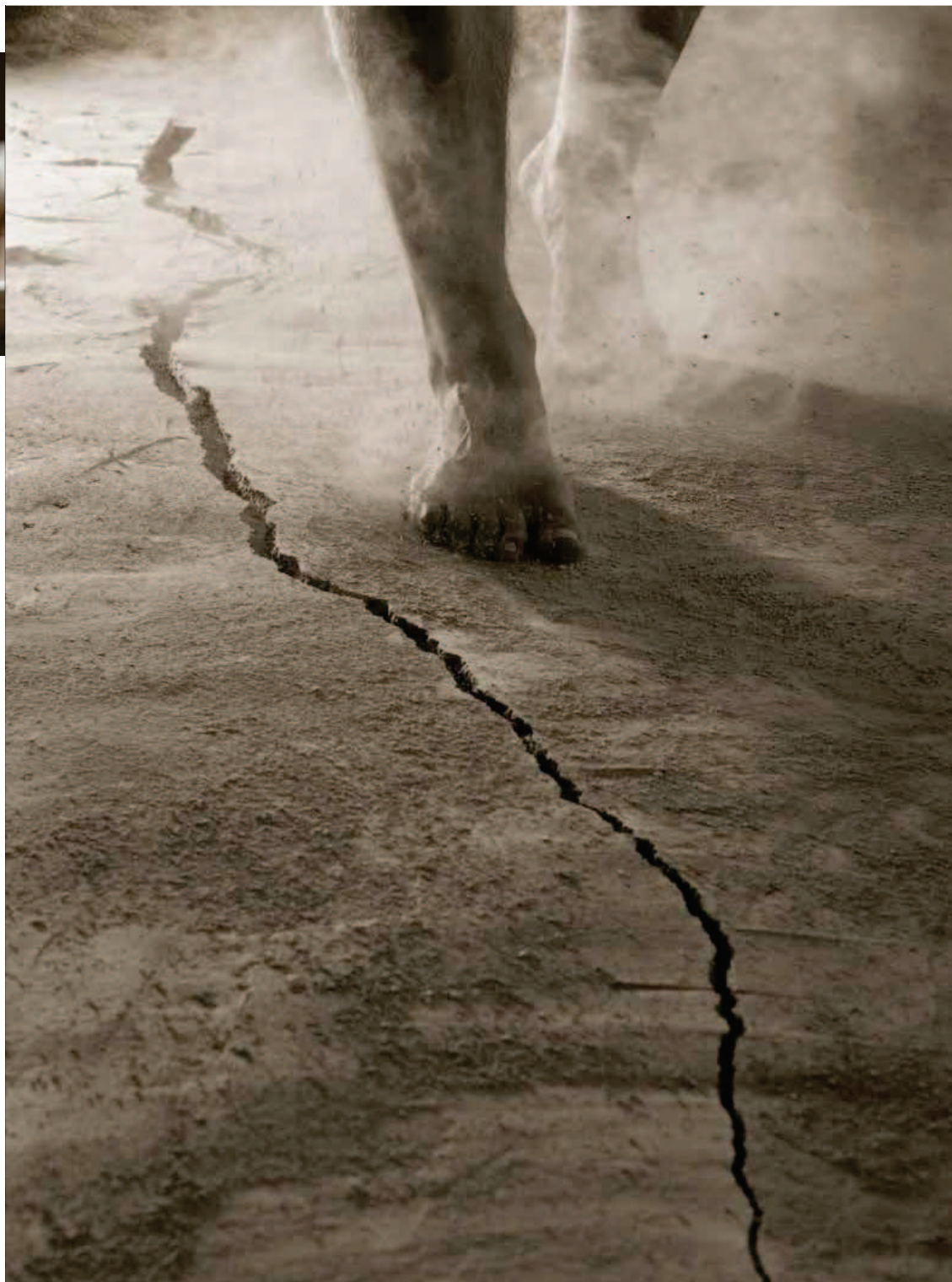
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25th Silver Edition,
14–23 October Kortrijk,
Belgium

Kortrijk Xpo
Hall 2, stand 217

Tickets: info@ateliervierkant.com
More info: www.interieur.be



KH SERIES



Atelier Vierkant laboratories present the 3rd generation pebble. It's shape, a section of a round bolt river stone, recalls the lower sized organic O Series. It's closed top — with an optional soft engobe color — turns it into a piece of furniture. Available in different sizes and color finishes.





KBO SERIES



At Interior and London Design Week, Atelier Vierkant presents KBO Series. This successor of the KB And KBC Series that were launched in 2013, this KBO seat with organic shaped top seating, offers the charme and natural touch of the ceramic with a modern organic design.



GRAPHIC & COLOR OPTIONS FOR KBO SERIES



CHÂTEAU AUTIGNAC — FRANCE



Photography:
Bart Van Leuven

In a world constantly in search of speed, are there any places left where peace and quiet are still omnipresent? This is the challenge taken up by the Feigel and Turckheim families. After falling in love with this 19th century wine-making château located in the heart of Languedoc-Roussillon, their shared goal was to bring this unique place back to life by bringing out its former glory. The project was born of a love for and long expertise with vineyards and wine. Their wish is to play a central role in the renaissance of this ancient vineyard and to share this crazy dream come true with their friends and passing guests.

Autignac is one of the seven villages that make up the prestigious appellation of Faugères. At the heart of the village, the opalescent façade of the château soars into the azure sky of the South of France. A truly magical journey. The building of this impressive edifice was originally commissioned in the mid-19th century by the father of Monsieur Pierre André Louis de Vigne Lavit, first resident of the property, vineyard owner and prominent figure in the community. Subsequent generations of the family would go on to reside in the château.

Lacking space in Rue de l'Amour in Autignac, the Feigel family was searching for a new location to reinvigorate the Domaine des Prés Lasses, their goal being to breathe new life into the Languedoc vineyard. A few years later, with their business partner Eric de Turckheim, they decided to continue the adventure, with the Château becoming the focal point of this wine tourism project. Many years of work coordinated by the Larroche et Joyeux architectural firm were needed to make their ambitions become reality. Their wish was to restore the wine-making activity at the château and to spotlight the elegance and purity of the wines produced at the Domaine des Prés Lasses.







The grand idea of the Larroche et Joyeux architectural firm was to lend particular attention to highly contemporary architectural flourishes and to give rhythm to the spaces through a geometry that creates stunning perspectives, all the while retaining the historic fundamentals of the residence in order to safeguard its identity. Specifically, while the façade along Rue de la Liberté was preserved in its original state, the much duller façade along the park was completely reworked. The architects built a new base for the château, giving the upper part a much better-proportioned geometry by creating outdoor patio areas on the ground floor for the kitchen and reception rooms. Finally, to fix a more contemporary relationship between the château and its garden park, they opted to build a long, wide wall known as the 'black' wall which lends structure to the entire site. Once through the entrance door of the château you will discover welcoming and comfortable spaces which are characterised by their taste for perfection. Here, one senses the

quest for serenity and sobriety for the benefit of the guests of this grand residence. To bring the total vision to reality, Architect Joyeux opted for a selection of UF80 pots along the whole length of the wall, a few majestic AUB130 planters with texture in relief, a number of pebbled areas by the swimming pool and a series of eight UF100 vases in anthracite black to mark the passage to the entrance.

For wine lovers, a stay at the château is the perfect pretext to discovering the grand wines created by Boris Feigel. His love of wine has led him to focus on a limited production in which the quality of the grapes is of prime importance, grapes which are harvested manually and then transformed with tremendous care into wine. Boris creates gastronomic wines that are capable of ageing and of expressing themselves with finesse and quality. A stay at Château Autignac will enable you to discover these nectars in a refined, discreet and luxurious atmosphere while enjoying the warm and kind welcome of the Feigel family.

