Clay Heritage *Nature of Home*

atelier**vierkant**

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After your body, your home is the next most personal thing in life. It's a retreat, a sanctuary, a place where you should be able to close the door on the rest of the world and feel secure. In times of economic turmoil, political instability and rising unemployment, it's been harder than ever to close that door to the rest of the world. Homes have become houses, which in turn have become statistics relating to what too many people don't have and can't afford. Anxieties of daily life outside have been brought indoors at a time when we all need somewhere to retreat to more than ever.

We build our homes and surround ourselves with objects, materials and furnishings that we trust in; those with which we like to live and connect.
We identify with the space in which we live and use home as a shelter to disconnect from an often depersonalised urban context. We create intensely personal spaces where evidence of life brings character and comfort. We don't have to know the owners to see that these are happy abodes. Furthermore, you will see that happiness doesn't come from adopting a design-by-numbers approach to building or furnishing.

By introducing clay into the realm of furniture, Atelier Vierkant enhances the use of a material that humans have been able to connect with ever since ancient times. Clay Heritage returns in the round-shaped bathtubs, the complex body of the stone series, coffee tables, plates, stools, vases and larger vessels. The imperfections of each shape and piece make it unique. Working in clay, letting the rough materials run through our hands, modelling and creating … as artisan, we can experience the sense of home through these actions. 'Heimweh', a German word without a proper a translation in English, indicates nostalgia and the sense of missing home.
We often forget the difference between 'knowing something about a place' and 'actually being there' and experiencing it with all our senses. We define home as the place we belong to, the place we can connect with easily, the place where we work, live, and spend time with family and friends. We feel at home in the place we can connect with our Heritage and where we revive the memories of our ancestors.

Digital media allow us to be present outside the walls of a defined physical space. Instead of fake materials like plastic and composites which are not what they pretend to be, we move towards materials that simply are what they are: wood, glass, metal, and clay. People go back to their origins, their Heritage.

TABLE OF CONTENT

Wiktor presents — Kåseholm Collection 08
Sofia Hotel — *Barcelona* 34
Strandhotel — *Cadzand* 46
Canal House — *Ilpendam* 52
I-dock — *Amsterdam* 58
Atrium — *Amsterdam* 60
Tante Kee — *Kaag* 64
Zwarte Tulp — *Nederland* 68

PGA Catalunya Resort — *Girona* 70
La Plage Beachclub — *Knokke* 74
Private residence — *Ramskapelle* 78
Beefcut — *Paris* 80
Private terraces — *Paris* 84
Klésia — *Paris* 90
Kreisel project — *Domat/Ems* 94
Privat residence — *Zürich* 98
Privat residence — *Marbella* 104
Corales Suites Resort — *Tenerife* 108
Jisifang Silk Boutique — *Shanghai* 116
Privat residence — *Perth* 120

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Wiktor presents

Kåseholm Collection

Kåseholm manor, whose original owner was Johan Urne, was built in 1650 on a property known as Esbjörnstorp. At that time, the manor was a stone house indicative of contemporary architecture, yet only the arched cellar from this period can still be seen today. In 1671 the house was temporarily owned by a merchant by the name of Kield Krag. During the long-lasting war between Denmark and Sweden in the following decades, the manor was acquired and sold several times by merchants, noblemen and public personalities. In 1794 the manor was bought by His Excellency the Count Tage Thott and his wife.

It was then that Kåseholm underwent a renovation and adopted the Neoclassical style that can be seen today. The most notable additions were the High German Baroque roof with dormer windows and the sweeping double-railing staircase.

The current owners of Kåseholm manor are Joakim Silvandersson and Jamie White; two explorers, serial collaborators and bon-vivants. They enrich the original austerity characterising Kåseholm with a shared belief in the power of creative thinking honed through years of living and working internationally in the fields of hospitality and consulting, and through their professional experience with Silverwhite Collective, an international multidisciplinary design studio.

Most recently, Joakim and Jamie launched Solliden, a 60-acre eco-resort in Northern California, also known as wine country. Situated among native California oaks on the edge of the world's largest geothermal field, Solliden offers breath-taking views of the famous geysers. Their vents release steam high into the air, exposing visitors to a spectacular example of this natural phenomenon. Solliden hosts extraordinary celebrations for a diverse set of clients - from Venture Capitalists and Silicon Valley start-ups to award-winning California chefs and cutting-edge artists from the San Francisco Bay Area.

Backed by these experiences and fuelled by their inspiration, which has matured over their time spent in California, Joakim and Jamie hope to imbue Kåseholm with the same creative energy and commitment to the local environment and community as shown in previous projects. In fact, Kåseholm is a historic estate that has proven itself to be a perfect location for magical celebrations, one-of-a-kind experiences, memorable conferences and corporate off-site meetings. Through its exclusive event space and experienced partners — including the 2-Star Michelin Chef Daniel Berlin — Kåseholm offers both private dining and overnight experiences. Flanking an expansive courtyard, the Black Gallery Barn is a newly renovated area with an allure of contemporary design. This barn is able to accommodate up to 160 guests, while the monumental Hay Barn can accommodate up to 300 guests for a seated dinner. Kåseholm is committed to environmental protection and assists in monitoring the health of Österlen's native ecologies and agrarian traditions. This involves protecting an extraordinary population of Oak, Beech and Chestnut trees, including one planted by King Carl X Gustaf in the mid-17th century and known as the largest Chestnut tree in Sweden. In addition to the copious amount of rich flora, the estate is also home to a small group of native Skåne geese.

On account of the unique experiences provided by the evocative setting of Kåseholm, and due to the plenitude of untainted nature that surrounds it, the estate was chosen to host and present Atelier Vierkant's new collection. These shapes, lines and colour matches perfectly blend with the renovated indoor and outdoor areas of the estate, where a sober Neoclassical style meets modern-style furniture and a colourful, contemporary finish, all combining to transmit warm, graceful vibes.

The term that best describes the newly created vases is 'experimentation'. New ideas and inspirations have been materialised in the form of colour experimentation, daring shapes and innovative decorative patterns as well as textures. From the long, thin cylindric shapes of CD and CC models to the cut, oblique lines of FG and the unique shape of CS which vertically combines two different-sized cylinders, Atelier Vierkant's Kåseholm collection has a unique impact on the surrounding environment not just by complementing and enriching it but above all by introducing pieces that stand out as masterpieces in the art of pottery. A completely renovated colour palette explores the pastel shades of sage green, pink and light green, creating chromatic combinations that highlight the shapes, curves and sizes of the new models.

CS

The extreme versatility of clay is fully utilised in the daring shapes of CS, composed by two cylindric shapes. The smaller form creates a base upon which a larger clay structure is placed. The unusual shape gives pots an enhanced sense of verticality in line with the impressive height of the wooden structure, which used to be a massive haystack warehouse. Nonetheless, their overall height is counterbalanced by the pattern of horizontal, regularly-placed severe lines decorating their surface. The intense burgundy, brick red and grey of the colour palette strongly recall the tints of the surrounding wooden structure and of the stone floor below, while the tender shades of green and white succeed in creating an evocative chromatic contrast, further enhanced by the alternated stripes of the pattern and the rough horizontality of the texture. The three-dimensional sense of volume is fostered by the cylindrical shapes which resemble the soft haystacks of the background. It is also reinforced by the tints seen in the inner-surfaces of the pots, which contrast with the external decorations and accordingly convey an enhanced sense of depth.

CS

Experimentation is furthermore pursued in the search for unusual yet harmonic sizes, complemented and highlighted by thoughtful colours and textures. In this perspective, different degrees of thickness have been adapted to the tiny size and rounded lines of CS and CSD in which the pattern of two different overlapping cylindrical shapes is repeated on a smaller scale.

The horizontal, striped texture and the neutral yet vivid colours emphasize the volume of the rounded, circular shapes of the model, resulting in unique decorative elements whose innovative design is in perfect accordance with the coexisting classical and modern vibes of Kåseholm.

Another strong link to the many pieces of art decorating the indoor areas of the manor is produced by the cut-up, broken lines of FG that immediately recall the sloped lines of the modern painting behind them. Nonetheless, the two-dimensional pattern is enriched by the rounded, conical shapes of the vases, giving volume to the area. This particular colour combination partly plays off of a soft chromatic contrast, as well as a delicate colour match with the picture. In doing so, it maintains its natural artistic continuation while also allowing the models themselves to stand out as unique pieces of art. More neutral colour variations and combinations in the tints of grey, creme and taupe blend with the colour of the walls and create a contrasting link between the façade and the light brown of the parquet, enhanced by the oblique shapes that break the overall horizontality of the room.

FG

Cylindrical shapes are used as additional inspiration in the creation of CD model vases. Here, the common theme of experimentation plays a major role in the shape and texture, and a lesser role in the choice of colours. The horizontally stretched cylindrical silhouettes characterising the vases, coupled with the thin slot on the top, allow the natural light to penetrate, effectively creating a scheme of shadows and lights that stresses the depth and plasticity of the clay bodies. This unique and innovative shape is linked to the natural, striped texture of the wooden elements behind it through their shared earthy, yet sophisticated, streaked textures and the greyish and brown shades colouring their surfaces.

The delicate lines of elliptical, sloped CC models provide geometric variation to the pattern of rhythmic, horizontal lines provided by the floor and the plastered skirting. The delicate colour palette is thought to provide a strong hint at the tints of the modern picture on the wall blending harmoniously with its lines and colours.

D/DL

The journey in shape and colour experimentation continues with the D series vases, which deploy their potential in their striped pattern and one-of-a-kind shape. The combination of tints is meant to create a narrative that links the vases both to the renovated style and to the refined colours of the manor and of the surrounding natural environment where sage green, grey and shades of brown can be found in the rocks, fields, and trees. In this perspective, natural tints and sophisticated patterns intermingle to enhance the unique D-shape of the vases.

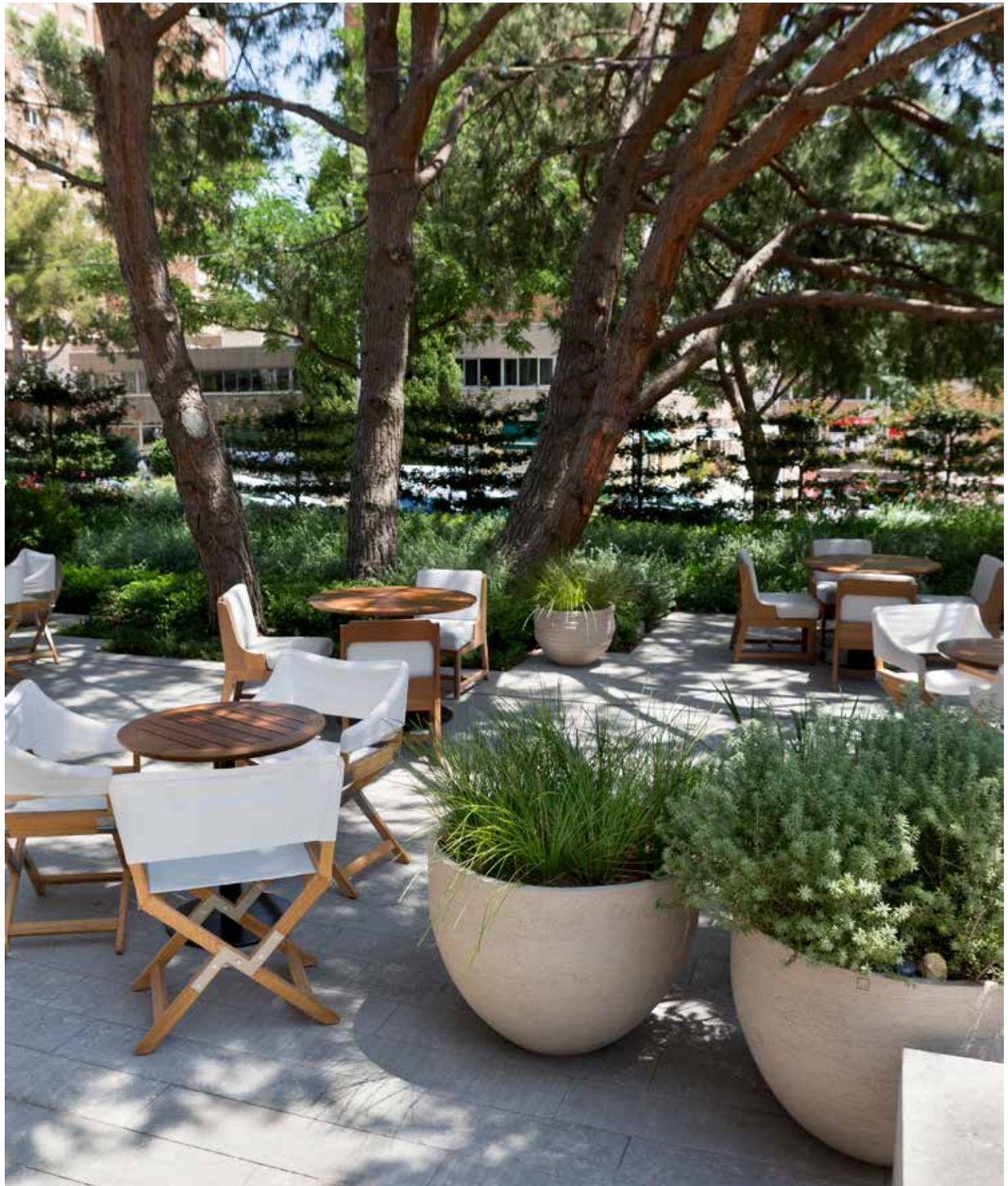
D/DL

Sofia Hotel —*Barcelona*

Landscape Architect:
Ana Esteva

Regarded as one of the most exclusive luxury hotels in Barcelona and as a milestone in sophistication and attention to detail, Sofia Hotel offers an incredibly diversified portfolio of privileged services to its clients, from cutting-edge technology to elegant spas and exquisite cuisine. Its massive building contains many distinct locations that offer variety through their diverse inspirations, refined styles, designs and patterns.

An elegant icon of hospitality since the 1970s, Sofia Hotel has undertaken a masterful refurbishment and renovation project thanks to the creativity of Aeland, a Spanish landscape architecture studio. The extensive and multifaceted experience of the Aeland team is based on a global vision of landscape architecture and design that includes integration of natural, cultural and urban environments as well as awareness of the functional and aesthetic needs of users. Hotel Sofia's pursuit of exclusivity and Aeland's goal of combining natural and social contexts have found common ground in the decision to incorporate Atelier Vierkant's pots as a way to insert refined green spatial 'parentheses' in the grandeur of the hotel's public spaces. There, the effortlessly rough materiality of the clay contrasts with a variety of different polished and modern materials, creating a unique dialogue with the surrounding environment and adding a new and valuable perspective on spaces.



In the entrance hall of Sofia Hotel, massive *Palma Areca* are planted in equally grand white UF pots, creating a nearly ideal connection as the vertical, golden blades hang elegantly from the ceiling and amplify the vastness of the location. Variation and contrasting horizontal movements are produced by the presence of smaller models of white UF and grey U pots.

The square pattern of the white and grey marble covering the restaurant floor is reflected in the shape of several black Bcube models whose compactness and density is softened by verdant, tapered *Palma Areca*, which functions to also supplement the space with relaxing and lush vibes.

The choice of Aeland studio for the outdoor spaces is revisited in the essential and flawless shapes of white and grey U and UF models in different dimensions, which form the lion's share of the furnishings in the outdoor restaurant and rooftop pool areas. These are accompanied by lively turquoise sofas and lush *Pittosporum* and *Yucca filamentosa* which intermingle with the clear pool water and contrast with the neutral colours of the clay pots and stone floor to create an exotic, vibrant atmosphere.

Once again, large white UF vases are displayed in the outdoor areas of Hotel Sofia's spa and lined with grey U vases. The horizontal pattern characterising the UF vases recalls the shade and the motif of the wooden material while the opaque, dense materiality of the clay mirrors the texture of the towering cement walls.

Perhaps one of the most suggestive spots in Hotel Sofia, the entrance to the classy bar and restaurant, Philosofía, is composed of a green wall of *Taxus cuspidata*, *Boxus sempervirens* and *Yucca filamentosa* planted in A series models arranged in different shades and sizes and positioned with a clear and intentional element of randomness, as if their aim was to gently guide the clients to the right path to enter the restaurant.

SOFIA

Strandhotel —*Cadzand*

Interior Architect:
Piet Boon

The charming Strandhotel in Cadzand, which opened in 2018 with a completely renovated style, is developed in co-operation with the famous names of Sergio Herman, Arcas Architecten and Piet Boon studio.

Cadzand, the chosen location, and the surrounding areas offer plenty of culture, nature and tranquility for an unforgettable experience. Long walks along the beach and beautiful bicycle rides are just few of the many activities that the beautiful natural area of Flanders offers to tourists.

In addition, the location allows beautiful and intense history and cultural tours, as the historical Bruges and Sluis, the fashionable Knokke, the unique nature reserve ‘het Zwin’ and Ghent are just around the corner. Picturesque villages like Retranchement, Aardenburg, Groede, Sluis and Damme are very close by. ‘Het Zwin’ is the only natural border between Belgium and the Netherlands. At low tide it is possible to cross the border by foot.

The bespoke Studio Piet Boon, based in Amsterdam, managed to create a tailor-made and unique interior design able to grasp the inner essence of Strandhotel. Their concept approach blends exterior, interior and styling with each project's context, culture and environment delivering outstanding quality and ensuring an excellent experience of stay. The internationally known studio Arcas Architects, based in Knokke, made its decisive impact to the project thanks to the simultaneous shaping of the urban concept and the architectural view.
Its solid familiarity with the history and climate of a region succeeded in creating an overall environment optimally suited to the natural and cultural heritage of Cadzand.

The Pine House and Blueness restaurants inside Strandhotel will be directed by the Dutch cook and entrepreneur Sergio Herman, who is known for his flawless sense of beauty and his love for Zeeland products. His long experience boasts three Michelin stars since 2005 and a position among the Top World's 50 Best Restaurants for eight years.

His predilection for other creative expressions that can enrich his cuisine has been unchanged for decades: Sergio has been working together with designers and artists for years to make the experience in his restaurants unique. This is the reason

why he, Arcas Architecten and Piet Boon studio chose to complement the common areas of Strandhotel and the spaces dedicated to dining with exemplary models of Atelier Vierkant's vases. Their natural textures and materiality perfectly blend with the comfortable and elegant common areas inside the hotel, and their natural color have a strong hint at the shades of the native coastal nature of the shores of Flanders. The cozy vibes of Strandhotel will be enriched with Atelier vierkant's unique organic design.

The feeling of a warm welcome at Strandhotel starts directly when entering the hotel. Natural colors and solid furniture are complementing the friendly atmosphere and the soothing appearance of the area. The new hotel lobby and bar are meant to be merged, thus forming an ideal meeting area for guests. There, iconic and solid ML and MLS are displayed with apparent randomness. Gathered together in contrasting white and black colors, they convey a sense of concreteness and enrich the minimalist and cozy design with bold volumes. The rough texture of the massive AU model placed between the wall and the comfy sofa contrasts with the soft texture of the latter, while its gigantic size conveys a sense of space and height to the room.

The equally huge AHSB textured in black and green and the cork AUS placed at the entrance recalls the trunks of century-old trees that can be found in the forests nearby and stand out as iconic sculptures in all their individuality.

Canal house
—*Ilpendam*

Plant Stylist:
Karin Looijestijn

"I like working with raw materials that enhance one another; the shape of the pots is just as important as the plants they've been planted with", Karen Looijestijn says. "The 'toughness' of the concrete coupled with the straight, clean lines of the furniture made me want to add a flourish of 'sophistication' to the terrace scene, so I used the EM series with their uniquely organic form. These pots have a distinctive lineation and refinement that lend the terrace an aura of elegance, an airy feel. This causes the communion between 'hard' and 'soft' to become a felt presence, where the relationship between the two is even enhanced. Each of the plants has its own role in the greater whole. In the summer, the *Rhus typhina* 'Dissecta' (Cut-leaf Staghorn Sumac) creates a natural partition along the terrace, while in the winter the characteristic silhouette of trees' branches creates a spectacle of its own. The *Carex comans* bronze-leaved create a lovely play of intersecting and overlapping lines. In fact, it's this play of lines that also enhances the lineation of the pots themselves. The colours of the *Carex* are a playful element adding tremendous value to the pots.

I went for the *Ficus carica* (fig) in this case because of the particular stateliness of the trunk; it provides the terrace with something that commands notice. The position of the OD pots has been carefully selected to create a sense of balance on the terrace. The same goes for how the plant/tree is positioned in the pot. In this case, there is a focus on the transition of the terrace from inside to outside.

My strength primarily lies in my capacity for conceptual thinking, in taking the existing interior and enriching it with elegance and a feminine touch".

© Karin Looijestijn

About Karin Looijesteijn

Karin Looijesteijn grew up among the flower bulb fields as the daughter of a bulb nurseryman. Each summer the whole family would gather to peel the bulbs, and the children of the neighbourhood would join in to help hollow out the hyacinths. “As a child, it felt like a party. Music was playing and ice cream was served out to any and all,” Karin says. “Later on in life I went back to work in the family business again. It was here that I learned everything there is to know about flowers and plants, and it’s here too that my passion for both began to flower; however, it was only in the years to follow that my creativity would bloom. I studied floristry at a school specialising in horticulture. Following the recommendation of a teacher, I followed my studies up by acquiring practical experience not only among the best florists in the Netherlands, but also beyond. These talented masters of the art are the ones who taught me the trade. In the meantime, I began to develop my own style, which is the same style at the heart of my own Amsterdam flower shop: Meester in Bloemen” (Master of Flowers).

Inspired by the Dutch Masters

Karin’s style is artistic, but not overly stylised. She doesn’t stray far from nature, from the organic shapes of the exotic flowers she often picks out at auction: flowers always of the finest quality, in season, and with a certain je ne sais quoi about them. Her arrangements are inspired by the Dutch Masters, the most brilliant painters of the Dutch Golden Age. Karin: “They painted magnificent still lifes of flowers, on occasion with a motley crew of flowers that don’t, in fact, belong together. There are flowers in every shade of the palette, of all species, and yet painted as they truly are: virus-infected leaves and bolting stems included. There is a tension to it.”

I-dock
—*Amsterdam*

Located in Amsterdam's city centre, I-Dock Restaurant, Bar and Marina terrace is the only restaurant with their own Marina in the central area of Amsterdam and offers a comfortable atmosphere at any moment of the day. Whether working or meeting new people, I-Dock offers a community of conscious, open-minded and free-spirited individuals.

With a blend of urban and maritime tones, I-Dock provides an authentic, tailored experience, where beach-like relaxation meets inner-city living, enjoyable from breakfast to after-dinner drinks. As the only passenger harbour in the city centre, people can dock their boats for free in the marina, enjoy the sun and taste the exquisite cuisine in the dining room or on the unconventional and elegant terrace outside.

This terrace welcomes clients with its marine and turquoise shades, conveying the signature style of the interior designer and plant stylist Esther Biesot. Her fascination and interest in unconventional yet simple materials and their combination with plants is finalised to create a dialogue and an interactive connection between outside and inside spaces. At I-Dock, the idea of outdoor as an extension of indoor takes the form of a spacious, airy terrace where the tones of light blue and sage green create a continuity with the shades and colours of the sea surface below. There, light blue and tender green U models of different sizes are planted with young olive trees and displayed next to the cosy sofas and chairs in tints of turquoise and light blue. The clay's white shades and gently raw texture mirror the light grey tints of the wooden deck impregnated with the salty water of the sea, creating a unique and laid-back setting perfect for enjoying quality moments with friends and family.

Plant Stylist:
Esther Biesot

Atrium —*Amsterdam*

Project:
Contrast Wooninrichters

In the prestigious Amsterdam business quarter, the Atrium building is located on the corner of Strawinskylaan and Parnassusweg and has been a familiar landmark for decades. Ever since the earliest days of Zuidas, from the 1970s onwards, the Atrium has housed a succession of prominent Dutch and international companies. Consisting of a central core and three towers, the building owes its enduring popularity to its unique transparency, the result of large, open atria that allow daylight to enter unobstructed, and its extensive floor surfaces. After many years, the 1976 structure - like the neighbourhood itself - was in need of a new impetus to keep pace with rapid changes in Amsterdam's urban fabric.

The well-respected architecture and design studio 'Contrast Wooninrichters' was in charge of transforming an Amsterdam business landmark into an engaging and dynamic multifunctional location for the newly revived Zuidas district. Contrast preserved and enhanced Atrium's best qualities such as its openness and spaciousness, thus respecting the original design and supplementing the space with the addition of two new towers. The newly renovated Atrium is at the heart of a much bigger urban planning scheme that aims at transforming the Zuidas area into a dynamic new urban quarter featuring a much higher building density. In addition to modernising the building while enhancing its unique character, Contrast gave Atrium a broader role than just that of a working space, making it also a place where people can meet and relax.

With their expressive canopies, the new towers are able to function as both public and commercial spaces, as well as complement the existing complex. The use of glass and a harmonious colour palette ensures visual unity between the new and old elements of the building, and between the interior and exterior spaces.

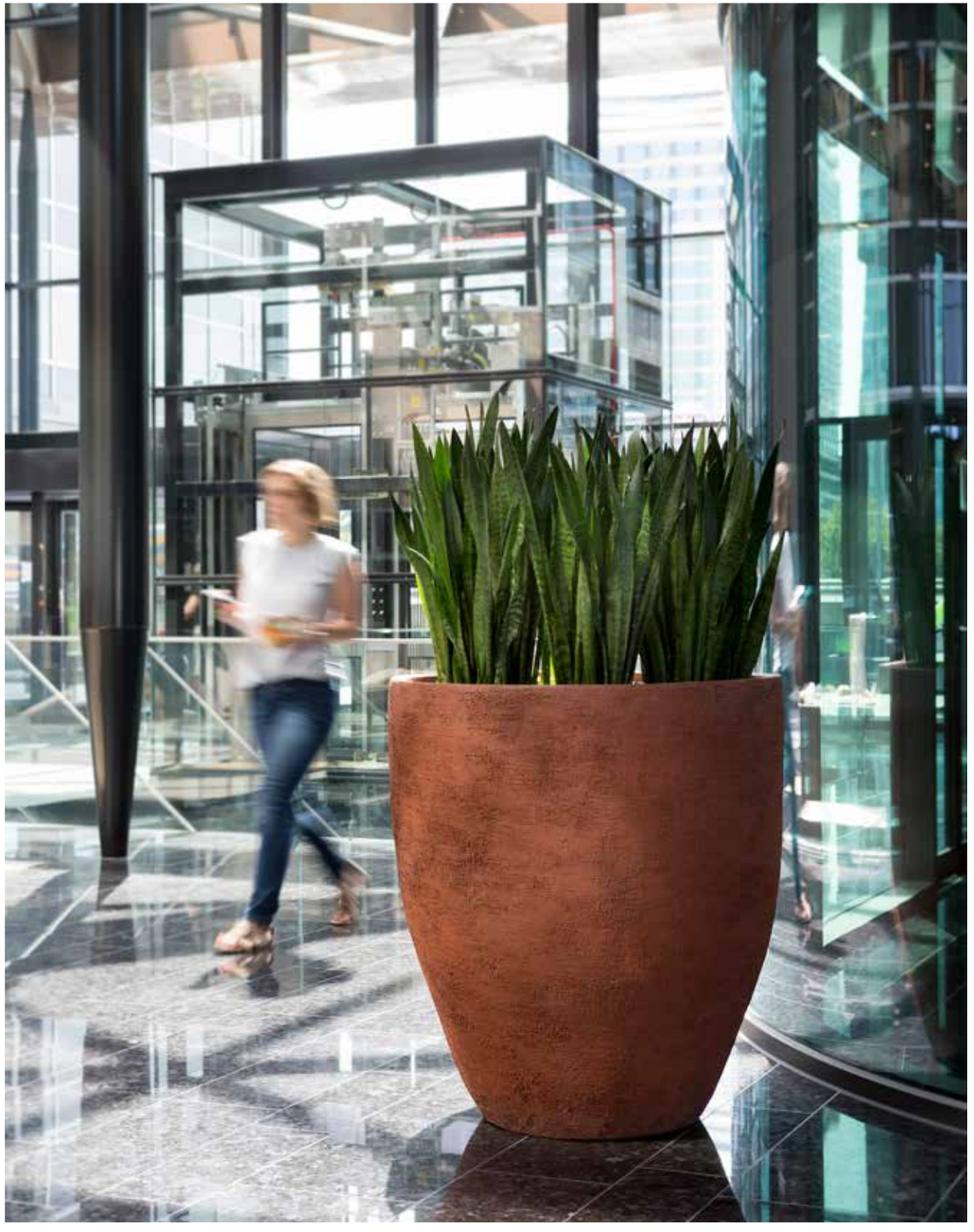
Specially manufactured glass incorporates rounded corners and distinctive curved-glass windows that provide panoramic views of the Zuidas for those inside. Passers-by, on the other hand, can enjoy glimpses of the building's landscaped winter gardens, which are visible from the outside.

For the new façade, Contrast chose a material that would match the look and feel of the pink marble found in the existing structure. Therefore, the sun-protection glass has anthracite-coloured frames which are matched to the brownish-pink natural stone used in the original building. The modulated sunlight and shade in the building add a sophisticated look to the space.

On the ground floor, the Atrium's public areas host restaurants, cafés and shops for visitors as well as the office tenants. In this way, the general public is included in the Atrium community. The adaptation of these public spaces is an important aspect of the design, helping to avoid the 'office ghetto' feel by mixing and blending functions. In this context, the warm materiality and texture of Atelier Vierkant's clay was chosen to enrich the ground floor, effectively transforming a public space into a familiar and intimate area. Red-coloured AHS models are displayed in front of the glass walls, recalling the original brownish-pink tints of the building and coordinating with the newly added anthracite-coloured frames.

Their massive size and density add volume to the slender glass structure and help to impose their presence in the area, establishing their role as both functional and highly decorative pieces of furniture. Furthermore, gigantic red A vases are located in various hotspots in the area and next to the towering bronze columns, thereby creating an elegant chromatic blend. The tender green of the young, slender planted trees emphasises the impressive height of the ceiling and provides an interesting chromatic contrast based on colour complementarity.

Moreover, their rough texture stands out and is highlighted by the surrounding materials such as the grey found in the polished marble of the floors and in the velvet of the comfy armchairs and sofas. AU vases in the same tint are planted with *Sansevieria trifasciat*a, a flowering plant that — thanks to its bright green colour and stiff, vertical-growing leaves — creates a lively combination that freshens up the space.



Tante Kee —*Kaag*

The beautiful island of Kaag is located in a convenient position in the northerly region of the lakes close to both Amsterdam and Leiden. Since it is surrounded by natural areas of greenery, including suggestive coves and peaceful meadows, it ranks as one of the most beautiful and evocative locations in the Netherlands. The elegant restaurant Tante Kee is located along the long shores of Kaag, and its water-side terrace conveys a laid-back, tranquil feeling.

Maarten de Groote is the brilliant landscape architect and designer behind Tante Kee. He strives every time to work closely with his customers providing customised solutions that grasp their ideas and inspirations. Moreover, Maarten uses his creativity and knowledge to design planting areas that stand out for their versatility and their charm.

Project:
Maarten de Groote

The entrance to the restaurant is marked by white K pebbles that lead to the doors where an elegant, white MR model is placed just in front of the dark grey wall, creating a charming contrast. The soft and rounded shapes of the pebbles are complemented by verdant, rounded species of Boxus, brightening the area. The heavy density of the clay is lightened by vertical walls of glass and metal pillars which also serve to lighten the boardwalk shaded by lush vegetation.

On the charming deck of light grey wood, white MR vases planted with Boxus are gathered in small groups, harmonising the space. Their moderate size is thought to establish a solid, elegant presence without obstructing the breath-taking view of the lake that makes Tante Kee Restaurant such a unique location.

Zwarte Tulp —*Nederland*

Museum De Zwarte Tulp, the museum about flower bulb culture and art, is situated in Lisse, the heart of the Flower bulb region. It is housed in the centre of Lisse in a building that was once used as an old bulb shed. Part of the museum are the old impressive early 20th century board rooms of the Chalk sand brick factories called the Comparitie. In the museum visitors experience the Flower bulb Region guided by an exhibition about 500 years of history of the region.

From the introduction of the tulip into the Netherlands in 1594 onward, the time line shows how flower bulbs have remained interwoven with Dutch history. The rounded shapes of the tulip bulbs are recalled by several white and black KH pebbles displayed with apparent and thoughtful randomness in the courtyard at the entrance of the museum enriching the one-hundrerd-century old building with an elegant and simple contemporary allure. Their thick materiality is enlightened by several RRH models in black that are disposed along the walls of the museum creating an curious yet classy match with their red bricks. The ensemble of clay, bricks and concrete is refined by pink and yellow blossoms planted in RRH and by an example of Thuja Plicata Martin displayed as a hedgy bush on the right. The use of both low, rounded and slender shapes gives a sense of movement and volume to the area softening the static patterns of the brick walls.

Project:
Maarten de Groote

PGA Catalunya resort —*Girona*

Landscape:
Natàlia Mitjà

Photography:
Nuria Vila

Set amidst the rolling contours of Catalunya and the vast countryside on the outskirts of Girona, PGA Catalunya Resort is synonymous with contemporary lifestyle, tournament quality golf courses and first-class sports facilities. It provides the perfect base for exploring the cultural and geographical treasures of the region. The Costa Brava's gorgeous beaches and medieval villages are about half an hour away, and Barcelona is just under two hours' drive south.

PGA Catalunya Resort offers a wealth of opportunities and focuses especially on golf and related activities. With its well-equipped practice facilities and superb natural setting, it's the perfect Spanish golf getaway. The resort boasts two award-winning 18-hole golf courses designed by Ryder Cup star Neil Coles MBE and former Spanish Open winner Ángel Gallardo. Home to the Spanish Open on three occasions, the resort is a regular venue for European Tour tournaments. Apart from golf courses, PGA Catalunya Resort also offers a well-diversified portfolio of activities to explore the surrounding countryside an enjoy the local natural and cultural environment. The culinary delights and delicacies to be found in the classy restaurants are just one example of the area's signature highlights.

Unlike the cliché of traditional golf resorts, Hotel Camiral, at PGA Catalunya Resort, is hoping to welcome families, friends and couples alike. Completely rebuilt by star Catalan architect and interior designer Lázaro Rosa-Violan, it is characterised by a classy, eclectic and modern style, inspiring a feeling of contemporary grandeur.

The modern structure of the hotel aligns itself with the natural curves of the landscape, with floor-to-ceiling windows that look out over the 25-metre pool and hectares of green lawn and forest. The library with its high ceiling and mid-century-style furniture, the several pools and the hotel spa are just a few of the many ideal spots to relax and chill.

Landscape designer Natàlia Mitjà chose Atelier Vierkant's large, white-textured HK models with T12 texture, planted with tall and verdant young trees gives volume and verticality to the square lines of the hotel's massive entrance. Such beautiful and impressive disposition is in line with Lázaro Rosa-Violan's idea of functional aesthetics as a 360° experience that connects people with the surrounding environment: "I am a painter, traveller, and creator of atmospheres". This unique perspective is evident in all the little details such as the lighting, the neutral palette chosen for the pots and also the use of wood and clay to give volume and texture to the modern shapes of the building. The result is a vast array of well-rounded environments where natural materials and handcrafted shapes blend together in harmony.

La Plage Beachclub —*Knokke-Heist*

The evocative name of this elegant beach bar recalls the well-known term that keen beach visitors use to refer to a pleasant day spent on the beautiful ocean shores enjoying the sun and company. Actually, La Plage really accounts for a place where, thanks to the protection given by its closeness to the dunes, families and friends can enjoy a personal service and individual customer experience that far exceeds the standard expectations offering a unique vision and approach to hospitality in one of the most exclusive maritime areas: Knokke-Heist.

Landscape:
Sven Verbeke

Comfort and enjoyment are the central aspects that have to be necessarily backed and supported by an elegant sense of aesthetic and design. In this perspective, the choice of pots that blend harmoniously with the surrounding natural environment due to their unique organic material was of crucial importance.
The many Atelier Vierkant vases placed in central spots of the La Plage beach bar are able to create a subtle yet firm bond between their clay bodies and the surrounding natural elements such as sand and clear ocean water.

As soon as beachgoers enter La Plage, they find elegant white BLR models guiding them to the foreshore, where two white massive U series models planted with Festuca Glauca complement the neighbouring nature, reminding one of shipwreck remains transported to the shore by ocean tides or century-old ocean rocks emerging from the sandy beach and covered by native sea plants.

The same U models can be found along internal boardwalks, this time gracefully engraved with La Plage's red logo.
Grey and white sun-kissed K pebbles of different sizes coordinate with the golden sand and offer people passing by a seat and a common area where they can chill while admiring the ocean, in this manner creating a relaxing atmosphere where nature and handcrafted products blend together with elegance and harmony.

Private residence
—*Ramskapelle*

Landscape:
Sven Verbeke

The suggestive idea that “a garden is not just a dress on the house but also a friend you can visit” has deeply inspired the projects implemented by the garden architect Sven Verbeke. In fact, the garden has recently become more than simply an enjoyable outdoor space, instead becoming a living and evolving extension of the house itself. Its new identity is accordingly subjected to ever-changing aesthetic criteria and concepts.

Such ideas are immediately evident while strolling along the graceful wooden boardwalk immersed in a lush and verdant ensemble of Boxus Sempervirens, *Cyathea cooperi*, *Dryopteris affinis* and *Hakonochlea macram* from which *Persicaria* ‘Blackfield’ can be seen sticking out, their long stems calling attention to the gently rounded shapes of the K series. The white and grey shades of these K series models perfectly match the wooden floor and recall the colour of the OF model which emerges from the lush green vegetation and contrasts with its whiteness.

K pebbles also mark a path through vegetation that guides people to the seating area. Again, white pebbles are placed around the fountain apparently at random, easing its sharp lines with their curves and recalling the wavy movement of the *Boxus Sempervirens* hedge behind. Their brightness in the sunlight enhances the elegant, shiny wooden deck and contrasts with the lively turquoise of the clear water and the tender violet of the nearby blossoms. The overall horizontality of the space is broken up by young, tender *Quercus palustris* and *Prunus lusitanica Angustifolia* placed in the corners and in strategic points along the perimeter of the fountain.

Beefcut—*Paris*

Landscape:
Place des Fleurs

Located in the heart of Paris, Beefcut Restaurant et Boucher distinguishes itself from the other countless steakhouses in the metropolis thanks to its high-quality ingredients and delicious menu including different types of meat cooked using special techniques and accompanied with daily prepared vegetables. The genuine style of the interior is enriched by a verdant green wall where a variety of lush vines combine to convey a sense of exotic freshness.

The vast glass entrance gives the location a pleasant brightness. Outside, a shaded, chic veranda protects clients from the heat of Parisian summer days. The tables under the veranda are separated from the road by a leafy barrier, where tender plants of varying shades of green have been positioned in different models of Atelier Vierkant vases, creating an intimate and private atmosphere. The vases' elegant shade of black gives a sense of thickness that counterbalances the transparency of the glass next to the tables. At the immediate entrance, two majestic black CBH180 models planted with sunburst *Andropogon Scoparius* mark the passage with an essential and elegant grandeur while two CBH100 models are displayed next to them effectively softening and giving movement to the verticality of the larger vases. Their rounded shapes create a sense of dimension and volume that contrasts with the flatness of the glass walls at the forefront.

The bowed pattern is drastically interrupted by grey BRL models planted with more tender and soft plants from the *Poaceae* family, marking the perimeter of the restaurant. The static horizontality of B vases is broken up by the sequence of grey B and BRL vases alternating along the sides of the building. This time, the *Poaceae* are substituted by slender specimens that convey verticality to the low shapes of the BRL models, and by bushy plants that balance the taller B models and create harmony between the two different square shapes. The motif of intimacy and privacy is abandoned along the sides of the restaurant, where indoor and outdoor relate and communicate through the walls of glass.

Private terraces —*Paris*

“For more than 10 years, we maintain gardens, terraces and green spaces”, says Michele Michelizzi, agronomist and landscape gardener, who carries out all types of outdoor development for individuals, trustees, communities and businesses.

Based in Levallois-Perret, at the gates of Paris, the Place des Fleurs company operates throughout the Ile de France region. Gardens, terraces, parks, condominiums, headquarters and industrial areas are designed and created From the sketch to the site to achieve a landscapetailored on customers’ needs and expectations.

Born in Sanremo, the agronomist Michele Michelizzi’s passion of plants and greenery led him to successfully undertake his first gardening activities along Liguria and Côte d’Azur.

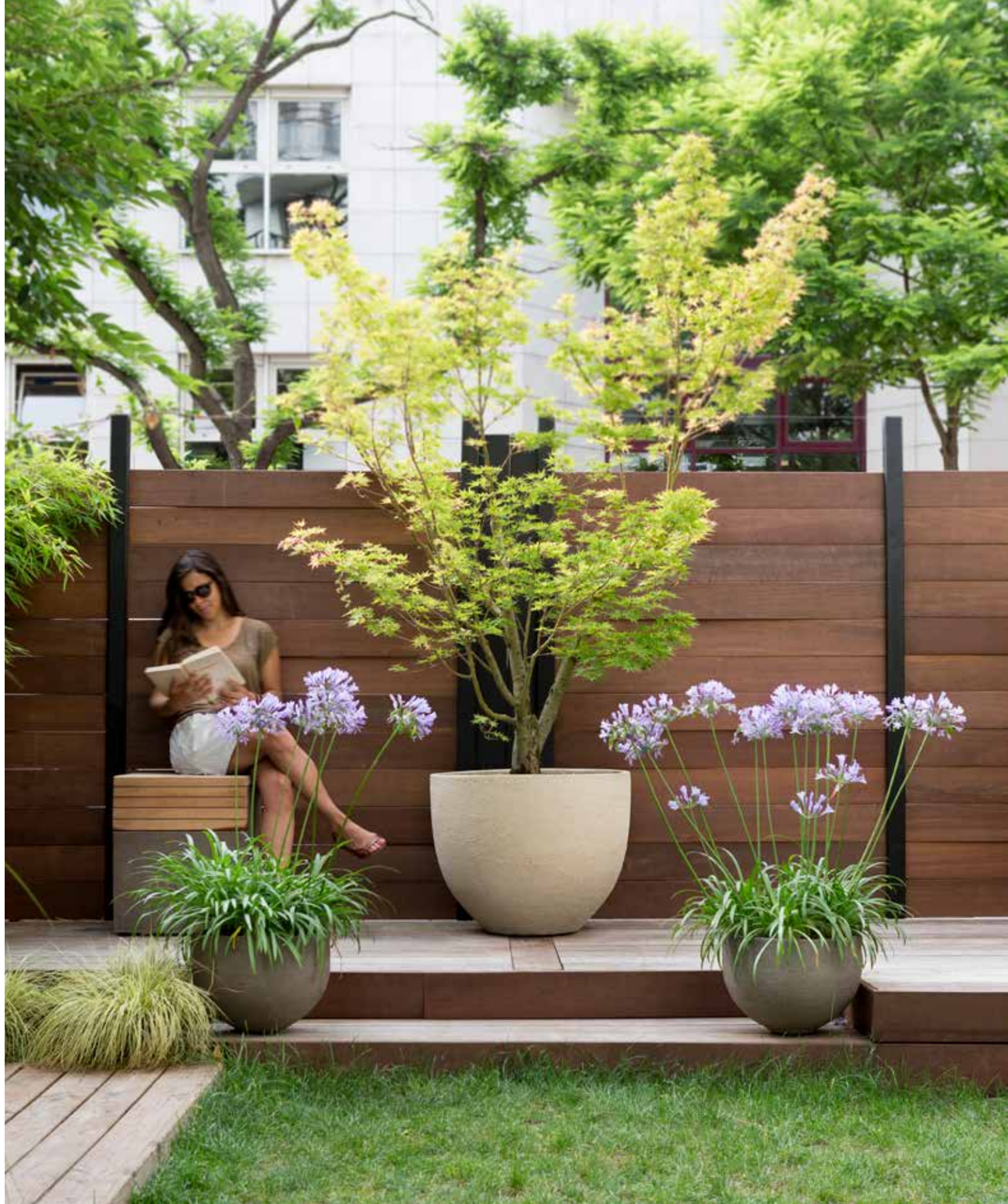
Landscape:
Place des Fleurs

In 2008, he moved to Paris where he studied urban planning and landscape and in 2011 founded Place des Fleurs, whose activity is focused on elegant and innovative landscaping design. A team of passionate people develops and leads creation and installation projects, both in Liguria and on rooftops in Paris and Rio de Janeiro.

The top quality and unique services offered by Place de Fleurs is proved by the elegant project realized on one of the most central rooftop gardens of Paris. With a breath-taking view on the heart of the metropolis, the terrace is based on the dialoge among neutral, elegant colours that sometimes perfectly blend together and sometimes create interesting contrasts. For this purpose, Atelier vierkant's vases were chosen, so that the warm texture and materiality of its clay vases express a sense of cozyness and intimacy.

The uniqueness of the area is given by the vast array of shapes and volumes of different Atelier Vierkant models, matched with elegance and taste. The comfy grey sofa surrounded by white examples of *Hydrangea* is complemented with tiny bicolor DC models in the shades of black, white and grey that create a elegant contrast to the brighteness of the floor. Volume and variation are provided by the rounded and generous lines of a white U vase planted with a slender *Acer Palmatum* with burgundy tints that contrast the bright green of the surrounding greenery.

The horizontality of the balcony is softened sometimes by white CBH vases of different sizes, gathered with elegant and apparent randomness, sometimes by a series of squared BR and and BRL models planted with thin, lush vegetation and with slender examples that convey verticality to their squaredness.



The variation provided by the gradual increasing dimensions of the vases is enhanced by the chromatic alternation of contrasting white and grey shades.

The flatness of the floor is broken by the spheric shapes and rounded lines of white and grey K pebbels. Their soft texture, engraved with evocative names in contrasting blue tints, create a comfortable space where people can sit enjoying the astonishing view on Parisian roofs. A ZS seat is displayed next to the wooden wall and to a geometric disposition of U vases of different sized in grey and white tints. Its wooden surface matches with the warm texture of the wall, while its sharp lines create an elegant contrasts with the soft lines of U vases.

Klésia —*Paris*

Project:
Christian Fournet

The beautiful rooftop garden that embellishes the exclusive Klesia headquarters located in the chic Strato building in Paris is marked with the unmistakable signature style of Christian Fournet, one of the most important and internationally recognised French architects and landscape designers. Beyond simple creation, his extensive experience in landscape architecture and passion for his profession combine to transmit a unique succession of moods along with a specific atmosphere that match the personality of the client and the contextual framework characterising each project. Through an attentive analysis of the environment and the atmosphere, followed by sketches and technical plans, Fournet ensures that the concept of his project realises the client's idea and aims with immediate effectiveness. All these steps are concretised in no small part due to the close collaboration with the architects and also thanks to the professional designers working with new, cutting-edge graphic technologies.

The numerous private and event gardens that Christian Fournet has designed and realised - most of them in the Paris region - all show a keen sense of detail combined with formal yet lively elegance, favouring sobriety over exuberance. His strive to develop an original form of classicism has been his signature for more than thirty years. The quality of his services is supported by more than 30 years of experience and his works include the design of green areas in several prestigious sites, such as the headquarters of Louis Vuitton, the General Directorate of Civil Aviation and the Celine premises.

The gigantic Strato building in Paris houses the headquarters of *Klesia*, a nonprofit social protection group resulting from the 2012 merger between Groupe Mornay and D&O.

With its 9.1 billion euros in generated sales in 2015, the Group has the size, the solvency and the means necessary to be a major and innovative player in social protection.

The story of Klesia is that of a strong commitment to sustainable and responsible development, and services that are focused on supplementary retirement and life and health insurance. Throughout its history, Klesia has forged strong relationships with many sectors such as transport, health care, tourism, retail, consulting, services as well as defence.

The attention to detail employed in this beautiful and Provençal-style rooftop garden located on the prestigious Strato building actually starts on the ground floor, where the main entrance and the reception desk are located. The concept of sophisticated yet unique formality is sought by focusing on several striking pieces of Atelier Vierkant's collection that have the ability to capture the attention of people entering the building.

The bright and vast hall, enclosed by a structure of glass walls, gets its volume from the rounded, organic shapes of the towering white-textured DMB and AUB models. Their form and dense materiality create an evocative contrast with the lightness and transparency of the glass, while their white shades enhance the overall brightness of the place. The outside perimeter of the ground floor is marked by BRL models in off-white tones that mix perfectly with the grey stone floor. The elegant functionality of Atelier Vierkant vases is shown by the versatility of the grey BM models which, covered by a clay surface on the top, are set up as stands where people can stop by to sip an espresso while calmly enjoying the view of the massive, contemporary Strato.

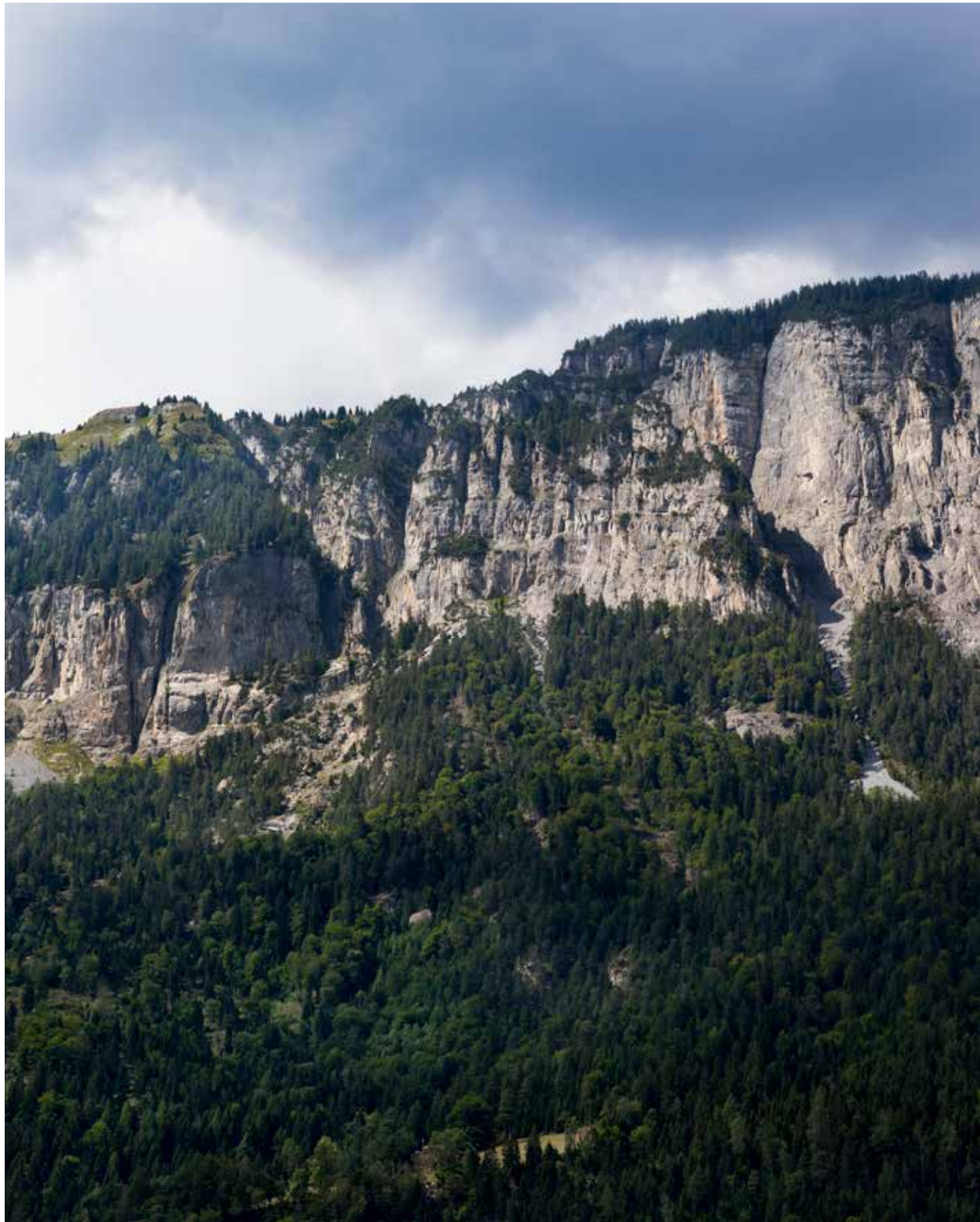
Moving upwards to the rooftop, the bright and relaxing tones of the leafy greens, the brown of the trunks and the blue of the blossoms harmoniously complement the dignified grey of the stony path. Brightness and light are meticulously pursued, and here succeed in illuminating even the darkest corner of the garden, aided by the reflective quality of the clear pond water.

Landscape Design :
Zingg Gartengestaltung

Kreisel project —*Domat/Ems*

Located on the right bank of the Rhine river in Switzerland, Domat/Ems is a municipality in the Imboden Region in the Swiss canton of Graubünden. Most areas are forested and embellished by beautiful rivers, glaciers and mountains. The churches of Baselgia S. Gion Baptista/Church of St. John the Baptist and the Chaplutta S. Peder/Church of St. Peter are the most popular cultural spots in the municipality. As part of the Swiss patrimony, they add charm to the distinctive and picturesque Alpine location.

The traditional allure of this township is enriched by a contemporary-style roundabout which contains a sculptural structure in the centre, transforming the feature into a unique piece of art in its own right. Tanja Casparis, creative leader for the landscape design company Zingg and author of several projects involving Atelier Vierkant's products, utilised her experience in exterior design and architecture to create a functional structure that optimises the available space and highlights the potentials of the area while preserving its link to the surrounding natural environment. The tailored project conceptualised for this roundabout indeed takes inspiration from the cold colours of grey and green as well as from the shapes of the rocks of the mountains typical of the Alpine environment. Backed by the suggestive and massive mountains covered by forests of ever-greens, several huge, rectangular blocks of grey clay with rounded bases stand curved into a circular formation. The solidity of the ensemble is lighted by the verticality of a slender metal structure whose function is that of supporting the lighting system. Nonetheless, the modern shapes of the structure strongly hint at the area's Alpine cultural heritage. Most notable in this regard are the bell-shaped lights that resemble the bronze bells typically seen on native cattle. Low-growing green alpine herbs planted at the base of the roundabout combine to create a chromatic contrast with the grey of the clay and the road, while at the same time recalling the plentiful and profuse surrounding natural vegetation.



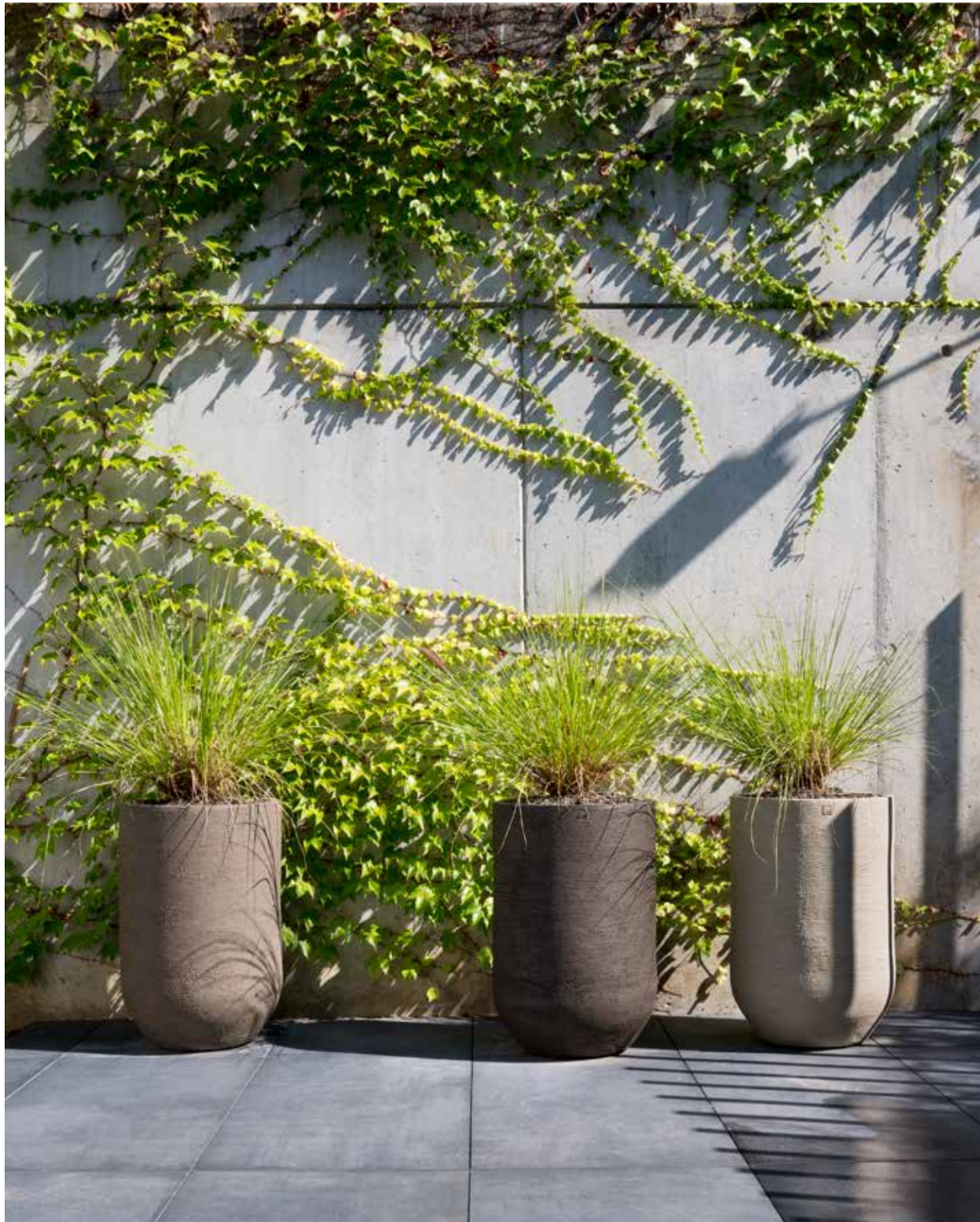
The imposing clay formation is engraved with the city blazon and the name of the municipality, evoking an image of the famous Dreibündenstein, a marker erected at the intersection of the Three Leagues (the League of God's House, the League of the Ten Jurisdictions and the Grey League) which would found the modern canton of Graubünden.
The original stone is dated back to 1722, and is located today in the Rätian Museum in Chur. The letters as well as the blazon were individually designed and engraved in the clay with extraordinary ability by the hands of the artisans working at Atelier Vierkant. Their experience in moulding perfect curves and shapes helped them succeed in creating a play of different thicknesses and layers allowing the natural light to highlight the contouring lines of each letter and line in the city's coat-of-arms, thereby adding depth and rendering them bolder and more visible to incoming visitors to the city.

Private residence —*Zürich*

Project:
Zingg Gartengestaltung

The lush, alpine vegetation surrounding Zurich is the perfect location to host this beautiful modern villa and its broad, verdant terrace that offers an escape from the pressures of everyday urban life and replaces them instead with calm, peace, and tranquillity.

Tanja Casparis, creative leader for the landscape design company Zingg, called upon her acquired experience in exterior design and architecture to create a garden that makes the most of the available space and highlights the potentials of the area while still maintaining a cohesively whole picture. The solutions brought forward to the customers mirror their idea of the space and its functions as much as possible, allowing the project to be greatly tailored to their wishes.



The imposing square shapes that characterise the building convey the contemporary and alluring design that sets this private residence apart from the rest. The overall bright verticality and sharp lines are balanced by horizontal cuts such as the long horizontal windows. The astonishing, yet low-maintenance, effect is achieved through the use of Atelier Vierkant pots and vases which not only suit the architectural style, but also the particular Swiss climate. The line of vases displayed right next to one of the entrances of the residence serves to soften the wide terrace and fill the white emptiness of the walls. Their organic shapes and natural textures act as a link between the contrasting stone pavement and the white surface of the building. In particular, massive white U models give volume to the white walls with their rounded irregularity. The alternated heights of the planted vegetation (tender and tall *Phyllostachys nigra*, *Hydrangea paniculata* 'Bobo' and small *Larix kaempferii Bonsai*) convey an additional sense of variation. Slimmer UH models are displayed next to the bigger U models, their grey shades playing off of the colours in the stone floor. Immense grey U vases are placed as pillars marking the entrance. The curious combination of the chosen plants enriches the ensemble with an elegant variation of species.

The long walls are also lined with UH vases planted with tender *Pennisetum alop.* 'Black Beauty' that contrasts with the grey shades of the vases and the whiteness of the wall while simultaneously corresponding to the verdant vine behind it. The simplicity of the wooden deck placed on top of the stone floor is smartly complemented by the grey tints of the wooden Nox Table design, while the warm and natural texture of white U models in various sizes planted with *Phyllostachys nigra*, *Thymus serpyllum* and *Pinus sylvestris 'Watereri'* Schirmform have an immediate impact on the eyes of visitors due to the contrast between round and angular, and sharp and soft. Large, white U vases planted with burgundy-coloured *Acer palmatum* and *Thymus serpyllum Album* can also be found along the wall covered with green climbing plants, in effect creating a delicate, yet vivid, chromatic contrast.

The play between horizontal and vertical linearity and the continuous dialogue between the main building and the shapes of the outdoor environment are maintained thanks to the abundant amount of thick hedges found along the perimeter of the terrace which offer a further link to the sharp horizontality of the contemporary residence. However, this close bond is mitigated by the round, spherical presence of three K pebbles in one corner. U series models along the boardwalk are planted with statuesque *Pinus pentaphylla* Japan-Bonsai and *Thymus serpyllum Album*. Here too, the elegance and versatility of the clay steal the show and succeed in creating a garden that appeals to all the senses.

Private residence —*Marbella*

Located in Marbella, one of the most beautiful and typically Mediterranean cities along Costa del Sol, Andalusia, this private property accounts for a masterpiece of contemporary architecture characterised by clean, sharp shapes and bright, natural colours. The beautiful garden surrounding the building is able to grasp the inner essence of the natural Mediterranean vegetation and to elegantly combine it with a sophisticated, essential style. The Swedish landscape designer Mia Witham managed to convey her passion for plants and her experience as a landscape designer through a careful consideration of plants' natural habitats in her design of planting schemes. In fact, plant species were chosen according to Marbella's peculiar mild microclimate of 18 °C on annual average thanks to the protection offered by the coastal

Landscape:
Mia Witham

Photography:
Nuria Vila

mountains of the Cordillera Penibética.

Another peculiarity characterising Mia's projects is the strive to highlight meaningful contrasts that can add value to the location itself, such as the friction between natural and man-made, linearity and free-flow, and soft and hard, through a magistral use of textures, shapes and colours. This strive and the pursuit of a natural material with the ability to express both texture and warmth were fully realised through the choice of a variety of Atelier Vierkant's clay pots in different shapes, textures and colours. In this perspective, the common theme characterising the overall design concept was the idea of subduing the building's stark linearity with soft plant foliage, thereby adding movement, natural colour and textures to contrast with the white facade. Two examples of *Xanthorrhea glauca* are planted in black US models on the decking, creating volume with their rounded shapes and rough textures. Additional US models in different sizes are used against the austere concrete pillars and the green stone wall to create variation and volume. The chromatic contrast with green and white their dark tones evoke is enhanced by the dark red colour of *Aeonium atropurpureum* and by the intense green of three large Agave. The sharp rectangular perimeter of the pool is surrounded by other types of mixed native succulents whose colours blend with the different shades of the round SR models in which they are planted.

The leitmotif adopted in the design of the ground floor garden is also pursued on the spacious first floor terrace where sharp lines are softened by wild *Pennisetum purpureum* planted in blue DC series pots textured with wavy curves, recalling the tones and volumes of the Mediterranean sea. The dialogue with the linear, horizontal pattern of the building is maintained thanks to the square shape of six white BRL vases whose stability is lightened by the verticality of the planted *Schefflera*.

Finally, the flat, horizontal pattern of the contemporary building is reflected in the vast, open space on the rooftop, where the blue-grey gravel recalls the dry plains of the more inland areas of Andalusia. Again, the prevailing angularity of the shapes is tamed and softened by the contrast with circular, low PL and PLU vases and disks placed as to create a path that opens onto a grey wooden terrace. The sense of flatness is strengthened by the tiny size of the planted *Ophiopogon Bismarckia nobilis Olea eurppaea*.

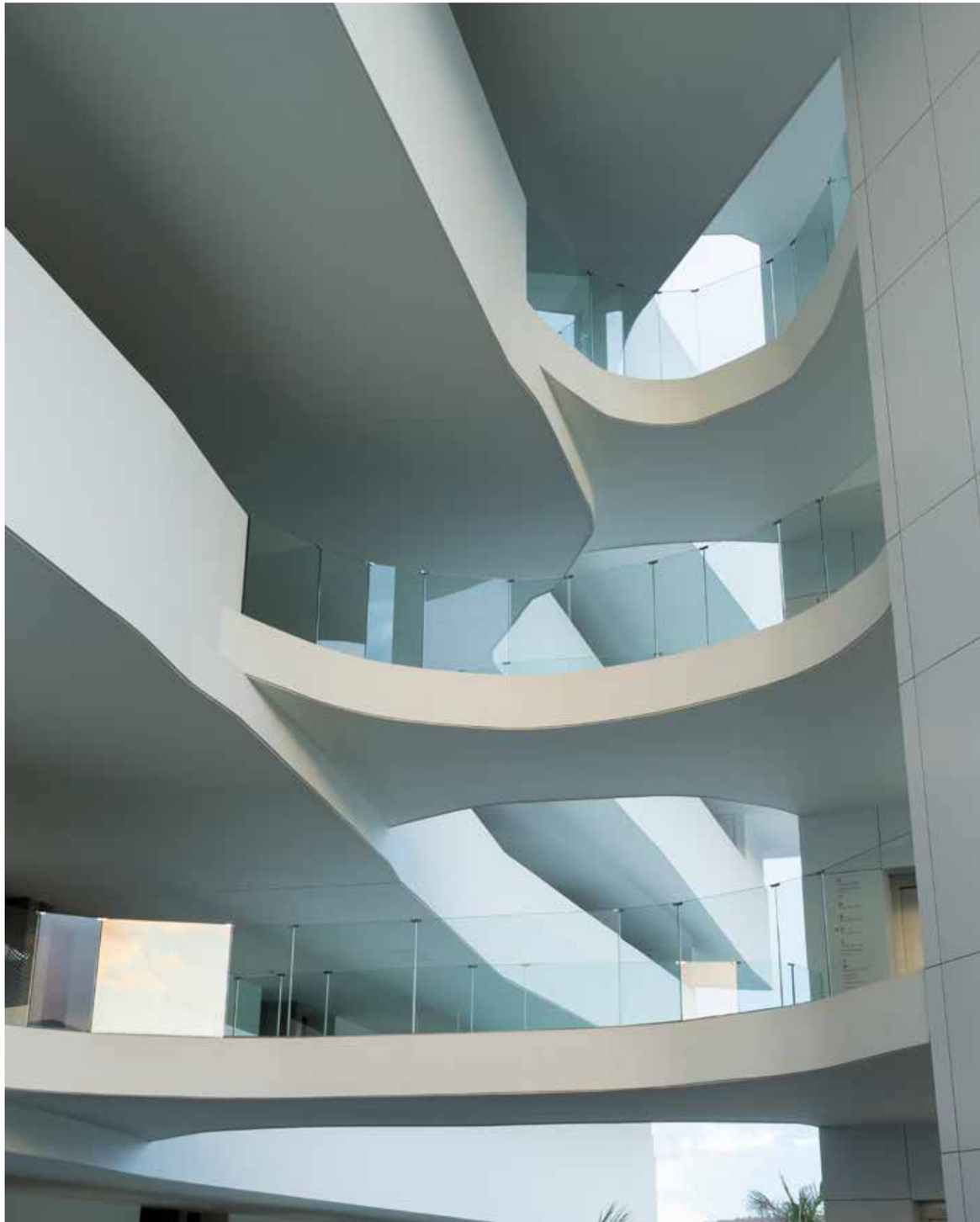
Corales Suites Resort —*Tenerife*

Landscape:
Erik de Waele

Tenerife is synonymous with sun, relaxation and enjoyment. The sub-tropical climate and the warm winds blowing from the Sahara ensure pleasant temperatures that make sunbathing on the beautiful beaches and swimming in the sea possible all throughout the year. Since the temperature hardly drops after sunset, it is possible to sit outdoors and enjoy the evening breeze until late. The Corales Suites Resort is located in the prestigious seaside village of La Caleta (Costa Adeje), on the south coast of Tenerife. The resort's unique position in this picturesque village, with its south-facing location, allows a breathtaking view over the Atlantic Ocean and the island of La Gomera. In particular, Corales Suites Resort is located within walking distance from the sea and the centre of the charming village of La Caleta. This traditional fishing village, nestled in the shelter of the bay, has long been known for its culinary excellence and is the best place to find delicious traditional delicacies. A modest promenade and a pebble beach complete the idyllic picture, making the authentic calm of La Caleta a perfect counterbalance to the lively and restless Playa de las Américas.

As a rising and promising holiday destination, Tenerife, and in particular the nearby areas of the prestigious village La Caleta, was chosen by the West Flemish Vandermarliere and Deceuninck families as the location to open the new 5-star 'Royal Hideaway Corales Suites' GL luxury resort. The chief architect, Leonardo Omar, is famous for his unique sense of aesthetics and avant-garde style based on an elegant simplification of the lines and shapes of buildings. He worked in close collaboration with the London interior design studio MKV to design the five restaurants hosted by Corales. The top-quality hotel service is provided by the prestigious Spanish hotel chain Barcelo, which boasts an impressive experience in luxury resorts all over the world.

As explained by Erik de Waele, the landscape architect who planned and designed the many green areas of the hotel, Tenerife is a very special place on earth. Its origins are dated back to 11 million years ago, and since then it has been blessed with an excellent climate. Surrounded by the Atlantic Ocean, the volcanic origin of Tenerife is evident from the presence of the highest mountain in Spain on its territory. These peculiarities have led to a unique evolution of mother nature which has made Tenerife different from all the other islands in the Atlantic Ocean. A continuous referral to this nature and the strive to maintain bonds with it have been the principal goals of the Corales project. In this view, the narrative linking the building with the surrounding



natural area is enhanced by the redevelopment of appropriate indigenous natural elements in the same locations where they were originally found.

In particular, as Corales is located in the driest and sunniest place on the island, the area is littered with weathered lava as well as endemic plants which have created a world of their own in the spaces between. Even the lichens play an important role in this inhospitable world. The presence of lava and volcanic rocks in the largest part of the garden areas of the hotel is consequently meant to create explicit links with Tenerife's nature.

As Erik points out, a pot can be regarded as the conjunction between nature and architecture. The organic and almost primordial shapes of Atelier Vierkant's pots are chosen to complement the public areas of Corales, highlighting this binding and indissoluble relationship.

As soon as clients approach Corales, they are captivated by the sinuous curves of its massive white contemporary-style building. Such grandeur is also reflected in the use of different models of Atelier Vierkant vases in majestic sizes to enrich and complement several areas of the luxury resort. White models from the AUB series are used to guide clients and staff along the wooden pavement of one of the many outdoor passages, breaking the horizontal lines of the grey walls and adding volume through use of texture and the bright white colour. The sense of verticality is created by the upwards motion of *Hyophorbe lagenicaulis*. These plants, commonly known as bottle palms, can be regarded as the formal interpretation of a natural architecture that blends in and coexists with the shapes of the human construction. Massive white AUB models are displayed along other inner passages.

Planted with slender *Hyophorbe lagenicaulis* and surrounded by dark gravel planted with tender green plants of the *Hypolepidaceae* family, their texture mirrors the pattern of palm trunks and creates a lush, verdant environment with exotic vibes. Again, a calm and relaxing atmosphere is created by the arrangement of gigantic AUB models leaning on a water surface with a square perimeter. Their texture blends with the pattern of the wall, made with natural, rough pebbles and stone. A tall planted *Hyophorbe lagenicaulis* hurls towards the sky and passes through the monumental circular structure of the building thereby widening the area in an evocative way.

Outside areas are complemented with KKA pebbles where people stopping by can sit and enjoy the stunning environment Corales provides while chatting with friends. Their soft, square-like shapes and their

neutral shades contrast with the vibrant brown of the curved wooden walls and their composition harmoniously follows the circular perimeter of the white floor.

Solid UG white with grey vases are placed next to the white beach chairs and are planted with thin verdant sprouts of trees, creating a pleasant chromatic variance with their green leaves and the turquoise water of the swimming pool. Massive black OE models with a rough, almost carved texture that resembles the trunks of century-old trees are planted with a contrasting ensemble of small *Sanseveria* and *Plumeria* and are displayed along the perimeter of the rectangular pool. Their white flowers diffuse an unforgettable fragrance, while the undergrowth of *Sanseveria* species provides an appropriate ground cover and gives the Plumeria the necessary time to develop.

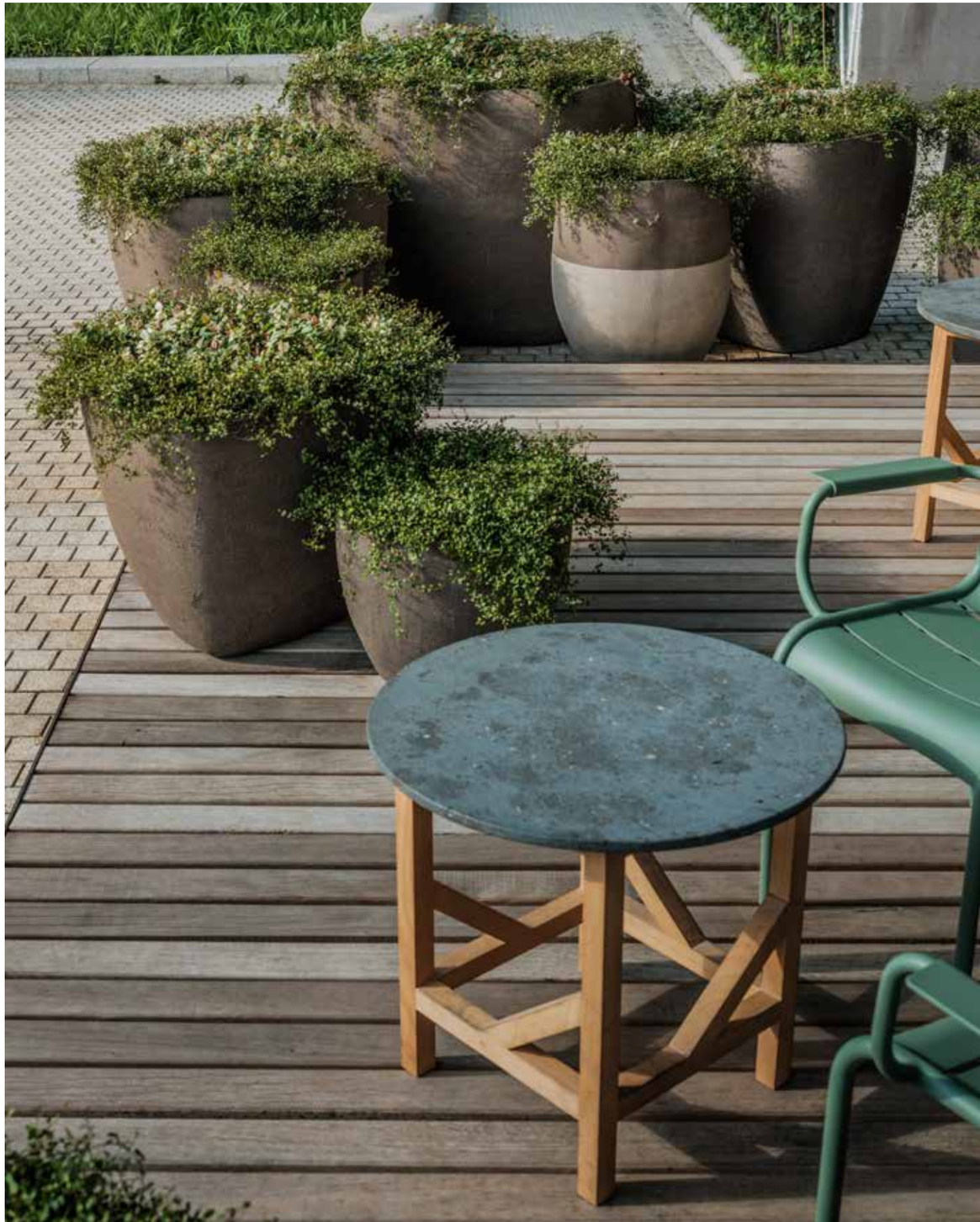
The same models can be admired next to the stony beach, offering at the same time an evocative contrast with the whiteness of the rocks and a balanced harmony with the harsh and raw texture of the sea stones.

One of the most impressive spaces inside Corales is the lounge. Decorated with a high geometric cement ceiling and extremely textured walls that recall those of a cave, it forms a sophisticated and extravagant area. The natural light enters from above emphasising the rounded materiality of white and black K pebbles engraved with evocative phrases that recall the strong bond between Corales and the natural sea environment. Their curved shapes contrast elegantly with the square perimeters of the water surfaces, while their dense texture softens the polished surface of the white marble used for the floors.

Jisifang Silk Boutique —*Shanghai*

Photography: ***Raphael Oliver***

Located in the residential and green district of Changning in Shanghai, Jisifang is a silk boutique that elegantly distinguishes itself from the neighbouring shopping malls creating a unique locus amoenus.
The choice of Changning district for the shop's location is closely linked to the story of this urban area, which used to be an industrial district in the past decades and has been subjected to many renovations and improvements, making it a charming, ever-changing location.
People stopping by can admire the beautiful silk clothes and get inspired by the thousand-year-old tradition of Chinese silk production and manufacturing while sitting in a verdant oasis. There, OE and DC series vases are planted with two different species of green and tender *Muehlenbeckia*, *Muehlenbeckia complexa* and *Chinese Star jasmine*. Their slender and graceful branches are meant to grow and lengthen, covering and embracing the shapes of the vases in the process and creating a relaxed natural area.
The horizontal, linear pattern of the building, formerly used as an industrial facility, is harmonised by the rounded shapes and the different dimensions of the vases, matched elegantly in different shades and textures with an apparent yet deliberate randomness. The ensemble of planted DC series and OE series vases blends with the surrounding neighbourhood and



the prevailing tones of green, grey and white gracefully complement the rough wooden pavement and the sage-green metal chairs. Atelier Vierkant's choice of vases is a result of the strong sense of nature and craftsmanship characterising its ethics.

Such attitude easily embraces the Jisifang brand's passion for natural elements such as wood, stone, clay and silk, which is expressed in the dialogue between the different materials in the entrance area and the silk displayed in the shop windows.

集丝坊(Jisifang)位于上海长宁区的绿色住宅区域，是一家丝绸精品店，从附近的购物中心优雅地脱颖而出，因此占据了独特的好位置。以长宁为店的位置的选择合这个市区有联系。其实原来长宁是一个园区。久而久之 长宁被革新成为了一个宜人，千变万化的地方。

人们驻足，欣赏美丽的丝绸服饰，从几千年老传统的中国丝绸制品得到启发，坐在由OE和DC系列的花瓶以及两种不同种类的绿色的细干叶兰(Muehlenbeckia), 千年虫(Muehlenbeckia complexa)和 络石(China Star Jasmine) 包围的一片青翠的绿洲里生产。他们的细的枝条要长大， 把瓶抱好 和把瓶的形式拥抱了。

原来是一个产业的建筑的水平线性图案与不同尺寸的圆形花瓶相得益彰，优雅地融合在不同的色调和纹理中，具有明显但经过深思熟虑的随机性.

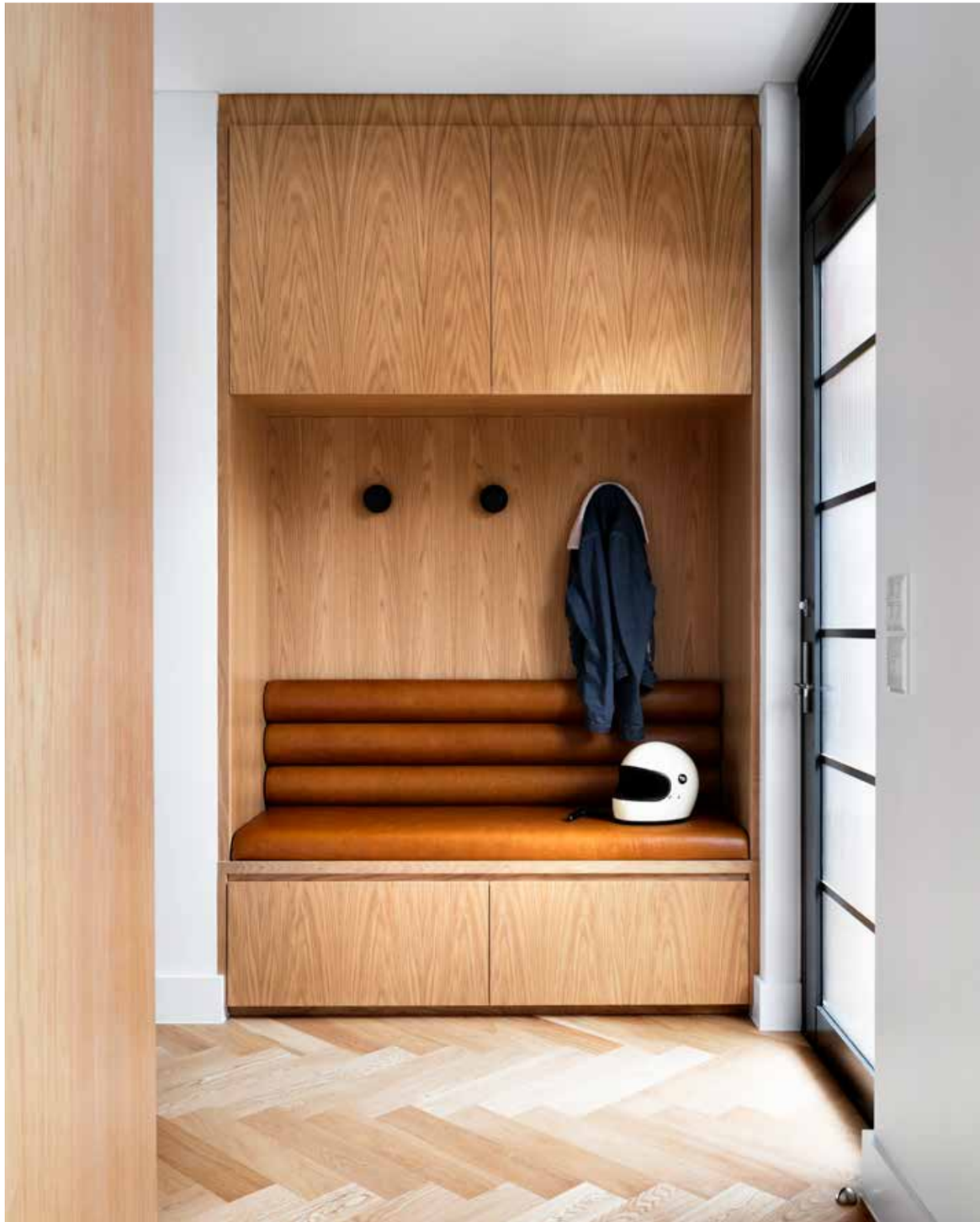
将种植的DC系列和OE合体，与绿色和灰色的流行色调，白色的补充物，粗糙的木质路面和鼠尾草绿色的金属椅子的郁郁葱葱的周边融为一体。用Atelier Vierkant的瓶的选择是Atelier Vierkant 强 的和自然，手艺的关系。那个Atelier Vierkant的态度拥抱集丝坊的为自然物质. 入口区域（粘土，金属和木材）呈现不同材料中的对话，以及通过突出普通的天然来源，在商店橱窗展示丝绸。

Private residence —*Perth*

Landscape:
Bill Mitchell
Architect:
David Mitchell

Photography:
Peter Ellery

Located in the residential area of Cottesloe, a suburb of Perth known for its famous beaches, cafes and relaxed lifestyle, the private residence designed by Bill and David Mitchell distinguishes itself for its bold and unique style. Solid, squared shapes. The massive two-blocks building is brightened and lightweighted by large squared windows. Modern and contemporary materials are juxtaposed to equally sophisticated but more natural and warm elements such as wood and the clay of Atelier Vierkant's vases. The reticulated, static pattern of the residence is enriched with movement and volume thanks to the rounded shapes of solid white UR vases which, planted with slender *Yucca rigida*, convey a sense of verticality. In this perspective, the height of the plant seems to link the white block at the ground floor of the residence with the black block at the first floor. Moreover, its light brown and greyish streaked trunk matches both with the texure and with the color of the vases accounting for a perfect outdoor plantation also thanks to its resistance to the hot and dry Australian summers and mild, rainy winters.



The terrace facing the quiet street is enclosed by a low continuous blue wall that blends with the shades of smaller examples of *Yucca rigida*, *Pittosporum* and *Agave Americana* planted in white OF vases displayed in different sizes. Its spatious area is filled with the soft lines of K pebbles in grey, white and black which resemble volcanic rubbles and recall the color of the first floor block of the building.

Atelier vierkant's vases blend with the vast indoor areas highlighting and complementing the sophisticated and elegant design furniture. The lines and the color of the cork UL model strengthen the elegant chromatic juxtaposition between Kett Otway's light walnut sofa and the rounded bottle green velvet seat, while a white and blue UK series next to the vaste window stands out as a contemporary sculpture and recalls the bright tone of the outside blue walls.

The narrow outdoor space in front of the residence is compensated by a bright, large patio on the backyard. The whiteness of this area is softened by the neutral colors of Kett Aireys 's Lounge Chairs in linen and by the natural shades and raw textures of three white and brown CLO50 planted with *Boxus Microphylla* located in line in front of one of the many wide windows that link the patio with the living room.

Another U model in black stands next to the white Tribù Illum dining table as a solid, material sculpture contrasting with the slender lines of the table thanks to its density.

The distribution of Atelier Vierkant in Australia is done through Cosh Living. coshliving.com.au

Lay-out: Wim Vandersleyen