

TRENDS

BY
DELABIE

DELABIE
LABIE
LABIE

#04

IN THE AIR

Design by nature
Knockin' on 70's door

DESIGN STORIES

Interview with Kengo Kuma
Interview with Anne Démians

DESIGN TROTTER

France, Austria, Portugal,
Vietnam, etc.

/// TRENDS BY DELABIE

WHAT'S HOT

- 14 Please, have a seat
- 32 Happy Nancy

DESIGN TROTTER

- 08 Volcanic icon
- 16 Time for some Hausmusik
- 22 Museum pieces
- 28 Into the Arena
- 36 Virtuous tropics

DESIGN STORIES

- 20 Interview with Kengo Kuma
- 30 Interview with Anne Démians

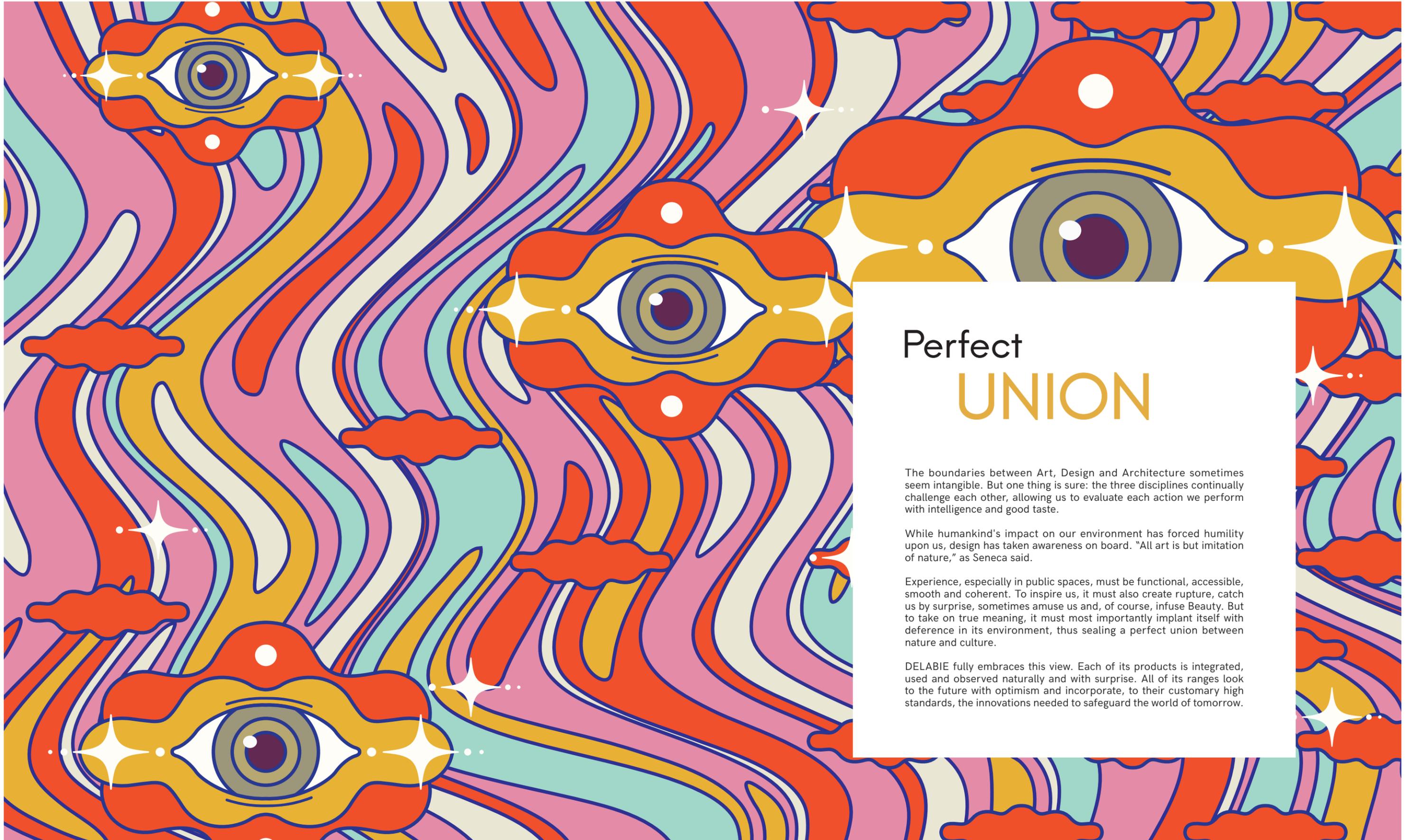
IN THE AIR

- 06 Design by nature
- 12 Knockin' on 70's door
- 24 Contemporary tempo
- 38 Furniture in poetry



/// TRENDS BY DELABIE

18, rue du Maréchal-Foch — 80130 FRIVILLE — www.delabie.com
Publication director: Bertrand Margot; Editorial director: Delphine Bussière; Design: California Agency; Editing: Adélaïde de La Bourdonnaye; Layout: Franck Valayer; Photo credits: DELABIE, Harry Bertoia, Lorraine de Boisanger, Knoll, Alvar Aalto Foundation, Maija Holma, Sonia Laudet, Claudia Lorusso, Rudy Ricciotti Architecte, Lisa Ricciotti, Neri & Hu, Sara Magni, Eno Studio, Jean-Edouard Cistacq, 14septembre, Philippe Nigro, Eero Aarnio Archive, Wim Van Heeke, Wim terior, matali crasset, Julien Jouanjus, Philippe Piron, Josema Cutilla, Salzburger Festspiele, Andreas Kolarik, Luigi Caputo, Fernando Guerra, Bak Gordon, KKAA, J.C. Carbonne, Michel Denance, Olivier Ravoire, Tink Utopia, Marcin Sapeta, Keishin Horikoshi/SS, Kosuke Nakao/SS, SS, Ross Fraser McLean & HuftonCrow, Cristina Celestino, Anne Emmanuelle Thion, Mattia Balsamini, Pianca, Calatea, Patriarche, Sébastien Laval, Architectures Anne Démians, Stéphane de Sakutin/AFP, Jean-Pierre Porcher, Martin Argyroglo, Rumeur Publique, G8 Architects, rollimarchini architects, Ori Hiroyuki, Severin Jakob, LEAD and Design Partner, Studio Valle Progettazioni architects, Buro Happold Limited engineers, Quentin Olbrechts, Marie-Françoise Plissart, SOFAM, Sébastien Caporusso, Depasquale & Maffini, Margaux Nietance - Spazio Nobile



Perfect UNION

The boundaries between Art, Design and Architecture sometimes seem intangible. But one thing is sure: the three disciplines continually challenge each other, allowing us to evaluate each action we perform with intelligence and good taste.

While humankind's impact on our environment has forced humility upon us, design has taken awareness on board. "All art is but imitation of nature," as Seneca said.

Experience, especially in public spaces, must be functional, accessible, smooth and coherent. To inspire us, it must also create rupture, catch us by surprise, sometimes amuse us and, of course, infuse Beauty. But to take on true meaning, it must most importantly implant itself with deference in its environment, thus sealing a perfect union between nature and culture.

DELABIE fully embraces this view. Each of its products is integrated, used and observed naturally and with surprise. All of its ranges look to the future with optimism and incorporate, to their customary high standards, the innovations needed to safeguard the world of tomorrow.

Design by NATURE

NATURAL DEFERENCE

When design goes organic, it reconciles Humankind, Nature and Object. Now it's over to intuition, emotion and experience. Right angles and ruptures make way for soft, enveloping natural curves; tantalizingly tactile. Like at *Fallingwater*, one enters into a perfect communion with one's environment. The watchword is symbiosis.

6



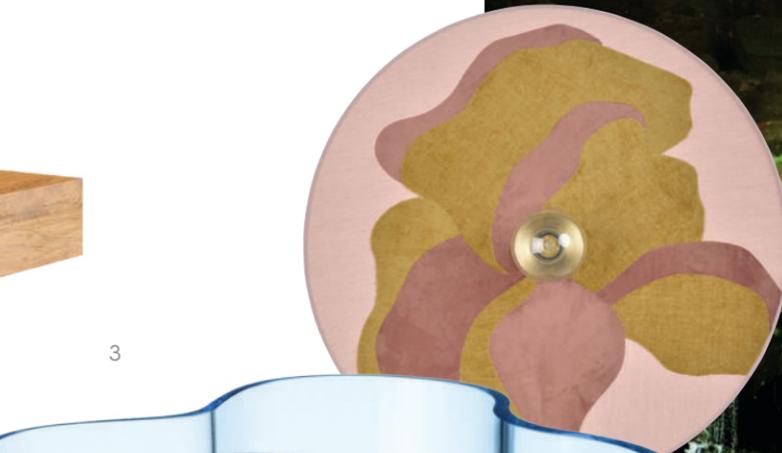
2



1



3



4



5



7

1. Stainless steel ALGUI washbasin and TEMPOMIX 3 time flow mixer, DELABIE
2. Diamond Chair, Harry Bertoia | 3. Vase Savoy, Alvar Aalto | 4. Nostalgia Pivoine hanging light, Sonia Laudet
5. Barranca del Cupatitzio National Park, Eduardo Josué Contreras Álvarez, © Unsplash

Volcanic ICON

6MIC
AIX-EN-PROVENCE (FRANCE)
RUDY RICCIOTTI

SHARING GOOD SEISMIC VIBES

Not far from Montagne Sainte-Victoire, a strange rock emerged from the earth two years ago in Aix-en-Provence: 6MIC, an extraordinary 5,000m² space housing two concert halls for modern music. A massif draped in raw concrete designed by the father of Marseille's MuCEM, the daring Rudy Ricciotti.

6MIC – a place where the public can meet up and discover emerging and recognized artists – leaves no visitor stony-faced. This unique Salle des Musiques Actuelles can welcome 2,500 visitors for two different concerts at the same time. The building itself – seemingly made of solidified volcanic lava – is a bold and reassuring architectural statement, ideal for hosting liberated and evolutionary music events. The architectural ensemble literally melts into the mountainous horizon in which it takes root. In keeping with its cultural calling, 6MIC also has a vast exhibition hall, a modular patio and four rehearsal studios. And beyond performances, it has also opened its doors to resident artists.



Photo credit: Lisa Ricciotti



Photo credit: Lisa Ricciotti

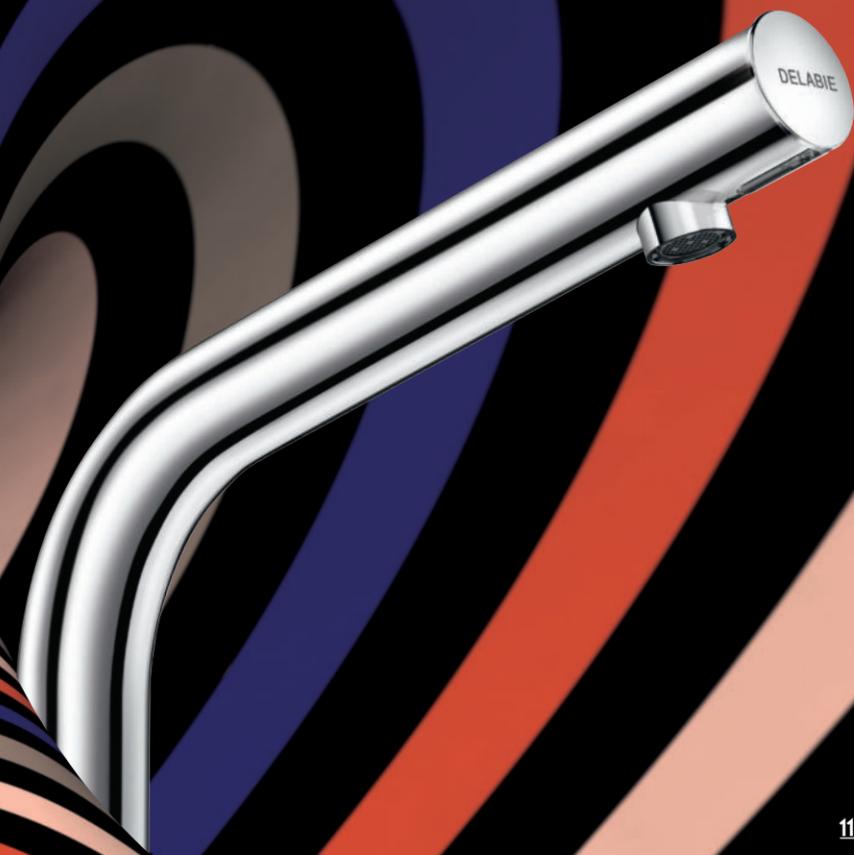
DELABIE products installed:
TEMPOMATIC MIX 4 electronic washbasin mixer (Ref. 490000)
SECURITHERM time flow shower panel (Ref. 792305)
TEMPOMATIC electronic urinal valve (Ref. 428150)

Cute TAP

TECHNOLOGICAL GEMS CONCEALED
WITHIN THIS SLEEK AND ELEGANT
ANGLED TAP. BENEATH ITS "HANDS OFF"
AIR, BINOPTIC 2 IN FACT HAS A GREAT
SENSE OF RESPONSIBILITY.

These are electronic basin taps that combine
innovation, simplicity and a taste for Beauty.
In terms of hygiene, it is an open-and-shut case:
no manual contact, anti-bacterial proliferation
duty flush and an integrated reduced stagnation
solenoid valve.

Savings-wise, they are true pros: with
automatically regulated flow which reduces
water consumption by 90%. And finally,
their allure is flawless: three finishes to choose
from (brushed, chrome-plated; matte black)
with clean lines of ultra-sophisticated sleekness.
Important Note: for a match made in heaven,
pair these taps with their complementary
washbasin.



DELABIE products presented:
BINOPTIC 2 electronic basin taps (Refs. 374116 and 374136)



Knockin' on 70'S DOOR

DANCING SEVENTIES

Design can be playful. Fifty years on, it is reopening the 1970's discotheque. When texture prevails over form and comfort becomes non-conformist, esthetics have fun. We are guests at the 50th wedding anniversary of ochers, bright colors and geometric motifs. A free extravagance which we now appreciate in its serene maturity.



1. Teapot, Paola C. | 2. Brandy table, Numéro 111 | 3. Ligne Roset, Philippe Nigro
4. FINO stainless steel urinal and TEMPOMATIC 4 electronic urinal valve, DELABIE
5. Ball Chair, Eero Aarnio Design

12

1

2

3

4

13

5

Please HAVE A SEAT

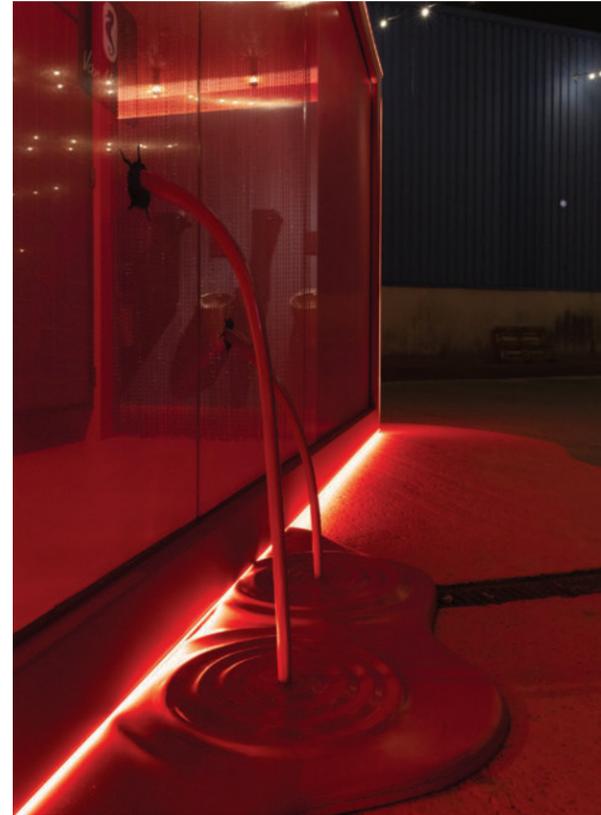
VAN MARCKE
COURTRAI (BELGIUM)
WIM VAN HEEKE
INTERIOR DESIGNER WIM.TERIOR

WONDER WONDERFUL

It was in Kortrijk, a UNESCO Cultural City of Design, that the Wonder Creativity Festival took place. Since our physical social lives were wiped out during Covid, the theme for the 2nd edition was meeting up again. "Please have a seat" was the festival mantra. A concept taken at face value – albeit daringly – in the washrooms.

For better or for worse, public washrooms are an integral part of any festival; and when they are supposed to be inspirational and arty, the challenge is huge. Van Marcke, washroom fitter and owner of the former industrial site where the festival took place, decided to tackle this thorny subject. And to do so, designer Wim Van Heeke was invited on board.

Containers full of character were created, to contain comfortable, non-gendered design-oriented toilets, along with artistic installations. High-quality materials and color combinations thus rubbed shoulders with scented-air dispensers and background music. The whole thing dotted with neon lights to produce a brand-new nocturnal experience for festival-goers. Enough to encourage them to enthusiastically accept the invitation to "take a seat".



DELABIE products installed:
 DUPLO stainless steel multiple washbasin (Ref. 121390)
 BLACK BINOPTIC electronic basin tap (Ref. 378035)
 FINO design-led stainless steel urinal (Ref. 135710)
 TEMPOMATIC 4 electronic urinal valve (Refs. 430006 + 430PBOX + 757430)
 S21 S wall-hung stainless steel WC pan with slimline toilet seat lid (Refs. 110310 + 102819)

You worked on this project together with the Van Marcke Group. What did each of you bring to it? How did you share out the roles?

Wim Van Heeke: Van Marcke asked me to design a brand-new interior concept with all the necessary options for a total experience inside a mobile washroom unit. The themes to consider were: "STAY PURE" & "FEEL NATURAL". In the end, I totally reinvented the concept.

In a public place burdened with regulatory requirements, sanitation is a massive challenge. What was your approach regarding the washroom units for the Wonder Creativity Festival?

W. V. H.: To meet the interior layout demands, I made the notion of creating a brand-new experience for the visitor my own. In that respect, I decided to choose ecological products for the fittings and furnishings, like the tiling, lighting and sanitary equipment. I opted for products that made savings on both water and energy, without sacrificing comfort. Moreover, I created an extra dimension with automatic scented-air dispensers and background music. Users even had the possibility of charging their cell phones. And all this in an oasis of soothing colors. And users were incredibly enthusiastic about the result.

Wim Van Heeke, designer for the Wim.terior studio

Time for some HAUSmusik

HAUS FÜR MOZART
SALZBURG (AUSTRIA)
WILHELM HOLZBAUER AND HERMANN & VALENTINY

SALZBURG IN THE SPOTLIGHT

When Wilhelm Holzbauer and Hermann & Valentiny took to the stage in Salzburg, it was to redesign the Festival theater known as the Haus für Mozart (House for Mozart). A long, sober facade masks a unique 1,571-seat opera house, finely crafted to appreciate the works of the great composer during the Austrian city's annual festival.



The theater was constructed within the walls of some former baroque horse stables in 1925. The original inspiration? Nothing less than the prestigious Vienna State Opera. At first an intimate setting, the theater was enlarged in the 1930s, before being totally redesigned by our architects in the year 2000.

The auditorium was shortened, widened and lowered, then given two levels of balconies on either side. Here, the architecture was designed to serve the fourth art: music. Each refurbishment and each part of the new layout were carefully thought out, so that from every seat, each theater-goer can hear even the most *pianissimo* of notes.

The foyer was adorned with a vast gilded wall in 1939, which was eventually given windows to allow in the bright lights from the city outside.

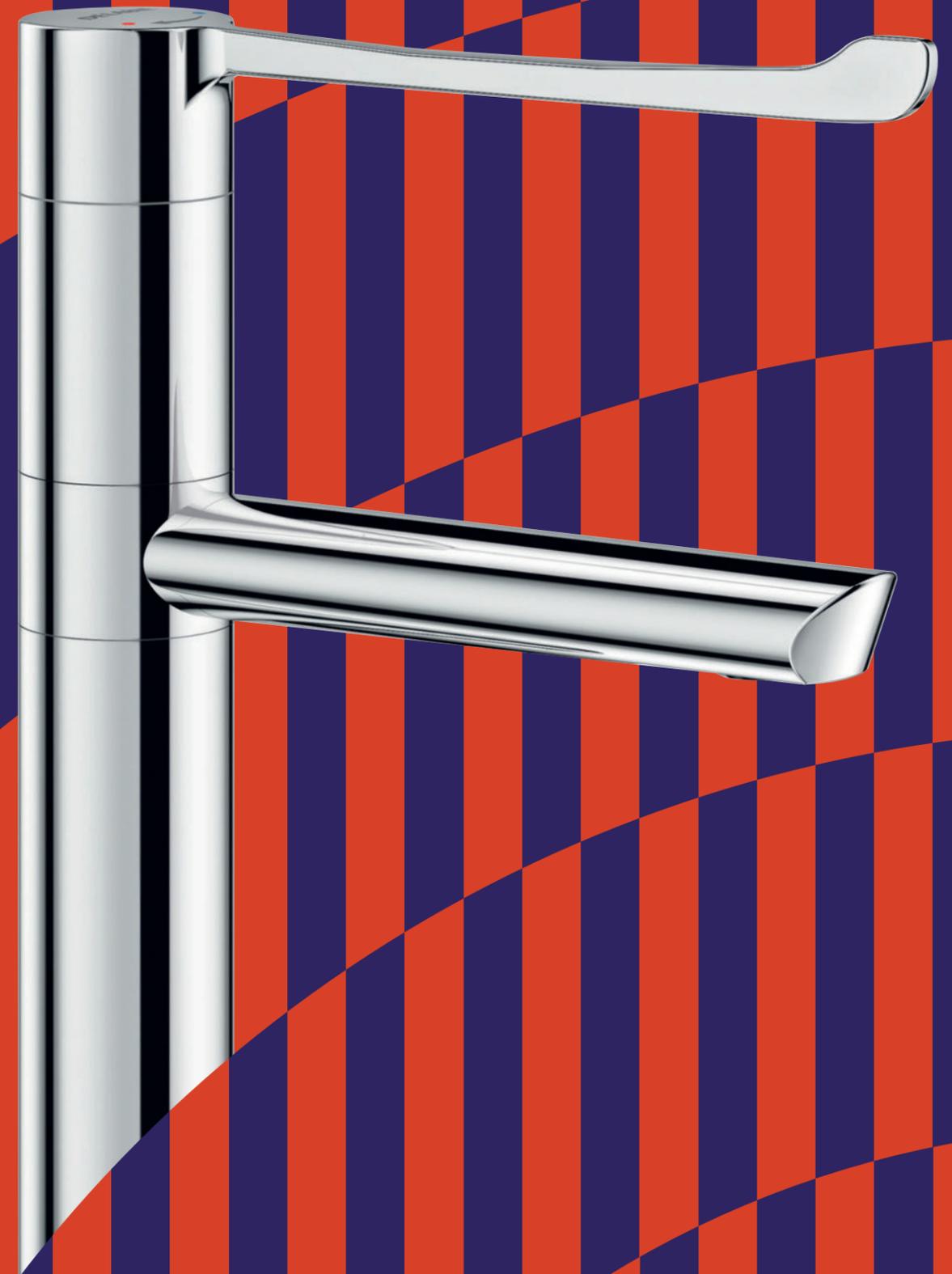


DELABIE products installed:
TEMPOMATIC 4 electronic basin tap (Ref. 440106)
PREMIX NANO thermostatic mixing valve (Ref. 732016)
Wall-mounted stainless steel bin with cover (Ref. 465S)
Wall-mounted stainless steel toilet brush set with lid (Ref. 4051S)

Sequence SHOT

WINNING HYGIENE BY LOSING TOUCH!
AND JUST AS WELL BECAUSE THIS WAS
MADE TO BE TOUCHED WITH EVERYTHING
BUT THE HANDS. YOU HEARD IT HERE FIRST:
OPINIONS WON'T BE MIXED WITH THIS
SEQUENTIAL MECHANICAL MIXER.

There's no skimping on hygiene! First,
an adapted lever activated with the elbow
or wrist. Second, reduced bacterial proliferation
thanks to its spout with a smooth internal tube
that limits stagnated-water volume. Third,
a tall mixer perfect for the addition of an anti-
legionella point-of-use filter. All with no risk
of scalding, thanks to its sequential system.
A bonus? Beautiful finishing in chrome-plated
brass. Mission accomplished.

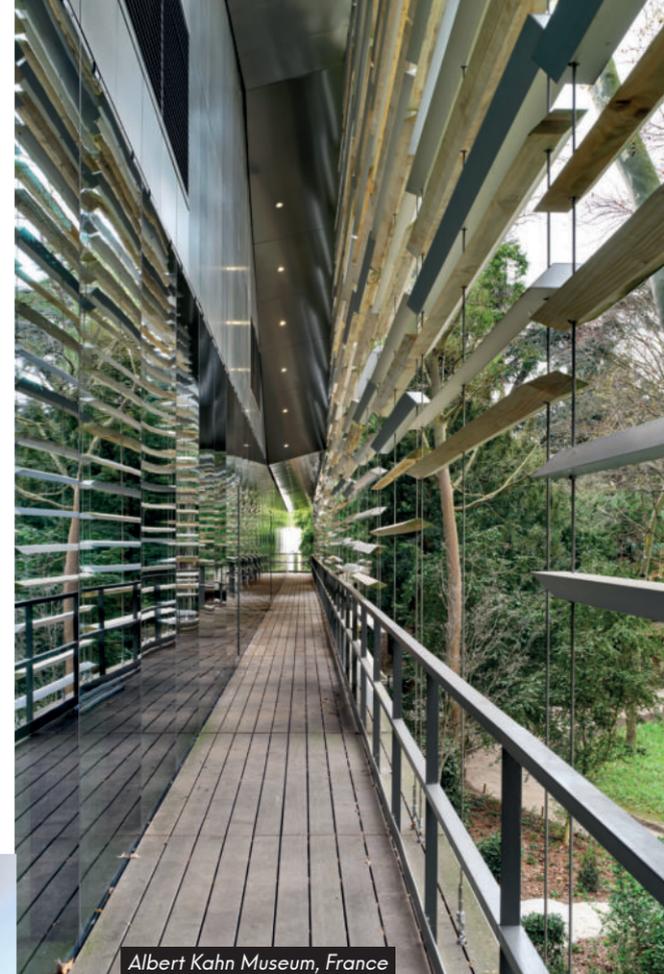


KENGO KUMA

Cocoon-structuring with NATURE

TRADITIONAL MATERIALS, COHABITATION WITH THE ENVIRONMENT, DECIDEDLY MODERN LINES. SINCE HIS DEBUT, THE MULTIPLE AWARD WINNER, ARCHITECT OF THE JAPANESE NATIONAL STADIUM IN TOKYO FOR THE 2020 OLYMPICS, THE AIX-EN-PROVENCE CONSERVATORY AND THE HARUKI MURAKAMI LIBRARY IN TOKYO, HAS BASED HIS PRACTICES ON NOBLE PRINCIPLES.

“ These days, the boundary between artist and architect is becoming blurred.



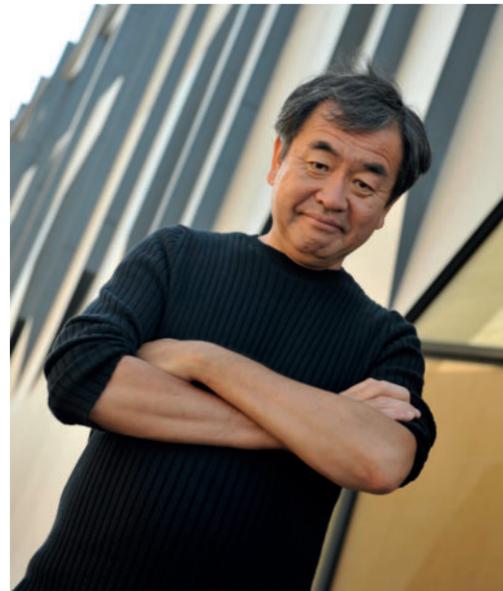
Albert Kahn Museum, France



Nakabashi, Japan



V&A at Dundee, Scotland



Albert Kahn Museum, France



Wooden Haze, Singapore

Kengo Kuma is one of the best-known Japanese architects of the modern era. For almost fifty years, his vast projects have spread across the globe. And France is one of his favorite stomping grounds. Named among the top 100 most influential people of 2021 by the prestigious Time magazine, he maintains a unique, humble and constant view of his profession and his career.

Your career as an architect has been long-lasting. With the benefit of hindsight, how do you view your early works?

Kengo Kuma: I started my career in Japan, during the so-called "economic bubble". A couple of my early projects caused a stir and drew attention; and they helped me surprise my predecessors. In a way, they allowed me to become an accomplished architect quite early on.

Your career has been dotted with prizes and awards. Was recognition from your peers and the public a goal in your career?

K. K.: Until recently in Japan, architecture was a discreet profession and architects' names were never mentioned in the media. Unlike in Europe, where architects have a public face, it was not a socially recognized or appreciated profession in Japan. With that in mind, winning awards and being placed in the media spotlight drew the Japanese public's attention to architects as a whole.

Do you consider yourself an artist ?

K. K.: These days, the boundaries between artist and architect are blurred. Some artists are now presenting works on a similar level as architecture. And architects, like me, are trying to design buildings which express a philosophy or which suggest a new way of living to the public. So, I'm a bit of both.

What are you working on today?

K. K.: I have numerous ongoing projects, but I cannot go into detail. The most important thing for me at the moment, though, is to decentralize my Tokyo office. I'm sending my team all over Japan to set up branches. I'd like each offshoot to take root in its region and forge close local relations. I think that's the best way to survive in the post-Covid world.

KKAA was the architect for the Albert Kahn Museum which recently reopened in the Paris suburbs. How does your work respond to the dreams of this special man who wanted to archive the beautiful things of this world?

K. K.: One of the most beautiful things that Albert Kahn left us is his collection of gardens. Not just Japanese gardens, but those representing other countries, too. He was very aware of the cultural specificities of each and spent a great deal of time and effort to bring them to life authentically in the grounds of his museum. I really identify with this approach in that I truly believe that a garden, or a landscape, has much deeper meaning than architecture. I hope that my contribution to the reopening of the Albert Kahn Museum reflects the deep respect that I have for the man himself.



Museum PIECES

NATIONAL COACH MUSEUM
LISBON (PORTUGAL)
PAULO MENDES DA ROCHA, MMBB, BAK GORDON ARQUITECTOS,
AFACONSULT

DELABIE products installed:
BINOPTIC electronic basin tap (Ref. 378015)
Pre-rinse set with mixer and telescopic spout (Ref. G6632)
and other ranges of accessories

AT A GALLOP

In the heart of the Belém district in Lisbon, Portugal, Paulo Mendes da Rocha, MMBB, Afaconsult and Ricardo Bak Gordon - winner of the prestigious Pritzker Architecture Prize in 2006 - have established a daring architectural dialog between old and new. The National Coach Museum seems to be spread across two eras: a first Neo-classical building constructed in 1787, stands opposite a second, resolutely contemporary one, inaugurated more than two centuries later.

To provide an experience worthy of the 74 coaches it contains, the museum - inaugurated in 1905 and housed in the old Royal Riding School - had no choice but to expand. The new building has a hall with a vast nave linked to an annex via an impressive viaduct.

The sleek ensemble comprises rectilinear walls, sparsely pierced by banks of light. The sublime coaches are exhibited to visitors like paintings against a white background, highlighting their marvelous attributes. This modern architecture blends perfectly with the traditional decoration of Azulejo tiles across the Afonso de Albuquerque Square. A work legitimately awarded the Prix International des Critiques d'Architecture in 2015.

CRISTINA CELESTINO

Contemporary TEMPO

BLENDING HERITAGE AND MODERNITY WITH A TOUCH OF IRONY, SINCE 2010, INTERIOR ARCHITECT AND DESIGNER CRISTINA CELESTINO HAS PARTNERED BIG MULTI-BRAND COMPANIES SUCH AS FENDI, FORNACE BRIONI AND SERGIO ROSSI. WITH HER AGENCY, ATTICO DESIGN, THE MILANESE DESIGNER SETS OUT TO CREATE "EMOTIONAL VISIONS".



I mix elements together, producing a result that is often unexpected and ironic.



4

24



Special Jury Prize at the "Salone del Mobile Milano" in 2016, ELLE DECO International Design Awards in 2017 and 2019, Designer of the Year at the 2022 "Maison&Objet" fair... Cristina Celestino has left a strong imprint on the world of interior design. With a very conceptual analysis of her work, she shares with us the principles that guide all of her architectural ensembles and her designs.

25

How would you describe your style as a designer of objects and interior architect?

Cristina Celestino: My aim is to create "emotional visions" by studying traditional materials and their qualities, then adding a contemporary esthetic and creating new typologies of design. I generally mix features from our heritage, our shared memory, with contemporary esthetics from architecture, design and fashion. Or forms and colors inspired by nature. All of these references work together and the end result is a synthesis, that is often unexpected and ironic.

Giving a hybrid role to objects and spaces is a principle that is found throughout your career. Why is that?

C. C.: A cross-disciplinary approach in both life and work produces unexpected results. I do it intuitively, sometimes mixing different skills. My view of the world, and society within it, leads me to stratify content and esthetics.

You seem to draw part of your inspiration from the past...

C. C.: The emotional memory of objects results from meanings which belong to different periods in our lives and which are stored in a stratified way inside our subconscious. I believe that everything I create is the result of this magma, and that it does not require clear or directly conscious references. If I think back to everything that I have created over the past ten years, I observe my great freedom to draw transversally from the past by putting my output in touch with the sensitivities born of new encounters.

You are a passionate collector. How do you integrate vintage into your decoration?

C. C.: I became passionate about design through reading. Then I began buying design pieces, and they grew in large numbers over time - especially lamps. It is very useful for my work to be able to see and feel the creations of renowned designers. They are a source of inspiration that every designer should have access to in order to consciously create with a contemporary vision.

What place do humor and surprise have in your work?

C. C.: In my works, I mix things that go together to produce an end result which is often unexpected and ironic. I experiment with forms, with geometry and with colors through variations of scale and small inventions. My objects are often able to put across new messages and different meanings.

What are your ongoing projects?

C. C.: A beautiful interior project in the Parioli district in Rome. At the same time, I continue to partner with the brands Fornace Brioni and Billiani as creative director. And it's very stimulating.

- 1. Palais Exotique by Cristina Celestino
- 2. Cristina Celestino x Fornace Brioni, Illusione
- 3 & 4. Cristina Celestino x Pianca, Calatea, Peonia armchair



DELABIE products presented:
 Mirror cabinet with 4 functions (Ref: 510203)
 AQUEDUTO wall-mounted stainless steel washbasin (Ref. 120150)

4 times THE PROOF

MIRROR, MIRROR ON THE WALL,
 WHO'S THE FAIREST OF THEM ALL?
 AND WHO WASHES HANDS BEST OF
 ALL? NO DOUBT ABOUT IT: THANKS
 TO THIS 4-IN-1, ITS ME.

A mirror to admire oneself in, a soap dispenser, a tap, a high-speed hand dryer... This is service at its very best! All based on detectors and ensuring the hygiene of your dreams. And where else would one house such elite functions than in a mirror cabinet fitted with subtle lighting and sleek matte black finishing? And the icing on the cake: installation could not be simpler.

Into the ARENA

FUTUROSCOPE ARENA
POITIERS (FRANCE)
PATRIARCHE

A LANDMARK CURIOSITY IN THE HEART OF VIENNE
At the entrance to Futuroscope, the firm Patriarche has installed a contemporary monolith of 12,000m² covered in thousands of solar panels. Through a bold gap in its facade, the arena offers a playful array of window openings, inviting the visitor to draw nearer.

The building fits harmoniously into the already-present architectural landscape. Its highest point acts as natural signpost, guiding visitors towards the park entrance. Inside, angular walls and raw materials perfectly respond to the natural sources of light in the facade. The modular arena, used for both sporting and cultural events, was designed to provide the public, seated in the round, the collective emotions induced by unique proximity. This singular place has been chosen as a Preparation Center for the Paris 2024 Olympic and Paralympic Games.

DELABIE products installed:
TEMPOSOFIT (MIX) 2 time flow washbasin tap and mixer (Refs. 740500 and 742500)
TEMPOSOFIT 2 time flow urinal valve (Ref. 778800)
Self-supporting TEMPOFIX 3 frame system for WCs (Ref. 578305)
Basic angled grab bar 135°, white (Ref. 35082W)
White L-shaped anti-bacterial Nylon shower hand grab (Ref. 5071N)
Straight Nylon grab bar, white (Ref. 50505N)
ALU lift-up shower seat with leg (Ref. 510410)
and other ranges of accessories

ANNE DÉMIANS

Archi-thought-ure CONCEPTS

ANNE DÉMIANS IS ONE OF THOSE PEOPLE WHO PAIRS THEIR DISCIPLINE WITH RESPONSIBILITY. HER ACTIVIST'S VISION IS BROUGHT TO LIFE THROUGH NATURAL WORKS AND DIFFERENT DESTINATIONS. THIS ARCHITECT AND URBAN PLANNER - RECENTLY APPOINTED A KNIGHT OF THE LEGION OF HONOR IN FRANCE - BREAKS JUDICIOUSLY FROM PRECONCEIVED FORMS.



How does architecture enable us to analyze the society we live in?

Anne Démians: Architecture considers, analyzes then reveals the social, cultural, esthetic, economic and political dimensions of the successive states of our society. Constantly present all around us, it exposes our everyday words, acts and gestures to their own echoes; because architecture is, in fact, a discipline which depends on artistic agility and scientific reasoning. Its purpose is to carry the invisible, sensitive aspect of our imagination towards a happy reality, the positive effects of which we can enjoy at all moments.

You are a pioneer in the field. How would you explain Reversible Building Design to laymen?

A. D.: Firstly, by telling them that it is important to reconcile the citizens that are with their cities and their future. Then to think of the city they want to bequeath their children. The domestic and public spaces that I design - whether they are homes, offices or small facilities - are reversible. The challenge is breaking the chain of preformatted products. When architecture is reversible, it increases the lifespan of buildings which we now want to be "sustainable". It is simply a matter of thinking more about construction to produce more beautiful architecture; and reversibility is one of the major parameters to allow that.

In your opinion, does the architect have an activist role to play?

A. D.: Certainly. And much more so than before. Architecture has become a political discipline - and this is paradoxical - since politicians show less and less interest, besides our heritage treasures. When in fact, the complexity in which contemporary architecture finds itself has never had so many components and parameters, able to produce such a host of new specificities in urban planning, useful landscaping, unexpected design and technical innovation. Among them, the "mutable city", of course, based on reconsidered density, which makes individual aspirations and the collective challenge of a reduced-carbon city compatible.

Les Dunes, Black Swans, Hôtel-Dieu Hospital, Nancy Thermal, ESPCI, Vilnius Train Station, among others. How do you choose the projects you would like to take on?

A. D.: Whatever the project and its context, the important thing is that it contributes to making a city beautiful and surprising and our landscapes astounding - whatever its size or purpose.

Architecture is primarily art that is used and thus, architecture in its "daily life" is what interests me most. And this - now a priority for me - does not exclude the massive stakes involved in major projects.

Which project has marked you most in your career?

A. D.: Definitely the urban planning and home construction project at the Porte d'Auteuil on the outskirts of Paris, carried out in partnership with the architects Francis Soler, Finn Geipel and Rudy Ricciotti, as a genuine manifesto with no differentiation between private and public housing - a beautiful synthesis and the fruit of an exceptional approach and work. But I must also add that brief moment when I designed and proposed, on my own initiative, "La Nef" (the Nave), the long, high, crystalline space, crossed by pointed arches, running through the interior space of the Hôtel-Dieu Hospital; a precious and useful work still at the proposal stage today.

Do you have anyone you would consider a "mentor", in your field or another?

A. D.: The architect Frank Lloyd Wright, to cite but one; due to, of course, the immensity of his modern thought, his futuristic designs and the sensitivity of his body of work. For me, the Johnson Wax Headquarters remains his major work; for its esthetic, social and functional dimensions.

30

Auteuil, Paris



Black Swans, Strasbourg

Since opening her first architecture firm in 1995, Anne Démians has left a unique and lasting mark on our urban landscapes. Les Dunes, Black Swans, Hôtel-Dieu Hospital, Vilnius Train Station... she pays as much attention to small and big projects alike, as long as she can bring her promises to life. This pioneer of Reversible Building Design, a winner of multiple major awards in the field, looks back on her career path and shares her vision with us.

31



La Nef, Paris

Grand Nancy Thermal, Nancy



“ One must think more about construction to produce more beautiful architecture. And reversibility is one of the main parameters to achieve this.

Happy NANCY

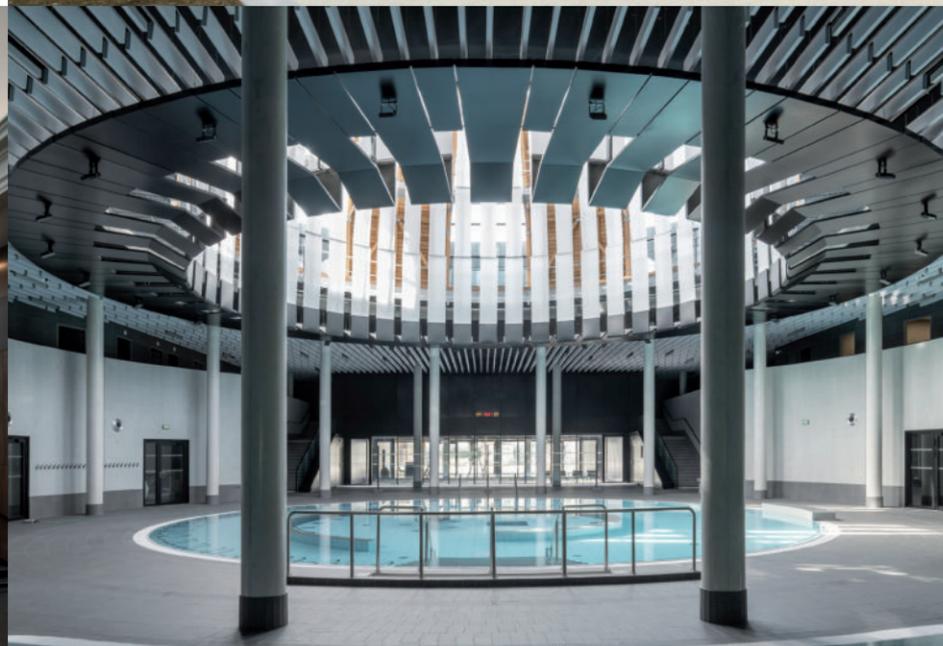
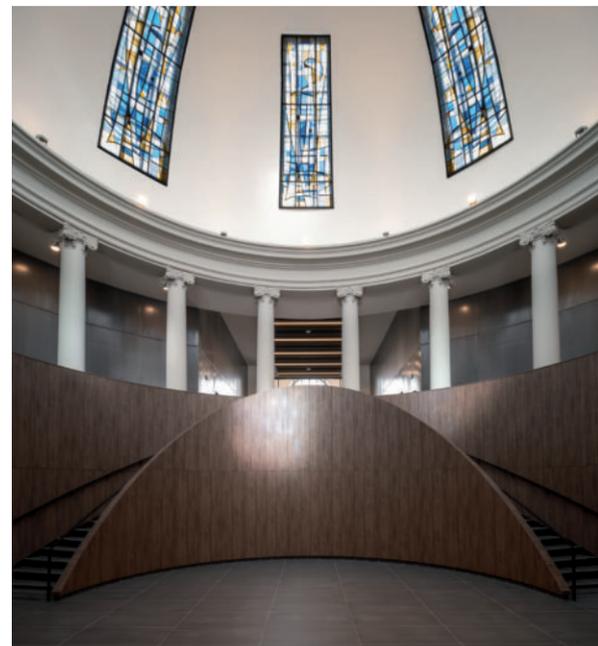
GRAND NANCY THERMAL
NANCY (FRANCE)
ARCHITECTURES ANNE DÉMIANS

WELLBEING WITH GILDED DOORS

Old and new, incomplete and finished, stone and metal... The red ribbon of an oxymoronic site with a unique history was cut in the spring of 2023 in Nancy - that of Nancy Thermal, a 2XL establishment dedicated to wellbeing, set in the heart of Parc Sainte-Marie. Started in 1917 and completed in 2023, it attracts visitors as much for its sleek lines as for its exceptional services.

The project was born out of a desire to let everyone enjoy the benefits of a natural spring welled 800 meters underground. After the outbreak of World War One, the first stone blocks of Nancy Thermal found themselves abandoned for more than a century. Thanks to the responsible vision of multiple award-winning architect Anne Démiams, the old began a dialog with the new, and resuscitated the project. The original building creates a symmetry with the new construction, creating a composite architecture. The lines, colors and materials oppose each other in a desired negative effect. The buildings thus melt into the surrounding gardens and bodies of water. The ensemble is topped by three domes stretching the buildings skywards. A place steeped in history and modernity which opened its doors for people to take the waters in 2023.

DELABIE products installed:
TEMPOSOFT MIX 2 time flow mixer (Ref. 742500)
SPORTING 2 time flow shower panel (Ref. 714700)
TEMPOSOFT 2 time flow shower kit (Ref. 749429)
OUTDOOR time flow shower column (Ref. 717510)
PREMIX COMFORT group thermostatic mixing valve (Ref. 731002)
PREMIX COMPACT thermostatic mixing valve (Ref. 733015)
ALU lift-up shower seat with leg (Ref. 510400)
and other ranges of accessories





A TEMPO

YOU MIGHT BE FEELING FLUSH, BUT HOW DO YOU FEEL ABOUT A TEMPOFLUX 3 CISTERN-LESS DIRECT FLUSH SYSTEM? ONE THING IS SURE: THIS RECESSED GEM WILL GIVE YOU A REAL ROYAL FLUSH.

Here is a flush system with everything going for it. First on the outside: a sober look with well thought-out lines and soft-touch buttons for fingers of all strengths. But it is on the inside where the real magic takes place. Farewell cistern, hello direct connection to the pipework. Time to forget refill time and bacteria build-up. And all while saving our precious water. Abracadabra!

DELABIE products presented:

- TEMPOFLUX 3 control plate for WCs:
- 3L/6L dual flush in chrome-plated metal (Ref. 763040)
- 3L/6L dual flush in satin stainless steel (Ref. 763000)
- 6L single flush in chrome-plated metal (Ref. 763041)



Photo credit: Hiroyuki Oki

Virtuous TROPICS

JAKOB FACTORY
HO CHI MINH CITY (VIETNAM)
G8A ARCHITECTS & ROLLIMARCHINI ARCHITECTS

ELECTRIC CABLES AND WINDOW BOXES
Sustainable and healing architecture: that was the proposal by the architect practice G8A for the Jakob Rope Systems factory 50km north of Ho Chi Minh City. In the heart of a 30,000m² concrete-covered site, a planted facade, as porous as the leaf of a luxurious plant, offers man and soil a huge breath of fresh air. A project that won the prestigious Dezeen Award for Best Business Building in 2022.

The factory rises vertically and stands around a vast inner courtyard. Jakob Factory's buildings are thus an homage to the layout of traditional Vietnamese villages. An open space is home to a blossoming landscaped garden which naturally cools the air and provides moisture for the soil. The open facades are also inspired by the typical architecture of this tropical region. This system - unprecedented in a factory - provides natural ventilation for the workshops by letting breezes in from the outside. The air passes through walls of horizontal geotextile window boxes which form a natural filter against sun, rain and dust particles.



Photo credit: Hiroyuki Oki

DELABIE products installed:
BINOPTIC recessed electronic basin tap (Ref. 379ENC)
BINOPTIC electronic basin tap (Ref. 378015)
Stainless steel wall-mounted CANAL wash trough (Refs. 120310 and 120280)



Simplicity, noble materials, sustainable sourcing... How do you define your design approach??

Sébastien Caporusso: I am into the connection and interdependence between the different parts of a single ensemble; while taking into account space in itself, along with the emotions and soul that inhabit it. I want my clients to live with the material, to linger over the warmth of a wood, to appreciate the variations in the colors of marble, and to be attentive to details, especially in the choice of materials which is too often forgotten. I work with Belgian craftspeople and follow their whole process from selecting the materials, to production and the placing of objects in my clients' home. I have control over all of my pieces.

We see a strong tendency towards organic design. Do you claim to be part of this movement?

S. C.: It is a term that is used a lot, but the founders of this movement were Charlotte Perriand and Alvar Aalto. They were the pioneers of these often irregular curves and lines. It inspires me, too, but it is not a goal in my work. I am more inspired by the lines and esthetics found in animal, vegetal, and even human forms.

From where do you draw your inspiration as a designer?

S. C.: In this digitalized, high-speed, often dehumanized century, I draw lots of inspiration from Japanese culture, joyfully combining beauty with the useful - and sometimes with the not so useful, which is undoubtedly the greatest of luxuries. But I must not forget another of my inspirations, very far removed from Japan: Brazil, a country bubbling over with energy which gave us the incredible architects and designers of the 1950s. They gave me a taste for the breathtaking, and inspire my furniture-sculptures.

People highlight the "poetry" in your work. In what way are you a poet of objects?

S. C.: Each project is a new opportunity to explore the variations of a strong identity with a touch of poetry and elegance. I love finesse and lightness as a contradiction to the weight of the materials I use. Generally, the job of designers is to think up all kinds of objects which must meet both esthetic and functional criteria. If I can bring something dreamlike to this, I am delighted.

You were named 2021 Designer of the Year. Which projects have especially marked you during your career

S. C.: Each project has its own importance, regardless of its size. It is a pleasure to start with a blank page for every project.

“ Each project is a new opportunity to explore the variations of a strong identity with a touch of poetry and elegance.

SÉBASTIEN CAPORUSSO

Furniture in POETRY

A MASTER OF BOTH UNIQUE PIECES AND MAJOR PROJECTS, BRUSSELS-BASED SÉBASTIEN CAPORUSSO SURPRISES WITH THE POETIC NATURE OF HIS WORK. THE 2021 DESIGNER OF THE YEAR BRILLIANTLY COMBINES ORGANIC CONTRASTS, BOLD CUTS, NOBLE MATERIALS AND LOCAL CRAFTSMANSHIP.

1. VLC Project | 2. PR Project | 3. TER Project
4. "Intermezzo" table for Spazio Nobile



Talent does not only emerge with experience. It can be there from the outset. That is the strong impression left on me by Sébastien Caporusso, the young designer. Beyond his strong esthetic vision, it is his firm beliefs that impress: a responsible approach to design which calls upon noble but often reused materials, and local manufacture. He explained his artistic approach and shared his vision with us in simple terms. The moment one enters, the tone is set: the majestic 13-meter-high glass roof and its steel structure crown the ultra-contemporary lounge bar.



i- CONIQUE

HIDE THAT PLUMBING, WE DON'T WANNA
SEE IT! GIVE US A LIGHT, ICONIC DESIGN...
BY THOSE WHO SUSPEND TIME
IN THE WASHROOM.

The humble washbasin no longer has to hide.
Here, it takes pride of place with its conic
skirting and smooth anti-injury surface.
Available with the finish of your choice:
all-over polished satin, bright-polished inside
and polished satin outside, or black Teflon.
Of course, with a bacteriostatic stainless steel
coating, because hygiene is essential.
So, you can wash your hands while admiring
a work of art at the same time!

DELABIE product presented:
MINI BAILA wall-mounted stainless steel basin (Ref. 120180)





Reinventing use.
Uniting performance
and design experience
in public places.

delabie.com

