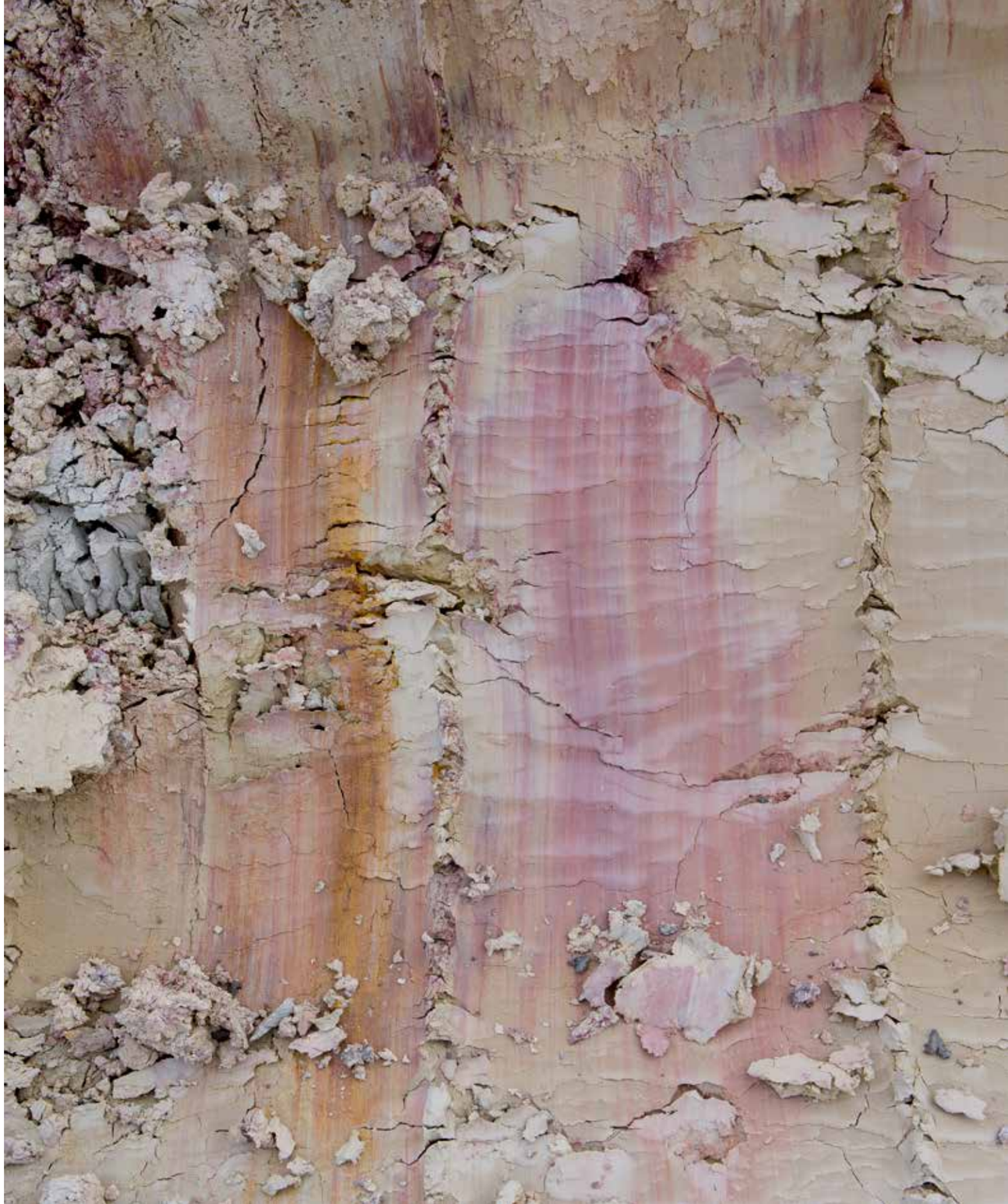
*Clay*Works & Inspira–tions IV

atelier**vierkant**

— In Europe's heartland Germany, big rocks of clay deposits are digged out of the ground. Trucks come and go, cranes carve into the soil and extract blocks of earth, aged in the time and transformed to clay, coloured through natural oxides deriving from processes in nature. As a natural material, clay is a finely-grained natural rock or soil material that combines one or more minerals with possible traces of metal oxides and organic matter.

Geologic clay deposits are mostly composed of phyllosilicate minerals containing variable amounts of water trapped in the mineral structure. Depending on the nature of the soil in which it is found, clay can appear in various colours, from white to dull grey, from brown to deep orange-red. This is because the physical features of the clay mineral present in any particular soil depend on many variables such as parent material, climate, the geographic position of the quarry, the surrounding vegetation and the length of time over which these factors have operated.

Clay, my earth to connect with



Clay, my earth to connect with

— Clays are distinguished from other fine-grained soils by differences in size and mineralogy. Many different types of clays can be found in nature and they are classified according to their mineral composition and properties. Chamotte, known as calcined kaolin, is the most used variety of clay for manufacturing. In fact, chamotte can be defined as a ceramic raw material characterized by a high percentage of silica and alumina.
It can be produced by firing selected clays to high temperature, which are then grinded to specific particle sizes. For this reason, it seems to have «small rocks» inside its texture. It tends to be porous and with a low density. Specifically, it is composed by 40% alumina, 30% minimum silica, 4% maximum Iron oxide, 2% maximum of calcium oxide and magnesium oxide combined together. Its composition forms an ideal basis for further processing typical of ceramic products, such as firing. Moreover, its peculiar composition eases the drying process and prevents excessive shrinkage and defects such as cracking. The coarse particles open the clay body to allow gases to escape.
— Clay has many properties such as high plasticity, shrinkage during drying and firing and impressive hardness after being fired. When still wet, it can be molded to form a shape that it retains while drying. During the drying process, clay loses its original plasticity. However, the clay can still be treated with water so that the shape can still be partially altered. Once the clay is dry, it becomes hard and not pliable and it is ready to be fired to become bisque. Bisque is the name used to define all types of clays that have been fired to become a ceramic. It is different from non-fired clay as it undergoes chemical changes during the firing process: in fact, bisque turns into a permanent shape and cannot be altered anymore. Firing also alters the size of the object made with clay, as the heat eliminates all the water particles trapped in the structure of clay so that the object is subjected to shrinkage.
— Since their first steps, people acquire knowledge through all their senses: in fact, being human means most of all to be alive with all these senses: how we listen, how we taste, how we touch. In our digital world, this kind of knowledge has become more and more important. There is a real need for people to connect with what they can learn from their senses. As a universal prime material, Clay has the power to connect people from across the globe. How can we describe the origins of such connection between the human being and clay? The religious narrative also mentions that man was created with clay. The relation goes back beyond memory, trillion of years ago, when there was Chaos,

from which all living species were created: volumes and mass of material floated randomly in space colliding, breaking into smaller particles and eventually aggregating in bigger entities. Planet Earth and eventually Life were born due to such collisions. The unconscious memory of our origins remains in our nature and, throughout history, it has led humans to relate with clay in different ways: from its use as a building material to its use in pottery and in traditional medical treatments, clay has always been used in the material world we live in. Used by artists, potters, ceramists, there has been an endless rethinking of the use and applications of clay throughout history; from antique Chinese porcelain to today's contemporary vessels, Clay has been continuously put into question and has been used as the preferred medium to express and vehiculate knowledge.

— Prehistoric humans were the first to discover the useful properties of clay. Some of the earliest pottery shards recovered are located in Japan and they are related to the Jōmon.

Clay tablets were also the first known writing medium in history. In the ancient cultures which lived in the Maesopotamian and Mediterranean areas, public figures like scribes used to register information by inscribing cuneiform script on clay surfaces. Clays sintered in fire were the first form of ceramic: bricks, cooking pots, art objects, cutlery and even musical instruments could, in fact, all be shaped from clay.

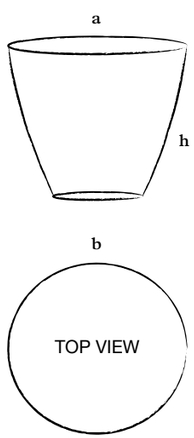
— As building material, Clay is one of the oldest on Earth, together with stone and wood. Between one-half and two-thirds of the world's population in both traditional societies and developed countries still live or work in buildings made with clay, and they often use it for daily necessities.

— Nonetheless, clay has also covered and still covers nowadays a remarkable role in traditional medicine, thanks to its healing properties. In fact, the traditional uses of clay as medicine goes

***Clay*, my earth to connect with**

back to prehistoric times. Nowadays Clay is also used in many industrial processes such as paper making, cement production, and chemical filtering.
— This 'interwoven', everyday knowledge survives through the fired objects and clay shapes. Since the 60's and 70's of the past century, the rise of industrialized production processes has reduced the quality of what people daily consume in favor of ready-to-use commoditie s. The reduction of the time of preparation and the increase in the efficiency of production processes made commodities of daily use available for millions of people. However, traceability went lost, and the cost minimization became the basis of the current industrial supply chain: the less expenses, the better. As human nature is flexible, a counter movement came up – for example, the whole food revolution developed in the food sector, where communities started to grow their own vegetables and keep their own animals. The gastronomic fascination about what we use to feed ourselves is one of the biggest counter revolution in the worlds history and shows the critical nature of human beings; taking distance of programmed food processing as an act of cultural rebellion. In the same perspective, we have become extremely sensitive to the materials that play a crucial role in our daily life: the sofa we rest on, the chair we sit on and the table work and dine on. We feel, touch and use throughout everyday materials – carpet, books, cushion, walls – that make us feel happy – materials we can connect with. With this move away from 'fake' materials like plastic, composite, that are not what they pretend to be, towards materials that are what they are - wood, glass, metal, clay- people go back to their origins, to their roots.

A



	a	b	h	w	m³
A40	47cm	23cm	40cm	20kg	27,5l
A50	56cm	25cm	49cm	30kg	52l
A60	70cm	35cm	60cm	40kg	108,5l
A70	75cm	40cm	70cm	55kg	150,5l
A80	88cm	48cm	81cm	70kg	246,1l
A90	99cm	53cm	91cm	100kg	398,9l
A100	110cm	58cm	101cm	135kg	526l
A110	120cm	62cm	110cm	180kg	704l
A120	130cm	70cm	120cm	200kg	880l
A40	*18,5”*	*9”*	*15,7”*	*45lbs*	*7,3gal*
A50	*22”*	*9,8”*	*19,3”*	*65lbs*	*13,7gal*
A60	*27,5”*	*13,8”*	*23,6”*	*90lbs*	*28,7gal*
A70	*29,5”*	*15,7”*	*27,5”*	*120lbs*	*39,8gal*
A80	*34,6”*	*18,9”*	*31,9”*	*155lbs*	*65gal*
A90	*39”*	*20,9”*	*35,8”*	*220lbs*	*105,4gal*
A100	*43,3”*	*22,8”*	*39,8”*	*297lbs*	*139gal*
A110	*47,2”*	*24,4”*	*43,3”*	*396lbs*	*186gal*
A120	*51,2”*	*27,6”*	*47,2”*	*440lbs*	*232,4gal*

For the top terraces of the Bohemia Hotel on Playa del Inglés, Tenerife, Spanish landscape architect Luis Vallejo selected **A80** vases in black anthracite planted with palm trees.

A

In and around the Philosofia, the bar at Barcelona's Sofia Hotel, groups of A vases at different heights and in various grey shades, planted with *Myrtus communis*, *Westringia fruticose*, *Verbena bonariensis*, *Metrosideros excelsa* and *Acer campestre*, create intimate spaces on the terrace for guests enjoying a coffee in the early morning sunlight. While in London's St Pancras urban development, larger **A80** and **A120** models are put along Stable Street, to create a green walk way from Granary to Lewis Cubitt Square.

For King's Cross, Dan Pearson landscape architects positioned small groups of **A** planters a long Stable Street in order to create islands that guideline the visitor from one shop or restaurant to another. The more attractive the different areas are, the bigger the interaction between people becomes.

A120 and **A80** vessels along the Laagte Kadijk, in front of former brewery Stout & Co, transformed into Delva Landscape Design practice and stylish B&B.

A60 and **A50** in grey taupe color at Sagg Pond residences, Long Island, NY

Bruges is a fantastically beautiful old town — a Flemish Venice with quiet canals, old cathedrals and Renaissance masterpieces. The College of Europe, the main incubator of future servants for the different European Union institutions, is situated here. On the streets, aside from tourists, one will see far less non-European faces than in the average European city. Perhaps the most apt symbol for contemporary Europe are the famously peaceful and picturesque béguinage in Bruges, which are home to women, mostly elderly ones, who spend time in self-reflection without being disturbed by the outside world. In the centre, close to the hystorical Markt and Burg square, l3 architects curated this walled courtyard of a neo-classical building dated from the Dutch period early 19th century. They used Flemish bricks for the flooring and positioned two large Nordic white A-vessels planted with *Acer palmatum*, *Erigeron karvinskianus*, *Asplenium trichomanes* and *Polystichum setiferum*.

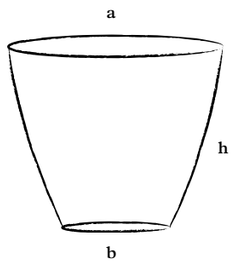
The floating office for the Global Center on Adaptation, moored at the Rijnhaven in Rotterdam, is a building for a new era. Off-grid, CO^2-neutral and it floats — instead of flooding — when water levels rise due to climate change.

Both fun and functional, it also forms an important element in a newly redeveloped harbour environment by providing public space on the water - and even a swimming pool. A context ideally suited to the seamless integration of *Atelier Vierkant's* beautiful clay sculptures. The water, the greenery, the clay and the wood form a beautiful poetic story that can be experienced by the many employees and visitors. The tall pots are set with Perzich ironwood (*Parrotia persica*). The trees start out fresh green in the spring and summer and then take on the colour of the clay in the autumn. A perfect, unprecedented synergy between clay, nature and wood is created.

The smaller pots scattered over the decking create spaces and shelter and are occupied by the evergreen *Osmanthus x burkwoodii*, sea buckthorn (*Hippophae rhamnoides*) and the Sand ryegrass (*Leymus arenarius*).

AB

	a	b	h	w	m³
AB60	70cm	35cm	60cm	40kg	108,5l
AB80	88cm	48cm	81cm	75kg	246,1l
AB60	*27,6”*	*13,8”*	*23,6”*	*88lbs*	*28,7gal*
AB80	*34,6”*	*18,9”*	*31,9”*	*165lbs*	*65gal*



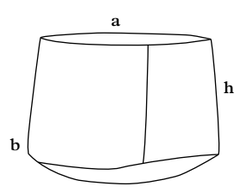
Following bark textures are possible:
White clay with grey texture
Grey clay with black texture
Black clay with red texture
Red clay with black texture

AB80’s in warm Bordeaux red color are used in Westfield Village in Woodland Hills. The Village’s welcoming and casually elegant environment typifies our Southern California lifestyle and offers a walkable, car-free space unlike any other in the local community.

AB80 and **AB60** grey with black accents
Bohemia Hotel, Gran Canaria.

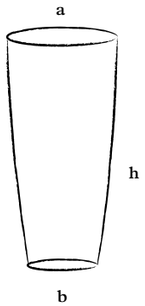
ADAMAS

	a	b	h	w
Adamas 60	82cm	87,5cm	64cm	70kg
Adamas 70	94cm	97,5cm	73cm	80kg
Adamas 60	*32,3”*	*34,4”*	*25,2”*	*154lbs*
Adamas 70	*37”*	*39,5”*	*28,7”*	*176lbs*



AH

	a	b	h	w	m³
AH50	29cm	17cm	49cm	15kg	14l
AH65	37cm	20cm	64cm	20kg	30l
AH90*	42cm	26cm	90cm	35kg	75l
AH50	*11,4”*	*6,7”*	*19,3”*	*35lbs*	*3,7gal*
AH65	*14,6”*	*7,9”*	*25,2”*	*45lbs*	*7,9gal*
AH90*	*16,5”*	*10,2”*	*35,4”*	*77lbs*	*19,8gal*

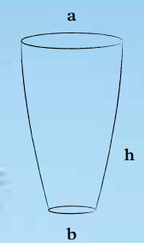


AH90 Grey at Postfinance,
Bern, Switzerland

Since more than hundred years Gstaad is well known for exclusive Mountain holidays and a relaxed life style. Refined music, wine and mountain gastronomy lie at the heart of Gstaad society. Artisans retain traditional skills while farmers live off the pastures just like their fore-fathers. Such elegant authenticity was what drew pioneering sport enthusiasts to the region all those years ago.

Now it is the turn of The Alpina to define an era while celebrating the vibrant core of Saanenland culture. For the terraces outside and around the swimming pools, **HBA** chose **A80** and **AH90** vases in black anthracite clay planted with multicolor geranium flowers.

AH130 Private Villa,
Palm Springs, CA

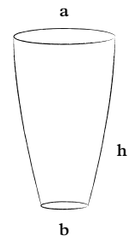


AH130

	a	b	h	w
AH130	72cm	34cm	127cm	90kg
AH130	*28,3"*	*13,4"*	*50"*	*200lbs*

AH

	a	b	h	w
AH140	60cm	45cm	140cm	90kg
AH180	88cm	53cm	180cm	150kg
AH220	100cm	65cm	226cm	250kg
AH140	*23,6”*	*17,7”*	*55,1”*	*198,lbs*
AH180	*34,6”*	*20,8”*	*70,8”*	*330lbs*
AH220	*39,3”*	*25,5”*	*88,9”*	*551lbs*



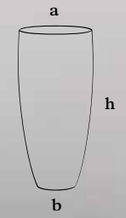
AH220 planted with Dracaena surcullosa at Rives D'Arcins, Bordeaux

AH220 in black,
New Zebra, Ghent

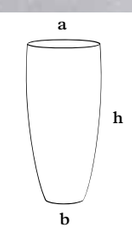
Hotel Marignan Paris five star is ideally located at 12 Rue de Marignan, a quiet street in the 8th Arrondissement, which connects the Champs-Elysees and the Avenue Montaigne, Mecca of Parisian shopping, in the center of the famous 'Triangle d'Or' of Paris. As the hotel sits only steps away from the Grand Palais as well as from many prestigious art galleries, its address has a natural association with both art and culture. The interior architect Pierre Yovanovitch, icon of New French Style, transformed the Hotel Marignan Paris into an island of contemporary luxury, a serene and confidential stop in the heart of the capital. For the entrance, the owners of the hotel have opted for black anthracite **AHS** and **CBH** vases, and some smaller **ZB** seats along the façade.

AHC

	a	b	h	w
AHC	62cm	34cm	136cm	90kg
AHC	*24,4”*	*13,4”*	*53,5”*	*200lbs*

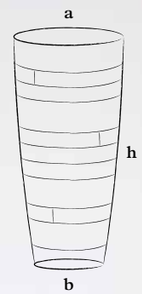


AHT



	a	b	h	w
AHT	62cm	34cm	136cm	90kg
AHT	*24,4”*	*13,4”*	*53,5”*	*200lbs*

AHE



G/Z21

G/R12

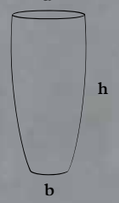
	a	b	h	w
AHE90	42cm	26cm	90cm	35kg
AHE90	*16,5”*	*10,2”*	*35,4”*	*77lbs*

W/G19

Z/R12

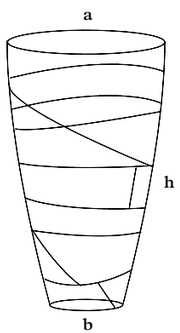
AHO

	a	b	h	w
AHO90	42cm	26cm	90cm	40kg
AHO140	60cm	45cm	140cm	100kg
AHO90	*16,5”*	*10,2”*	*35,4”*	*88lbs*
AHO140	*23,6”*	*17,7”*	*55,1”*	*220lbs*



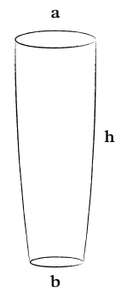
AHP

	a	b	h	w
AHP90	70cm	35cm	97cm	90kg
AHP130	73cm	35cm	127cm	120kg
AHP90	*27,6”*	*13,8”*	*38,2”*	*200lbs*
AHP130	*28,7”*	*13,8”*	*50”*	*265lbs*



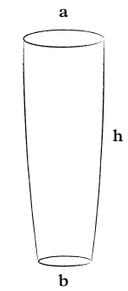
AHB180
AHB220

	a	b	h	w
AHS180	61cm	42cm	180cm	200kg
AHS220	70cm	50cm	220cm	300kg
AHS180	*24”*	*16,5”*	*70,8”*	*440lbs*
AHS220	*27,5”*	*19,6”*	*86,6”*	*661lbs*



AHS180
AHS220

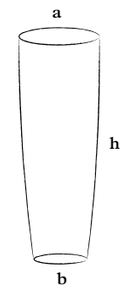
	a	b	h	w
AHB180	61cm	42cm	180cm	200kg
AHB220	70cm	50cm	220cm	300kg
AHB180	*24”*	*16,5”*	*70,8”*	*440lbs*
AHB220	*27,5”*	*19,6”*	*86,6”*	*661lbs*



Departure Hall,
Zurich Airport

AHSB180
AHSB220

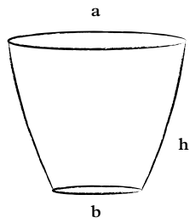
	a	b	h	w
AHSB180	61cm	42cm	180cm	200kg
AHSB220	70cm	50cm	220cm	300kg
AHSB180	*24”*	*16,5”*	*70,8”*	*440lbs*
AHSB220	*27,5”*	*19,6”*	*86,6”*	*661lbs*



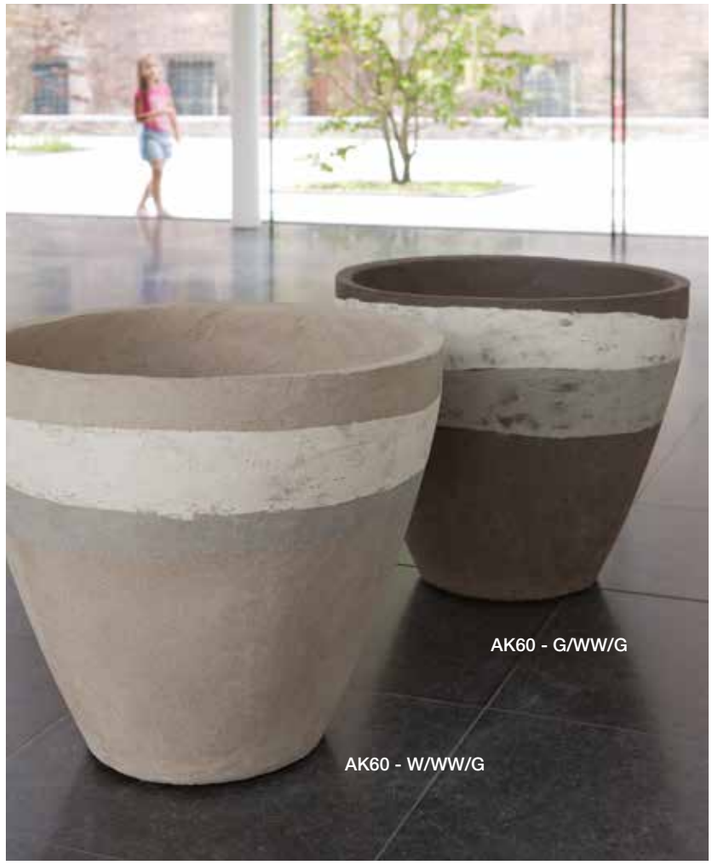
AHSB

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 the Strandhotel in Cadzand.
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.
AHSB220 are positioned at the entrance, in combination with **AUS130**.

AK



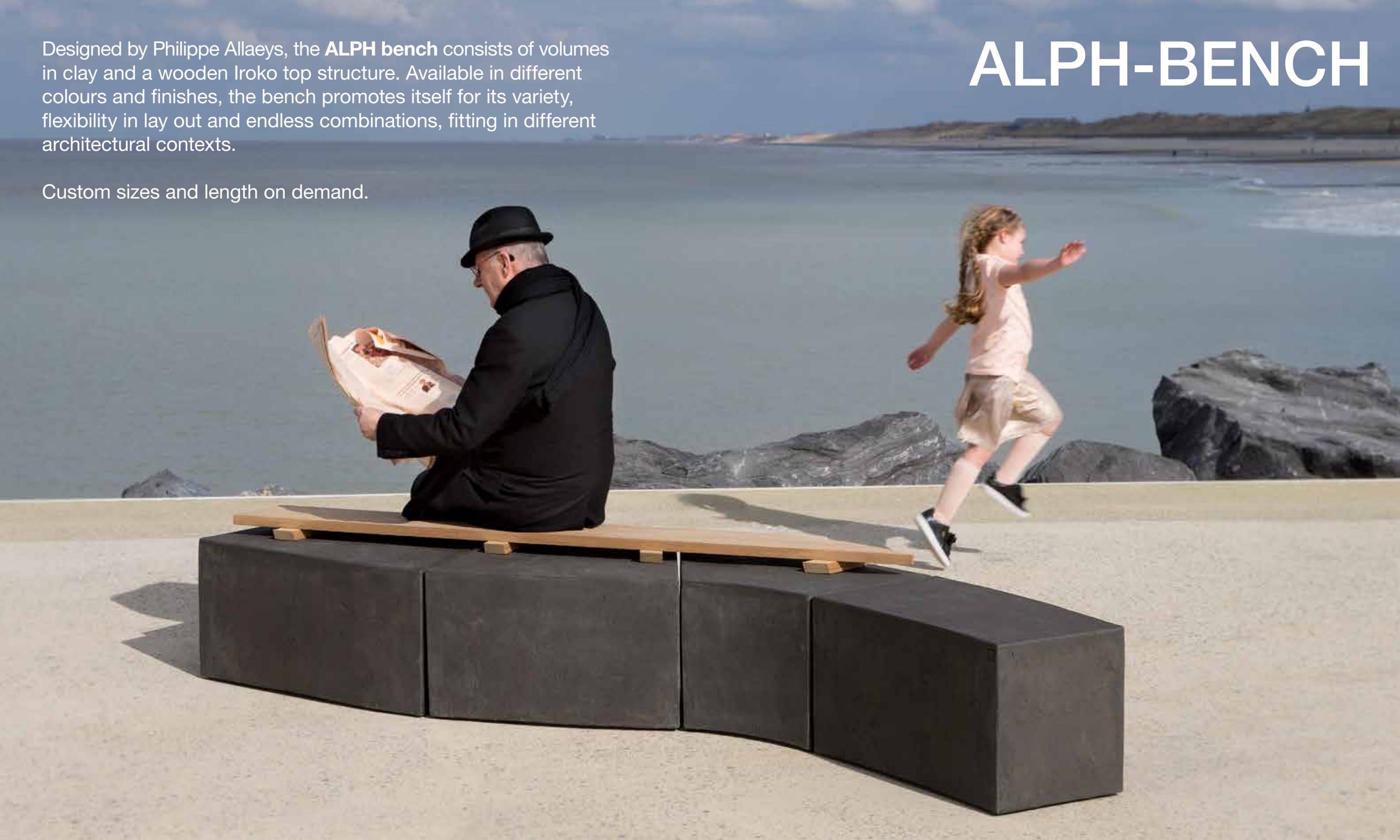
	a	b	h	w	m³
AK60	70cm	35cm	60cm	40kg	108,5l
AK70	75cm	40cm	70cm	55kg	150,5l
AK80	88cm	48cm	81cm	70kg	246,1l
AK90	99cm	53cm	91cm	100kg	398,9l
AK100	110cm	58cm	101cm	135kg	526l
AK110	120cm	62cm	110cm	180kg	704l
AK120	130cm	70cm	120cm	200kg	880l
AK60	*27,5”*	*13,8”*	*23,6”*	*90lbs*	*28,7gal*
AK70	*29,5”*	*15,7”*	*27,5”*	*120lbs*	*39,8gal*
AK80	*34,6”*	*18,9”*	*31,9”*	*155lbs*	*65gal*
AK90	*39”*	*20,9”*	*35,8”*	*220lbs*	*105,4gal*
AK100	*43,3”*	*22,8”*	*39,8”*	*297lbs*	*139gal*
AK110	*47,2”*	*24,4”*	*43,3”*	*396lbs*	*232,4gal*
AK120	*51,2”*	*27,6”*	*47,2”*	*440lbs*	*232,4gal*

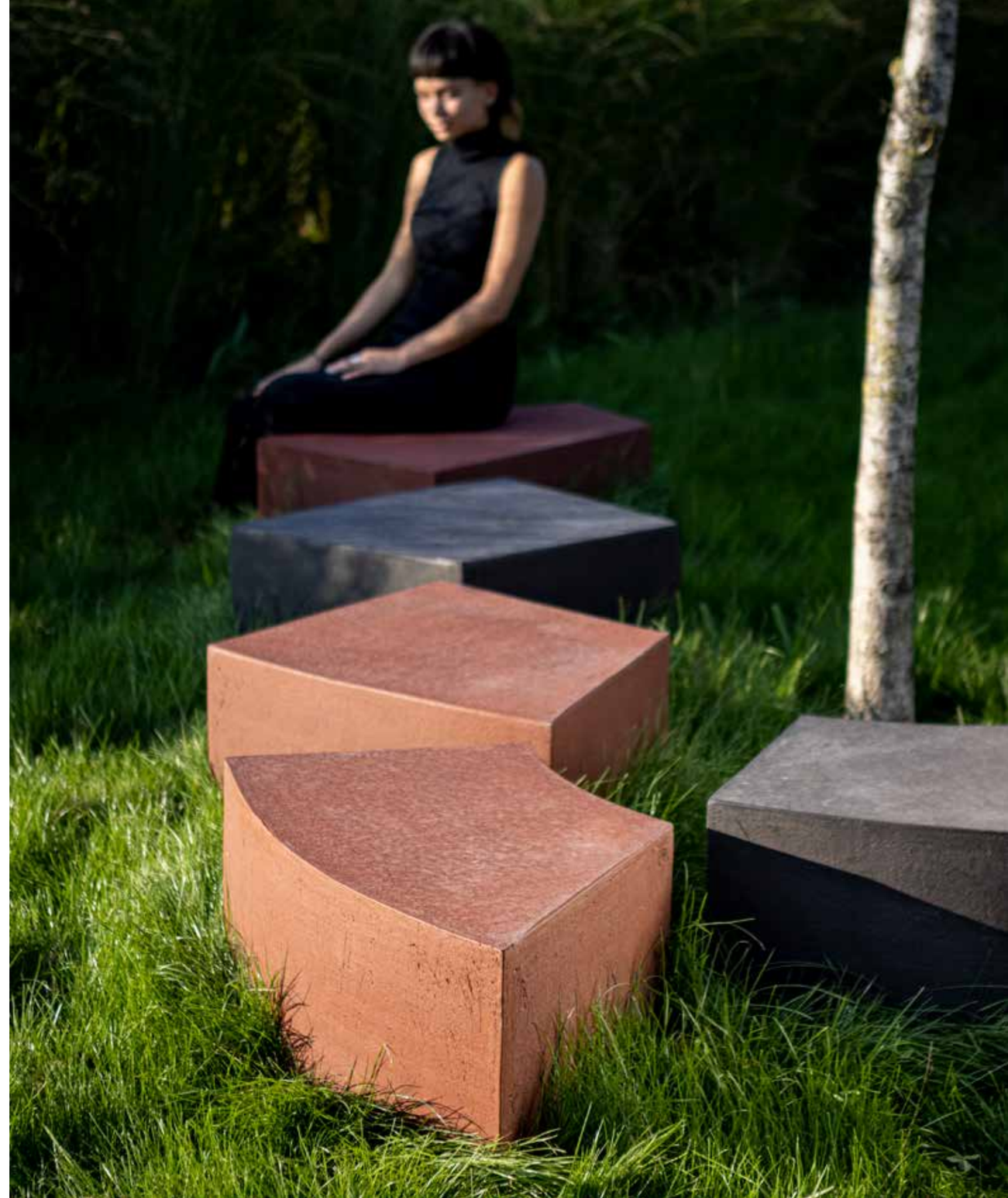


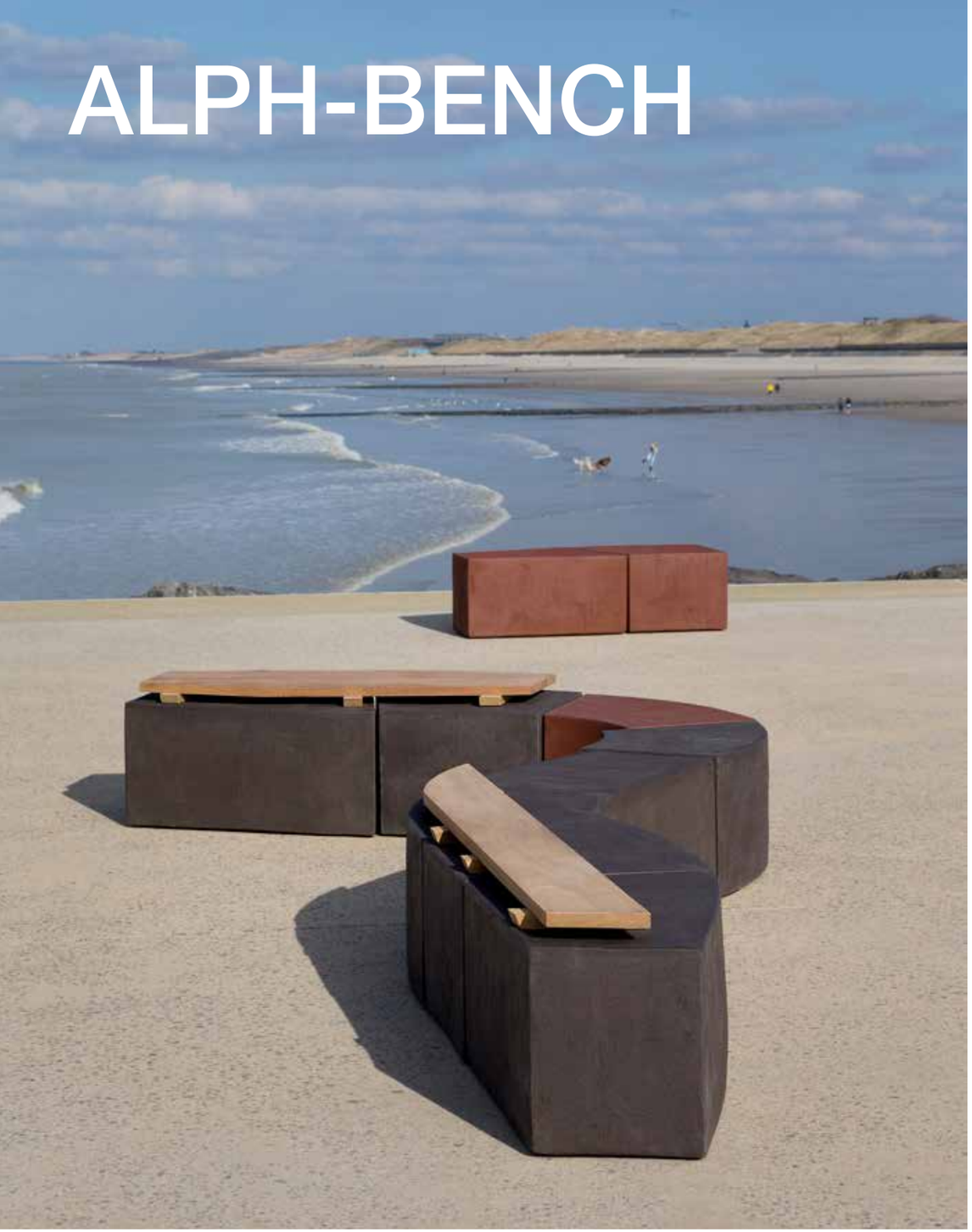
ALPH-BENCH

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

Custom sizes and length on demand.







Clay colours, textures & finishes

A unique combination of different textures & shapes

— Texture can make or break a structure or building; it is a crucial part of architecture and it has long been used by architects to breathe life into buildings as well as to create a unique experience for occupant's senses, creating pattern or rhythm and allowing the viewer to believe the piece moves through space. In this perspective, textures create a different experience: they allow more than one sense to be used at once by just "seeing" it and ensure the viewer a full sensorial experience. Atelier Vierkant provides costumers with a vast array of 16 different textures that can be used and applied to structures, objects, shapes and forms, as well as mixed and matched with our colour palette.
— Expressing the true quality of materials and shaping an interior space or simply articulating a pattern, texture gives structure and strength to the object. On a finer level of detail, the texture is, in fact, the skin of the pot and the true expression of its meaning as well as of its character. It gives beauty to the shape and emphasizes volumes and plays of natural light on the surface of the vases. The combination between the natural pattern of the clay and the texture chosen creates a unique piece that is linked with the context and with the elements of the surrounding environment in a strong and indissoluble way. The designer's choice is a vast selection of possibilities to combine a model with one of the many available textures, which are indicated in a practical table with a numeric symbol. The reader will find for each model the recommended textures available, and samples of the specific texture can be sent upon request.

Clay Perfumes

— Besides the 9 clay body colours, Atelier Vierkant last year launched 31 new engobe top colours – clay perfumes – which can be applied on the outside of the natural clay.
— Engobe, a liquid clay slip applied on the outside of the ceramic body, is mixed with oxides and fired upon the surface of the pot. The 31 fragrances are used as accents that embellish the shapes and volumes. They often cover partly the model, from time to time entirely, but in most cases their favour mixes with the body of the clay on which they are applied. Engobe applications are done on demand and patterns are customized to order.
— Clay colours and textures can be mixed together, resulting in the widest display of possible choices and combinations and matching each client's expectations in the most personal and unique way.

Clay body Colours

The highly chamotted clay Atelier Vierkant works with is naturally coloured in the mass by oxides and pigments in 9 different shades: Atelier Vierkant's body colours. During the firing process, those oxides are absorbed by the clay body so that they do not fade away with external weather agents – UV rays, rain, heat, frost. Samples of body colours can be sent upon request.

ALPH1

ALPH2

ALPH3

ALPH4

ALPH5

ALPH6

ALPH7

ALPH8

ALPH9

ALPH10

ALPH11

ALPH12

ALPH13

ALPH14

ALPH15

ALPH16

ALPH17

ALPH18

ALPH19

ALPH20

ALPH21

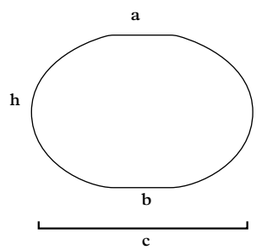
ALPH22

ALPH23

ALPH24

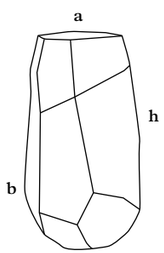
AMP

	a	b	c	h	w
AMP80	25cm	25cm	80cm	52cm	85kg
AMP110	35cm	35cm	110cm	70cm	150kg
AMP80	*9,8”*	*9,8”*	*31,5”*	*20,5”*	*187lbs*
AMP110	*13,8”*	*13,8”*	*43,3”*	*27,6”*	*331lbs*



ANTHOS

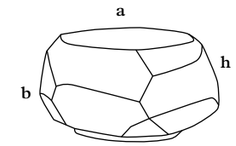
	a	b	h	w
Anthos 100	41cm	57,5cm	104cm	90kg
Anthos 100	*16,1”*	*22,5”*	*41”*	*198lbs*



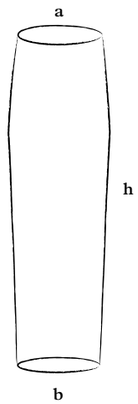
ANTHOS 100

ANTHOS 50

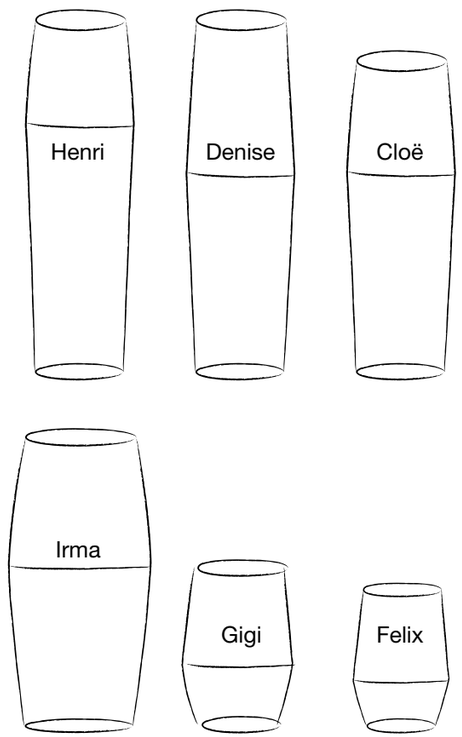
	a	b	h	w
Anthos 50	81cm	102,5cm	53,5cm	110kg
Anthos 50	*31,9”*	*40,2”*	*20,9”*	*242lbs*



AS



	a	b	h	w
AS60 (Felix)	48cm	48cm	60cm	60kg
AS70 (Gigi)	60cm	60cm	70cm	60kg
AS130 (Irma)	50cm	50cm	126cm	80kg
AS150 (Cloë)	37cm	37cm	153cm	95kg
AS160 (Elio)	58cm	58cm	160cm	130kg
AS170 (Denise)	40cm	40cm	171cm	130kg
ASD170 (Henri)	45cm	45cm	171cm	130kg
AS60 *(Felix)*	*18,9”*	*18,9”*	*23,6”*	*132lbs*
AS70 *(Gigi)*	*23,6”*	*23,6”*	*27,6”*	*132lbs*
AS130 *(Irma)*	*19,7”*	*19,7”*	*49,6”*	*176lbs*
AS150 *(Cloë)*	*14,6”*	*14,6”*	*60,2”*	*209lbs*
AS160 *(Elio)*	*22,8”*	*22,8”*	*63”*	*286lbs*
AS170 *(Denise)*	*15,7”*	*15,7”*	*67,3”*	*286lbs*
ASD170 *(Henri)*	*17,7”*	*17,7”*	*67,3”*	*286lbs*



CHLOE
WW/G20
ELIO
W/V11
HENRI
WS/V11
DENISE
WS/BL6
CHLOE
W/G20
CHLOE
W/G20
CHLOE
Z/V8
DENISE
Z/BR24
IRMA
W/G20

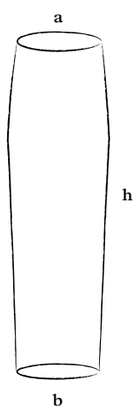
Introducing colour and life. These were the leitmotifs intended by interior designer Séverine d'Alès for the design of this flat in the 18th arrondissement of Paris. In this place, inhabited by a Brazilian chef and her two children, the double living room hosts a grandiose 'workshop' kitchen and a spacious lounge. These two spaces combined become both living and reception areas, in an atmosphere where Brazilian and French cultures are mixed. A colourful place while keeping the Parisian elegance of the beautiful Haussmannian setting. At the entrance to the flat, a pair of **AS130 WW** with **R12** engobe pots house *Sansevieria trifasciata*. In the **Red O** pot in the kitchen-workshop *Strelitzia Nicolai* are combined with the illustrations on the wallpaper that decorates the room like a giant painting. The trio of **FGS** pots in the living room fits in perfectly with the colours and lines of the elements that furnish this beautiful space.

Interiors vessels
and plants by
Place des Fleurs.

AST

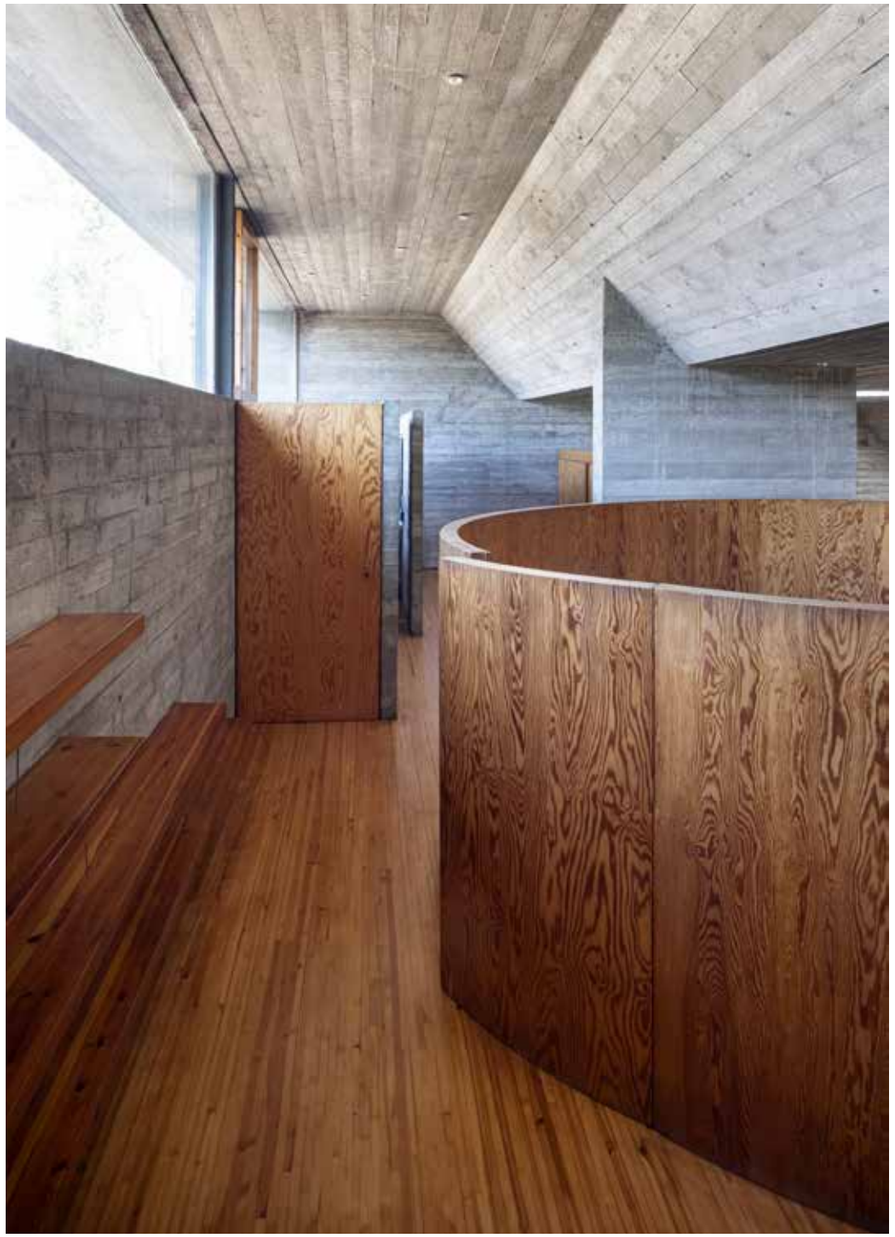
ASDT

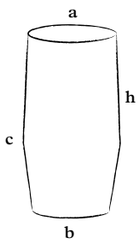
	a	b	h	w
AST150 (Cloë)	37cm	37cm	153cm	95kg
AST170 (Denise)	40cm	40cm	171cm	130kg
ASDT170 (Henri)	45cm	45cm	171cm	130kg
AST150 *(Cloë)*	*14,6”*	*14,6”*	*60,2”*	*209lbs*
AST170 *(Denise)*	*15,7”*	*15,7”*	*67,3”*	*286lbs*
ASDT170 *(Henri)*	*17,7”*	*17,7”*	*67,3”*	*286lbs*



ASL

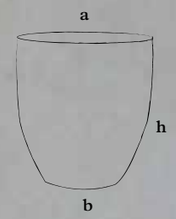
	a	b	c	h	w
ASL	39cm	31cm	41cm	72,5cm	40kg
ASL	*15,4”*	*12,2”*	*16,1”*	*28,5”*	*88lbs*





ASL
OPTION 1 / W
OPTION 2 / W
OPTION 3 / WW
OPTION 4 / W
OPTION 5 / WW

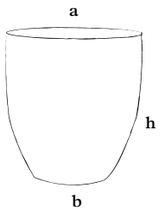
AU



	a	b	h	w	m³
AU60	54cm	28cm	60cm	35kg	60l
AU70	63cm	33cm	70cm	50kg	120l
AU80	72cm	37cm	80cm	65kg	180l
AU90	86cm	41cm	90cm	95kg	270l
AU100	90cm	45cm	100cm	150kg	380l
AU130	120cm	65cm	130cm	200kg	958l
AU180	165cm	85cm	180cm	650kg	2885l
AUX80	56cm	27cm	80cm	45kg	120l

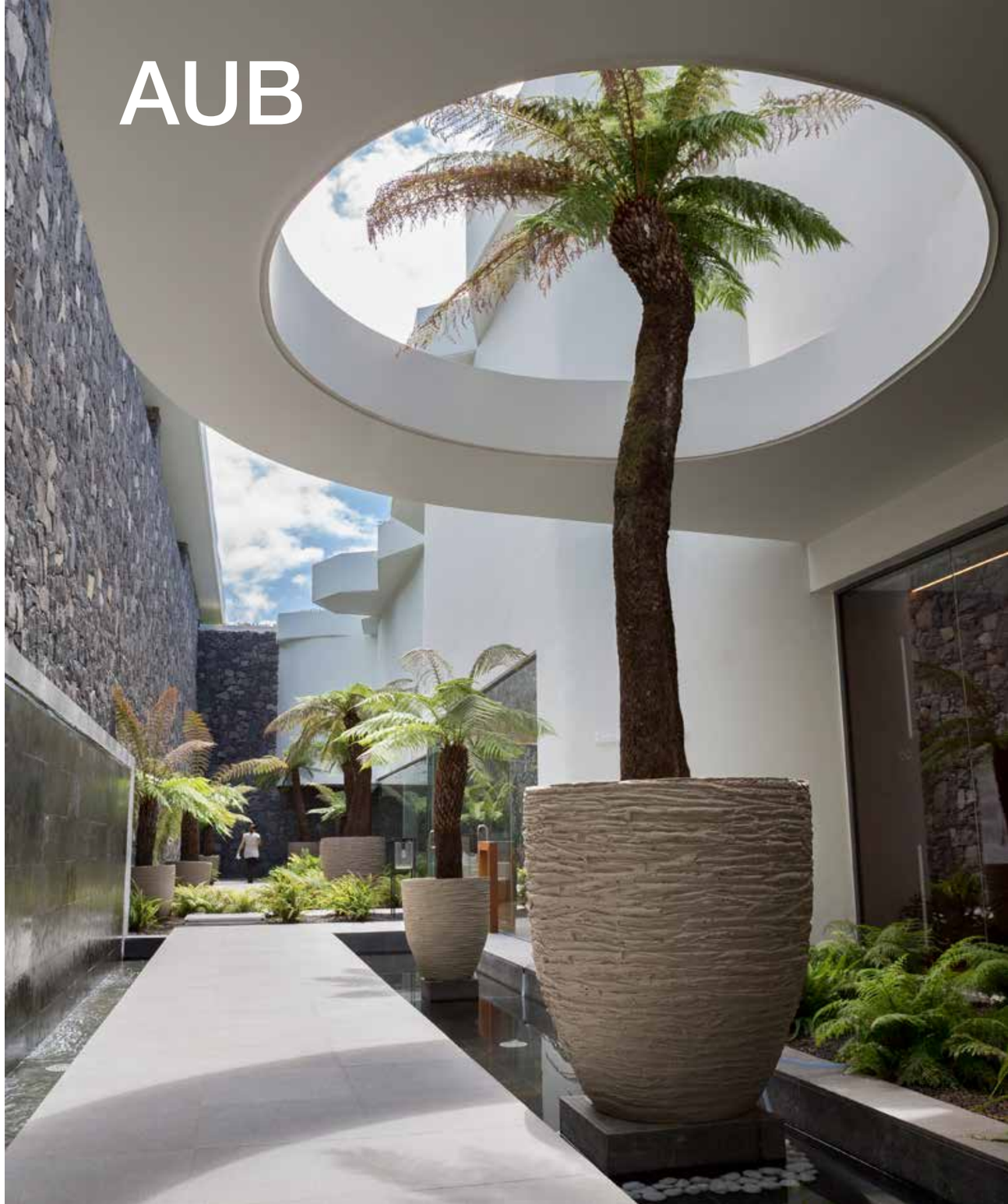
AU60	*21,3”*	*11”*	*23,6”*	*77,2lbs*	*15,8gal*
AU70	*24,8”*	*13”*	*27,6”*	*110lbs*	*31,7gal*
AU80	*28,3”*	*14,6”*	*31,5”*	*143,3lbs*	*47,5gal*
AU90	*33,6”*	*16,1”*	*35,4”*	*209lbs*	*71,3gal*
AU100	*35,4”*	*17,7”*	*39,3”*	*330lbs*	*100,3gal*
AU130	*47,2”*	*35,5”*	*51,1”*	*440lbs*	*253gal*
AU180	*64,9”*	*33,4”*	*70,8”*	*1430lbs*	*762,1gal*
AUX80	*22”*	*10,6”*	*31,5”*	*99,2lbs*	*31,7gal*

AUB



	a	b	h	w	m3
AUB60	54cm	28cm	60cm	40kg	60l
AUB70	63cm	33cm	70cm	60kg	120l
AUB80	72cm	37cm	80cm	85kg	180l
AUB100	90cm	45cm	100cm	150kg	380l
AUB130	120cm	65cm	130cm	250kg	958,3l
AUB60	*21,3”*	*11”*	*23,6”*	*88lbs*	*15,8gal*
AUB70	*24,8”*	*13”*	*27,6”*	*132lbs*	*31,7gal*
AUB80	*28,3”*	*14,6”*	*31,5”*	*187lbs*	*47,6gal*
AUB100	*35,4”*	*17,7”*	*39,3”*	*330lbs*	*100,4gal*
AUB130	*47,2”*	*25,5”*	*51,1”*	*550lbs*	*253,2gal*

As soon as clients approach Corales Suites in Adeje, Tenerife, they are captivated by the sinuous curves of its massive white contemporary-style building. 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*.



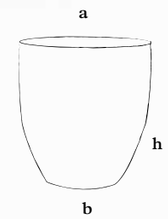
AUB130 in front of restaurant
The Jane, Antwerp

AUB180

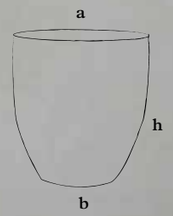
	a	b	h	w
AUB180	165cm	85cm	180cm	800kg
AUB180	*64,9”*	*33,4”*	*70,8”*	*1763lbs*

AUI

	a	b	h	w	m³
AUI80	72cm	37cm	80cm	85kg	180l
AUI100	90cm	45cm	100cm	150kg	380l
AUI130	120cm	65cm	130cm	250kg	958,3l
AUI80	*28,3”*	*14,6”*	*31,5”*	*187lbs*	*47,6gal*
AUI100	*35,4”*	*17,7”*	*39,4”*	*330lbs*	*100,4gal*
AUI130	*47,2”*	*25,6”*	*51,2”*	*550lbs*	*253,2gal*



AUO



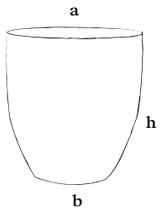
	a	b	h	w	m³
AUO80	72cm	37cm	80cm	65kg	180l
AUO100	90cm	45cm	100cm	150kg	380l
AUO130	120cm	65cm	130cm	250kg	958,3l
AUO80	*28,3”*	*14,6”*	*31,5”*	*143,3lbs*	*47,6gal*
AUO100	*35,4”*	*17,7”*	*39,4”*	*330lbs*	*100,4gal*
AUO130	*47,2”*	*25,6”*	*51,1”*	*550lbs*	*253,2gal*

AUO Series charactarized by their honeycomb texture, developed and designed in dialogue with Dutch architect Osiris Hertman, is available in 3 sizes: 80, 100 and 130 height.

AUO100

AUS

AUS100 - G/R



	a	b	h	w	m³
AUX80	56cm	27cm	80cm	45kg	120l
AUSX80	56cm	27cm	80cm	45kg	120l
AUS80	72cm	37cm	80cm	65kg	180l
AUS100	90cm	45cm	100cm	150kg	380l
AUX80	*22”*	*10,6”*	*31,5”*	*99,2lbs*	*31,7gal*
AUSX80	*22”*	*10,6”*	*31,5”*	*99,2lbs*	*31,7gal*
AUS80	*28,3”*	*14,6”*	*31,5”*	*143,3lbs*	*47,6gal*
AUS100	*35,4”*	*17,7”*	*39,3”*	*330lbs*	*100,4gal*

Z/G

AUS100

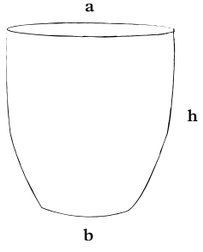
Located on the South Coast of the Lake of Zürich, Mönchhof Restaurant offers wide views in combination with excellent local Swiss cuisine. Landscape architect Jack Richard was asked to arrange a planting scheme for the entry and pathway that welcomes guests. He therefor selected a series of **AUS100** in grey with white accents.

G/W22

Bonhommes wants to convey the feeling of carefree living in the quiet, peaceful and natural surroundings of Meigem. It also dares to refer to the Latem School, which is just around the corner. The **AUS100** in grey and with red accents planted with *Rosmarinus Officinalis*.

AUS80R/W22

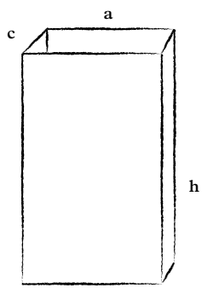
AUS180



	a	b	h	w
AUS180	165cm	85cm	180cm	800kg
AUS180	*64,9”*	*33,4”*	*70,8”*	*1763lbs*

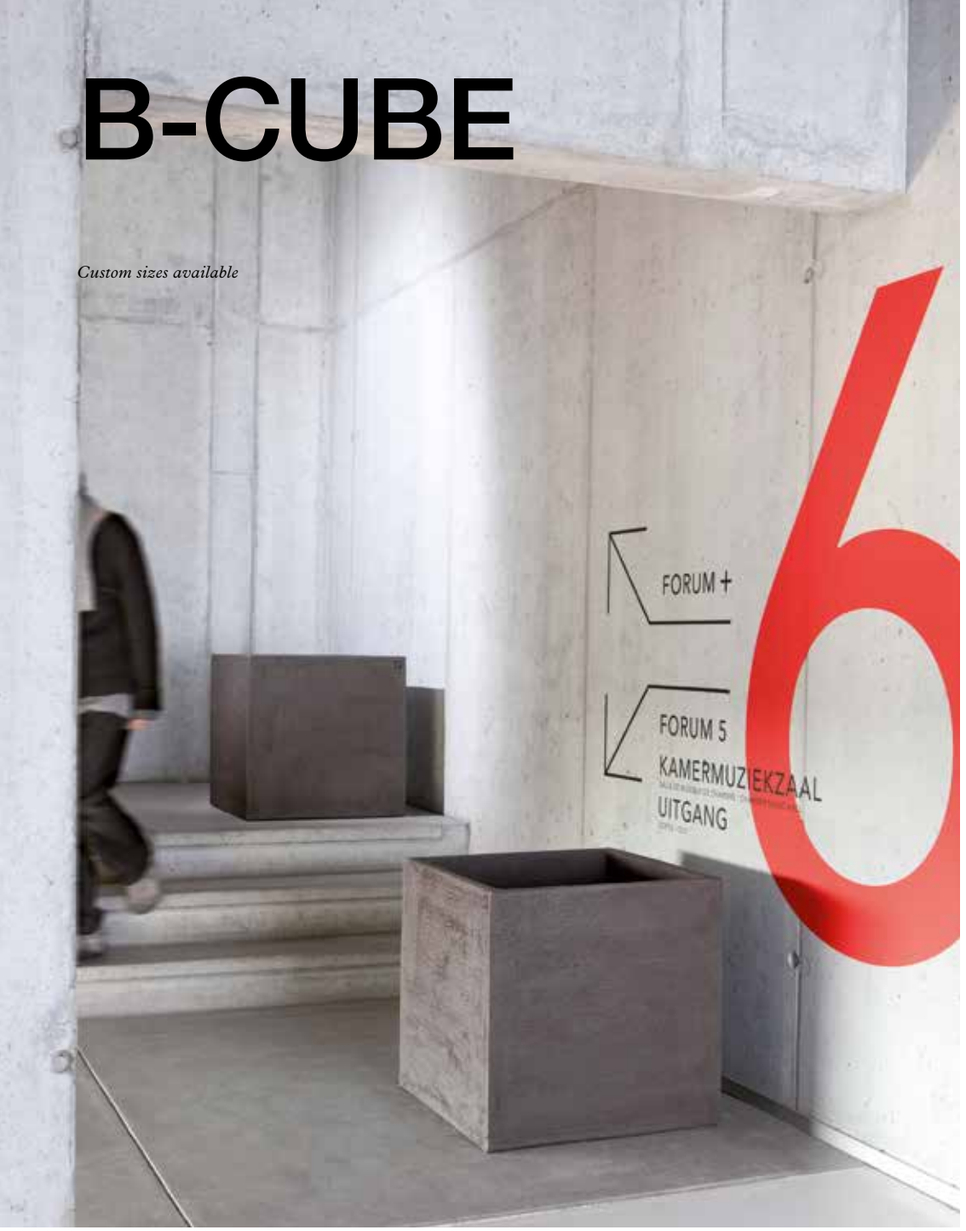
B

	a	c	h	w	m³
B2080	20cm	20cm	80cm	20kg	16l
B20100	20cm	20cm	100cm	25kg	21l
B20120	20cm	20cm	120cm	30kg	25l
B2080	*7,9”*	*7,9”*	*31,5”*	*45lbs*	*4,2gal*
B20100	*7,9”*	*7,9”*	*39,4”*	*55lbs*	*5,5gal*
B20120	*7,9”*	*7,9”*	*47,2”*	*65lbs*	*6,6gal*



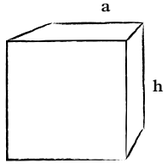
B-CUBE

Custom sizes available



	a	h	w	m³
B3030	30cm	30cm	15kg	19l
B4040	40cm	40cm	20kg	37l
B5050*	50cm	50cm	50kg	81l
B6060	60cm	60cm	70kg	152l
B6565	65cm	65cm	78kg	198l
B7070	70cm	70cm	85kg	254l
B8060	80cm	60cm	85kg	282l

	a	h	w	m³
B3030	*11,8”*	*11,8”*	*35lbs*	*5gal*
B4040	*15,7”*	*15,7”*	*45lbs*	*9,8gal*
B5050*	*19,7”*	*19,7”*	*110lbs*	*21,4gal*
B6060	*23,6”*	*23,6”*	*155lbs*	*40,2gal*
B6565	*25,6”*	*25,6”*	*173lbs*	*52,3gal*
B7070	*27,6”*	*27,6”*	*190lbs*	*67,1gal*
B8060	*31,5”*	*23,6”*	*190lbs*	*74,5gal*



B8060 black planted with kentia palm.
Sofia Hotel, Barcelona

B-CUBE

B5050 grey,
MAS, Belgium

Located in Square Edouard VII (Paris 9ème), the project designed by Gabriel Rochard is part of the renovation of prestigious office buildings. The building has undergone a joint renovation of its interior and exterior spaces, with the aim of offering employees and visitors a pleasant living environment, allowing them to reconnect with nature and pursue an exchange in an informal, selective and stimulating manner.

On the second floor, a terrace exposed to half-shade hosts square pots arranged in a rhythmic and sinuous diagonal that marks the separation between the companies located on either side. Subtropical under – growth has been planted here, with a focus on foliage and fragrances.

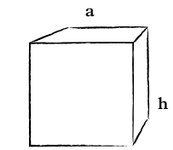
B-CUBE

BE4545

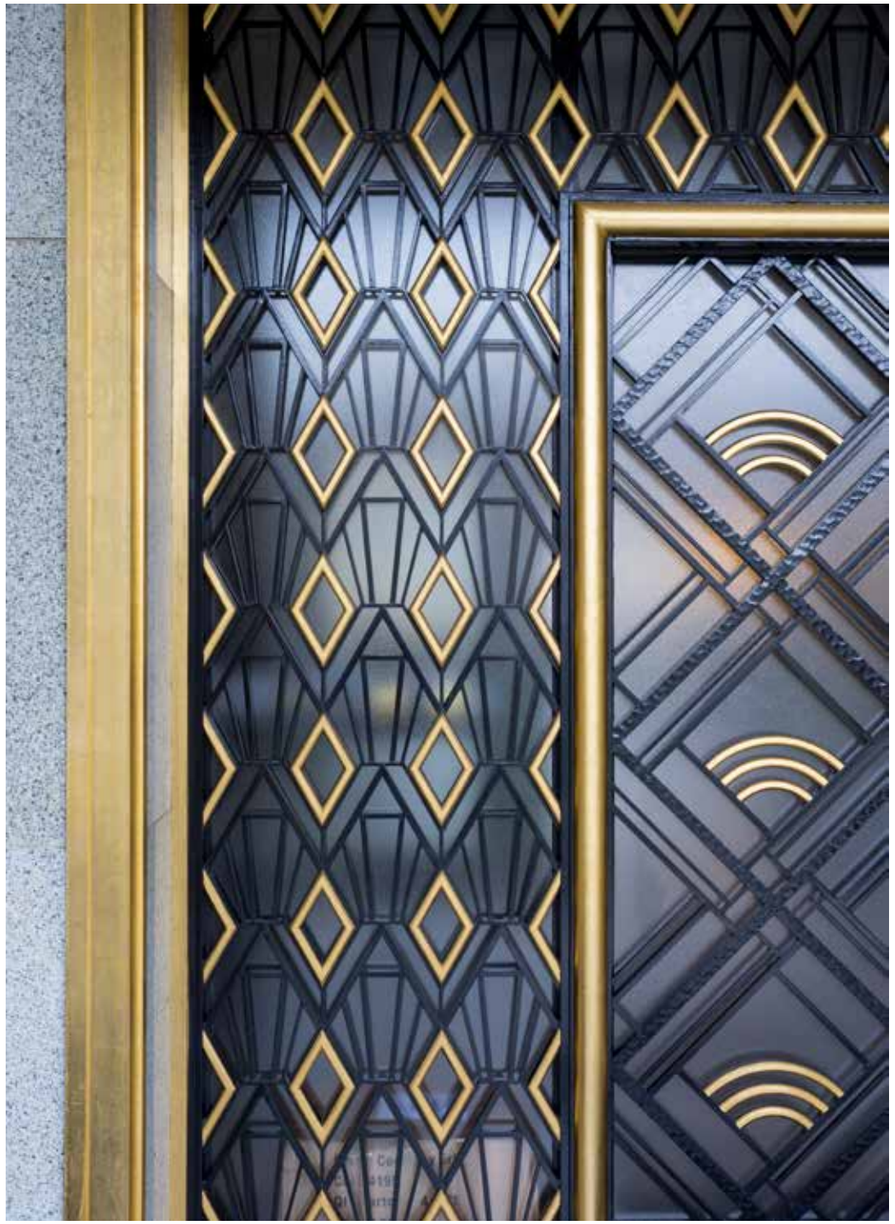
OPTION 1 – Black anthracite cube with gold-copper surface engobe colour accent

BE4545

	a	h	w
BE4545	45cm	45cm	40kg
BE4545	*17,7"*	*17,7"*	*88lbs*



OPTION 2 — Black anthracite cube with white, gold and brown surface engobe pattern

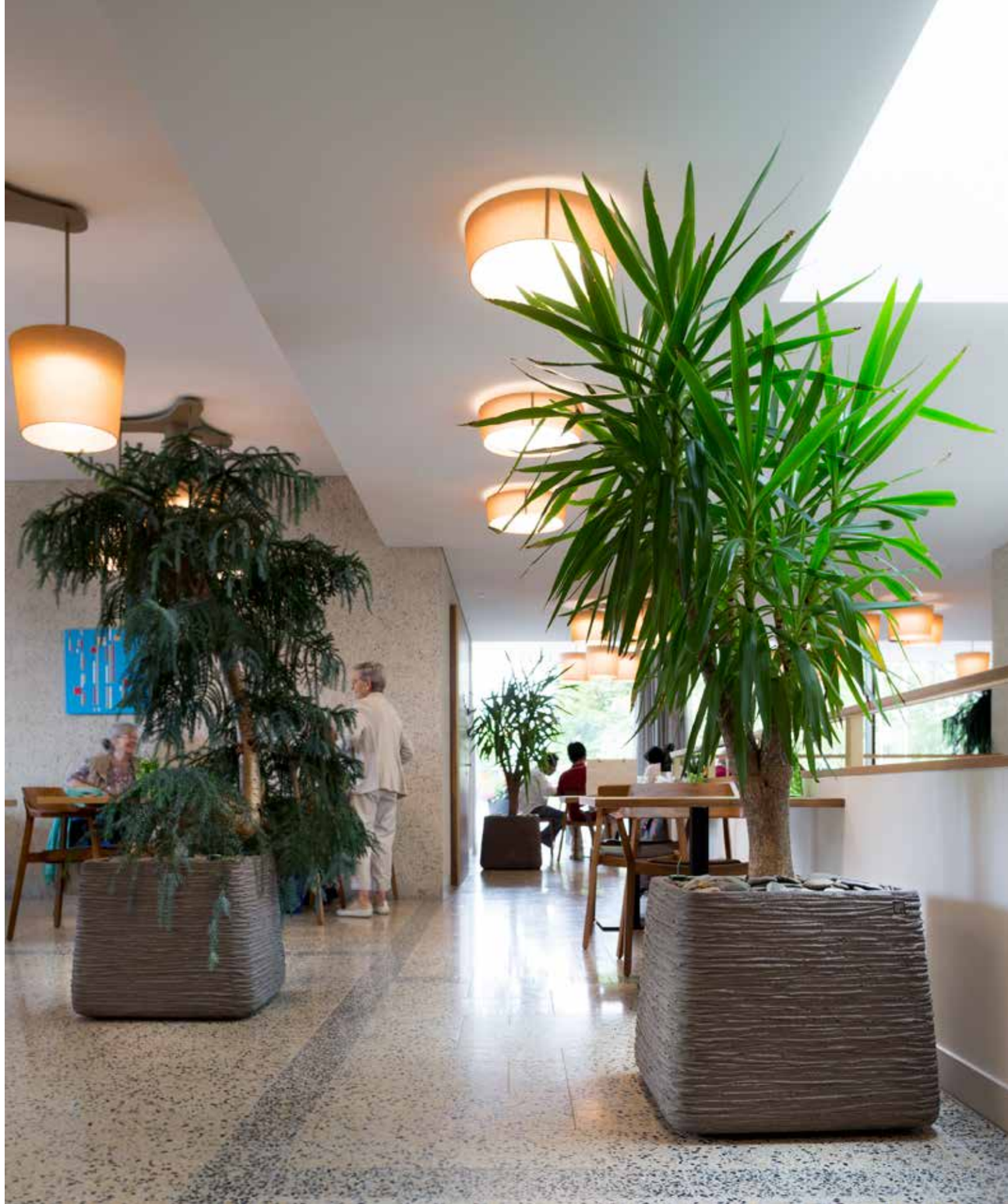


BE4545

OPTION 3 — Black anthracite twin cubes with gold and copper surface colour pattern

BC

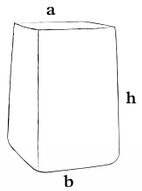
	a	b	h	w	m³
BC40	45cm	50cm	44cm	35kg	75l
BC50	55cm	60cm	53cm	50kg	141l
BC100	87cm	95cm	83cm	125kg	315l
BC40	*17,7”*	*19,7”*	*17,3”*	*77lbs*	*19,8gal*
BC50	*21,6”*	*23,6”*	*20,8”*	*110lbs*	*37,2gal*
BC100	*34,3”*	*37,4”*	*32,7”*	*276lbs*	*83,2gal*

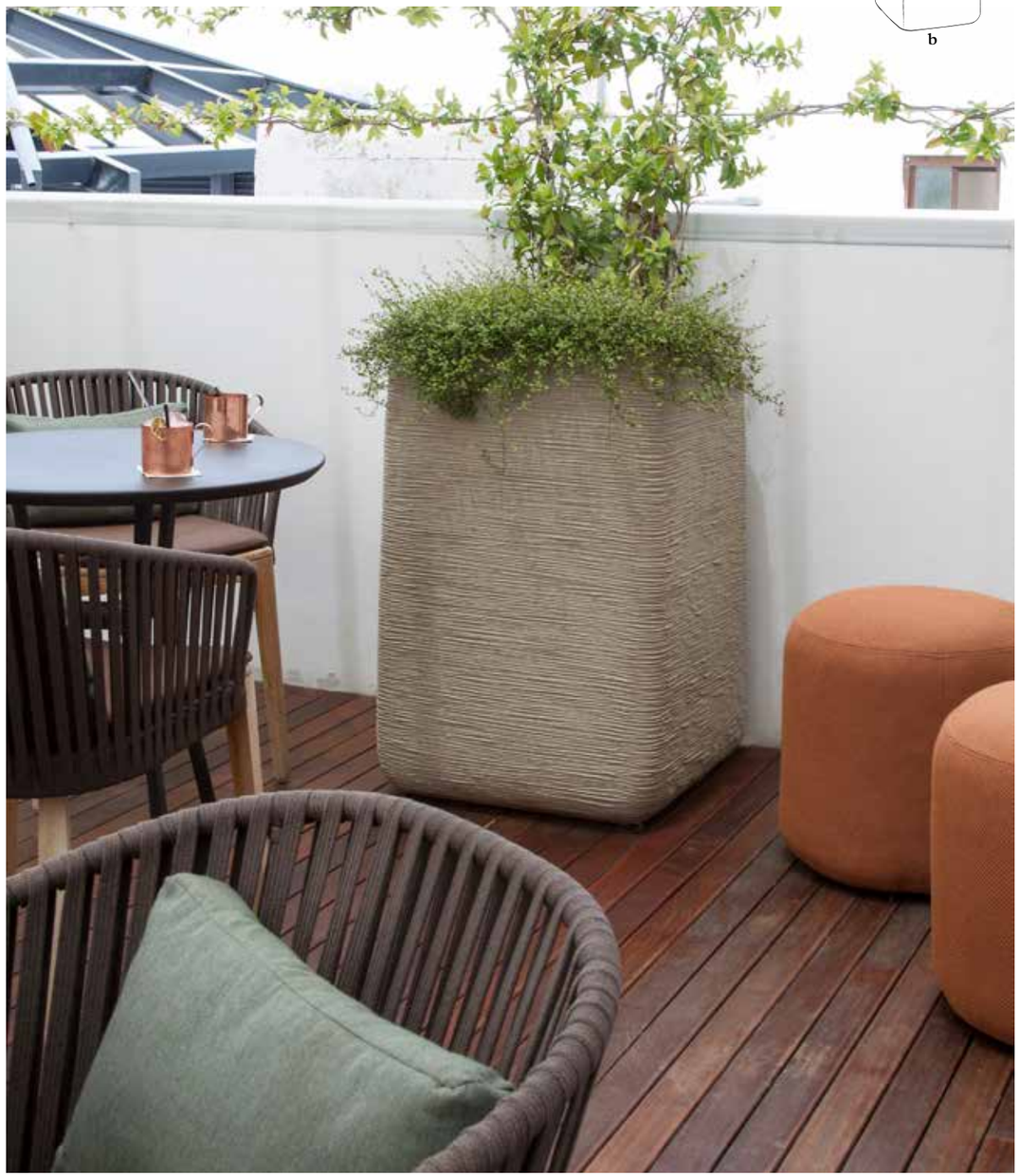


BC50 black and
BCH90 white
Echelon Towers,
Singapore

BCH

	a	b	h	w	m³
BCH90	55cm	60cm	90cm	75kg	225l
BCH90	*21,6”*	*23,6”*	*35,4”*	*165lbs*	*59,4gal*





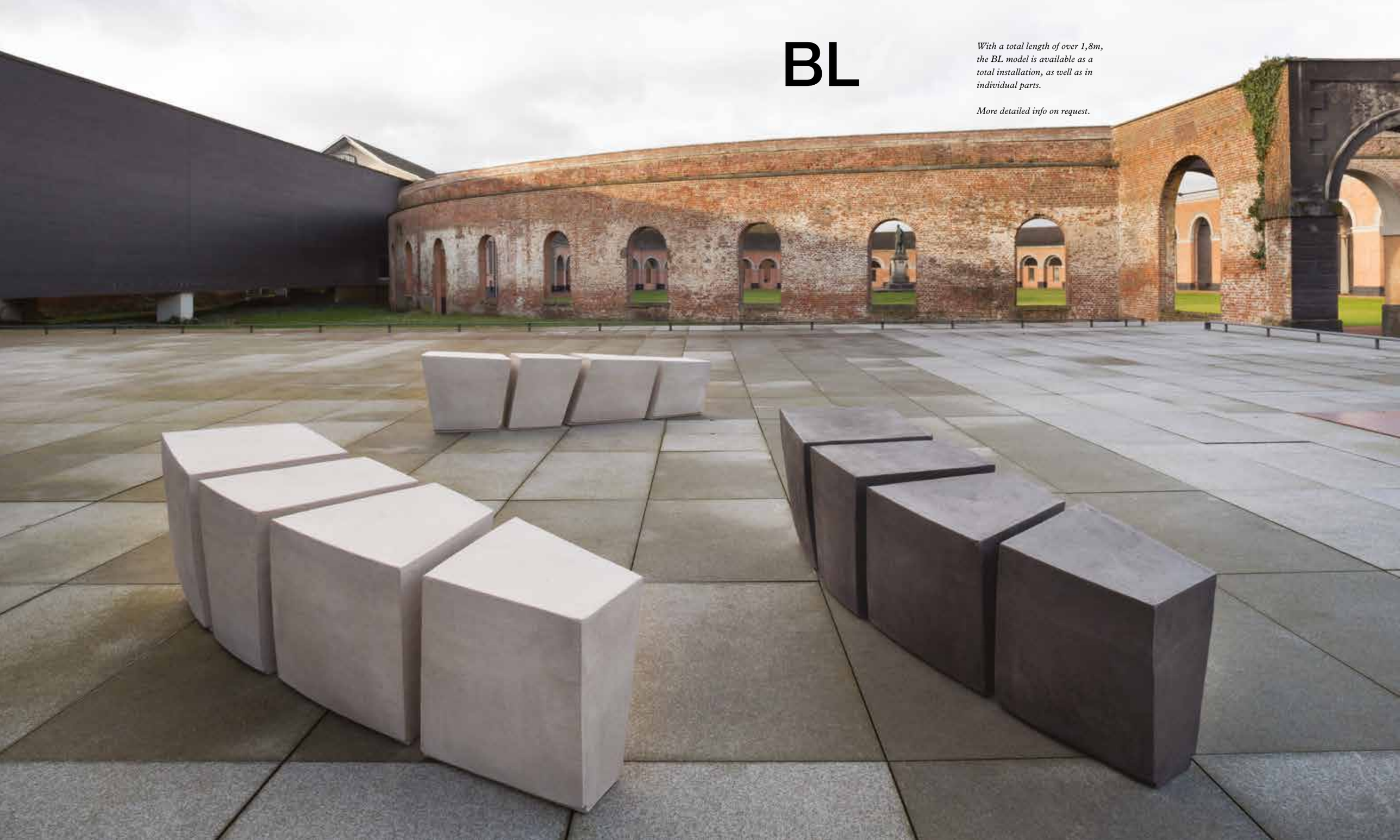
The owners of a holiday home on a Greek island wanted an interior design that did justice to the rough, Mediterranean hills of the island. *Wolterinck* interpreted this into a design with pure and raw materials, rich in texture and earthy tints. The house itself, built 25 years ago as a third holiday home on the island, leant this way too, with its sober, uneven floors and rough natural stone walls.

Wolterinck introduced furniture made from untreated wood, dark rugs and pieces of art whose shapes, patterns and colours appear wild and picturesque. The lie of the house in the shelter of the rocky slope, looking out of the infinite azure blue sea enticed Wolterinck to make grand gestures: ceramic planters, robust lamps and spacious seating on the patio with austere steel mirrors on the walls. The reflections of the sky and the sea give colour, the cool outside light stands out against the dark grey stones.

BL

With a total length of over 1,8m, the BL model is available as a total installation, as well as in individual parts.

More detailed info on request.



Decidedly global in its outlook, the modern metropolis of Singapore has kept a foot firmly rooted in tradition. Today quaint colonial-era shophouses sit alongside shimmering sky-scrapers; temples, mosques and churches share the same streets; and open-air food courts sell tasty and authentic fare just footsteps from fine dining establishments. Singapore continues to defy expectations.

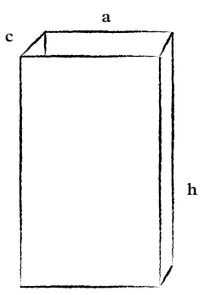
The Link Bridge Gallery, between Four Seasons and Hilton Hotel, offers room for temporary art installations. In this setting, the **BL180** is presented with lush green at the background.

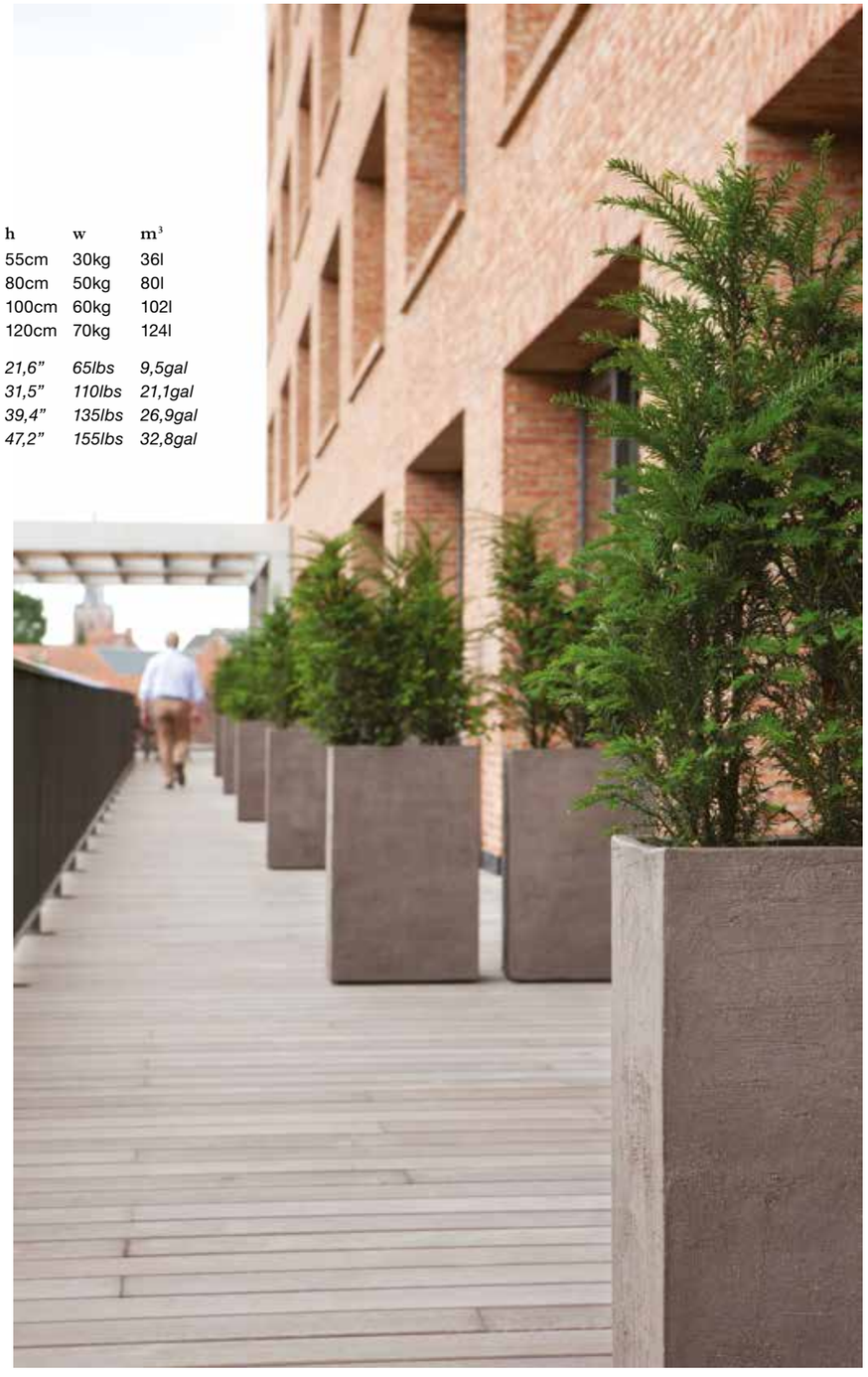
BL

For the decoration for the historic Piazza delle Erbe at Riva del Garda, Frizzi Giardinieri selected the **BL** bench in white beige finish with centered **O90** planted with *Pittosporum*.

BR

	a	c	h	w	m³
BR55	45cm	25cm	55cm	30kg	36l
BR80*	50cm	30cm	80cm	50kg	80l
BR100*	50cm	30cm	100cm	60kg	102l
BR120*	50cm	30cm	120cm	70kg	124l
BR55	*17,2”*	*9,8”*	*21,6”*	*65lbs*	*9,5gal*
BR80*	*19,7”*	*11,8”*	*31,5”*	*110lbs*	*21,1gal*
BR100*	*19,7”*	*11,8”*	*39,4”*	*135lbs*	*26,9gal*
BR120*	*19,7”*	*11,8”*	*47,2”*	*155lbs*	*32,8gal*





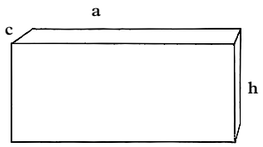
BRF

	a	c	h	w	m³
BRF100	50cm	35cm	100cm	100kg	122l
BRF120	50cm	35cm	120cm	115kg	150l
BRF100	*19,7”*	*13,8”*	*39,4”*	*220lbs*	*32,2gal*
BRF120	*19,7”*	*13,8”*	*47,2*	*255lbs*	*39,6gal*

BRF120 grey
River Grill, Hamburg.

BRL10060 white
Klésia, Paris

BRL



	a	c	h	w	m³
BRL6040	60cm	30cm	40cm	40kg	42l
BRL6060	60cm	30cm	60cm	45kg	69l
BRL6080	60cm	30cm	80cm	55kg	97l
BRL8040	80cm	30cm	40cm	50kg	57l
BRL8060	80cm	30cm	60cm	75kg	94l
BRL8080	80cm	30cm	80cm	85kg	132l
BRL10040	100cm	30cm	40cm	65kg	72l
BRL10060	100cm	30cm	60cm	85kg	109l
BRL10080	100cm	30cm	80cm	105kg	167l
BRL6040	*23,6”*	*11,8”*	*15,7”*	*90lbs*	*11gal*
BRL6060	*23,6”*	*11,8”*	*23,6”*	*100lbs*	*18,2gal*
BRL6080	*23,6”*	*11,8”*	*31,5”*	*120lbs*	*25,6gal*
BRL8040	*31,5”*	*11,8”*	*15,7”*	*110lbs*	*15gal*
BRL8060	*31,5”*	*11,8”*	*23,6”*	*165lbs*	*24,8gal*
BRL8080	*31,5”*	*11,8”*	*31,5”*	*185lbs*	*34,9gal*
BRL10040	*39,4”*	*11,8”*	*15,7”*	*145lbs*	*19gal*
BRL10060	*39,4”*	*11,8”*	*23,6”*	*190lbs*	*28,8gal*
BRL10080	*39,4”*	*11,8”*	*31,5”*	*230lbs*	*44,1gal*

Customized sizes
are possible.
Info upon request.

BRL

BRL8060
extra white
Malibu, CA

Clay Labora-tories

“Designed, developed and manufactured in Belgium: the product cycle kept within the boundaries of one workshop.”

Clay Laboratories

— Atelier Vierkant promotes clay to design. They do that in their own unique way without compromise: headstrong, as becomes the Belgians. The handcrafted creations are conquering the world and can be admired in the most exclusive locations. Belgium may be one of the smallest European countries, but despite its modest size, the innovation of its many artistic talents cannot be confined. From fashion to interior designers to top chefs, each and every one understands the art of combining design and terroir, and the results are praised the world round. Belgium has proven itself a design force to be reckoned with at the international level. 'Made in Belgium' has evolved into a quality label like no other. Atelier Vierkant does it with clay: clay coming from Western Europe that is transformed into unique handcrafted pots in their Belgian studio, 70 tonnes per week. How does one give clay, a centuries-old material, its own contemporary design personality? There are no standard objects here, only authentic designs of artisanal quality, design pieces with a heart and soul: made by hand, slowly and meticulously. Sleek, but never cold. Two pieces are never exactly alike. Each design that leaves the premises is entirely unique and bears the stamp of its creator.

— Willy and Annette Janssens, the founders and designers of Atelier Vierkant, are endlessly at work in their studio, their hands immersed in clay, rooting and wrestling with this material. It is here that all their creations are born, destined to seize the world by adorning its most beautiful places: from luxurious villas to grand city hotels to exotic gardens. « Clay is our foundation and it is with that material that we begin our journey. We think with our hands and the rest follows.» In so doing Atelier Vierkant is continuously stretching its technical boundaries in order to reach results that hardly seem possible. « The clay consumes us, yet it is we who control it.» It is in that field of tension that exquisite, functional objects come to life: layered, organic and distilled. A robust and proud presence, but never shrill. Architectural, functional elements and artistic sculptures at the same time.

— Even though the design is born in Belgium, the whole world is home for Atelier Vierkant products. The constant strive to create a context where people can connect with natural materials and benefit from a more familiar and not impersonal environment is the reason why Atelier Vierkant pots can be found in the most exclusive locations around the world, creating cohesion and continuity with the surrounding environment and ensuring a superior aesthetical experience. Just as unconventional as their monumental pots, so too is Atelier Vierkant's way of working: no agent, no importer, no adverts. Because what you do yourself, you always do better. Willy and Annette are responsible for the designing of the objects and their three sons do the rest. It's an intensive way to work, but it is the only option. « This is the foundation of who we are ». No impersonal offices hermetically

sealed from the work floor, but rather an impressive and lively studio that is the true beating heart of this passionate family business. Atelier Vierkant has a worldwide network of 3,000 architects and designers with whom it closely collaborates creating ad hoc, unique projects. Each collaboration is unique in itself and lead to always unexpected, surprising results: exclusive restaurants in France, luxury Hotels in Barcelona, amazing private houses in New Zealand and much more.
We have built strong relationships based on trust with each of these partners. Any calls or queries are answered personally: no expensive, delaying and unnecessary in-between steps, instead just a direct, intensive and close collaboration. «We don't want any middlemen, no adverts. The price is determined by the product and the product only. We want our clients to be happy and stay happy, and that's only possible if you have control of everything yourself. We're always close by». We feel and breathe

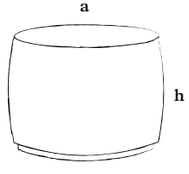
our profession which boasts on years of collected and collective knowledge. Therefore, Atelier Vierkant functions as a laboratory, a creative think tank and a production hall where the creative process is always on its way to produce something new and never seen before. We are above all partners; together we brainstorm, we research and carry out the entire project from scratches.
It's a matter of matching our objects perfectly with the project they are designed for, both in shape and texture. It's an intense process with continuous communication via Skype, sending samples, pictures and even 3D-printed models. «The kilometres that separate us are inconsequential. We're always close by, whether our client lives and works in Dubai, Singapore or Los Angeles. If an architect or designer rings us, we can let them know right then and there that their pots are just being rolled into the oven. That creates trust.» At the moment, Atelier Vierkant can count on three fully operative workshops. In fact, a new third

plant is fully working and it is now ready to increase the number of pots produced daily and to offer clients even more choice from stock.
— Such expansion is implemented accordingly to the impressive, increasing growth rate that Atelier Vierkant has been experiencing during the last decade. There, a worker stands on the top of a wooden crate, bent over to reach and shape the insides of a mould; another artisan, tool in hand, etches deep ridges onto the surface of a round planter, with hands poured in creamy clay; yet another is busy with rolling out of the oven warm, finished vessels. This is the place where, in fact, clay is transformed from raw material into a finished product with dedication and by hand: clay is pressed, shaped, molded into pots and then fired. Once the clay has adapted to the shape of the mold, the drying process begins: pots are placed under air-blowing pipes, so that the clay can partially release the water trapped in its particles. This process lasts several days in order to let clay dry and become harder. The pots are now ready to be finished and decorated with engravings and textures by the hands of the artisans working in the atelier, before undergoing the second drying process in apposite drying rooms. After several days in the drying rooms, the pots are fired at 1200°C in special ovens and the clay turns into a permanent shape and cannot be altered anymore. Thanks to the high firing temperatures clay will withstand harsh weather conditions such as frost and heat, becoming suitable both for indoor and outdoor use. The pots are now ready to be packed and shipped worldwide with different means of transport, according to the destination: truck, sea freight or air freight.
— Each passage, every process is made inside the facilities of Atelier Vierkant, without depending on any relocation and offshoring process. This means that the production cycle is

literally kept short, as it takes place in one single location, being sustainable and allowing the full traceability of the product. Moreover, this allows people who work in the Atelier to have deep and complete understanding of production and supply chain process, being more aware of the value-adding aspects characterizing our pots.
— Besides the three workshop plants, Atelier Vierkant showroom offers both private and professional clients the opportunity to see, touch and feel the vast array of models Atelier Vierkant boasts on. The different shapes, colours and structures displayed are able to inspire clients and offer new, different perspectives on projects, putting sometimes in question the already existing plans and opening their creative minds to new ideas. This is the right place where to get inspired by the unique aura emanating from natural clay.

CB

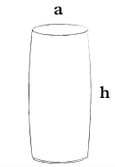
	a	h	w
CB50	53cm	41cm	35kg
CB70	72cm	56cm	75kg
CB100	100cm	70cm	150kg
CB50	*20,9”*	*16,1”*	*77lbs*
CB70	*28,4”*	*22”*	*165lbs*
CB100	*39,4”*	*27,6”*	*330lbs*



CB

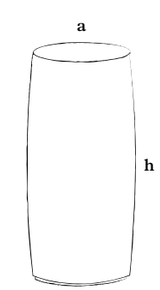
CBH180

	a	h	w
CBH180	55cm	180cm	150kg
CBH180	*21,6”*	*70,8”*	*330lbs*



CBH

	a	h	w
CBH80	32cm	80cm	40kg
CBH100	38cm	100cm	65kg
CBH52100	52cm	100cm	65kg
CBH80	*13,8”*	*31,5”*	*88lbs*
CBH100	*14,9”*	*39,4”*	*143lbs*
CBH52100	*20,5”*	*39,4”*	*143lbs*

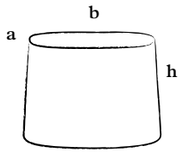


BEEFCUT

At Relais San Vigilio, landscape architect Katuscia Ratta displayed a series of **CBH100** in grey taupe finish to create different spaces in the breakfast area.

CC50

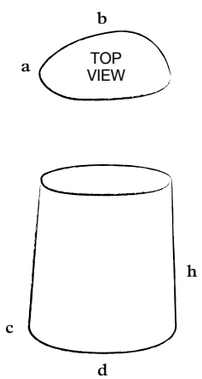
	a	b	h	w	m³
CC50	13cm	38cm	52cm	10kg	16,5l
CC50	*5,1”*	*15”*	*20,5”*	*22lbs*	*43,6gal*



CC

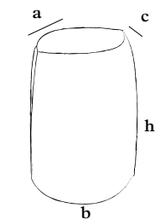
CCL

	a	b	c	d	h	w
CCL50	23,5cm	40cm	27,5cm	47,5cm	54cm	30kg
CCL50	*9,1”*	*15,7”*	*10,8”*	*18,7”*	*22,6”*	*66lbs*



CK
CKB

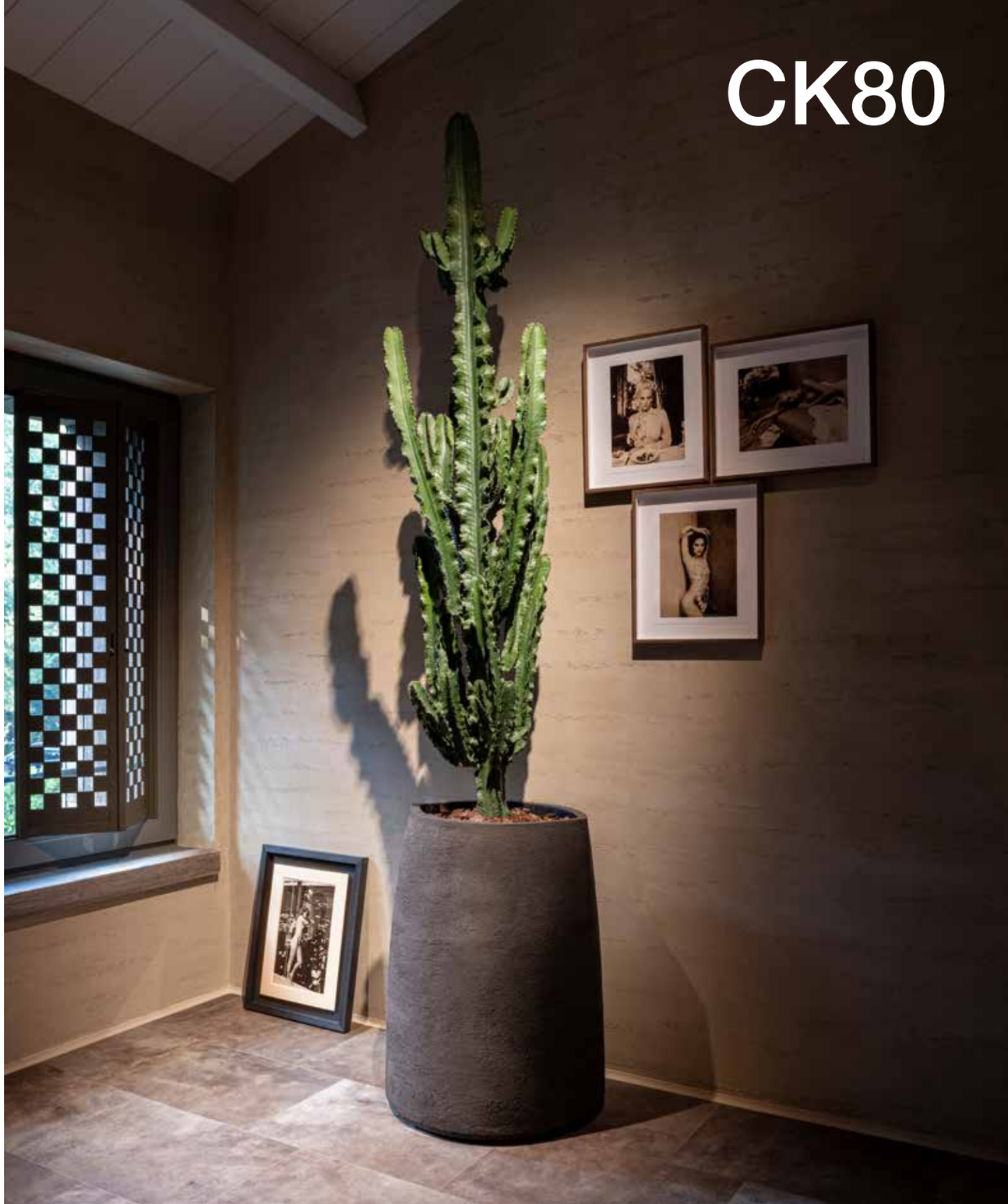
	a	c	b	h	w
CK60	41cm	30cm	45cm	60cm	30kg
CKB60	41cm	30cm	45cm	60cm	30kg
CK80	56cm	42cm	61cm	82cm	60kg
CKB80	56cm	42cm	61cm	82cm	60kg
CK60	*16,1”*	*11,8”*	*17,7”*	*23,6”*	*66,1lbs*
CKB60	*16,1”*	*11,8”*	*17,7”*	*23,6”*	*66,1lbs*
CK80	*22”*	*16,5”*	*24”*	*32,3”*	*132,2lbs*
CKB80	*22”*	*16,5”*	*24”*	*32,3”*	*132,2lbs*



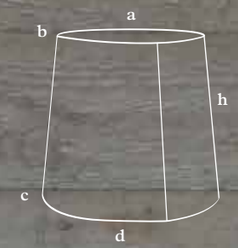
CK has a standard texture T0
CKB has a rougher texture T1

CKB80

CK80 series
planted with cactus
next to photography
of *Marc Lagrange*



CKL



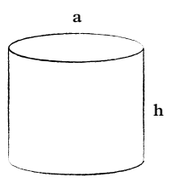
	a	b	c	d	h	w
CKL35	29cm	23cm	36cm	34cm	34cm	15kg
CKL35	*11,4”*	*9”*	*14,2”*	*13,4”*	*13,4”*	*33lbs*

OPTION 1

OPTION 2

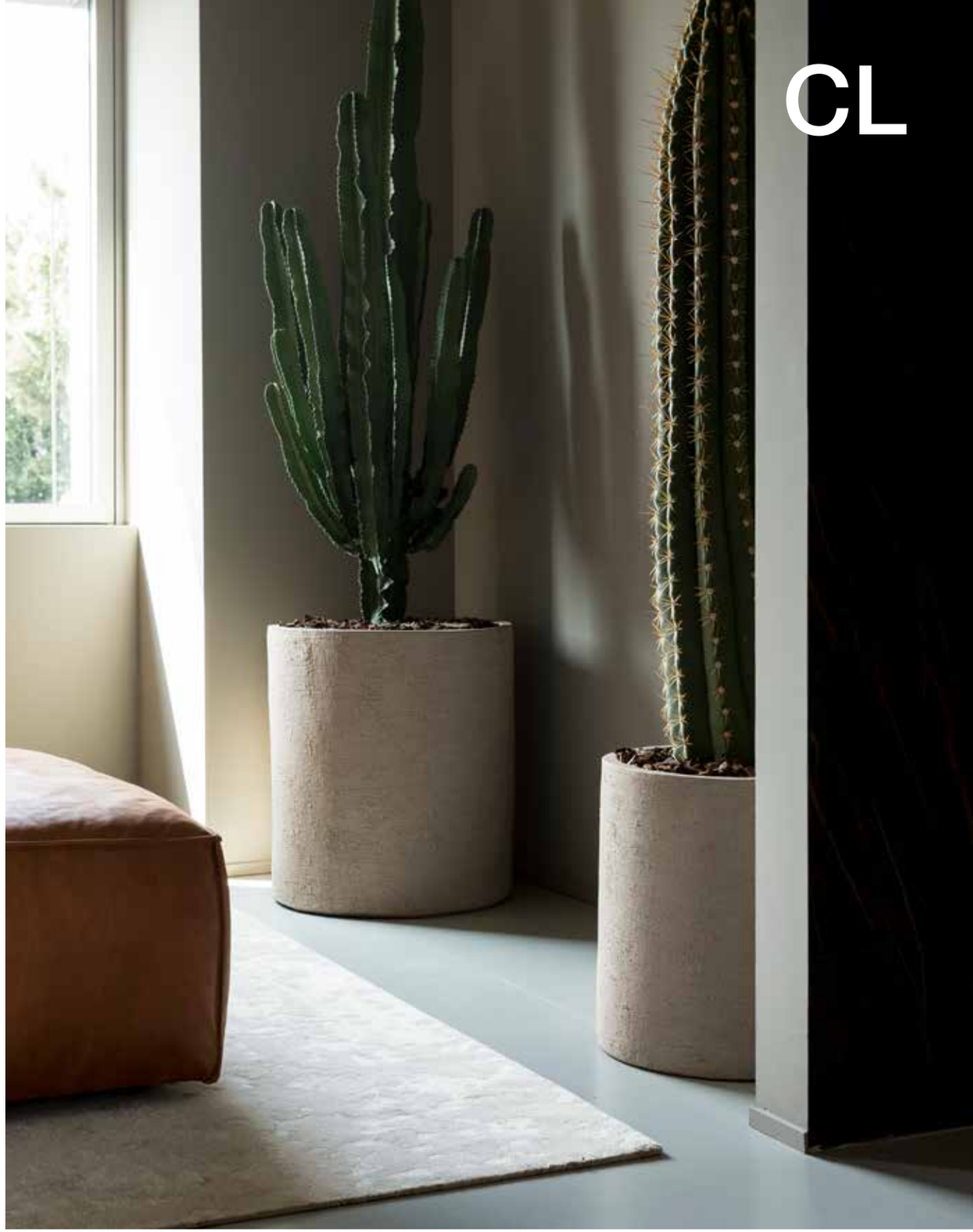
OPTION 3

CL



	a	h	w	m³
CL35	35cm	35cm	20kg	18l
CL40	40cm	40cm	25kg	30l
CL50	50cm	50cm	30kg	66l
CLL50	50cm	21cm	25kg	26l
CL60*	60cm	65cm	50kg	135l
CL70	70cm	70cm	60kg	205l
CL80	80cm	45cm	70kg	158l
CL100	100cm	70cm	110kg	434l
CL35	*13,8”*	*13,8”*	*44lbs*	*4,6gal*
CL40	*15,7”*	*15,7”*	*00lbs*	*7,9gal*
CL50	*19,7”*	*19,7”*	*65lbs*	*17,4gal*
CLL50	*19,7”*	*8,2”*	*55lbs*	*6,9gal*
CL60*	*23,6”*	*25,6”*	*110lbs*	*35,7gal*
CL70	*27,6”*	*27,6”*	*132lbs*	*54,2gal*
CL80	*31,5”*	*17,7”*	*155lbs*	*41,7gal*
CL100	*39,4”*	*27,6”*	*242lbs*	*114,7gal*

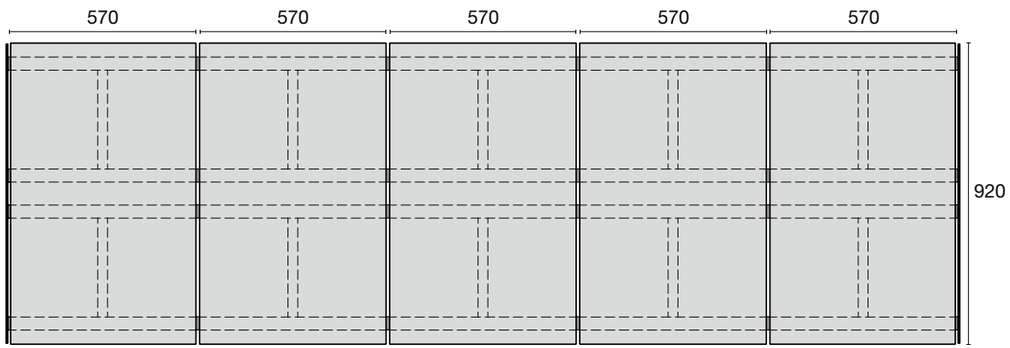
CL


CL

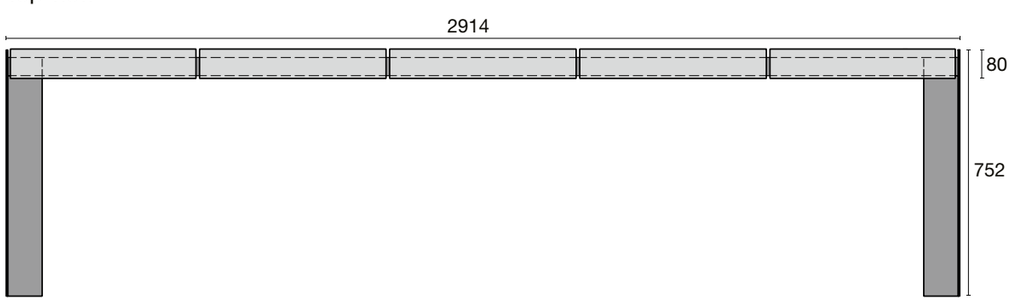
CLAY TABLE
LARGE

Metal finish:
Orbitale DeLabré
brass

3 Meter



Top view

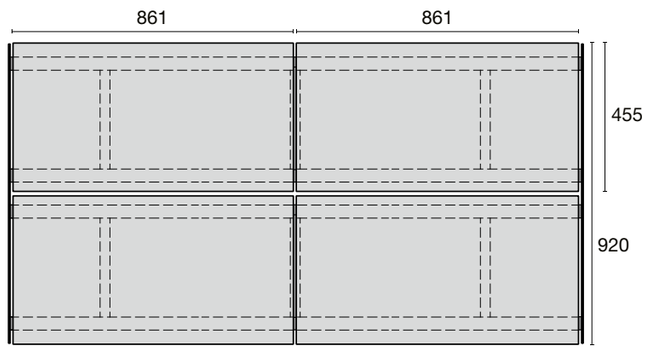


Side view

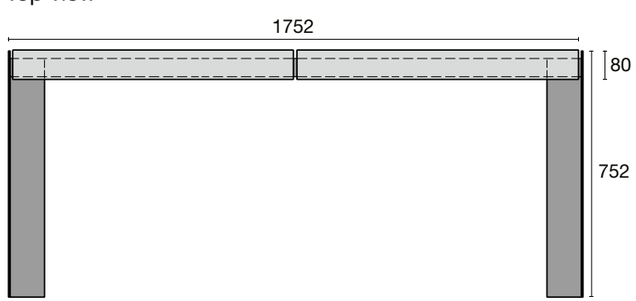
CLAY TABLE
SMALL

Metal finish:
Orbitale DeLabré
stainless steel

1.8 Meter



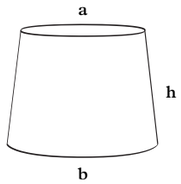
Top view



Side view

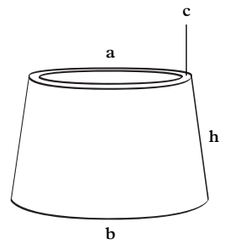
CLB

	a	b	h	w
CLB60	56cm	66cm	59,5cm	85kg
CLB60	*22”*	*26”*	*23,4”*	*187lbs*



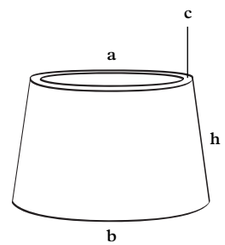
CLE

	a	b	c	h	w
CLE30	28,5cm	40cm	5cm	28cm	20kg
CLE30	*11,2”*	*15,7”*	*2”*	*11”*	*44lbs*



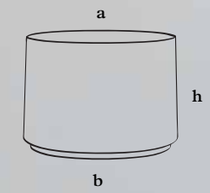
CLE

	a	b	c	h	w
CLE50	49cm	58cm	5cm	34cm	65kg
CLE60	60cm	65cm	6cm	51,5cm	90kg
CLE50	*19,3”*	*22”*	*2”*	*13,4”*	*143,3lbs*
CLE60	*23,9”*	*25,6”*	*2,,4”*	*20,3”*	*198,4lbs*



CLG

	a	b	h	w	m³
CLG	60cm	63cm	53cm	65kg	113l
CLG	*23,6”*	*24,8”*	*20,9”*	*143lbs*	*29,9gal*



CLG60R/V8/GLAZE

CLG60R/Z21/GLAZE

CLG

CLG60G/V11/GLAZE

CLG60W/G20/GLAZE

CLG60C/W17/HALF GLAZE

CLG60W17/C/HALF GLAZE

Design Oostende is known for its range of designer furniture from top brands such as B&B Italia, Knoll, Cassina and Vitra. But art gets an important place at DOK. “Art and interior complement each other. A painting or sculpture gives personality to an interior. Behind every work is a fascinating idea or story, just like behind the design classics. We work together with established names such as Raveel, Alechinsky and Panamarenko, but also with emerging talent. Each season, an artist also takes centre stage. The old maritime site where we are located with DOK already has a lot of art to offer. Think of the street art of The Crystal Ship and pieces of the Berlin Wall. Locatelli's work therefore fits in perfectly.”

CLG

CLG

CLK

	a	h	w
CLK60	60cm	65cm	50kg
CLK80	80cm	45cm	70kg
CLK60	*23,6”*	*25,6”*	*110lbs*
CLK80	*31,5”*	*17,7”*	*155lbs*

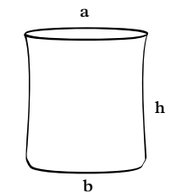
Only standard colours possible.

CLO50

CLO80

	a	b	h	w
CLO50	46cm	43cm	50cm	40kg
CLO80	57cm	51cm	80cm	60kg
CLO50	*18,1”*	*16,9”*	*19,9”*	*88lbs*
CLO80	*22,4”*	*20”*	*31,5”*	*132lbs*

Only standard colours possible.



CLO50 is monochrome,
CLO80 can be done in two colours

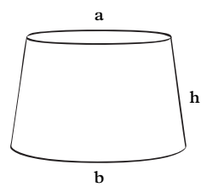
CLO

CLO50 and **CLO80** series at
RHS Flower Show, planted
with *Sarracenia x corteii* ‘Clare Soper’

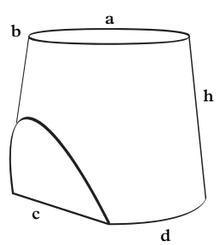
CLT

	a	b	h	w	m³
CLT55	42cm	56cm	52cm	35kg	65l
CLT80	69cm	82cm	52cm	65kg	185l
CLT55	*16,5”*	*22”*	*20,4”*	*77,2lbs*	*17,2gal*
CLT80	*27”*	*32,2”*	*20,4”*	*143,3lbs*	*48,9gal*

With coloured engobe accents,
the new trapezium shaped CLT vessels
with their horizontal strict lines
give counterweight to verticality
of modern architecture.



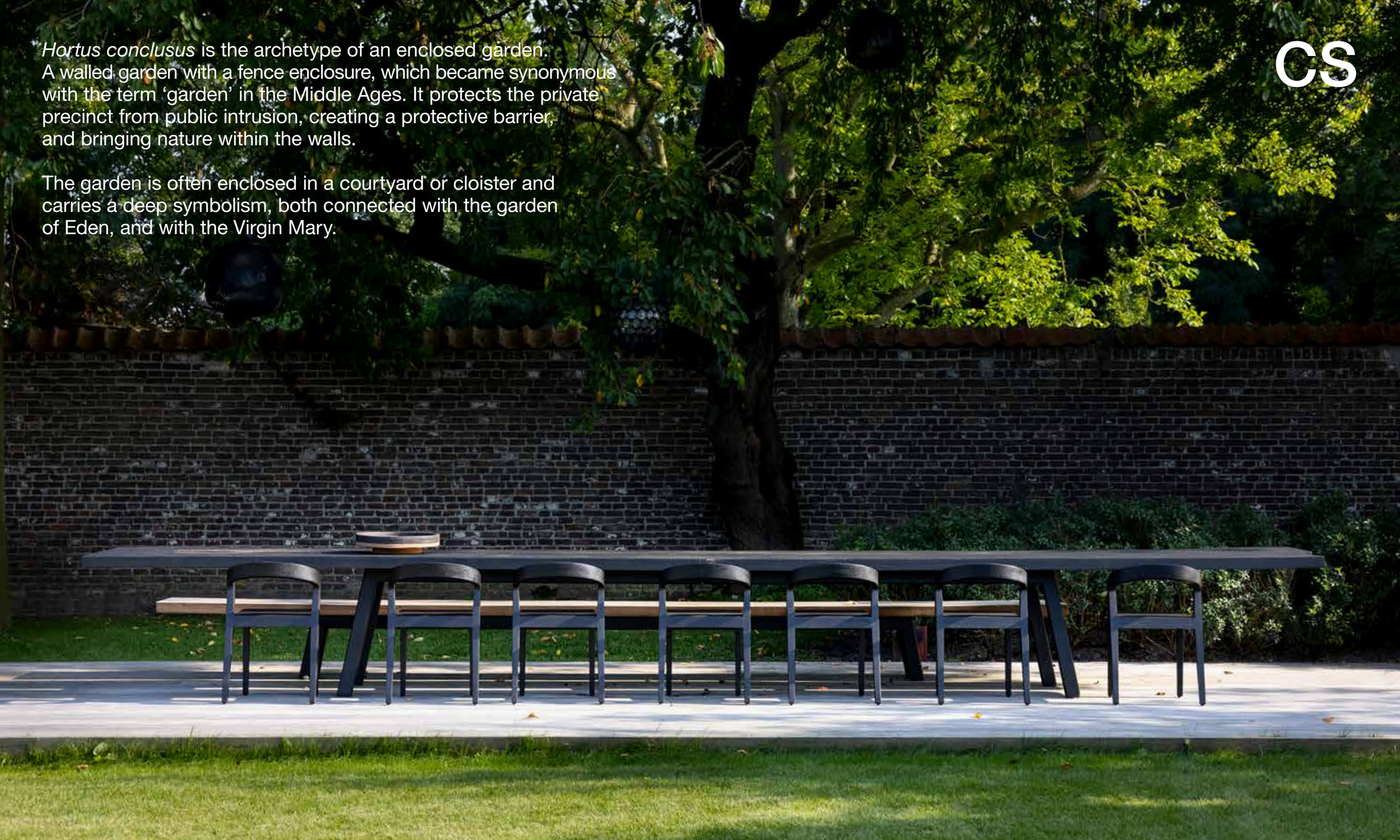
COP



	a	b	c	d	h	w
COP40	42cm	47cm	47cm	37cm	36cm	30kg
COP60	60cm	54cm	43cm	53cm	49,5cm	61kg
COP40	*16,5”*	*18,5”*	*18,5”*	*14,6”*	*14,2”*	*66lbs*
COP60	*23,6”*	*21,3”*	*14,2”*	*16,9”*	*19,5”*	*135lbs*

COP40

COP60



Hortus conclusus is the archetype of an enclosed garden. A walled garden with a fence enclosure, which became synonymous with the term ‘garden’ in the Middle Ages. It protects the private precinct from public intrusion, creating a protective barrier, and bringing nature within the walls.

The garden is often enclosed in a courtyard or cloister and carries a deep symbolism, both connected with the garden of Eden, and with the Virgin Mary.

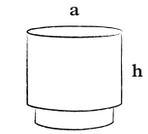
CS

CS

	a	h	w
CS60	28cm	60cm	15kg
CS60	*11,2”*	*23,6”*	*33lbs*

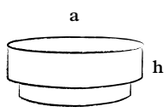
CS

	a	h	w
CS45	45cm	45cm	15kg
CS55	45cm	55cm	20kg
CS45	*17,7”*	*17,7”*	*33lbs*
CS55	*17,7”*	*21,7”*	*44lbs*



CS

	a	h	w
CS10	44cm	10cm	5kg
CS15	44cm	15cm	5kg
CSD15	44cm	15cm	15kg
CS25	44cm	25cm	15kg
CS10	*17,3”*	*3,9”*	*11lbs*
CS15	*17,3”*	*5,9”*	*11lbs*
CSD15	*17,3”*	*5,9”*	*33lbs*
CS25	*17,3”*	*9,8”*	*33lbs*



CS & **CSD**
at Salone del Mobile,
Molteni booth

CSD

CSD

CSD15W/C

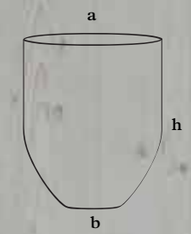
CSD15W

CSD15C/W

DC

DC

	a	b	h	w
DC25	23,5cm	9,5cm	32cm	6kg
DC30	28cm	13cm	32cm	8kg
DC50	33cm	19cm	52cm	20kg
DC70	51cm	24cm	70cm	35kg
DC100	66cm	35cm	91cm	80kg
DC25	*9,3”*	*3,7”*	*12,6”*	*13,2lbs*
DC30	*11”*	*5,1”*	*12,6”*	*17,6lbs*
DC50	*12,9”*	*7,4”*	*20,4”*	*44lbs*
DC70	*20,1”*	*9,4”*	*27,5”*	*77lbs*
DC100	*26”*	*13,8”*	*35,8”*	*176lbs*



DC50
WS/W16

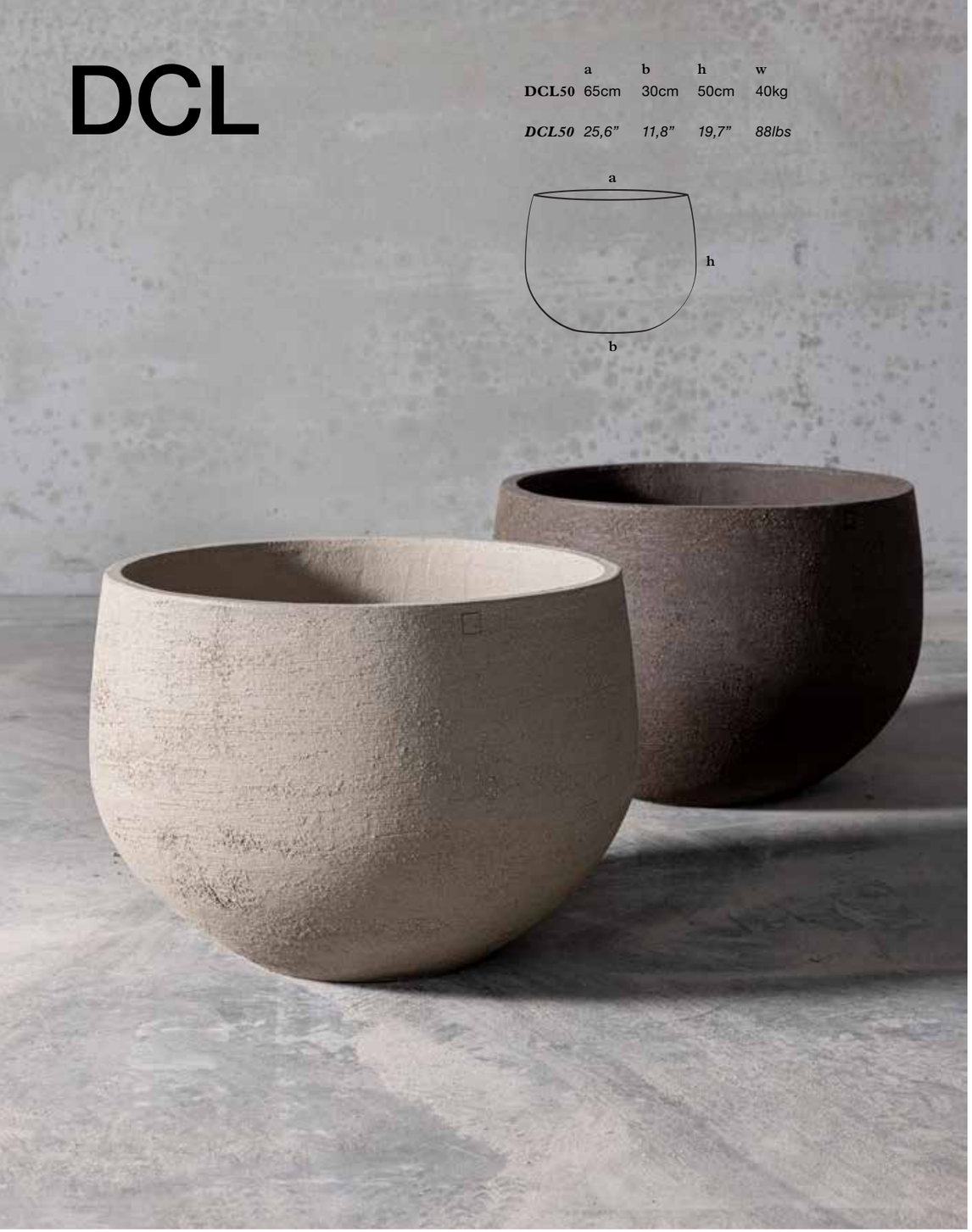
DC50 - WW/G19

DC70 - G/G20

DC

DCL

	a	b	h	w
DCL50	65cm	30cm	50cm	40kg
DCL50	*25,6”*	*11,8”*	*19,7”*	*88lbs*



Clay, Heritage — Nature of home

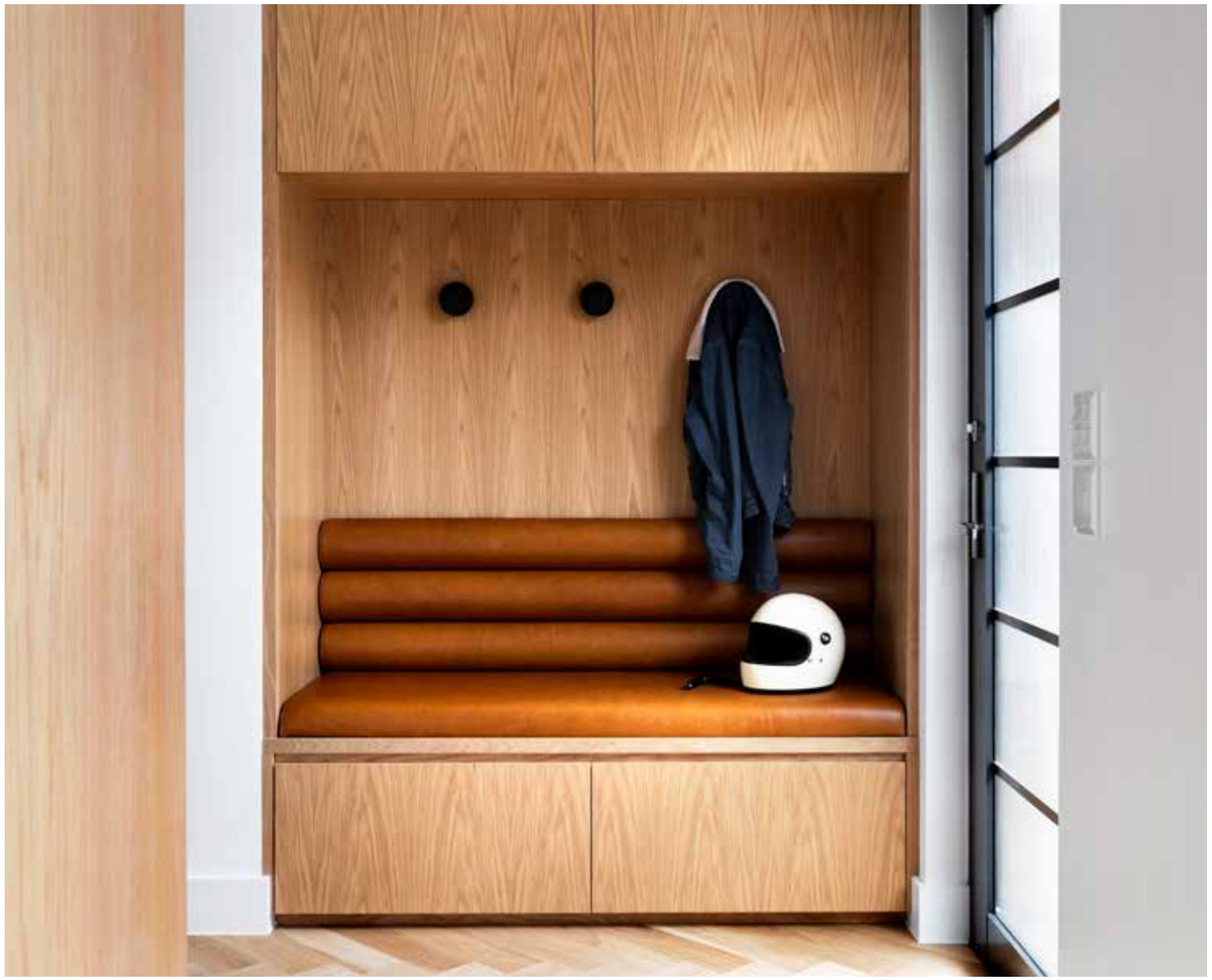
— After your body, your home is the next most personal thing in life. It's a retreat, a place where you should be able to close the door on the rest of the world and feel secure. In times of economic turmoil and political instability, it's been harder than ever to close that door to the rest of the world. Homes have become houses, which in turn have become statistics related to numbers and abstract figures. 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 too impersonal urban context. We strive to 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.
— What's more important, happiness doesn't come from adopting a design-by-numbers approach to building or furnishing. By introducing clay into the realm of furniture with its pots, pebbles and vessels, Atelier Vierkant supports the use of a material that humans have been able to connect with ever since ancient times. The heritage embedded in clay therefore returns in the round-shaped bathtubs, in the complex body of the stone series, in coffee tables, plates, stools, vases and larger vessels. The imperfections of each shape and piece make it unique and priceless.
— Working in clay, letting the rough materials run through our hands, modelling and creating are actions that, as artisans, make us experience the sense of home. «Heimweh», a German word without a proper a translation in English, indicates nostalgia and the sense of missing home, the place we belong. We often forget the difference between «knowing something about a place» and «actually being there», experiencing it with all our senses and eventually letting it become a «home» for us. In fact, home is, by definition, 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 those places where we can connect with our Heritage and where we revive memories of our ancestors. Instead of fake, artificial 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. Thanks to the constant contiguity with them, people go back to their origins, to their Heritage.

Clay, Heritage — Nature of home

— The roots of the relation, sometimes synergic and sometimes dichotomic, between man and clay are well described by the words of Edmund de Waal. Edmund de Waal, a British ceramist, artist and author, has developed throughout his life a special connection with clay and ceramic which goes well beyond the boundaries of mere manufacturing transcendng the realm of art, family narrative and philosophic and historic research. In his essay Terra Incognita, de Waal clearly highlights that, despite its presence in every place and aspect characterizing our daily life, clay is a material that we have always taken for granted, being almost invisible in the most common aspects of society. Just in relatively recent times it has been rediscovered in art. However, in de Waal's perspective, being invisible does not mean being unimportant. In fact, clay has always played a fundamental role in building our practical and artistic notions, and it has been characterized by multiple deep connotations throughout history, sometimes being a metaphor for art itself. In the realm of art, de Waal argues, its ubiquity and its low-profile but constant presence in everyone's common life have been used «as a medium to penetrate mass consciousness and to communicate strong messages».

Clay, Heritage — Nature of home

However, it also true that the boundaries between art and crafts, between practical and artistic nature and between the functional and the aesthetic are blurred and not sharp. In fact, de Waal points out, it was just during the 20's and 30's of the last century that pottery started to be acknowledged as a means through which the artist could express a pure, proactive and self-renovating art, detached from any intention and form of simulation. Color also was thought as being an integral and indissoluble part of the clay body, not applied afterwards just to embellish the shape but thought together with it in order to propel the expression of emotion, feelings and fascination.

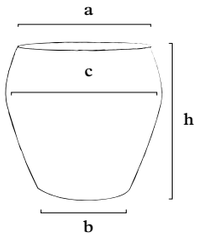


Clay, Heritage — Nature of home

— Terra Incognita also explores the biblical origin of man, who was born and shaped from clay. The idea of clay as human flesh inspired the common imagery and metaphor of the human body as a clay vessel, where the sounds of your vital functions are echoed by the shapes of its shell. As sculptural, resistant material, clay can also be seen not just as a metaphor of human body but also as something that humans strive to shape at their will, sometimes struggling with it in the actions of cutting, shaping, molding the material in an artificial shape. The fascination we have with this material comes indeed from its dichotomic nature and its versatility to be either art or craft, or to be both at the same time, and it will never fall out of fashion because Clay embodies both our inner and external world.

DMB

	a	b	c	h	w	m³
DM80	69cm	47cm	80cm	77cm	70kg	235l
DMB80	69cm	47cm	80cm	77cm	90kg	235l
DM80	*27,1”*	*18,5”*	*31,5”*	*30,3”*	*154lbs*	*62,1gal*
DMB80	*27,1”*	*18,5”*	*31,5*	*30,3”*	*198lbs*	*62,1gal*



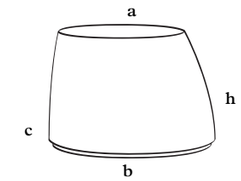
DMB80
in white finish

DM (left) has a standard texture T0
DMB80 (right) has texture T8

DM DMB

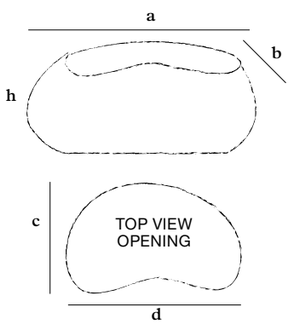
DT

	a	b	c	h	w
DT40	49cm	64cm	62cm	37cm	45kg
DT50	47cm	69cm	60cm	45cm	60kg
DT100	70cm	93cm	90cm	71cm	100kg
DT40	*19,3”*	*25,2”*	*24,4”*	*14,6”*	*99lbs*
DT50	*18,5”*	*27,2”*	*23,6”*	*17,7”*	*132lbs*
DT100	*27,6”*	*36,6”*	*35,4”*	*28”*	*220lbs*



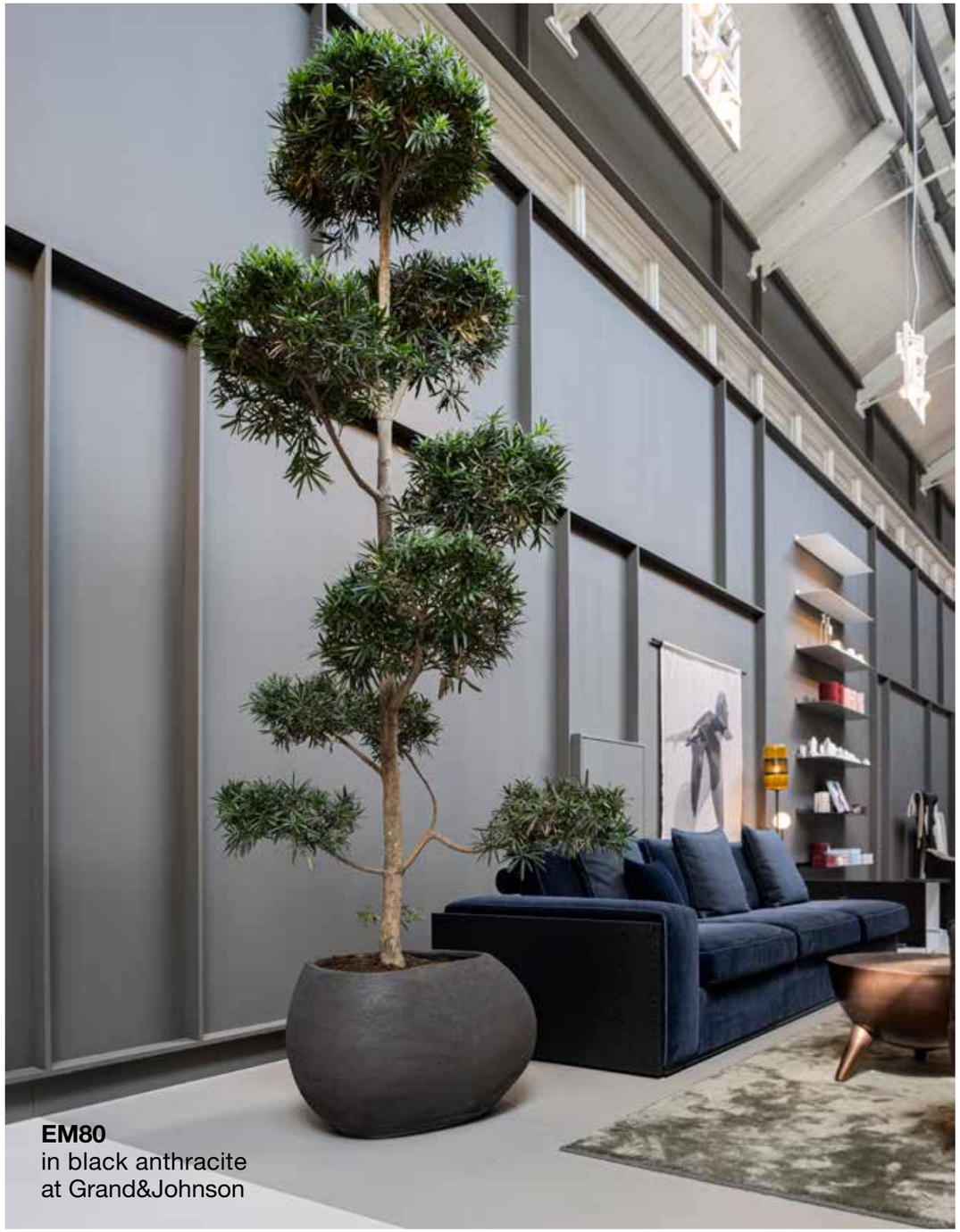
EM

	a	b	c	d	h	w	m³
EM60	60cm	43cm	23cm	39cm	39cm	30kg	44l
EM70	70cm	45cm	17cm	50cm	39cm	40kg	57l
EM80	80cm	57cm	33cm	53cm	45cm	60kg	118l
EM90	90cm	69cm	37,5cm	61cm	49cm	75kg	150l
EM100	100cm	67cm	24cm	74cm	56cm	90kg	170l
EM60	*23,6”*	*16,9”*	*9,1”*	*15,3”*	*15,3”*	*66lbs*	*11,6gal*
EM70	*27,5”*	*17,7”*	*6,7”*	*19,7”*	*15,3”*	*88lbs*	*15gal*
EM80	*31,5”*	*22,4”*	*13”*	*20,9”*	*17,7”*	*132lbs*	*31,2gal*
EM90	*35,4”*	*27,1”*	*14,8”*	*24”*	*19,2”*	*165lbs*	*39,6gal*
EM100	*39,4”*	*26,3”*	*9,5”*	*29,1”*	*22”*	*198lbs*	*44,9gal*



EM60 with
Euphorbia enopla,
Bluet Gent

EM



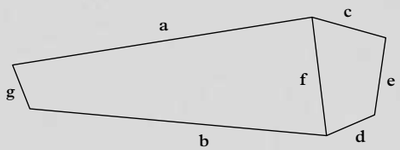
EM80
in black anthracite
at Grand&Johnson

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

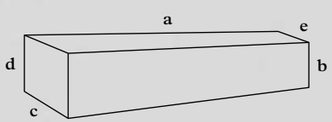
In both the single seat and the long bench, Clay marries Douglas Fir, an evergreen conifer species in the pine family, *Pinaceae*, and native to western North America. The model is seen as a continued effort to combine two natural materials – a research that started from the **ZS seat** in 2010, continued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

EMBRACE BENCH

	a	b	c	d	e	f	g
CLAY element	208cm	196cm	77cm	57cm	60cm	59cm	26cm
CLAY *element*	*81.9”*	*77.2”*	*30.3”*	*22.4”*	*23.6”*	*23.2”*	*10.2”*

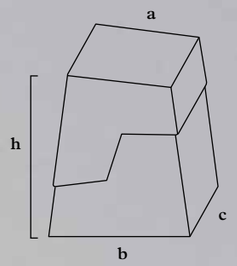


	a	b	c	d	e
WOOD element	153cm	30cm	48cm	38cm	38cm
WOOD *element*	*60.2”*	*11.8”*	*18.9”*	*15”*	*15”*



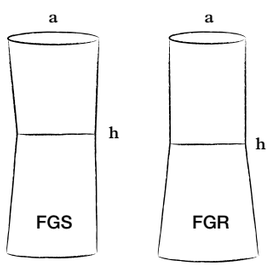
EMBRACE SEAT

	a	b	c	h
EMBRACE seat	36cm	50cm	40cm	58cm
EMBRACE *seat*	*14.2”*	*19.7”*	*15.7”*	*22.8”*

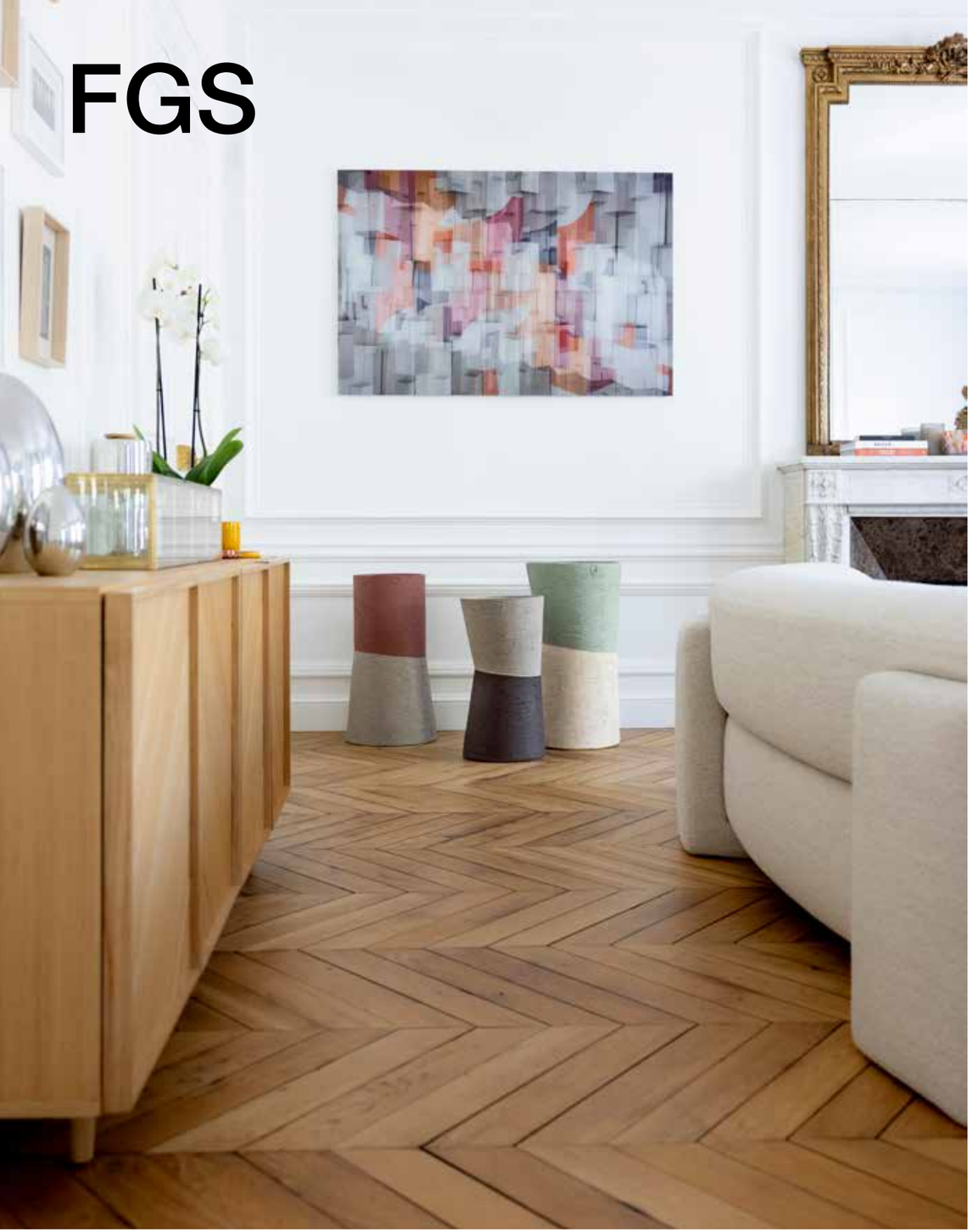


FGS
FGR

	a	h	w
FGS60	30cm	58cm	15kg
FGS70	35cm	68cm	25kg
FGR55	23,5cm	55cm	15kg
FGR65	27cm	65cm	25kg
FGS60	*11,8”*	*22,8”*	*33lbs*
FGS70	*13,8”*	*26,8”*	*55lbs*
FGR55	*9,2”*	*21,7”*	*33lbs*
FGR65	*10,6”*	*25,6”*	*55lbs*



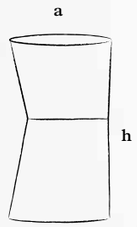
FGS



FGS70WW/V11
FGR65W/R25
FGR55V11/W
FGS60W/R25
FGS60BR24/W

FG and FGS
Gasholders, London

FGS SEAT

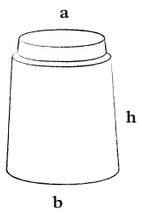


	a	h	w
FGS SEAT	40cm	61cm	55kg
FGS SEAT	*15,7”*	*24”*	*121lbs*

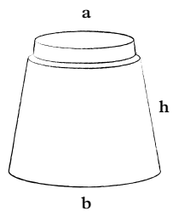
Possible with or without colour top.

GR

GRS



	a	b	h	w
GR25	19,5cm	23cm	34cm	15kg
GR40	28,5cm	38cm	36cm	25kg
GR60	51cm	68cm	60cm	65kg
GR70	38cm	50cm	68cm	55kg
GRS40	23,5cm	40cm	33cm	20kg
GRS50	48cm	55cm	42cm	35kg
GR25	*7,68”*	*9,06”*	*13,39”*	*33lbs*
GR40	*11,22”*	*14,96”*	*14,17”*	*55lbs*
GR60	*20”*	*26,8”*	*23,6”*	*143lbs*
GR70	*15”*	*19,7”*	*26,8”*	*121lbs*
GRS40	*9,25”*	*15,75”*	*12,99”*	*44lbs*
GRS50	*18,9”*	*21,7”*	*16,5”*	*77lbs*



The **GR** line is presented as still life, and comes in both a black smooth finish, as well as white washed semi mat engobe, with subtle black rim.

GR70

GR60

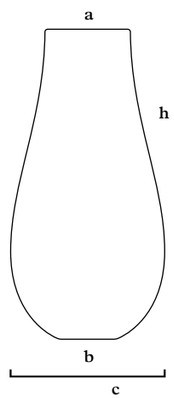
GRS50

GRS50 RIM 4,5CM/1,8"

GR

GZL

	a	b	c	h	w
GZL135	35cm	30cm	80cm	135cm	200kg
GZL220	39cm	42cm	80cm	220cm	300kg
GZL160	38cm	35cm	80cm	157cm	250kg
GZLB135	51cm	50cm	100cm	135cm	250kg
GZL135	*13,8”*	*11,8”*	*31,5”*	*53,1”*	*441lbs*
GZL220	*15,4”*	*16,5”*	*31,5”*	*86,6”*	*661lbs*
GZL160	*15”*	*13,8”*	*31,5”*	*61,8”*	*551lbs*
GZLB135	*20,1”*	*19,7”*	*31,5”*	*53,1”*	*551lbs*



HK

	a	h	w	m³
HK40	66cm	29cm	20kg	24l
HKL40	69cm	19cm	15kg	30l
HK60	90cm	57cm	45kg	125l
HK75	98cm	65cm	70kg	205l
HK90	107cm	72cm	95kg	290l
HK130	127cm	87cm	150kg	565l

HK40	*26”*	*11,4”*	*45lbs*	*6,3gal*
HKL40	*27,1”*	*7,5”*	*33lbs*	*7,9gal*
HK60	*35,4”*	*22,4”*	*100lbs*	*33gal*
HK75	*35,6”*	*25,6”*	*154lbs*	*54,2gal*
HK90	*47,2”*	*35,4”*	*210lbs*	*76,6gal*
HK130	*50”*	*34,3”*	*330lbs*	*149,3gal*

HK40 bottom 30x21 cm

HKL40 bottom 35x21cm

HK60 bottom

27 x 39cm

HK75 bottom

29 x 36cm

HK130 bottom

55 x 70cm

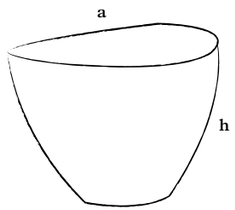
HK90 bottom

60 x 46cm

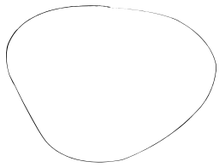
Extra info

Volume AHO140= 286L

MLS130= 215L



SIDE VIEW



TOP VIEW

The Port House is the head office of the Antwerp Port Authority. Designed by Zaha Hadid, who died unexpectedly a couple of months before completion of the building, the new building symbolises the dynamic, reliable, ambitious and innovative nature of the Port of Antwerp. It is the daily workplace of 500 employees of the Port Authority and it acts as a meeting place for the many international contacts.

HK

HK

Architect:
Zingg Gartengestaltung

View at lake Zurich, Switzerland — When I think back about the time when I was planning the now finished garden in the Zurich Oberland, a quote by Frank Lloyd Wright immediately comes to mind: “Nature provides endless inspiration. Her riches are greater than any human can long for.” Fundamentally, nature and architecture are actually contrasts - each house and each garden is an interloper - however much it tries to adapt to its environment. So during the process of design, I always feel responsible for connecting humans, nature and garden architecture and for creating softly fluid transitions to the various living spaces. This means creating from the outset a harmonious whole including the house and garden with personality, proportions, materialisation and colour concepts.

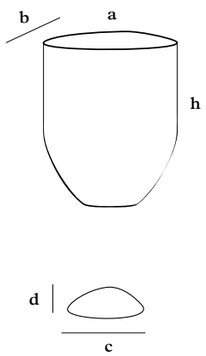
Exterior spaces emerged which open onto breathtaking views into the mountains with light-flooded terraces and unappealing spaces perfectly concealed with the right selection of plants. Pinus sylvestris Watereri, Cornus kousa Milky Way, Acer palmatum Ornatum, Rho- dodendron yakushimanum Koichiro Wada and the ornamental grass Molinia caerulea in planters form groups and families which offer wonderful contrasts to the crisp lines of the architecture. Amelanchier lamarkii, used for screening purposes, provide a shadowy retreat at the back of the house, which is inviting with its water feature, even on hot summer days. I am delighted to have created a garden which is enjoyed and used by the family and thus contributes every day to its members’ quality of life.

HK

HVO is based in Oordegem, a small town placed right in between the three Belgian cities, Brussels, Antwerp and Gent. Establishing themselves up in a country where the people are known to be ‘born with a brick in their stomach’, hinting at their level of investment in real estate and furniture in general, has of course been helpful for a business specifically directed towards outdoor design. “Despite the fact that we create outdoor spaces, our work is more like an interior designer than the one of a landscape-architect”, says Saskia de Mits, “We take everything into account, the architecture, the landscape, the customers’ taste and wishes, and from that, we design and decorate outdoor **HK** living spaces.”

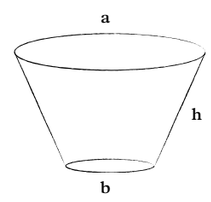
HKH

	a	b	c	d	h	w	m³
HKH80	60,5cm	47cm	38cm	27,5cm	81cm	45kg	115l
HKH90	64,5cm	53cm	40cm	30cm	90cm	60kg	146l
HKH80	*23,8”*	*18,5”*	*14,9”*	*10,8”*	*31,8”*	*99lbs*	*30.4gal*
HKH90	*25,3”*	*20,8”*	*15,7”*	*11,8”*	*35,4”*	*132lbs*	*38.6gal*



HV

	a	b	h	w
HV50	48cm	20cm	28cm	20kg
HV60	59cm	25cm	33cm	25kg
HV80	78cm	37cm	53cm	45kg
HV130	130cm	80cm	65cm	150kg
HV140	140cm	90cm	100cm	200kg
HV50	*18,9”*	*7,9”*	*11”*	*45lbs*
HV60	*23,2”*	*9,8”*	*13”*	*55lbs*
HV80	*30,7”*	*14,6”*	*20,9”*	*100lbs*
HV130	*51,2”*	*31,5”*	*25,6”*	*330lbs*
HV140	*55,1”*	*35,4”*	*39,4”*	*440lbs*



HVF

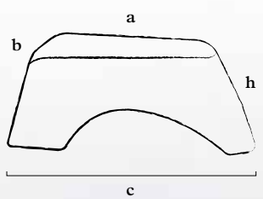
	a	b	h	w
HVF80	78cm	37cm	53cm	65kg
HVF80	*30,7”*	*14,6”*	*20,9”*	*145lbs*

HM

	a	b	c	h	w
HM65	65cm	52cm	97cm	48cm	90kg
HM90	88cm	52cm	119cm	49cm	110kg
HM65	*25,6”*	*20,5”*	*38,2”*	*18,9”*	*198lbs*
HM90	*34,6”*	*20,5”*	*46,9”*	*19,3”*	*243lbs*

TOP VIEW
HM65

TOP VIEW
HM90



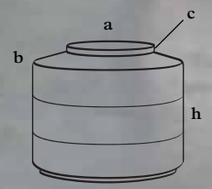
HM90

HM65

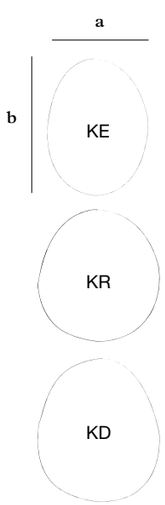
IP

Z/V8+

	a	b	c	h	w
IP90	43cm	92cm	4cm	74cm	210kg
IP90	*16,9”*	*36,2”*	*1,6”*	*29,1”*	*462lbs*



K



	a	b	h	w
KE70	50cm	68cm	36cm	45kg
KE100	73cm	100cm	54cm	100kg
KR70	56cm	61cm	38cm	45kg
KR85	70cm	78cm	45cm	75kg
KR100	86cm	93cm	52cm	100kg
KD70	55cm	68cm	38cm	45kg
KD85	70cm	83cm	48cm	75kg
KD100	86cm	102cm	56cm	100kg
KE70	*19,7”*	*26,8”*	*14,2”*	*99lbs*
KE100	*28,7”*	*39,4”*	*21,3”*	*220lbs*
KR70	*22”*	*24”*	*15”*	*99lbs*
KR85	*27,6”*	*30,7”*	*17,7”*	*165lbs*
KR100	*33,9”*	*36,6”*	*20,5”*	*220lbs*
KD70	*21,7”*	*26,8”*	*17,3”*	*99lbs*
KD85	*27,6”*	*32,7”*	*18,9”*	*165lbs*
KD100	*33,9”*	*40,2”*	*22”*	*220lbs*

K

K Seats
Siemens Headquarters, Munich

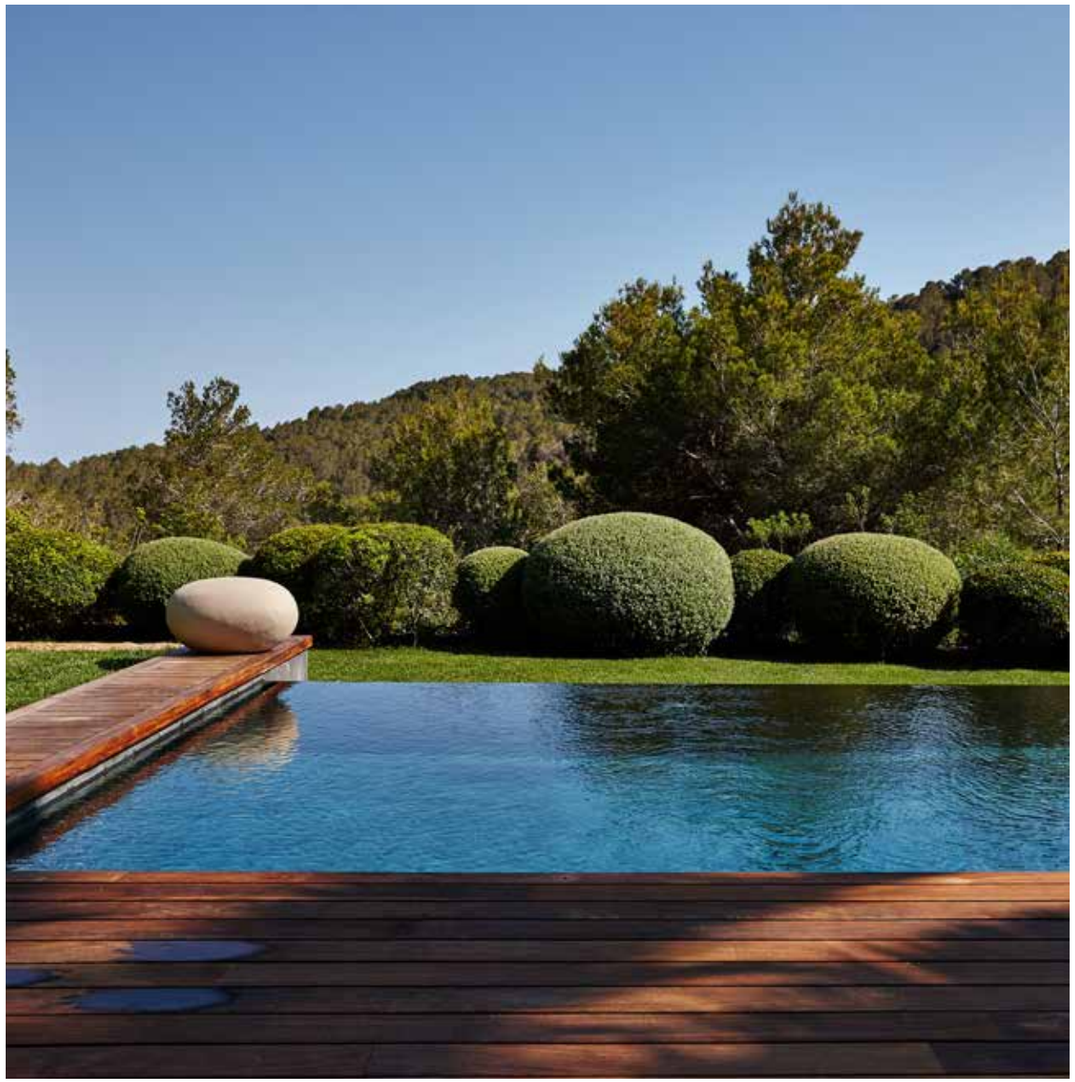
K

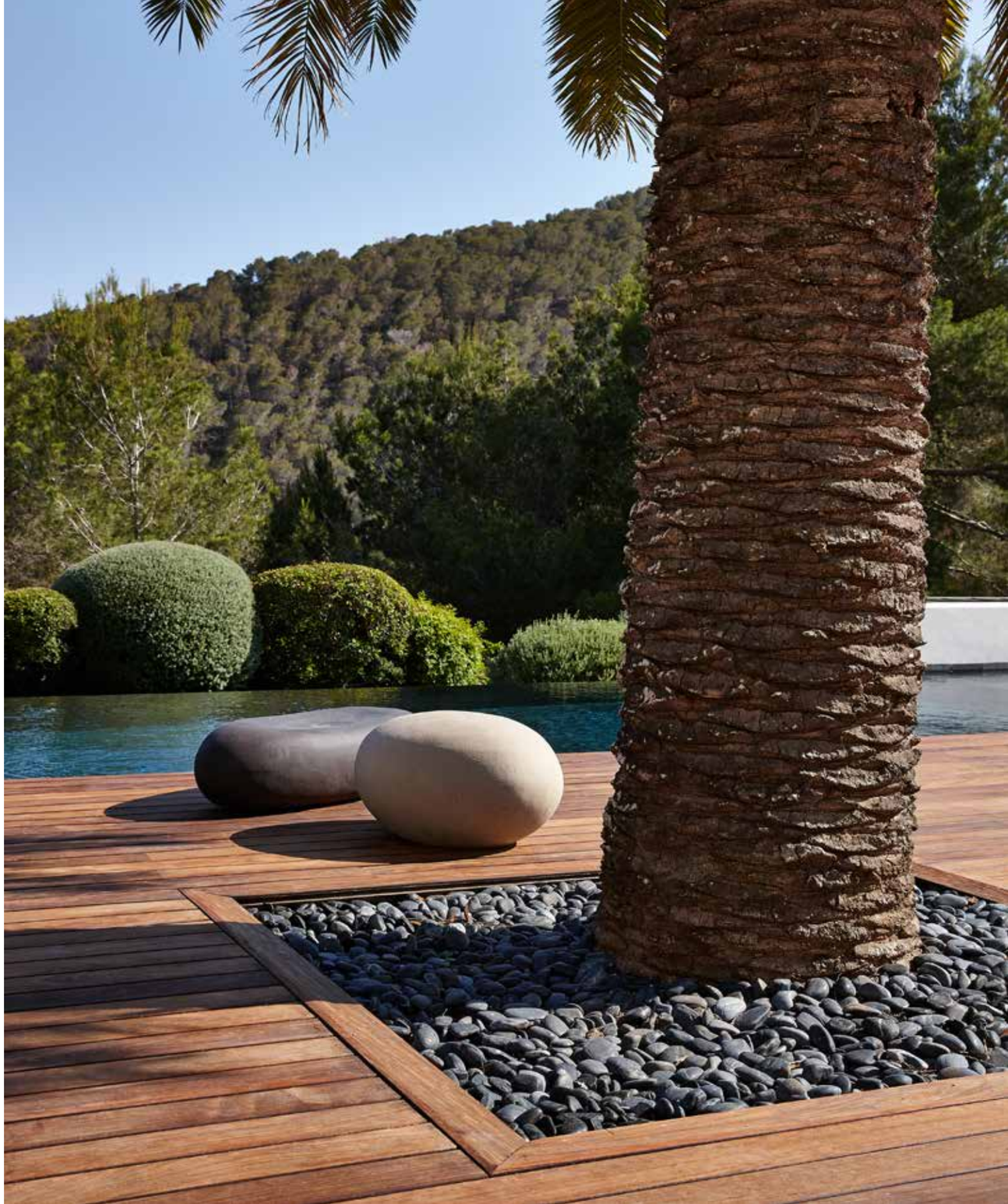
KL, **KE**, **KR**
Toraya Café, Tokyo

K

K series
Roche Pharmaceutics,
Anderlecht

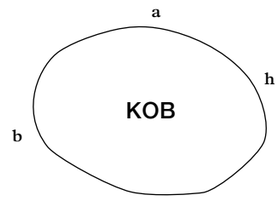
K





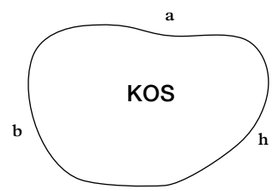
KOB

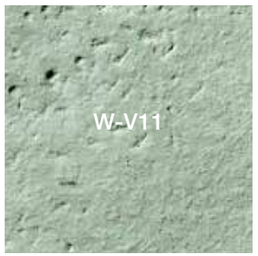
	a	b	h	w
KOB75	82cm	75cm	50cm	50kg
KOB100	105cm	93cm	63cm	100kg
KOB75	*32,3”*	*29,5”*	*19,7”*	*110lbs*
KOB100	*41,3”*	*36,6”*	*24,8”*	*220lbs*



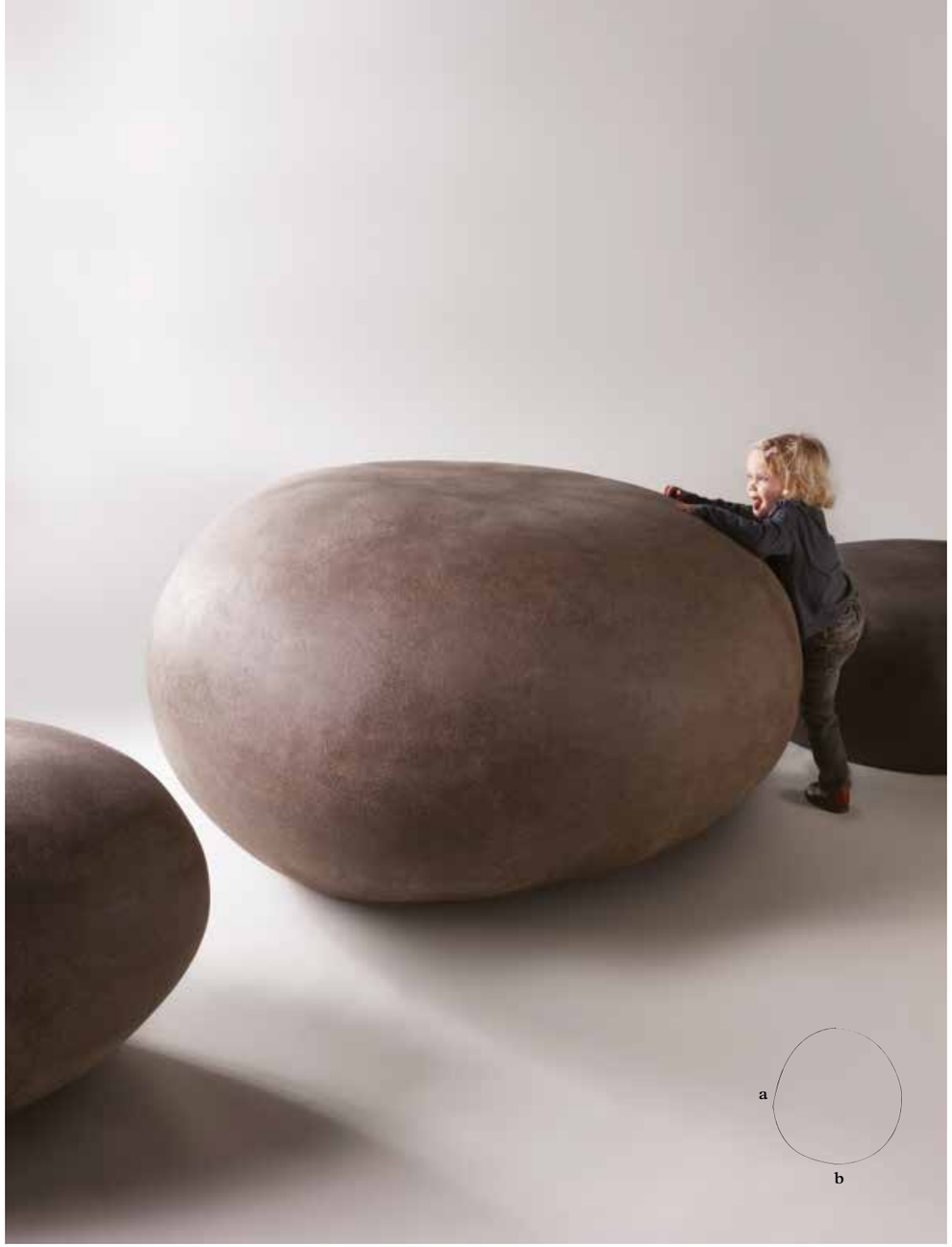
KOS

	a	b	h	w
KOS85	82cm	56cm	46cm	75kg
KOS100	104cm	71cm	57cm	100kg
KOS85	*32,3”*	*22”*	*18,1”*	*165lbs*
KOS100	*40,9”*	*28”*	*22,4”*	*220lbs*





KR120

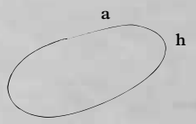


	a	b	h	w
KR120	120cm	109cm	70cm	150kg
KR120	*47,2”*	*42,9”*	*27,6”*	*330lbs*

Atelier Vierkant introduces engravement in different models like shown on this **K**-series. Our designers are open to discuss the different possibilities.

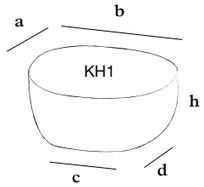
KL

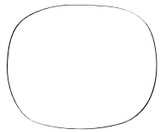
	a	h	w
KL120	116cm	30cm	60kg
KL120	*45,6”*	*11,8”*	*132lbs*



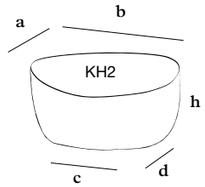
KH

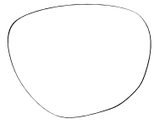
	a	b	c	d	h	w
KH1	55cm	65cm	34cm	25cm	37,5cm	75kg
KH2	56,5cm	70cm	34cm	25cm	39cm	75kg
KH1	21,5”	25,6”	13,4”	9,8	14,8”	165lbs
KH2	22”	27,6”	13,4”	9,8	15,3”	165lbs





TOP VIEW





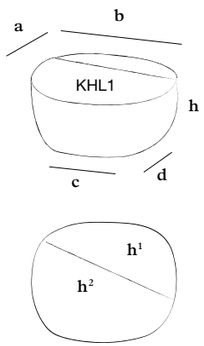
TOP VIEW

KH

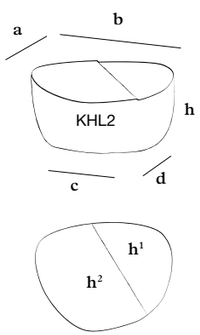
Museum de Zwarte Tulp, Lisse.

KH and **K** seats at Sompo Museum of Art, Tokyo

KHL



TOP VIEW



TOP VIEW

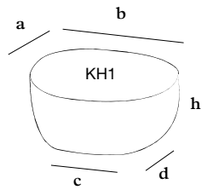
	a	b	c	d	h1	h2	w
KHL1	54cm	66cm	34cm	25cm	35,5cm	37,5cm	50kg
KHL2	59cm	73cm	34cm	25cm	36cm	38cm	50kg
KHL1	*21,3”*	*26”*	*13,4”*	*9,8”*	*13,9”*	*14,8”*	*110lbs*
KHL2	*22”*	*27,6”*	*13,4”*	*9,8”*	*14,2”*	*15”*	*110lbs*

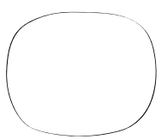
KHL
Como Dempsey Hill,
Singapore

KH-leather

Atelier Vierkant introduces the marriage of leather with clay; the particular high quality leather finish on top of the **KH** pebbles.

	a	b	c	d	h	w
KH1	55cm	65cm	34cm	25cm	37,5cm	50kg
KHL2	59cm	73cm	34cm	25cm	38cm	50kg
KH1	*21,5”*	*25,6”*	*13,4”*	*9,8”*	*14,8”*	*110lbs*
KHL2	*22”*	*27,6”*	*13,4”*	*9,8”*	*15”*	*110lbs*



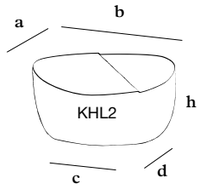


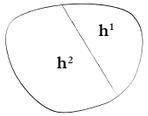
TOP VIEW

Color options:

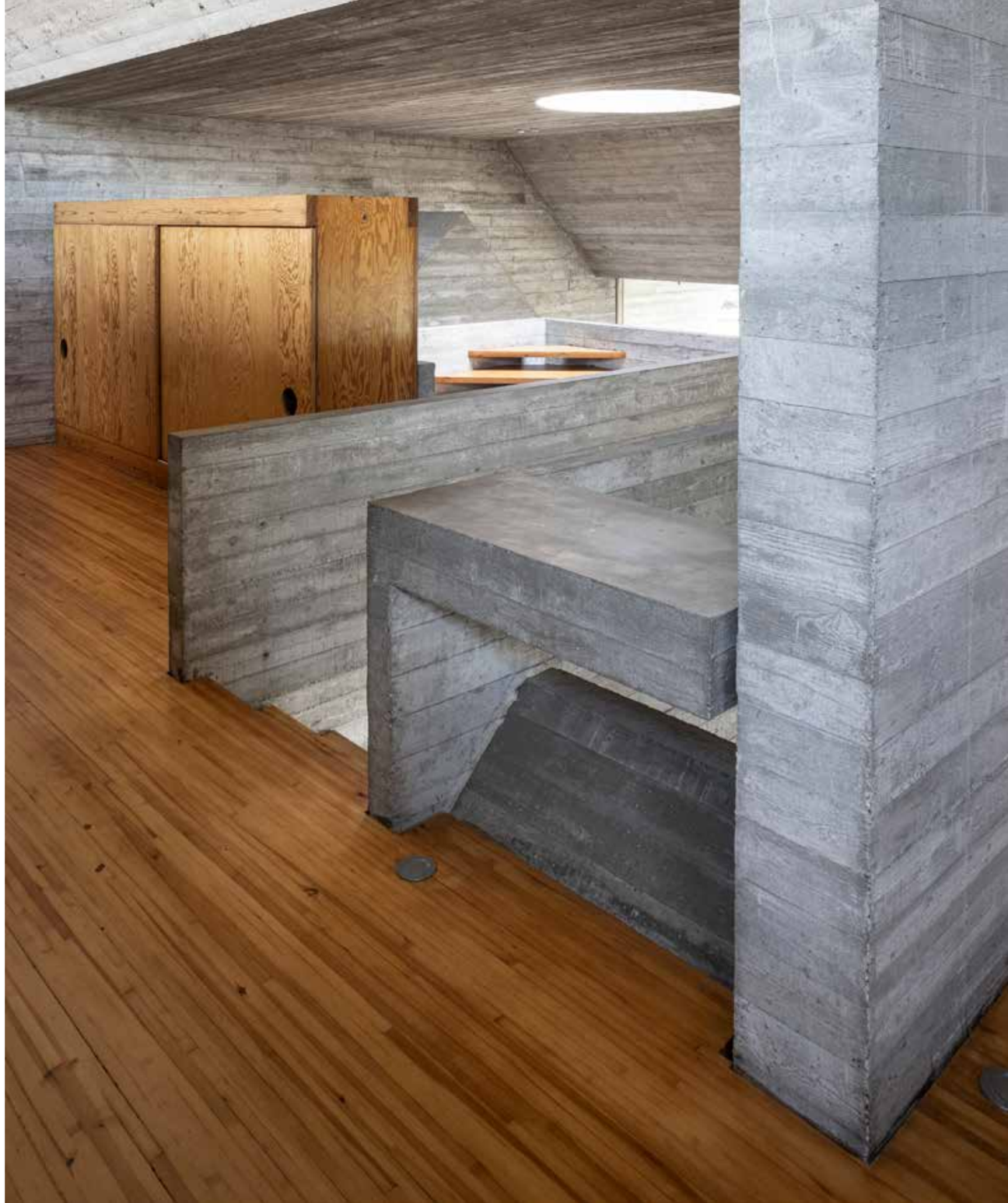
Sørensen Leather Cognac

Sørensen Leather Rust





TOP VIEW



Private residence,
entrrarchitecture

KHO

A

B

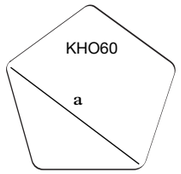
C

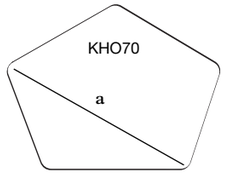
D

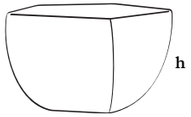
E

	a	h	w
KHO60	63cm	42cm	65kg
KHO70	70cm	42cm	75kg
KHO60	*24,8”*	*16,5”*	*143lbs*
KHO70	*27,6”*	*16,5”*	*165,4lbs*

PATTERNS A, B, C ARE FOR KHO60
PATTERNS D, E ARE FOR KHO70



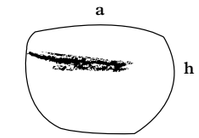




STAM is the Ghent city museum. It presents the story of the city of Ghent. A permanent circuit leads visitors along a chronological trail of objects and multimedia which trace the development and growth of Ghent. Temporary exhibitions explore the concept of 'urbanity' from different angles. STAM's real showpiece, its raison d'être, is the city itself. A visit to the city museum is not complete without a visit to Ghent.

KKA

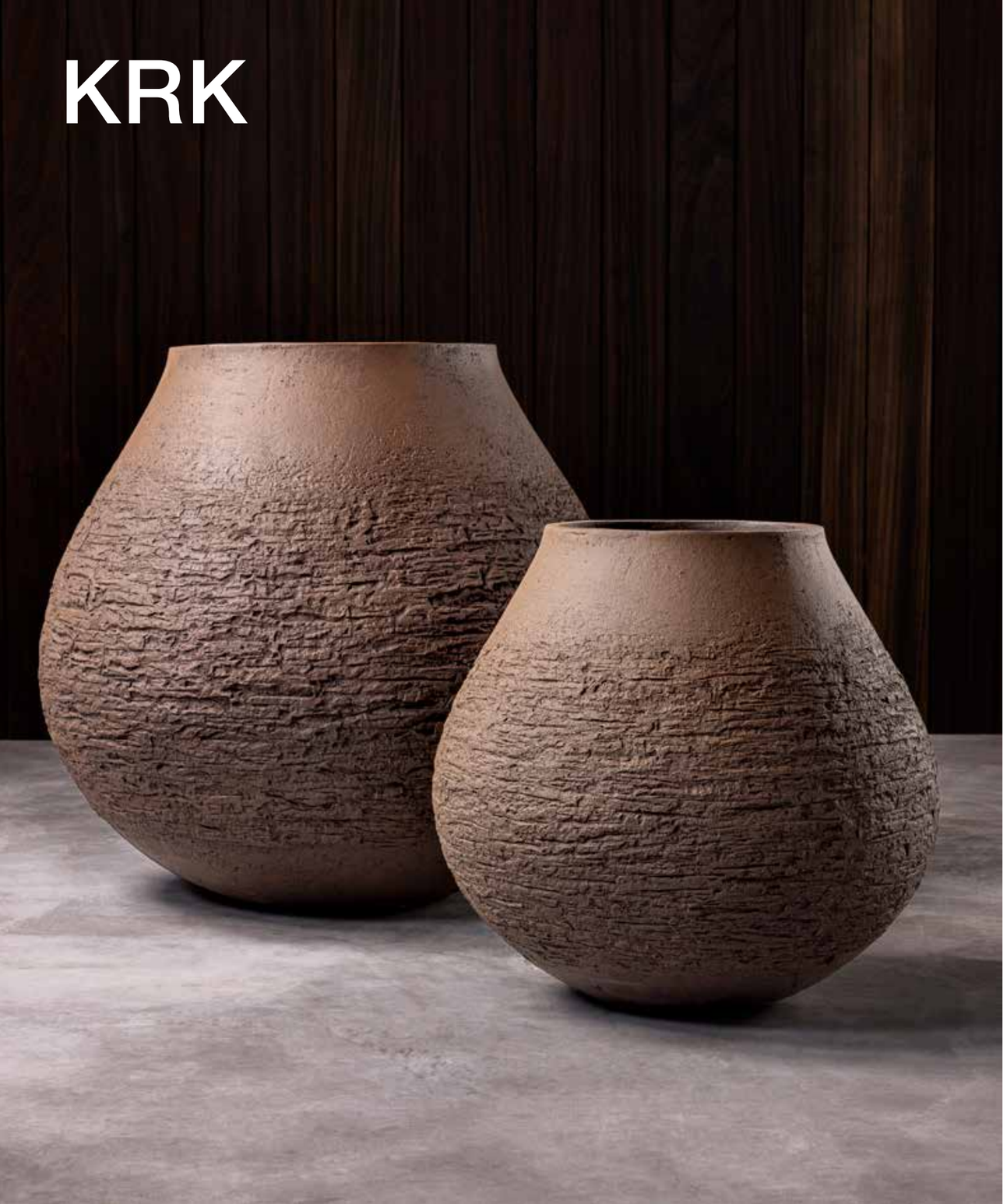
	a	h	w
KKA50	65cm	44cm	50kg
KKA80	80cm	47cm	80kg
KKA100	108cm	58cm	120kg
KKA50	*17,3”*	*26,6”*	*110lbs*
KKA80	*31,5”*	*18,5”*	*176lbs*
KKA100	*42,5”*	*22,8”*	*264lbs*



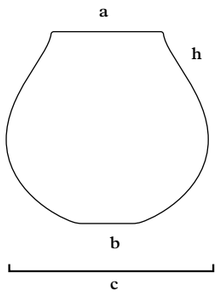
KKA

KKA
Corales Suites,
Tenerife

KRK

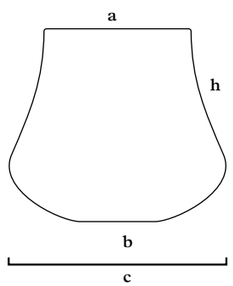


	a	b	c	h	w
KRK65	35cm	23cm	64cm	64cm	85kg
KRK85	50cm	34cm	93cm	85cm	185kg
KRK65	*13,8”*	*9,1”*	*25,2”*	*25,2”*	*187lbs*
KRK85	*19,7”*	*13,4”*	*36,6”*	*33,5”*	*408lbs*



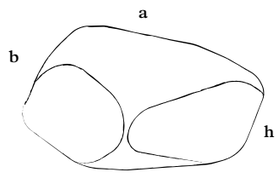
KTL

	a	b	c	h	w
KTL65	44cm	23cm	62cm	63cm	70kg
KTL80	57cm	40cm	86cm	76cm	145kg
KTL65	*17,3”*	*9,1”*	*24,4”*	*24,8”*	*154lbs*
KTL80	*22,4”*	*15,7”*	*33,9”*	*29,9”*	*319,7lbs*



KX

	a	b	h	w
KX80	80cm	104cm	48cm	120kg
KX80	*31,5”*	*40,9”*	*18,9”*	*264lbs*



KX Series
at Kåseholm Slott,
Sweden

Clay, a journey of Sustaina-bility & Durability

— We have always been working with clay, a natural material which is as simple as strong and robust. Produced thanks to hand made work and acquired know-how, Atelier Vierkant pots are made to last. In this perspective, our products are made to last for a lifetime, and oppose to the consumistic, short-term trend our society is characterised by, according to which products are made to last few years before breaking and being thrown away in the garbage.

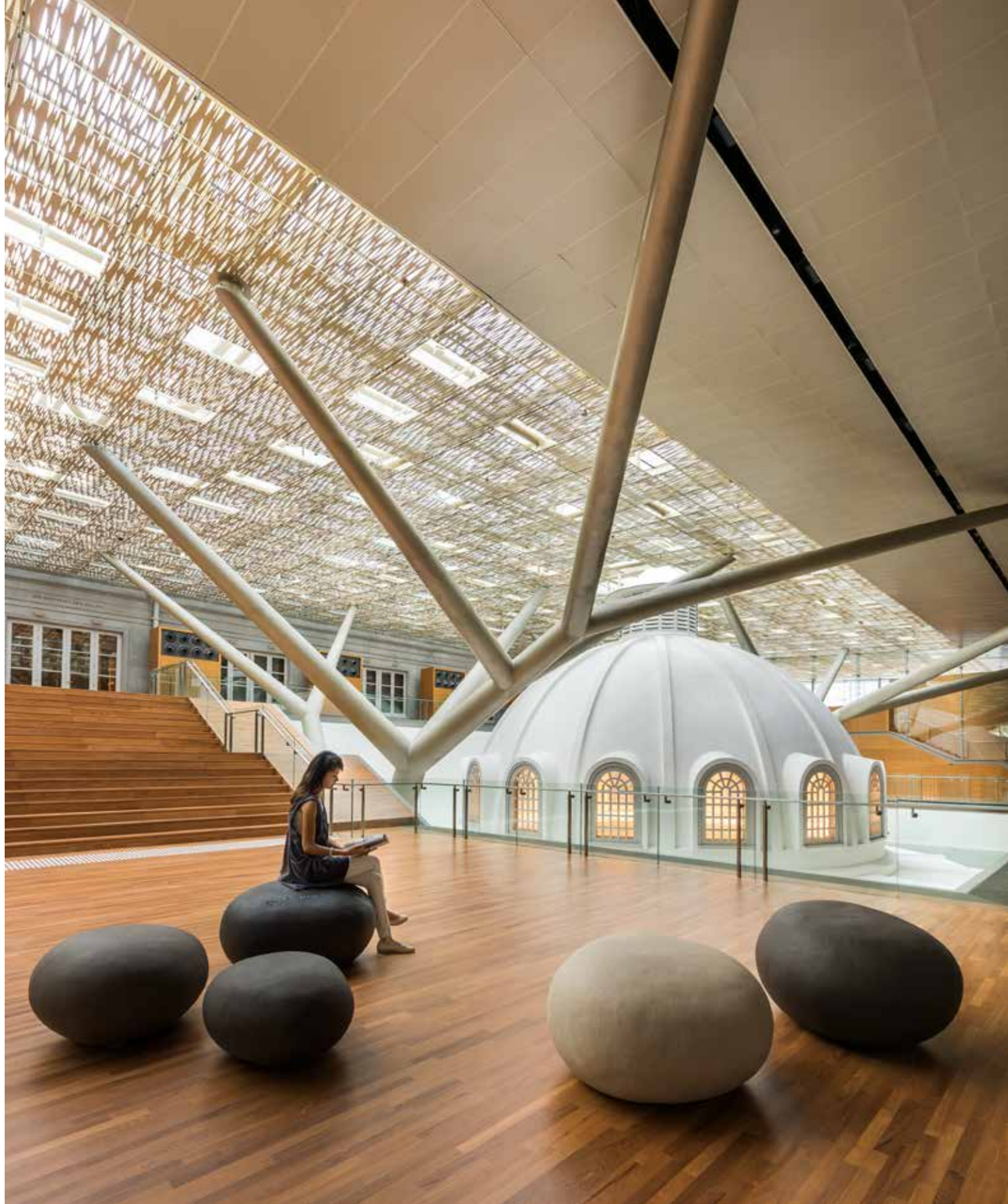
Clay, Sustainability Durability

— Thanks to such consciousness of long-term perspective, our pots, pebbles and benches become companions, friends that acquire personal meaning with time and that are inserted in the narrative of a place, having something to tell about your garden, your house and keeping the memories of these sites.

— Each pot of Atelier Vierkant is unique and tells a different story. This is true also for the entirely hand made clay pots of Atelier Vierkant. Their natural connotation implies the communion and the conjunction of the four natural element our world is made of- earth, fire, air and water. Earth and water recalls the physical status in which we find clay; air relates to the drying process in which air-blowing pipes partially eliminate the water trapped in clay particle; fire refers to the firing process of clay, in which pots and seats are rolled in to gigantic ovens and fired at extremely high temperatures. However, these elements would never become something concrete without the addition of a fifth element, which allows them to become a finished product of outstanding quality: human passion. Passion for what we do and for what we can produce with our creativity and inspiration. In fact, the story our pots tell is a narrative made of inspiration, but also of perspiration. Thomas Edison said it best: «Genius is 1 percent inspiration and 99 percent perspiration». It is true that it is always creative inspiration that leads to genuine, frankly contemporary designed pots. But the execution requires a lot of efforts and sweating. The synergy between

inspiration and perspiration often works well: inspiration strengthens perspiration, while perspiration nurtures inspiration. In this process dedication, discipline, organization and a lot of hard work are indispensable elements. We have developed and perfected traditional skills and special production techniques. This allows us to maximize the this synergy realizing the forms that creativity has imagined and demonstrating that at Atelier Vierkant the art of craftsmanship is not dead. Instead, arts and crafts are at their best.

— Durability does not only refer to memory and to the narrative of a place. Instead, it also refers to physical durability. Natural clay, fired at 1200 C°, can withstand different harsh climate conditions such as frost and heat, and resists to UV rays. This means especially that the shape will not be subjected to alterations and that colours will not fade away. This is the reason why our pots and seats are chosen to enrich beautiful gardens and outdoor areas all around the world, in different atmospheric conditions, and this is also why it is extremely common to see our vases covered with soft snow or our pebbles silted in warm sand: from Hawaii to Saudi Arabia, from Japan to Spain.



LC

	a	b	h	w
LC25	25cm	50cm	75cm	30kg
LC50	50cm	50cm	75cm	40kg
LC25	*9,8”*	*17,9”*	*29,5”*	*66,1lbs*
LC50	*17,9”*	*17,9”*	*29,5”*	*88,2lbs*

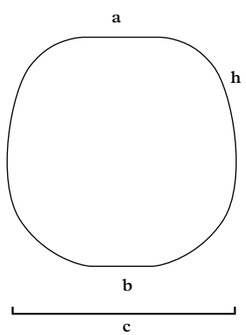
LC25 and **LC50**
at Cosmopolitan,
Warsaw

LK

	a	b	h	w
LK70	70cm	36cm	40cm	50kg
LK90	90cm	47cm	50cm	80kg
LK100	97cm	52cm	56cm	110kg
LK107	107cm	58cm	61cm	120kg
LK70	*27,6”*	*14,2”*	*15,7”*	*110lbs*
LK90	*35,4”*	*18,5”*	*19,7”*	*176lbs*
LK100	*38,2”*	*20,5”*	*22”*	*242lbs*
LK107	*42,1”*	*22,8”*	*24”*	*265lbs*

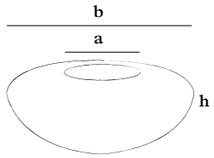
LMP

	a	b	c	h	w
LMP70	24cm	24cm	70cm	72cm	125kg
LMP85	35cm	35cm	87cm	85cm	160kg
LMP70	*9,4”*	*9,4”*	*27,6”*	*28,4”*	*276lbs*
LMP85	*13,8”*	*13,8”*	*34,3”*	*33,5”*	*353lbs*



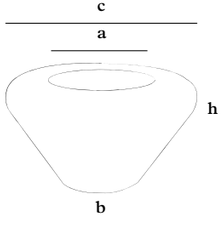
LPS

	a	b	h	w
LPS80	34cm	80cm	32cm	30kg
LPS80	*13,8”*	*31”*	*12,5”*	*66lbs*



LPS100

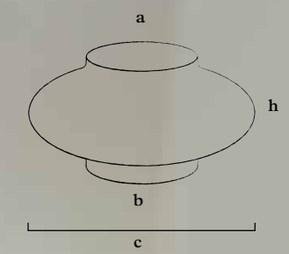
Possible finishes:
Grey clay with black engobe
Black clay with red engobe
Black clay with grey engobe
Black clay with green engobe
White clay with grey engobe



	a	b	c	h	w
LPS100	56cm	47cm	98cm	57cm	95kg
LPS100	*22”*	*18,5”*	*38,6”*	*22,4”*	*209lbs*

In the centre of a pine forest along the Mediterranean coast, a few kilometres from Barcelona, in the municipality of El Prat de Llobregat, is the Casa Gomis; better known in the field of architecture as *Casa La Ricarda*, or to the locals as The Glass House. Designed by architect *Antonio Bonet Castellana*, disciple and collaborator of José Luis Sert and Le Corbusier, for the marriage of Agnes Bertrand and Ricardo Gomis.

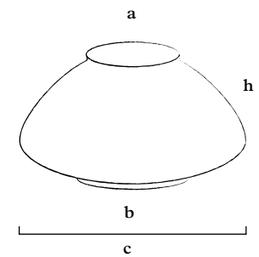
	a	b	c	h	w
LR70	37cm	34cm	74cm	33,5cm	50kg
LR120	60cm	60cm	120cm	52cm	110kg
LR70	*14,57"*	*13,39"*	*29,13"*	*13,19"*	*110lbs*
LR120	*23,6"*	*23,6"*	*47,2"*	*20,5"*	*243lbs*



LR

NG/W (H)

NG/W (V)



	a	b	c	h	w
LRC70	32cm	40cm	72cm	38cm	60kg
LRC120	52cm	70cm	120cm	57cm	115kg
LRC70	*12,6”*	*15,7”*	*28,3”*	*15”*	*132lbs*
LRC120	*20,5”*	*27,6”*	*47,2”*	*22,4”*	*253lbs*

The round **LR** and **LRC** bowls, either in monochrome or with extra line detail recall the shallow shapes of the glass work used in the windows and on the separation blocks between the window frames. The bowls are brought in the interior and take the role as furniture, both functionally as well as esthetically relevant.

LRC

LRC

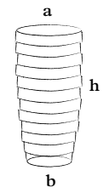
LR

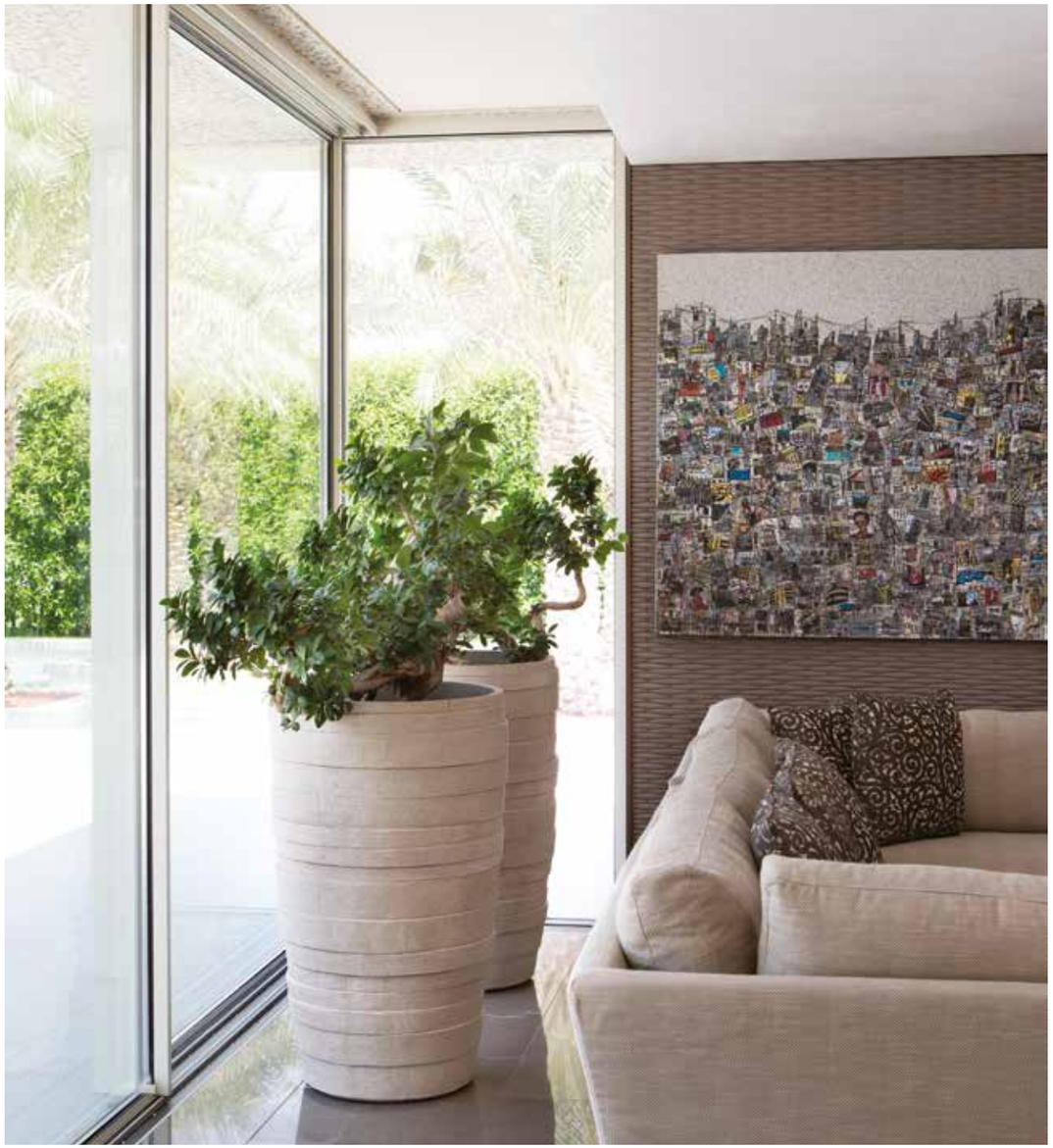
HVO pushes the standards of outdoor living, both in terms of service and design. Choosing to work with pots from Atelier Vierkant was a decision based purely on aesthetics: ‘They are beautiful, that's it’, asserts Saskia de Mits, ‘They simply bring the terrace to a higher level; when the pots are not yet installed, something is missing.’ As clients sometimes tend to forget pots in their initial brief, HVO always includes samples from Atelier Vierkant to give an idea of what clay’s colour, materiality and presence add to the surroundings. ‘We carefully explain how these pieces are made and how valuable the craft behind them is – even the crates they arrive in are handmade!’

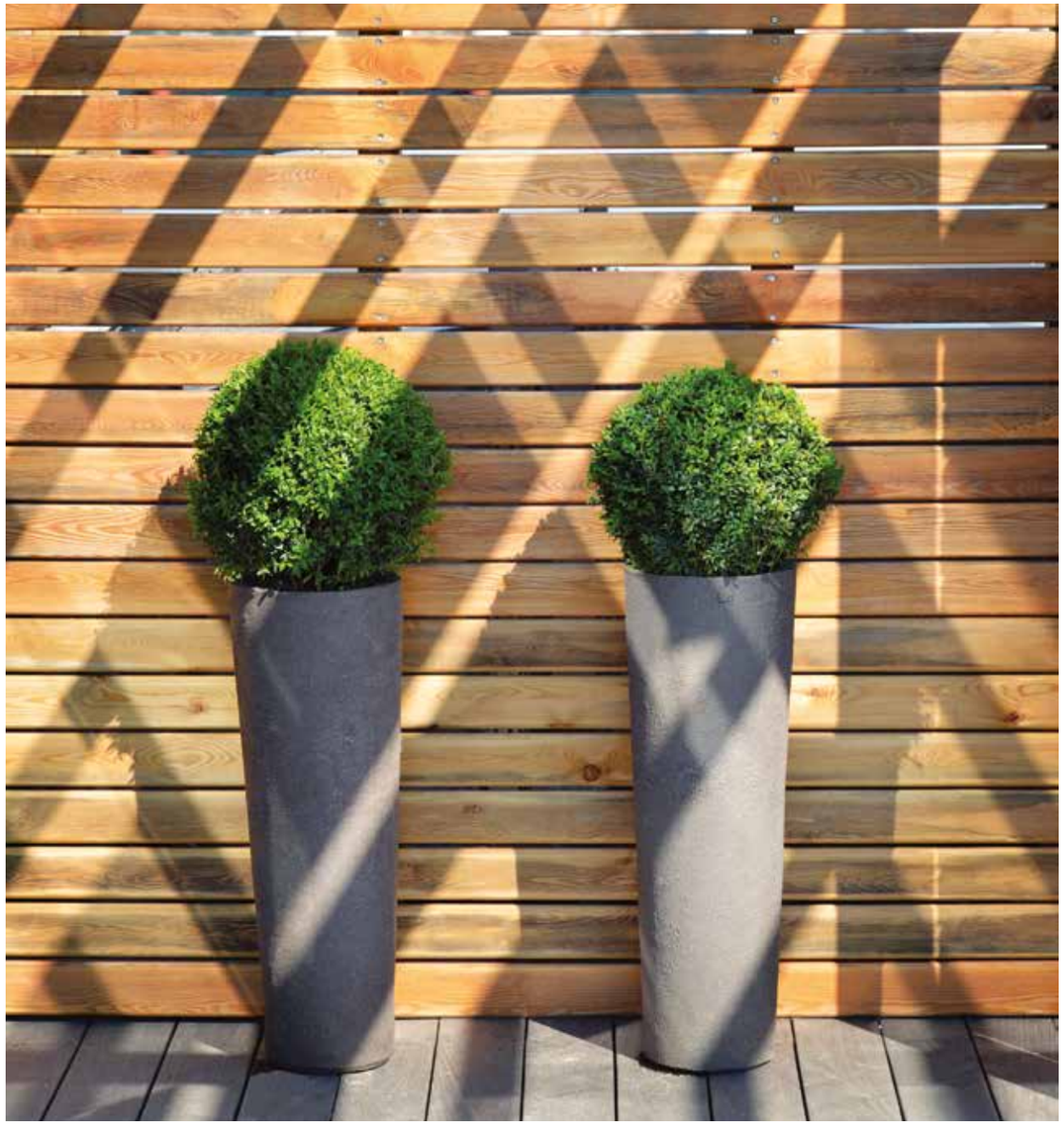
LRC120
SP100Z
LR120Z
SP80Z

MF

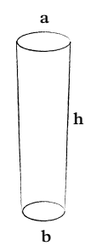
	a	b	h	w
MF60	41cm	29cm	56cm	60kg
MF100	58cm	38cm	98cm	85kg
MF140	71cm	46cm	137cm	140kg
MF60	*16,1”*	*11,4”*	*22”*	*132lbs*
MF100	*22,8”*	*15”*	*38,6”*	*190lbs*
MF140	*28”*	*18”*	*54”*	*308lbs*





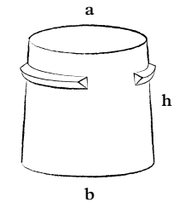


MHR



	a	b	h	w	m³
MHR80	28cm	20cm	80cm	20kg	22l
MHR100*	36cm	28cm	100cm	35kg	56l
MHR120*	36cm	27cm	120cm	40kg	63,5l
MHR80	*11”*	*7,8”*	*31,5”*	*45lbs*	*5,8gal*
MHR100*	*14,1”*	*11”*	*39,4”*	*77lbs*	*14,8gal*
MHR120*	*14,1”*	*10,6”*	*47,2”*	*88lbs*	*16,8gal*

MK

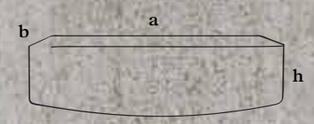


	a	b	h	w
MK30	40cm	42cm	31,5cm	24kg
MK35	46cm	50cm	35cm	35kg
MK40	41cm	42cm	39,5cm	30kg
MK30	*15,7”*	*16,5”*	*12,4”*	*53lbs*
MK35	*18,1”*	*19,7”*	*13,8”*	*77lbs*
MK40	*16,1”*	*16,5”*	*15,6”*	*66lbs*

MK

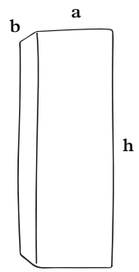
MLH BENCH

	a	b	h	w
MLH140 Bench	140cm	50cm	45cm	250kg
MLH200 Bench	197cm	49cm	62cm	350kg
MLH140 *Bench*	*55,1”*	*19,7”*	*17,7”*	*551lbs*
MLH200 *Bench*	*77,6”*	*24,4”*	*19,3”*	*770lbs*



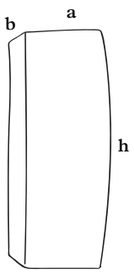
MLH

	a	b	h	w
MLH200	56cm	60cm	193cm	800kg
MLH200	*22”*	*23,6”*	*76”*	*1760lbs*



ML

	a	b	h	w
ML120	39cm	39cm	120cm	60kg
ML125	39cm	39cm	125cm	70kg
ML120	*15,4”*	*15,4”*	*47,2”*	*132lbs*
ML125	*15,4”*	*15,4”*	*49,2”*	*154lbs*

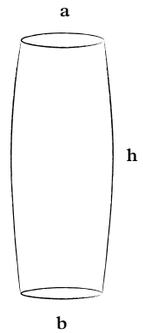


ML

MLH in white and
nordic white,
Strandhotel, Cadzand

MLS

	a	b	h	w
MLS130	48cm	44cm	128cm	95kg
MLS130	*18,9”*	*17,3”*	*50,4”*	*209lbs*



MLS Nordic white
Strandhotel, Cadzand

Custom and on demand *Clay* projects

— The term customization derives from the latin word consueto, consuetudinis. Its meaning has been subjected to different variations throughout the centuries: from the original meaning of *habitual practice*, it finally adopted the meaning of *made to measure*.

Such measure refers to the need and to the taste of each individual, who is unique and who has exceptional desires and preferences.

Custom and on demand *Clay* projects

— Atelier Vierkant embraces each individual's idea, inspiration and project designing ad-hoc shapes, mixing colours and structures in order to meet each costumer's ideas, making each pot and vessel personal. In fact, the clay labs in Ostend offer the designer and the architect the possibility to give shape to his or her ideas. In the workshop directed by Annette Lantsoght, all the aspect of the project, from the colour to the shape and to the texture are discussed and tailored in order to match and complement perfectly the broader architectural context of the project. The malleability of clay, moreover, allows also the creation of unique pieces that go far beyond the strict sense and function of a vessel or a seat, such as walls and gigantic shapes. Custom designs are first assessed in terms of technical feasibility and aesthetic. Then, a miniature prototype is created and eventually the piece is reproduced in its real volume and size in order to create the mould. The custom works described in the following pages are just few examples of a vast array of tailored, on-demand works that Atelier Vierkant creates in collaboration with a multitude of architecture and design practices around the world.

Custom and on demand *Clay* projects

CUSTOM WALL PROJECT

IBIZA

— *Sa Ferradura Island*, one of the world's most luxurious private islands, is connected to Ibiza by the small beach of Pas de s'Illa. The project, which consisted of the total refurbishing of an existing house and its garden, was carried out by Romano Arquitectos, an architecture and design studio based in Ibiza.
The volume and the footprint of the construction had to be respected due to the specific environmental restrictions of the area coastline, landscape protection, wildlife preservation.
— At the entrance to the house, a more exposed spot on the island, Atelier Vierkant oversized clay pieces are placed as strong elements that would recuperate the essentials of the house, leading the guest to the main door. Their custom-made work that Atelier Vierkant produced is unique in terms of size and shape, and the grey nuanced colour variation constitutes a unique pattern thought to complement in a perfect way the architecture of the residence as well as the surrounding natural environment.
In fact, the base greyish tone melts easily in the landscape with direct references to the grey of the rockery and of the cliffs.
— Atelier Vierkant deployed its "savoir faire" and its creativity. Together with the studio Romano Arquitectos it was possible to build a teamwork that would resolve the whole challenge in its complexity: developing the concept together, adapting the studio's ideas to the specific technique of the ceramic, finding the right textures and tonalities, studying together the composition of the wall and resolving technical issues – exposures to intense 160 km/h winds. The organization and the coordination with local teams to arrange the transport logistic accounted also for a challenge won thanks to a good team work: bringing the 36 units of 2,30m through the narrow and bumpy dirt road was not as easy as it seems.

V-PALM SPRINGS

Custom and on demand *Clay* projects

— V-Palm Springs outstands in all its uniqueness from the most part of the hotels in the area thanks to its original design and the peculiar role that landscape architecture plays in this project. The design and architecture studio Surfacedesign took a lead in planning all aspects of the exterior resort areas collaborating with Roy Asaro for the design of the lobby building. Moreover, Surfacedesign worked closely with the City of Palm Springs design review commission and with Filament's operation program to provide a free-spirited and relaxed destination connected to its surroundings. In creating the hotel's many unique design motifs, Surfacedesign focused on finding inspiration sourcing from the cultural history and natural setting of Palm Springs.

— The architects provided the team with design cues intended to integrate the client's objective to create a sophisticated and lively destination in the desert.

For the entrance, the architect created together with the clays laboratories of Atelier Vierkant a wall of «togetherness». The V-sign, graphically decomposed in different lines and grey tones, is painted in a liquid clay and repeated throughout the wall, conveying a sense of rhythm to the pattern. The positioning of the clay custom-made blocks at different depths illustrates how a static wall construction can turn into a dynamic play of volumes and shades.

Custom and on demand *Clay* projects

INSTALLATION OF CURVED CLAY WALLS

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 caton of Graubünden. Most areas are forested and embellished by beautiful rivers, glaciers and mountains. 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 optimizes 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 evergreens, several huge, rectangular blocks of grey clay with rounded bases stand curved into a circular formation. Nonetheless, the modern shapes of the structure strongly hint at the area's Alpine cultural heritage.

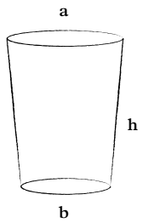
— The imposing clay formation is engraved with the city blazon and the name of the municipality, evoking an image of the famous Dreibündenstein, a marker erected at the intersection of the Three Leagues. The letters as well as the blazon were individually designed and engraved in the clay with extraordinary ability by the hands of the artisans working at Atelier Vierkant. Their experience in moulding perfect curves and shapes allowed them to create 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.

CUSTOM ENGRAVINGS AND CARVINGS IN CLAY

— The dimension of custom work at Atelier Vierkant is not only confined to shape, colour and texture: it includes also a refined work of engraving. In this way, suggestive phrases and elegant logos and letters are carved permanently in the clay, allowing the utmost personalization of objects and creating the strongest bond between our products and the meaning that people attach to them. From evocative words engraved in pebbles, to exclusive logo carvings in the pots of an elegant beach club up to refined miniatures performed on massive clay roundabouts, the hand-crafted inscriptions and engravings amplify volumes and the play of light and shadow on the clay surface. The tailored engravings, both coloured and not, are performed at the Atelier by the hand of Stéphanie Busard, who deploys all her creativity and knowhow in order to match each commissioned work to the project's aim and philosophy.

Custom and on demand *Clay* projects

MR



	a	b	h	w	m³
MR65	49cm	34cm	65cm	30kg	61l
MR80*	57cm	40cm	76cm	45kg	104l
MR90	80cm	56cm	90cm	100kg	265l
MR130	115cm	85cm	130cm	250kg	590l
MR65	*19,3”*	*13,4”*	*25,6”*	*66lbs*	*16,1gal*
MR80*	*22,4”*	*15,7”*	*29,9”*	*100lbs*	*27,5gal*
MR90	*31,5”*	*22”*	*35,4”*	*220lbs*	*70gal*
MR130	*45,3”*	*33,4”*	*51,2”*	*550lbs*	*156gal*

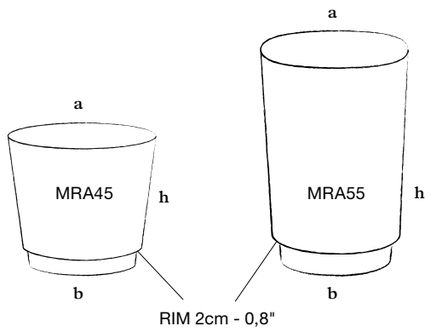
MR80, **MR90** and **MR130**,
Adriatic Hotel, Rovinj

MR

MR80, **MR90** and **MR130**,
Adriatic Hotel, Rovinj

MRA

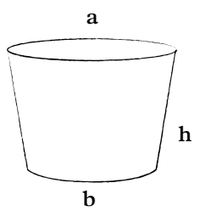
	a	b	h	w
MRA45	48,5cm	38,5cm	42,5cm	25kg
MRA55	41cm	30cm	56cm	40kg
MRA45	*19,1”*	*15,2”*	*16,7”*	*55lbs*
MRA55	*16,1”*	*11.8”*	*22”*	*88lbs*



MRB

The low cylindrical MRB series, designed as a low sized planter, comes in different earthy tones. Its shape recalls the traditional shapes of the round conic planters once produced in the area of Breda, Catalogne.

	a	b	h	w
MRB30	37,5cm	28cm	27,5cm	15kg
MRB35	54,5cm	43,5cm	35cm	30kg
MRB30	*14,76”*	*11,02”*	*10,83”*	*33lbs*
MRB35	*21,46”*	*17,13”*	*13,78”*	*66lbs*

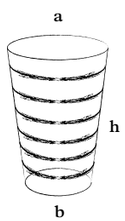


MRB30

MRA55
MRA45
MRB30
MRB35

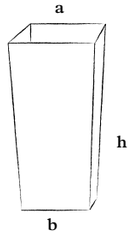
MRR

	a	b	h	w
MRR65	49cm	34cm	65cm	30kg
MRR80*	57cm	40cm	76cm	50kg
MRR90	80cm	56cm	90cm	110kg
MRR130	115cm	85cm	130cm	250kg
MRR65	*19,3”*	*13,4”*	*25,6”*	*66lbs*
MRR80*	*22,4”*	*15,7”*	*29,9”*	*110lbs*
MRR90	*31,5”*	*22”*	*35,4”*	*245lbs*
MRR130	*45,3”*	*33,5”*	*51,2”*	*550lbs*



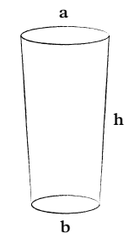
MU

	a	b	h	w
MU80	40cm	29cm	80cm	40kg
MU100	49cm	40cm	100cm	70kg
MU120	52cm	40cm	120cm	85kg
MU80	*15,7”*	*11,4”*	*31,5”*	*88lbs*
MU100	*19,3”*	*15,7”*	*39,4”*	*155lbs*
MU120	*20,4”*	*15,7”*	*47,2”*	*190lbs*



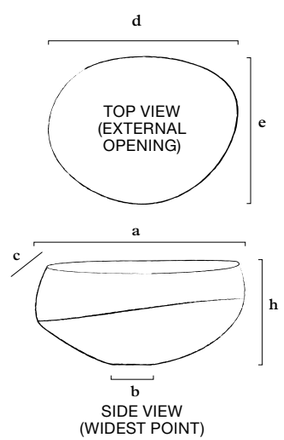
MUR100
at Westfield Village
on Topanga,
Woodland Hills, CA

MUR



	a	b	h	w
MUR80	44cm	32cm	80cm	35kg
MUR100	55cm	40cm	100cm	65kg
MUR120	58cm	45cm	117cm	75kg
MUR80	*17,3”*	*12,6”*	*31,5”*	*65lbs*
MUR100	*21,6”*	*15,7”*	*39,4”*	*145lbs*
MUR120	*22,8”*	*17,7”*	*46”*	*165lbs*

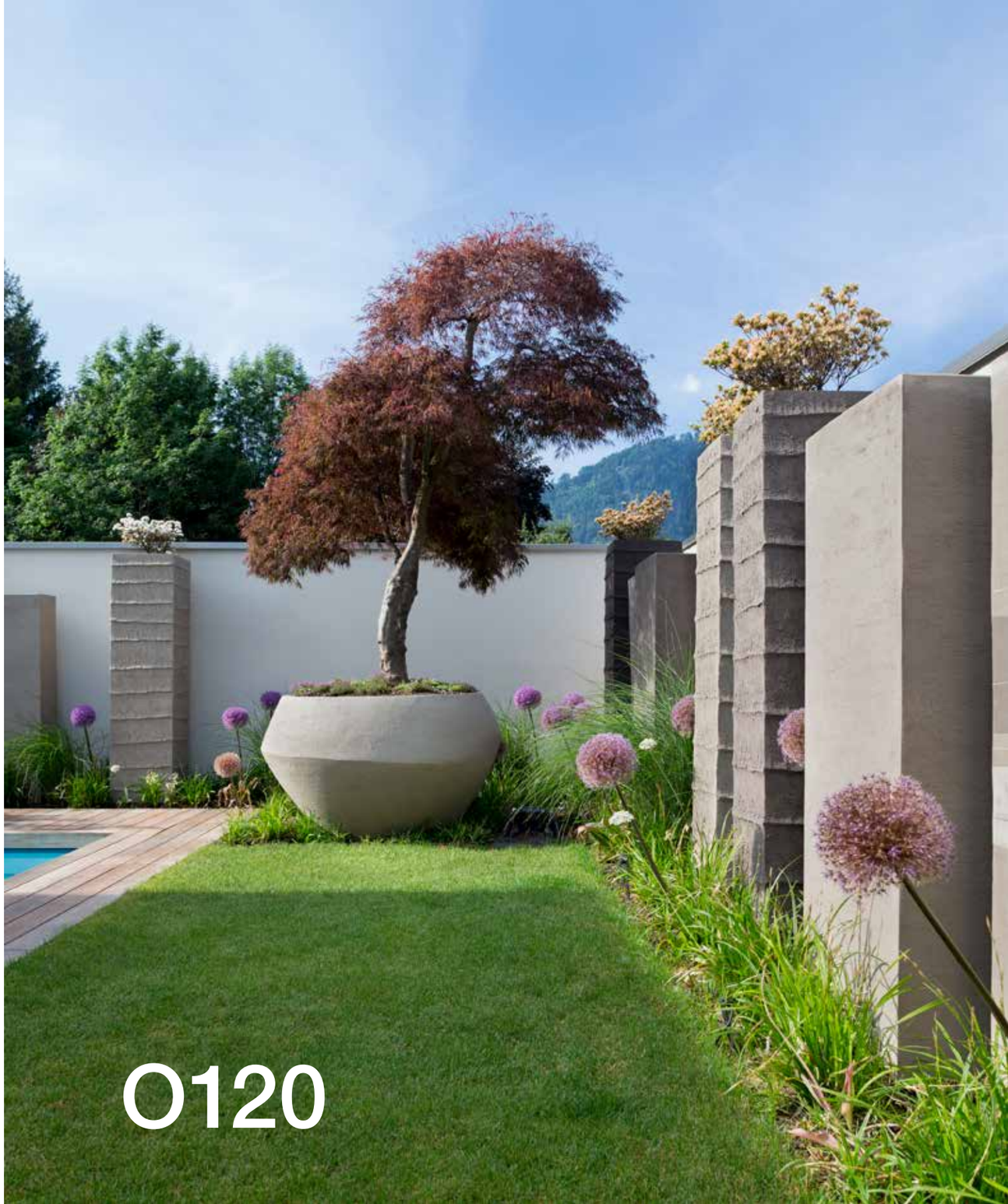
	a	b	c	d	e	h	w	m³
O60	60cm	22cm	60cm	55cm	49cm	31cm	30kg	34,4l
O75	72cm	24cm	70cm	67cm	60cm	33cm	48kg	60,5l
O90	92cm	36cm	89cm	86cm	71cm	44cm	60kg	112l
O105	113cm	45cm	107cm	107cm	86cm	55cm	85kg	240,2l
O120	120cm	60cm	111cm	108cm	90cm	65cm	100kg	405l
O150	145cm	71cm	135cm	138cm	107cm	72cm	150kg	542,4l
O165	172cm	80cm	158cm	161cm	128cm	92cm	200kg	895l
O60	*23,6”*	*8,7”*	*23,6”*	*21,7”*	*19,3”*	*12,2”*	*66lbs*	*9gal*
O75	*28,3”*	*9,4”*	*27,6”*	*26,4”*	*23,6”*	*13”*	*105lbs*	*16gal*
O90	*36,2”*	*14,2”*	*35”*	*33,9”*	*28”*	*17,3”*	*132lbs*	*29,6gal*
O105	*44,5”*	*17,7”*	*42,1”*	*42,1”*	*33,9”*	*21,7”*	*187lbs*	*63,5gal*
O120	*47,2”*	*23,6”*	*43,7”*	*42,5”*	*35,4”*	*25,6”*	*220lbs*	*107gal*
O150	*57,1”*	*28”*	*53,1”*	*54,3”*	*42,1”*	*28,3”*	*330lbs*	*143,2gal*
O165	*67,7”*	*31,5”*	*62,2”*	*63,4”*	*50,4”*	*36,2”*	*440lbs*	*236,4gal*



In the **Red O** pot in the kitchen-workshop, *Strelitzia Nicolai* are combined with the illustrations on the wallpaper, that decorates the room like a giant painting.

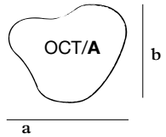
Project by
Place des Fleurs

DER KUNST IM GARTEN ZU HAUSE ZU SEIN

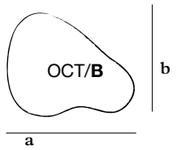

O120

This neoclassic house, built in 1769, is located in the heart of Tielt. The owners consulted Bluet to arrange different settings of plantations that create a scene. Florist Daniël Deprez brought in the **O105**, planted a in white beige clay finish with *Moringa oleifera* (Miracle tree).

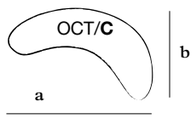
OCT



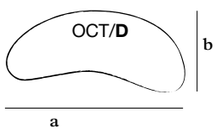
	a	b	h	w
OCT/A21	80cm	66cm	21cm	45kg
OCT/A36	80cm	66cm	36cm	60kg
OCT/A45	80cm	66cm	45cm	75kg
OCT/A21	*31,5”*	*26”*	*8,3”*	*99lbs*
OCT/A36	*31,5”*	*26”*	*14,2”*	*132lbs*
OCT/A45	*31,5”*	*26”*	*17,7”*	*165lbs*



	a	b	h	w
OCT/B21	88cm	71cm	21cm	45kg
OCT/B36	88cm	71cm	36cm	60kg
OCT/B45	88cm	71cm	45cm	75kg
OCT/B21	*34,6”*	*28”*	*8,3”*	*99lbs*
OCT/B36	*34,6”*	*28”*	*14,2”*	*132lbs*
OCT/B45	*34,6”*	*28”*	*17,7”*	*165lbs*



	a	b	h	w
OCT/C21	90cm	56cm	21cm	45kg
OCT/C36	90cm	56cm	36cm	60kg
OCT/C45	90cm	56cm	45cm	75kg
OCT/C21	*35,4”*	*22”*	*8,3”*	*99lbs*
OCT/C36	*35,4”*	*22”*	*14,2”*	*132lbs*
OCT/C45	*35,4”*	*22”*	*17,7”*	*165lbs*



	a	b	h	w
OCT/D21	100cm	55cm	21cm	55kg
OCT/D36	100cm	55cm	36cm	40kg
OCT/D45	100cm	55cm	45cm	85kg
OCT/D21	*39,4”*	*21,7”*	*8,3”*	*121lbs*
OCT/D36	*39,4”*	*21,7”*	*14,2”*	*154lbs*
OCT/D45	*39,4”*	*21,7”*	*17,7”*	*187lbs*

OCT

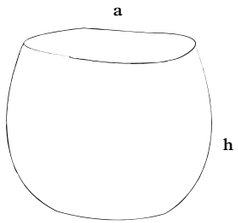
OCT/C

Barilla Center,
Parma

OD
ODB

Possibility
with or without
colour rim.

	a	h	w	m³
OD40	40cm	45cm	35kg	55l
OD50	50cm	53cm	40kg	105l
OD55	55cm	60cm	50kg	185l
OD60	60cm	72cm	60kg	252l
OD40	*15,7”*	*17,7”*	*77lbs*	*14,5gal*
OD50	*19,7”*	*20,9”*	*88lbs*	*27,7gal*
OD55	*21,7”*	*23,6”*	*110lbs*	*48,8gal*
OD60	*23,6”*	*28,3”*	*132lbs*	*66,5gal*



OV60
OD60

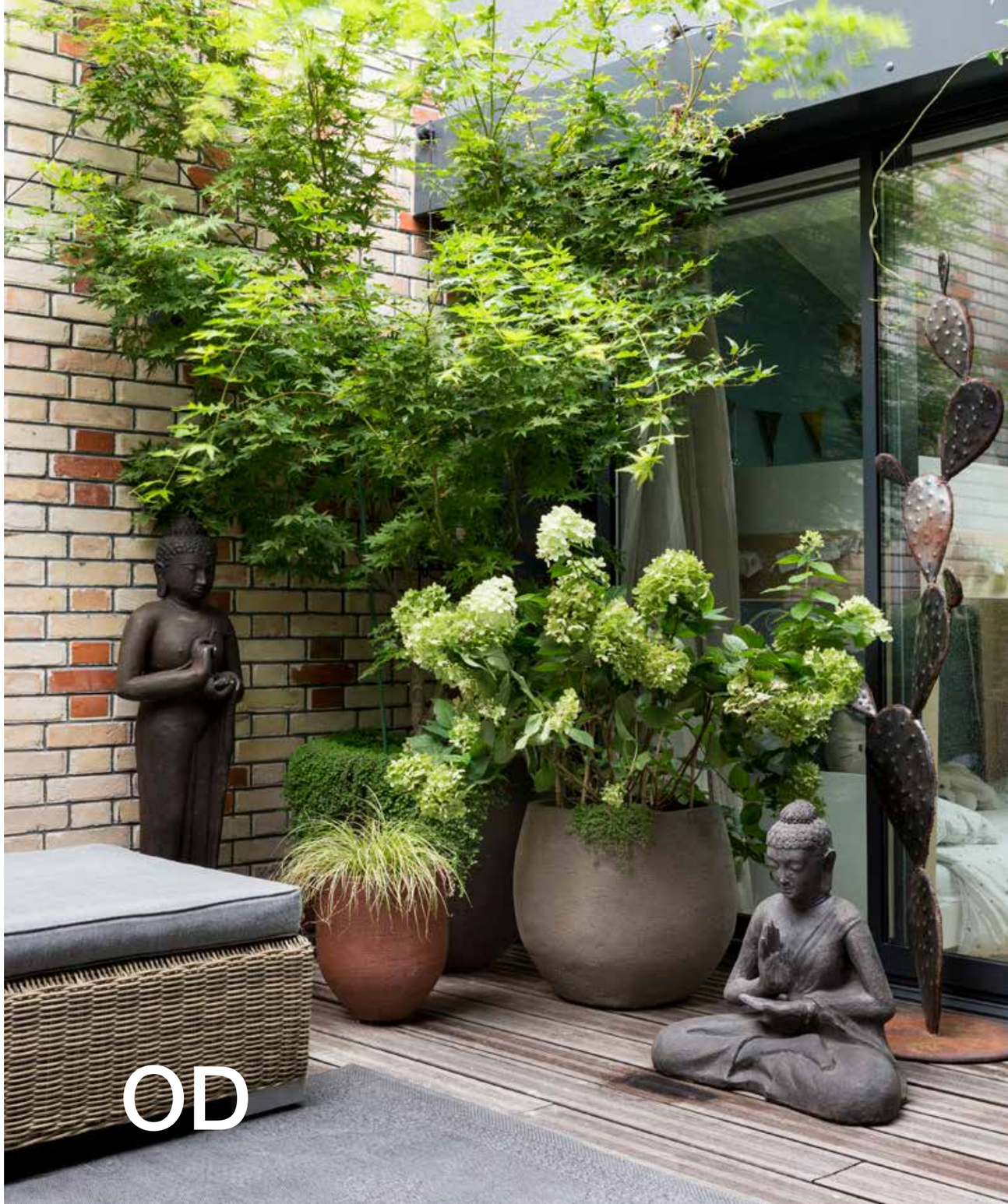
Rechts van de Kerk,
Meigem

OD60

OD60

OD60 black
with T1 texture

Since 2018, with the renovation of Rue Mstislav Rostropovitch near the Batignoles quarter in Paris's 17th arrondissement, residential buildings and company headquarters have been built. These make up a new eco-district to which Place des Fleurs has contributed multiple times, in the development of gardens of co-owned properties but above all for balconies and terraces, with 180-degree views running along the Montmartre hill to the Eiffel Tower.



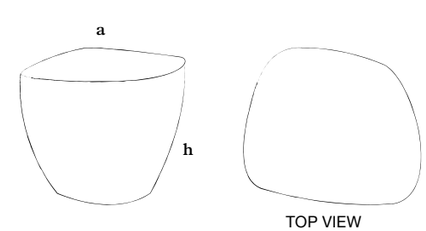
OD60

ODB60

OD60 grey and **ODB60** cork
with nordic white rim

OE

OE80, and **OE60**
at entrance Atlas Copco,
Boom

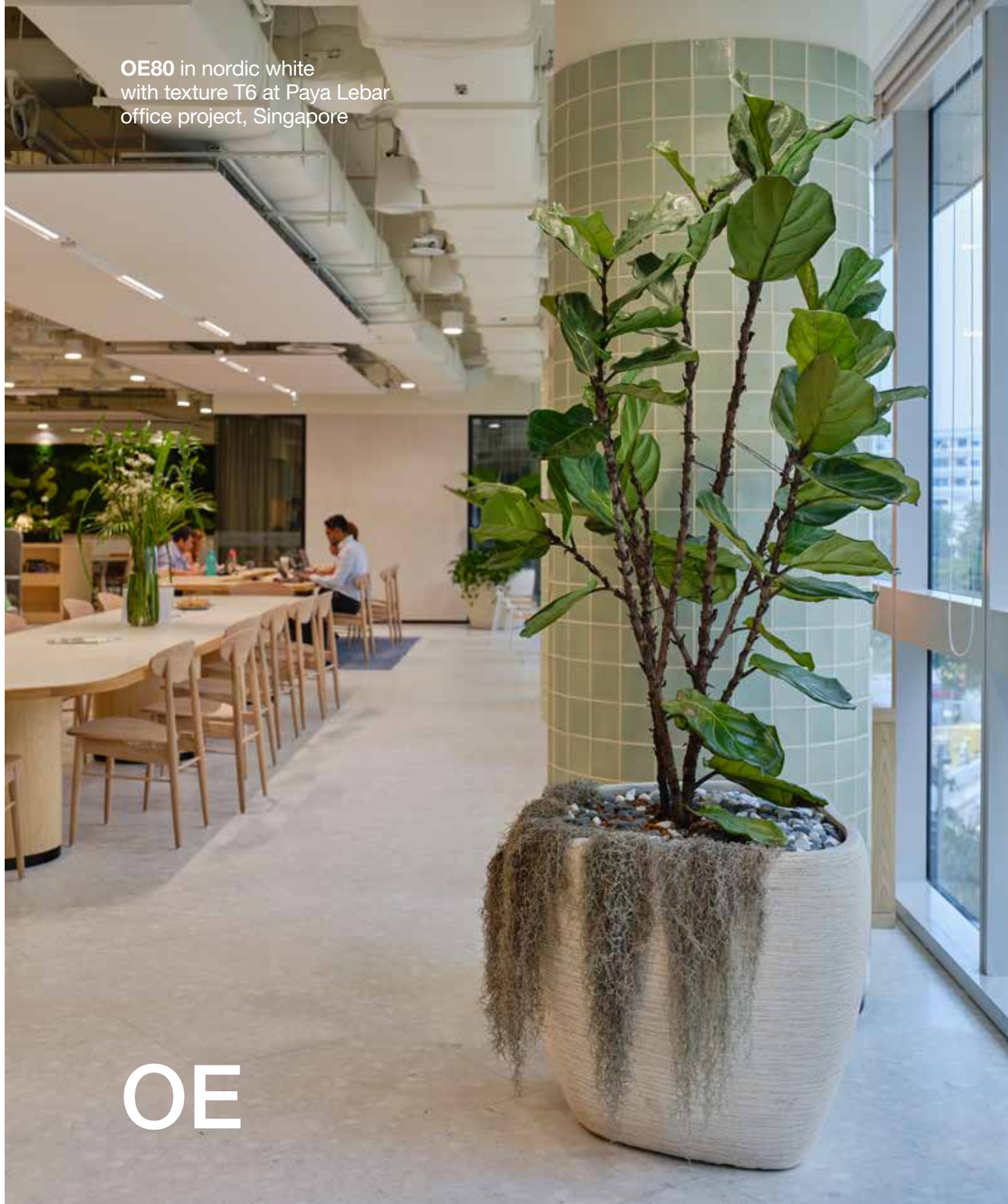


	a	h	w	m³
OE40	44cm	37cm	35kg	45l
OE60	56cm	55cm	50kg	115l
OE70	72cm	64,5cm	75kg	190l
OE80	76cm	73cm	100kg	250l
OE100	110cm	95cm	150kg	565l
OE120	116cm	114cm	250kg	895l
OE40	*17,3”*	*14,6”*	*77lbs*	*11,9gal*
OE60	*22”*	*21,7”*	*110lbs*	*30,4gal*
OE70	*28,3”*	*25,4”*	*165lbs*	*50,2gal*
OE80	*29,9”*	*28,7”*	*220lbs*	*66gal*
OE100	*43,3”*	*37,4”*	*330lbs*	*149,3gal*
OE120	*45,7”*	*44,9”*	*550lbs*	*236,4gal*

OE80 and **OE60** in grey
Jisifang Silk Boutique,
Shanghai

OE

OE60 and **OE80**
planted with *Sedum*,
Echeveria glauca,
Griptoveria titubans,
Lewisia, private Project,
Santiago de Chile.

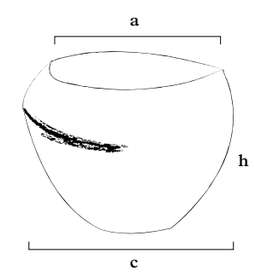


OE80 in nordic white
with texture T6 at Paya Lebar
office project, Singapore

OE

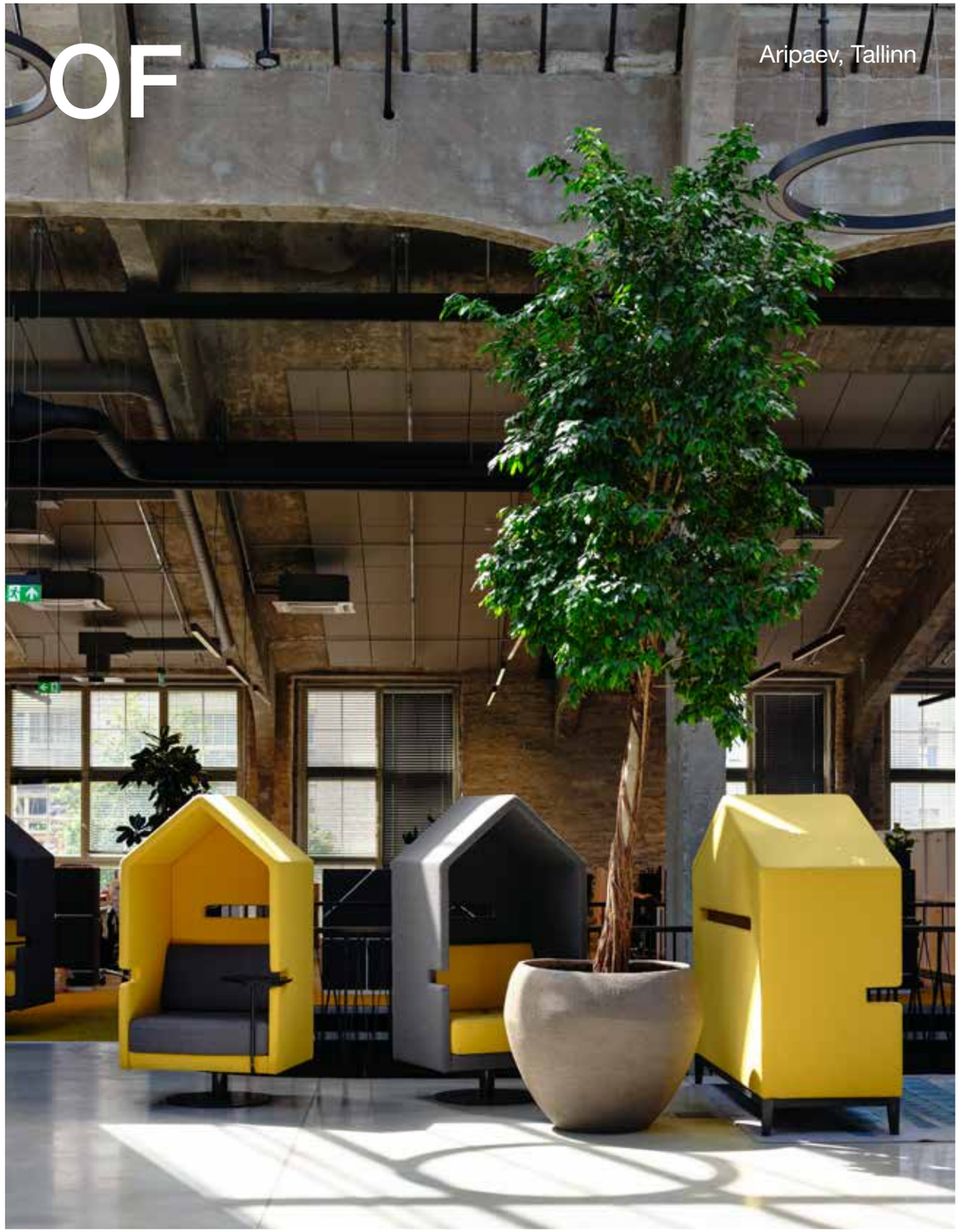
OF90
at Pastorale,
Reet

OF

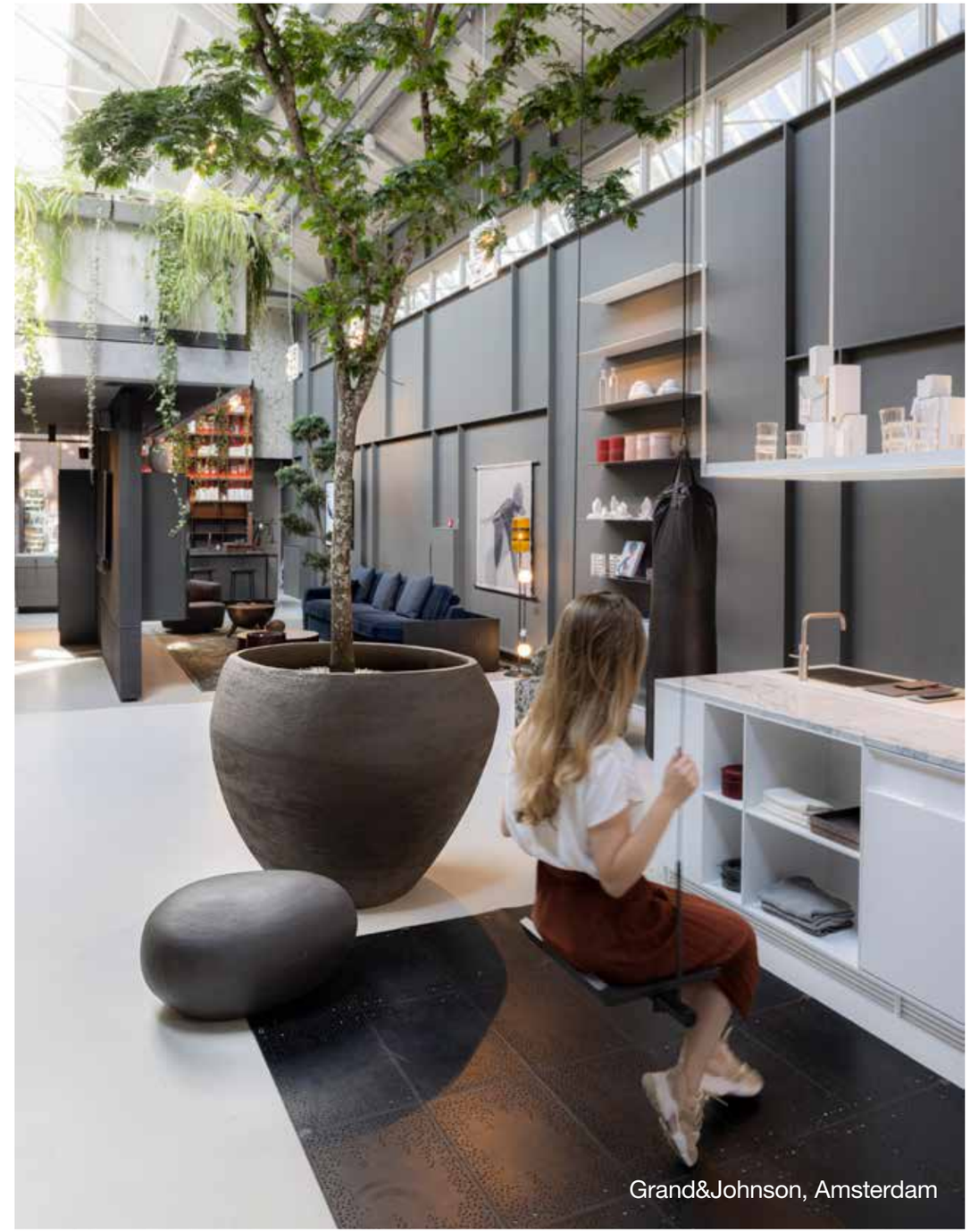


	a	c	h	w	m³
OF50	45cm	55cm	44cm	30kg	65l
OF70	60cm	75cm	65cm	50kg	156l
OF80	73cm	90cm	80cm	75kg	265l
OF90	85cm	105cm	85cm	100kg	369l
OF110	110cm	125cm	101cm	150kg	735,2l
OF120	120cm	130cm	111cm	200kg	1150l
OF50	*19,7”*	*17,7”*	*18,9”*	*66lbs*	*17,2gal*
OF70	*23,6”*	*29,5”*	*25,6”*	*110lbs*	*41,2gal*
OF80	*28,7”*	*35,4”*	*31,5”*	*165lbs*	*70gal*
OF90	*33,5”*	*41,3”*	*33,5”*	*220lbs*	*97,5gal*
OF110	*46,1”*	*49,2”*	*39,8”*	*330lbs*	*194,2gal*
OF120	*50”*	*51,2”*	*43,7”*	*440lbs*	*303,7gal*

OF

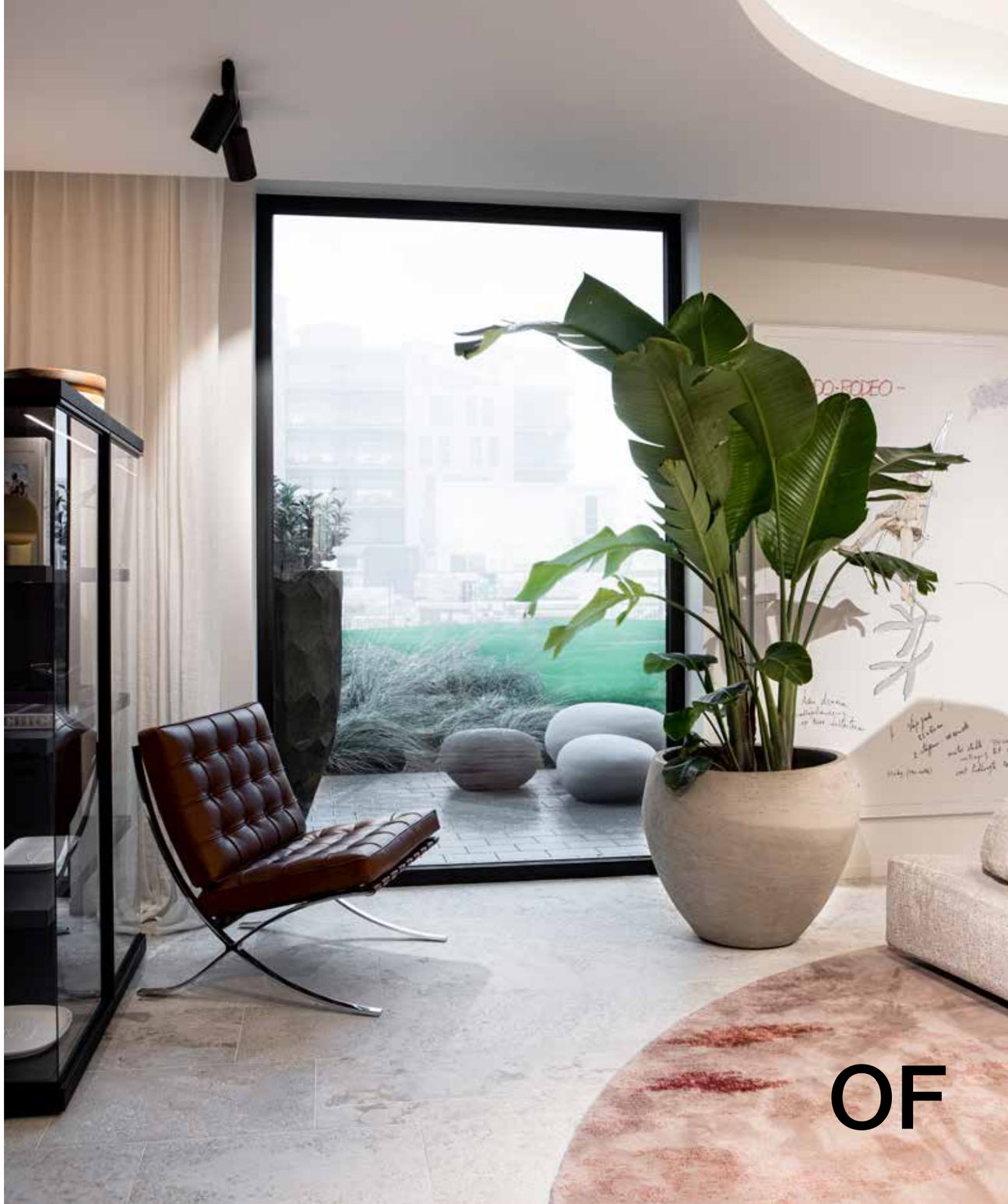


Aripaev, Tallinn



Grand&Johnson, Amsterdam

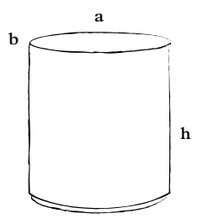
Located in the most recent real estate development Oosteroever in Ostend, Design Oostende recently opened its new showroom and furniture gallery DOK to the public. Family run business from origin, Design Oostende promotes furniture, design and art. Local artists get a podium while a full team of interior architects assists clients to transform their interior and exterior space to a world of experience.



Parrillan,
London

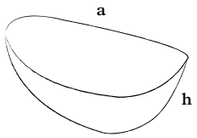
OP

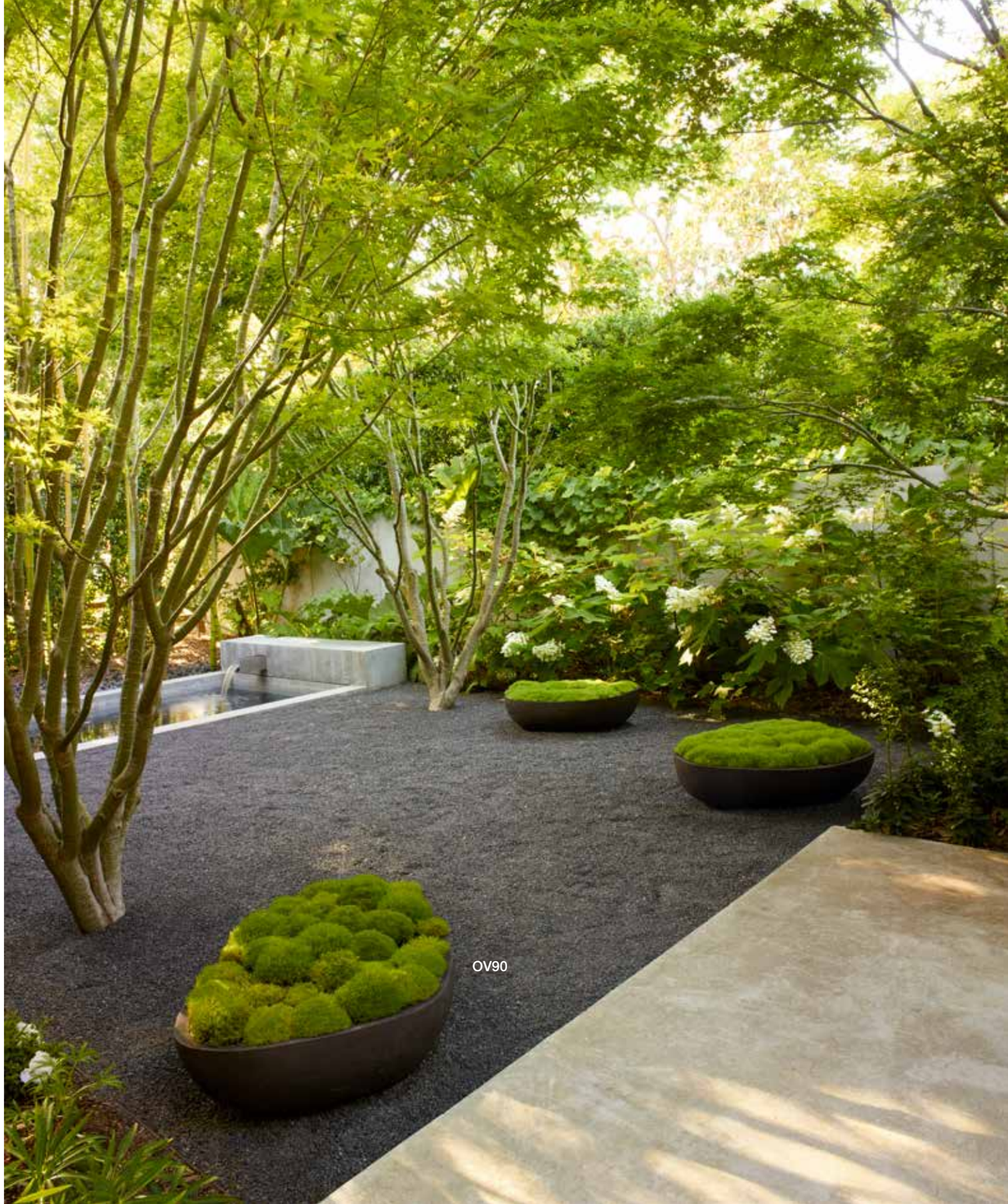
	a	b	h	w
OP40	36cm	29,5cm	38cm	19kg
OP70	69cm	52cm	73cm	75kg
OP40	*14,2”*	*11,6”*	*15”*	*42lbs*
OP70	*27,2”*	*20,5”*	*28,7”*	*165lbs*



OV

	a	h	w	m³
OV60	55cm	18cm	20kg	20l
OV90	88cm	22cm	35kg	65l
OV60	*21,6”*	*7,1”*	*45lbs*	*5,3gal*
OV90	*34,6”*	*8,6”*	*77lbs*	*17,2gal*

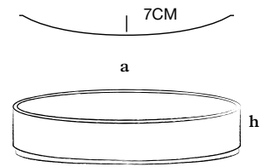




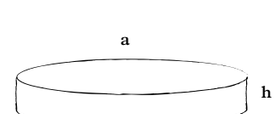
PB

	a	h	w
PB60	60cm	10cm	20kg
PB60	*23,6”*	*3,9”*	*44lbs*

PB is not suitable for outside use during frost.



PL



	a	h	w
PL60	60cm	10,5cm	25kg
PL80	80cm	14cm	35kg
PLU60	60cm	10,5cm	25kg
PLU80	80cm	14cm	35kg
PL60	*23,6”*	*4,1”*	*55lbs*
PL80	*31,5”*	*5,5”*	*77lbs*
PLU60	*23,6”*	*4,1”*	*55lbs*
PLU80	*31,5”*	*5,5”*	*77lbs*

PL is an open vase.
PLU is a pedestal.

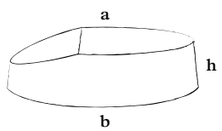
Installation Greenwise
at 111th anniversary,
Tokyo

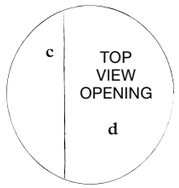
PL80

PL

PL80-PLU80
at Private project,
Marbella.

PT



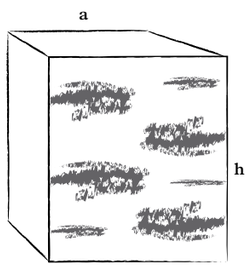


	a	b	c	d	h	w
PT60	59cm	62cm	35cm	57cm	19,5cm	38kg
PT70	70cm	72cm	45cm	67cm	19cm	52kg
PT60	*23,2”*	*24,4”*	*13,8”*	*22,4”*	*7,7”*	*84lbs*
PT70	*27,6”*	*28,3”*	*17,7”*	*26,4”*	*7,5”*	*115lbs*

RB

RBC

	a	h	w
RB5060	50cm	60cm	60kg
RBC5060	50cm	60cm	75kg
RB5060	*19,7”*	*23,6”*	*132lbs*
RBC5060	*19,7”*	*23,6”*	*165lbs*

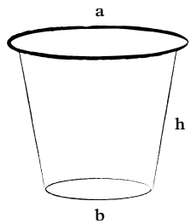


RB is an open vase.
RBC is a closed pedestal.

The geometric pattern created by the vertical and horizontal rims and contour is recalled by a dimensional, squared customized bench in clay, based on the **RBC** model and placed at the center of one of the courtyards that embellish the hotel. The overall linearity of the environment is broken and softened by the slender shape of verdant and fawn Japanese Maple Acer *amoenum cv. Sanguineum* at the centre of the bench surrounded by Crape myrtle *Lagerstroemia indica L*, giving a sense of height.

Bonhommes wants to convey the feeling of carefree living in the quiet, peaceful and natural surroundings of Meigem. It also dares to refer to the Latem School, which is just around the corner. Andy Baudewyn, co-owner of Bonhommes, selected a diverse range of vessels to decorate the exterior courtyard and the two lofts. **UM** vases in cork with specific glazure pattern planted with Quercus ilex were commissioned to order, and a circular bench in the centre of the space was produced on demand around a Pine Tree. Inside Andy chose for a colorful display of **CC**, **CLG**, blue **GR** and bordeaux **SP** vessels

RR



*Items with a **
have a sharp rim (left),
instead of round (above).

	a	b	h	w
RR80	75cm	46cm	64cm	50kg
RR100	98cm	58cm	82cm	80kg
RR120	115cm	64cm	95cm	125kg
RR150*	150cm	90cm	130cm	250kg
RRL55*	57cm	42cm	26cm	15kg
RR80	29,5”	18,1”	25,2”	110lbs
RR100	38,6”	22,8”	32,2”	175lbs
RR120	45,3”	25,2”	37,4”	275lbs
RR150*	59,1”	35,4”	51,1”	550lbs
RRL55*	22,4”	16,5”	10,2”	35lbs

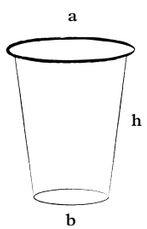
RR

RR120

RR100

RRH

	a	b	h	w
RRH65	54cm	31cm	65cm	35kg
RRH80	64cm	38cm	78cm	50kg
RRH100	83cm	48cm	100cm	85kg
RRH120	100cm	60cm	120cm	125kg
RRH65	*21,3”*	*12,2”*	*25,6”*	*77lbs*
RRH80	*25,2”*	*15”*	*30,7”*	*110lbs*
RRH100	*32,7”*	*18,9”*	*39,4”*	*190lbs*
RRH120	*39,4”*	*23,6”*	*47,2”*	*275lbs*

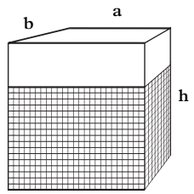


RRH100 white
Private terrace,
Mexico City

RVB

Design
Roel Vandebeek

	a	b	h	w
RVB30	31cm	31cm	55cm	16kg
RVB45	45cm	45cm	65cm	30kg
RVB50	51cm	31cm	55cm	25kg
RVB30	*12,2”*	*12,2”*	*21,7”*	*35lbs*
RVB45	*17,7”*	*17,7”*	*25,6”*	*66lbs*
RVB50	*20,1”*	*12,2”*	*21,7”*	*55lbs*

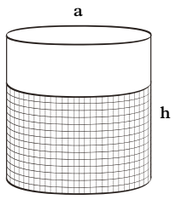


Belgian product designer, *Roel Vandebeek*, examines and works on the intersection of design and architecture. Surrounded daily by architects in his studio collective near Maastricht, he is confronted with their continuous requests and challenges. In the research of adaptable and portable pots, Atelier Vierkant and Roel Vandebeek decided to cooperate, combining their shared interests. As part of the 2021 collection, Roel presents an innovative series of planters, half wire, half clay. Lightweight, these planters are easily moved around and therefore particularly convenient for apartments, limited sized spaces or anywhere with a specific need for flexibility. The transparency of the wire leaves room for light to shine through, provides airiness and spaciousness to an extent where even the ground underneath the pot is taken into consideration.

RVC

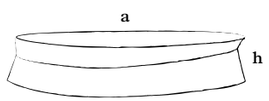
Design
Roel Vandebeek

	a	h	w
RVC40	40,5cm	65cm	28kg
RVC50	56cm	55cm	30kg
RVC80	80cm	50cm	60kg
RVC40	*15,9”*	*25,6”*	*62lbs*
RVC50	*22”*	*21,7”*	*66lbs*
RVC80	*31,5”*	*19,7”*	*132lbs*



SB15

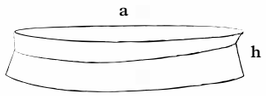
	a	h	w
SB15	82cm	16cm	30kg
SB15	*32,3”*	*6,3”*	*66lbs*

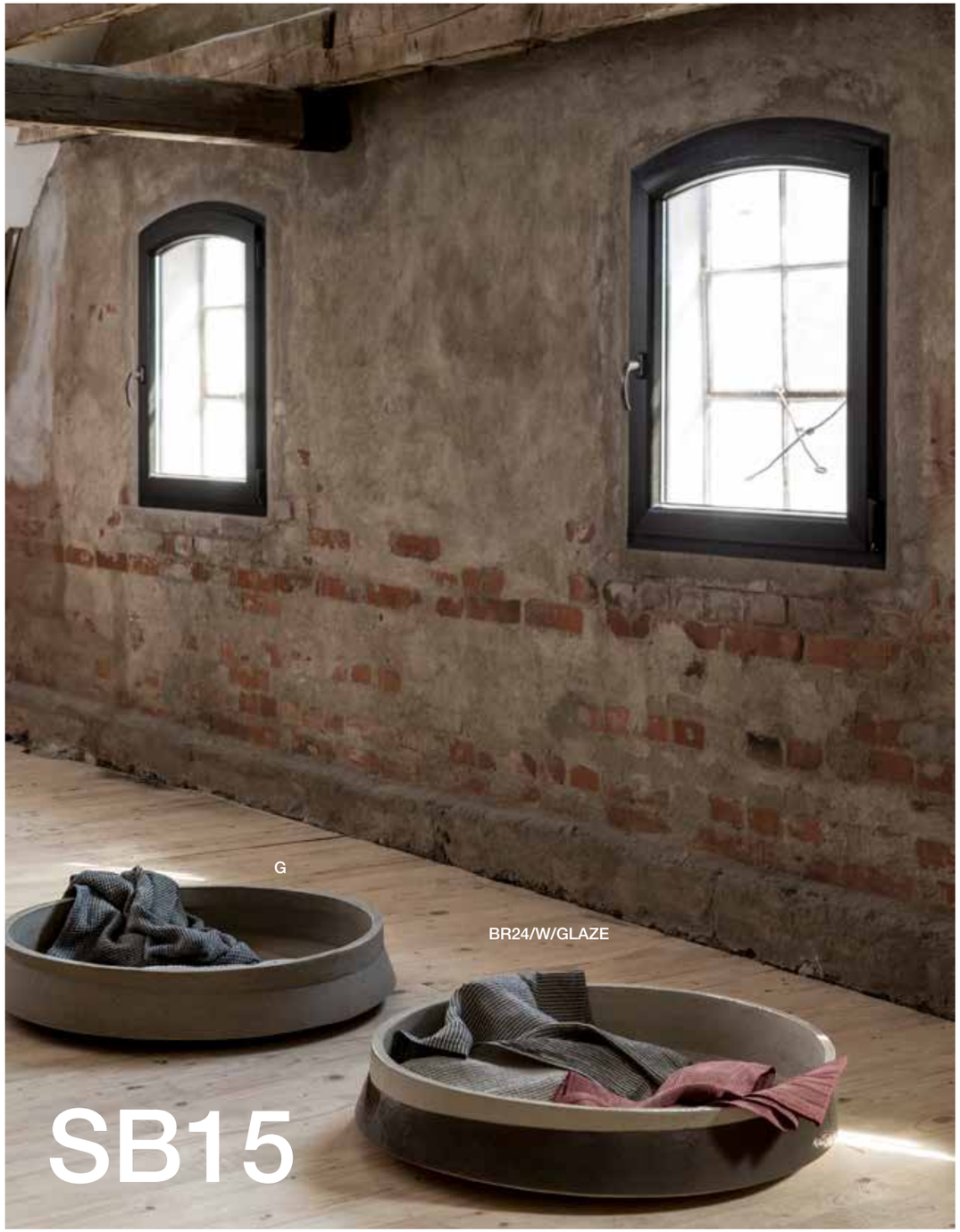


SB30
Kåseholm Slott,
Sweden

SB30

	a	h	w	m³
SB30	80cm	29cm	55kg	95l
SB30	*31,5”*	*11,4”*	*121lbs*	*25,1gal*

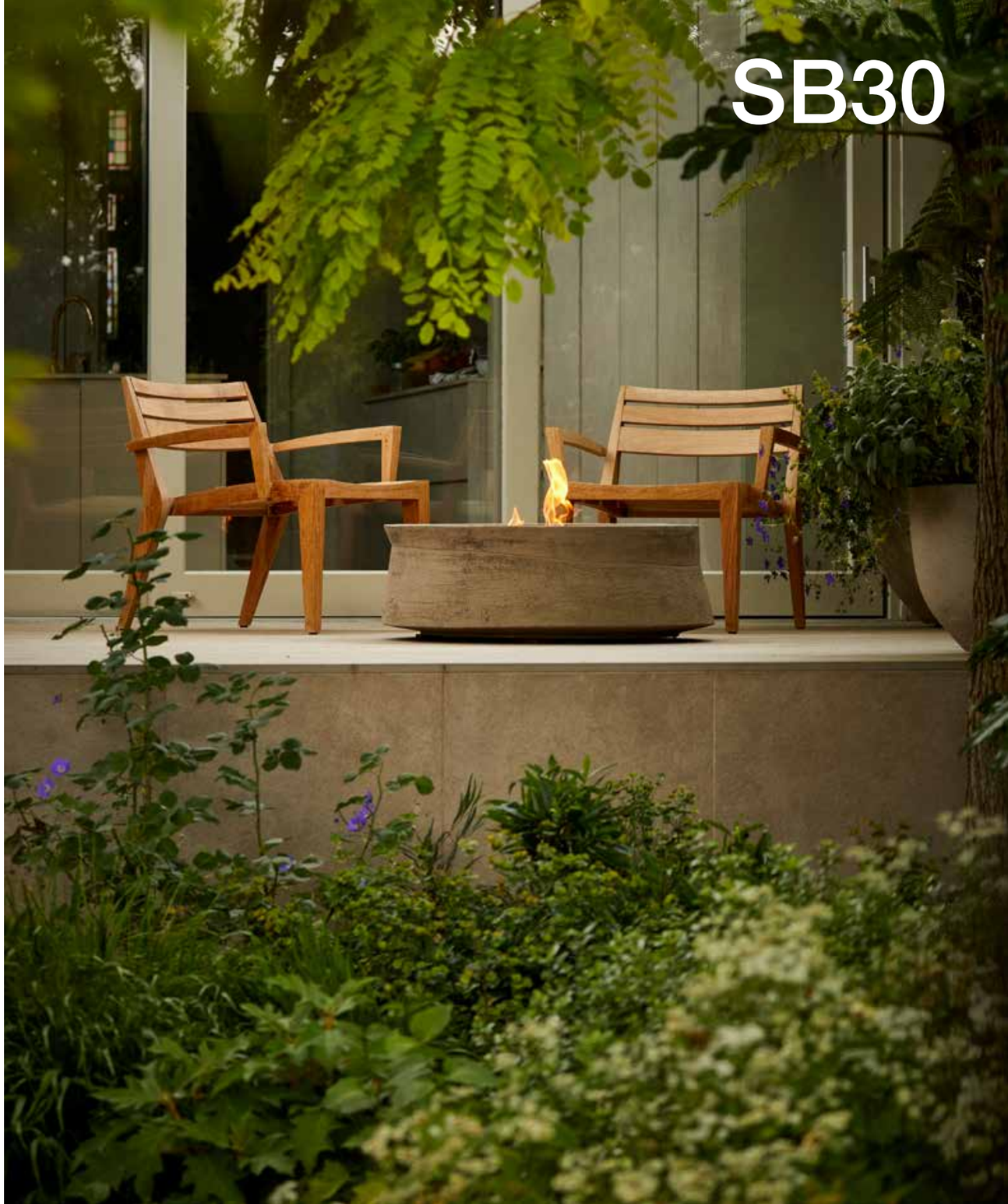



G
BR24/W/GLAZE
SB15

a
h
w
SB45 48cm 14,5cm 16kg
SB45 18,9” 5,7” 35lbs
a
h
SB45
OPTION 4
OPTION 3
OPTION 1
OPTION 2

SB45

SB45



SB30

Clay, my connection to the world — Products for a lifetime made by happy people

— *Francisco* moved from Tenerife to Belgium 7 years ago and he has been working as an artisan at Atelier Vierkant since then. Energetic and positive even early in the morning, he starts telling me his daily life. Every morning his alarm rings at 6 am, when he wakes up and prepares the breakfast for all his family. «By 7.15 I drive with my car to Bruges, where I pick up some of my colleagues. Starting a day in company is always good: we have nice talks in the car, we listen to the radio…». Once arrived at the Atelier, the daily routine starts: first check to the drying room at 8 o'clock, and then, hands in clay, molding pots. «After the working day Francisco takes the colleagues back to Bruges and goes straight back home «to my family». «Coming home is always another good part of the day, because it allows you to stay with your family, to share our stories and to tell each other our day. Of course, also family time requires a tight schedule to respect: bringing my daughter to ballet and music classes and driving her back home afterwards…»

— Besides working life and family time, cultivating his own passions and hobbies and finding time to dedicate to them is crucial. In fact, having a healthy balance between work, family and free time is a fundamental aspect to take into onsideration. That is why Francisco does not renounce to his hobbies, trying to fit them in his already very busy agenda. «My hobby is playing volleyball. Even if it's tiring, I believe that it is important to cultivate your passions and to find time for yourself and for what you like. That is why during the weekend my family and I organize activities to do all together, enjoying some calm before the beginning of the week».

— While talking about his time at Ateleir Vierkant, Francisco takes a look at the production plants visible from the office where we are having a chat and recalls his first days at Atelier Vierkant.

Clay, my connection to the world …

Clay, my connection to the world …

« When I started working with clay, it was a totally new element for me and establishing a feeling with was not an easy job. I remember Willy came to me and said that in order to understand clay I had to feel my actions from inside, I had to feel what my hands were doing when they were busy in the clay. At the first moment, I didn't really get what he meant, but two years later I started realizing that the only way a pot can be made is through your intuition ». In fact, the natural origin of clay does not allow the existence of neither a perfect formula nor a fixed rule to make the perfect pot: the best way is to feel with your senses and to adjust the way of working accordingly. « This is what I like of clay, that it is a relationship that refines and improves with time. The more you know about it, the more it feels natural and innate to you to work with it ».

— There are several aspects that can be appreciated of his job, among which the most important is the sense of responsibility concerning everyone's tasks and his duties. « What I really appreciate is the fact is that responsibility allows you to be flexible: the presence of a precise task to achieve allows you to adjust and to organize your schedule according to your needs, managing time in the way it fits for you. I think it is a good method to achieve good results and to keep a proactive attitude towards what you do ». Of course, sometimes there are challenges to go through: « Sometimes it's difficult to look after all the responsibilities you have at once: you're always too busy! That is why organization and good communication among colleagues is crucial in order to achieve the results expected and to ensure excellent coordination ».

— *Marta* is 26 years old and comes from Poland. At the Atelier, she is responsible for the creation of the many textures decorating Atelier Vierkant pots and vessels. «I moved to Belgium 4 years ago with my husband and I have been working at Atelier Vierkant for almost three years and a half». Everyday *Marta* wakes up at 6.30 in the morning and after a quick breakfast she is already in the car on the way to pick Marta, her colleague, up to go together to the Atelier: hands in clay, finishing structures and textures, her working routine starts. Passion for details and for decorations have always amused Marta. «After work I really enjoy dedicating myself to my favourite hobby, which is making handcrafts with paper, such as boxes and greeting cards. After work, she always finds the time to call her parents via Skype and share with them her day. Even though my family lives far away, I met a lot of wonderful people at Atelier Vierkant. Thanks to the constant team work and cooperation, everyone shares his own history and his own ideas. We are different from each other, but it is such difference that makes our team so strong. At the atelier difference and cohesion are what makes me feel like in a small family».

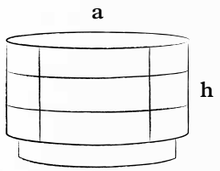
Clay, my connection to the world …

— When Marta came to Belgium from Poland, clay was something new for her to work with. But as all the new things, she found the art of pottery amusing and fascinating. It is really true that clay somehow reminds us of our roots and heritage, bringing sometimes some sweet memory with it. « It reminds me those moments when, as a child, I used to play with plasticines ». Many years later, Marta found herself enjoying the same amusement creating the textures and the structures of the pots and checking if customized items are done properly. « My passion for manual precision works found a new way of expression in clay works. I feel good working with the small rocks in the structure of chamotte, because they ease the creation of many combination of textures. I enjoy modelling its uneven, coarsed composition which makes textures unique, especially in black and red clay ». The sense of mutual responsibility given by the constant team work at Atelier Vierkant is also an aspect that enhances collective learning and share of knowhow.

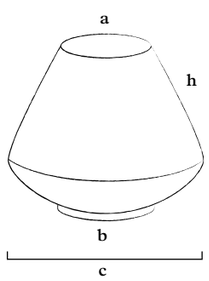
Clay, my connection to the world …

SJ

	a	h	w
SJ30	80cm	31cm	50kg
SJ40	80cm	43cm	65kg
SJ30	*31,5”*	*12,2”*	*110lbs*
SJ40	*31,5”*	*16,9”*	*143lbs*



SP



	a	b	c	h	w
SP40	35,5cm	30cm	55,5cm	39,5cm	40kg
SP45	27,5cm	17cm	40cm	43cm	20kg
SP50	31,5cm	30cm	54,5cm	45,5cm	45kg
SP80	78cm	66cm	125cm	79cm	65kg
SP100	99cm	66cm	122cm	48cm	75kg
SP40	*13,98”*	*11,81”*	*21,85”*	*15,55”*	*88lbs*
SP45	*10,83”*	*6,69”*	*15,75”*	*16,93”*	*44lbs*
SP50	*12,40”*	*11,81”*	*21,46”*	*17,91”*	*99lbs*
SP80	*30,7”*	*26”*	*49,2”*	*31,1”*	*143lbs*
SP100	*39”*	*26”*	*48”*	*18,9”*	*165lbs*

SP100
BL1

SP50
BL3
V8

SP

The introduction of engobe surface finishes, and the option to apply the '***Clay Perfumes***' to a big variety of models, broadened the ways the Atelier could express the different natures of clay.

The launch of the **SP** vase — that comes with a two-directional texture and an emerald green or admiral blue colour finish. Originally designed as a flowerpot, they can used without plantation, as iconic object, or filled up with dry leaves or branches.

SP50/BL1
+ GLAZE

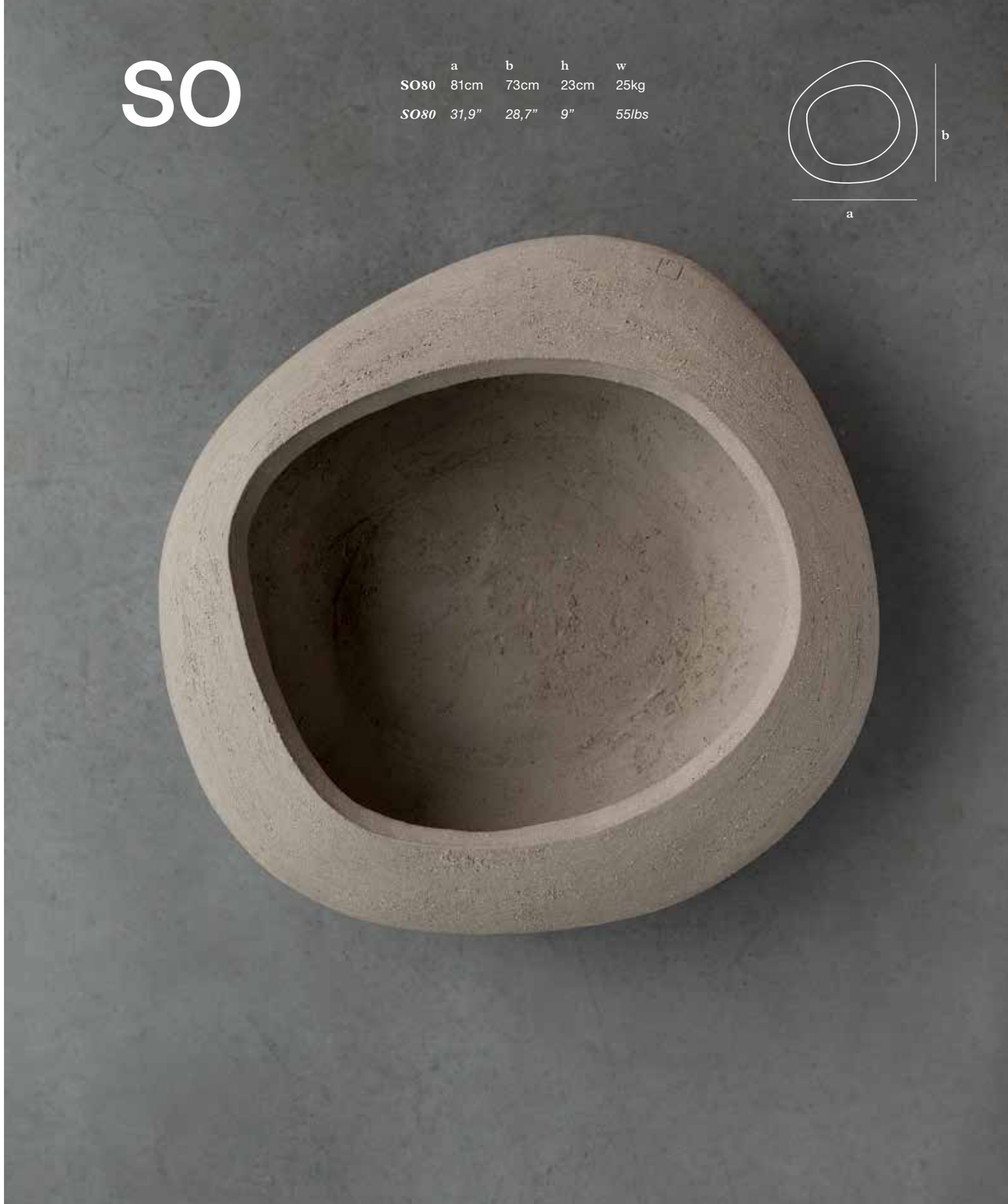
SP

SP50 / BL1 + GLAZE

SP50 / V9 + GLAZE

SO

	a	b	h	w
SO80	81cm	73cm	23cm	25kg
SO80	*31,9”*	*28,7”*	*9”*	*55lbs*

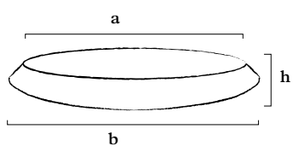


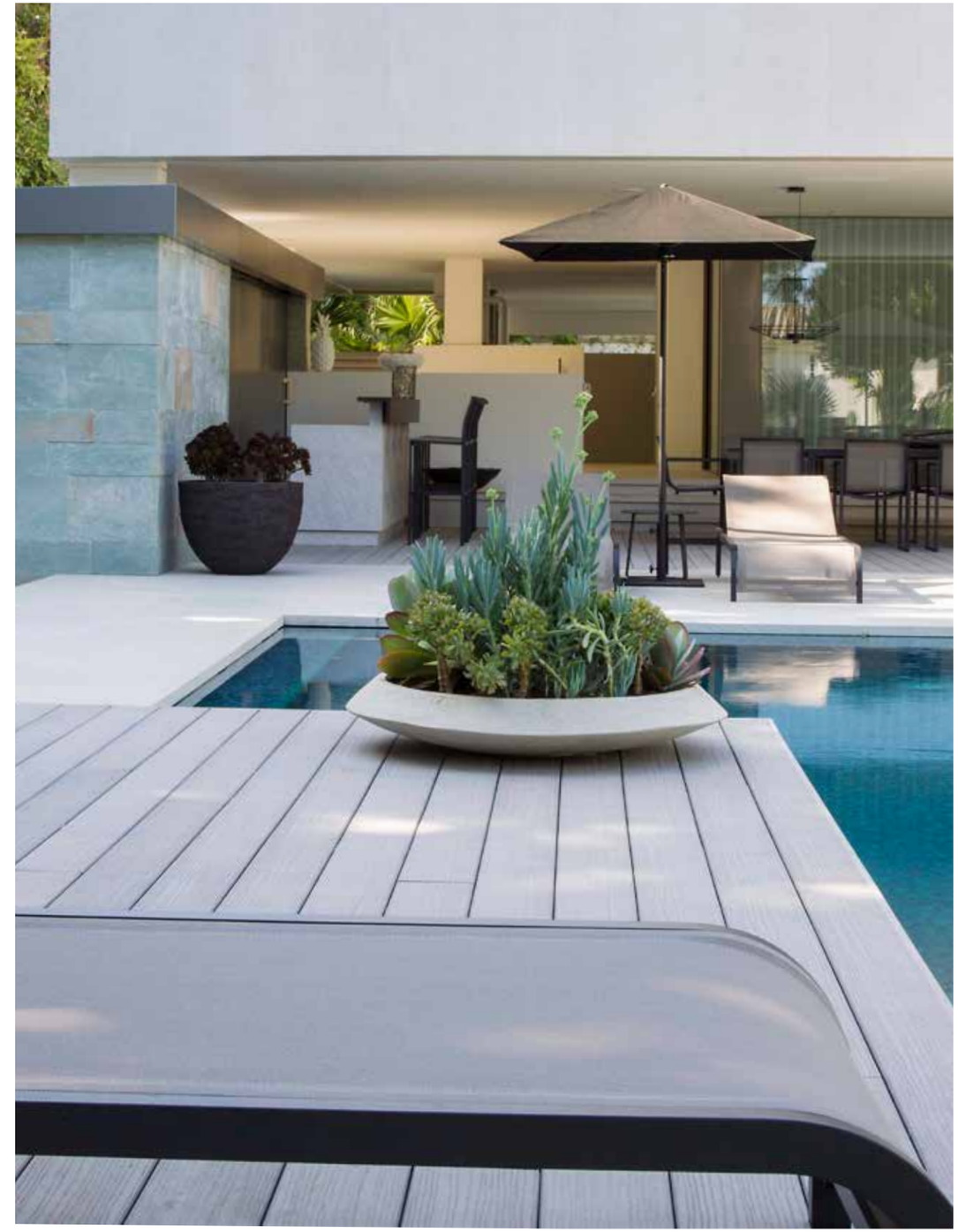
SO in extra white,
planted with
Cyphostemma juttae.

SR

SR is single faced.

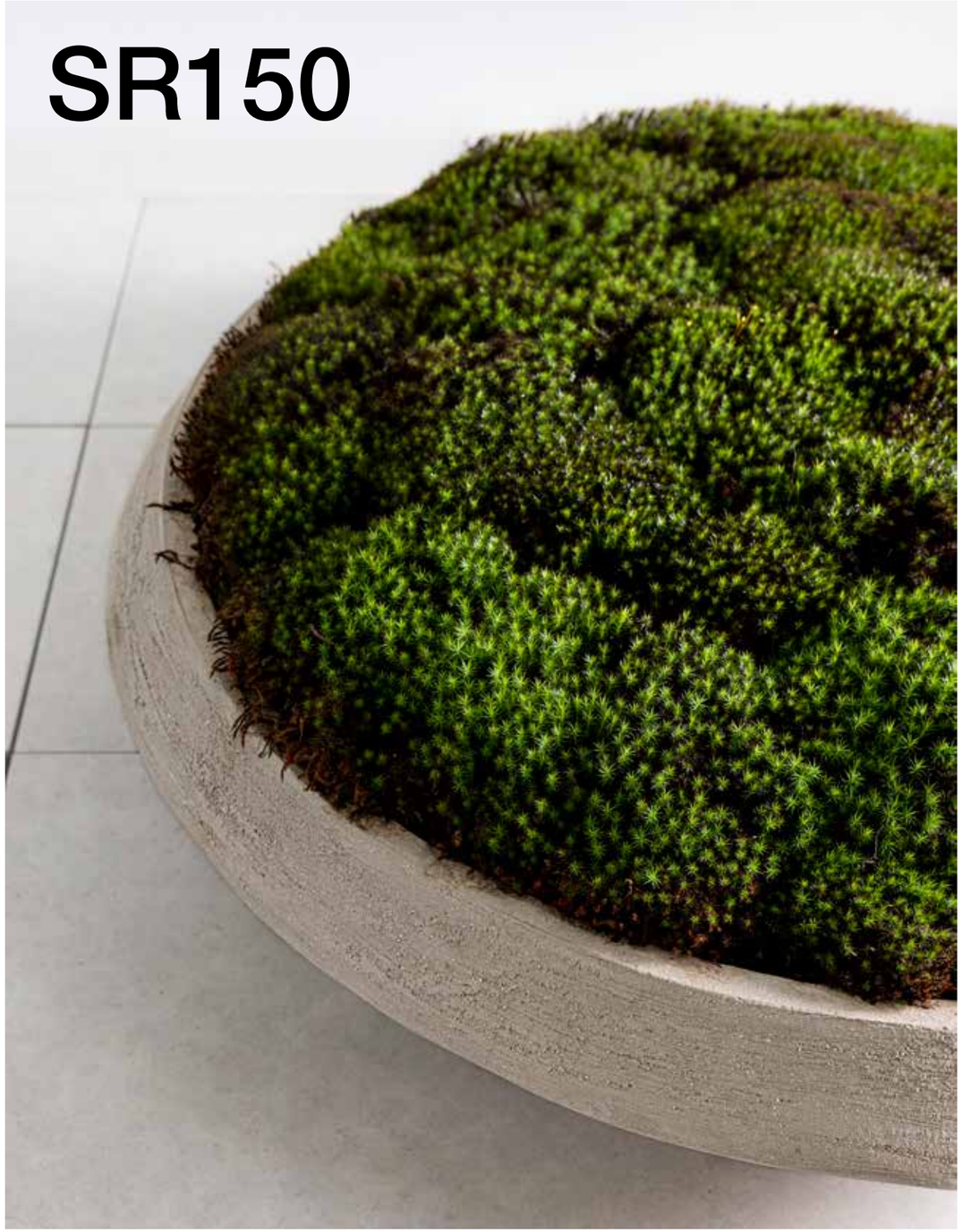
	a	b	h	w
SR45	40cm	45cm	9cm	15kg
SR60	50cm	60cm	12cm	20kg
SR75	62cm	75cm	15cm	30kg
SR95	77cm	95cm	19cm	50kg
SR120	100cm	120cm	30cm	125kg
SR150	150cm	150cm	40cm	200kg
SR45	*15,7”*	*17,7”*	*3,5”*	*33lbs*
SR60	*19,7”*	*23,6”*	*4,7”*	*45lbs*
SR75	*24,4”*	*29,5”*	*5,9”*	*65lbs*
SR95	*30,3”*	*37,4”*	*7,5”*	*110lbs*
SR120	*39,3”*	*47,2”*	*11,8”*	*275lbs*
SR150	*59,1”*	*59,1”*	*15,7”*	*440lbs*





SR

SR150

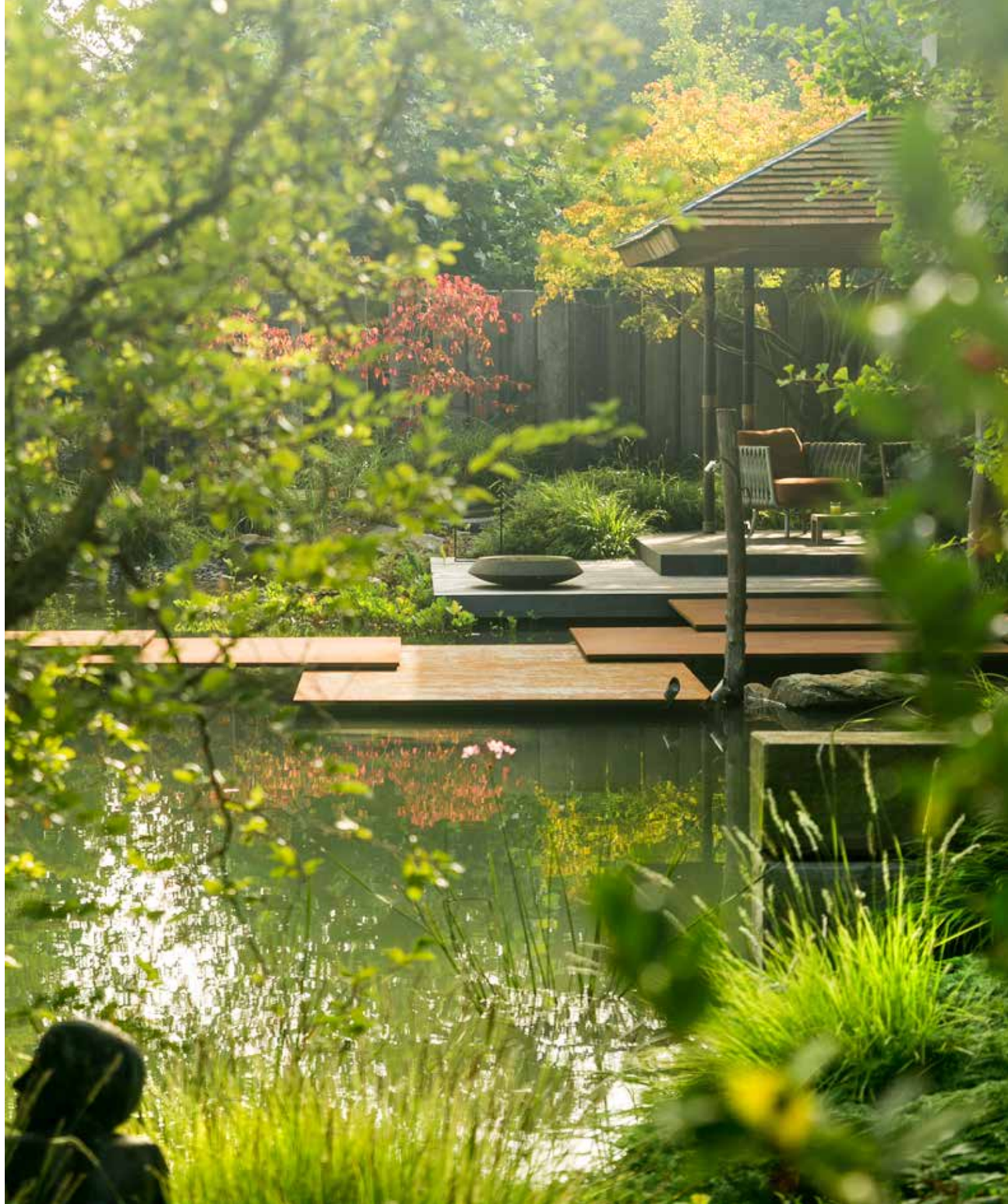


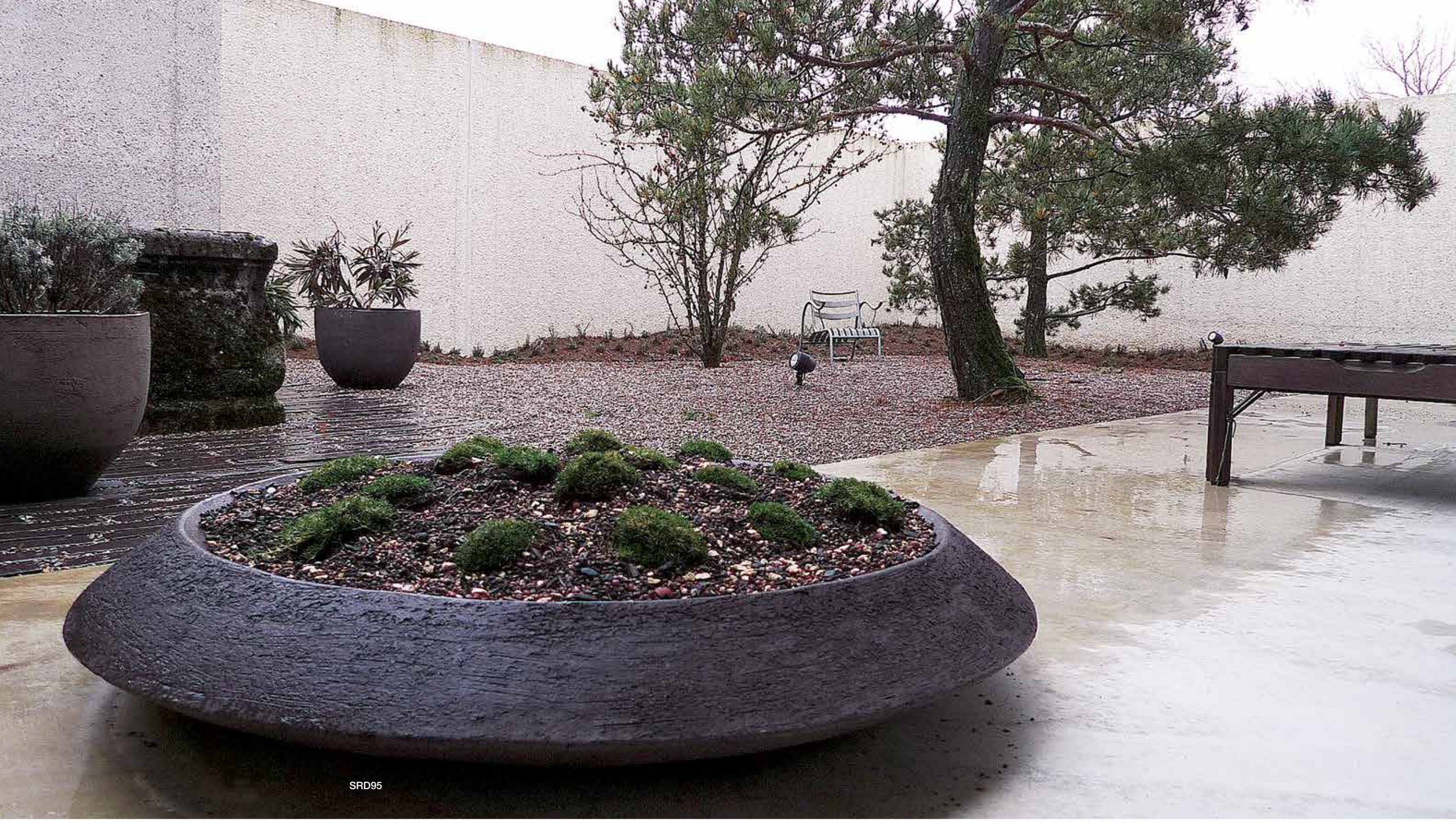
SRD

SRD is double faced.

	a	b	h	w
SRD60	50cm	60cm	12cm	25kg
SRD75	62cm	75cm	15cm	40kg
SRD95	77cm	95cm	19cm	75kg
SRD60	*19,7”*	*23,6”*	*4,7”*	*55lbs*
SRD75	*24,4”*	*29,5”*	*5,9”*	*88lbs*
SRD95	*30,3”*	*37,4”*	*7,5”*	*165lbs*

SR and SRD are not suitable for outside use during frost.





SRD95

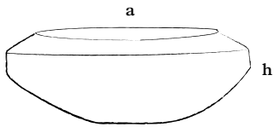
SRS

SRS130Z/BR24/GLAZE

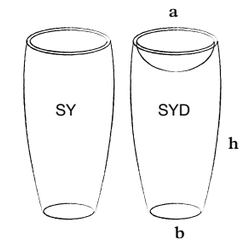
SRS130W/W17/GLAZE

SRS130Z/BR24/GLAZE

	a	h	w
SRS65	65cm	17cm	25kg
SRS75	75cm	22cm	30kg
SRS95	95cm	30cm	50kg
SRS130	130cm	50cm	150kg
SRS65	*25,6”*	*6,7”*	*55lbs*
SRS75	*29,5”*	*8,7”*	*66lbs*
SRS95	*37,4”*	*11,8”*	*132lbs*
SRS130	*51,2”*	*19,7”*	*331lbs*



SY
SYD



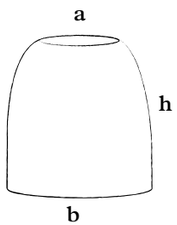
	a	b	h	w
SY70	40cm	22cm	72cm	40kg
SY90	45cm	26cm	83cm	45kg
SYD90	45cm	26cm	83cm	60kg
SY70	*15,7”*	*8,6”*	*28,3”*	*88lbs*
SY90	*17,7”*	*10,2”*	*32,7”*	*100lbs*
SYD90	*17,7”*	*10,2”*	*32,7”*	*135lbs*

SYD has a bowl inside the pot as shown on the sketch below.

SYD is not suitable for outside use during frost.

TA

	a	b	h	w
TA30	24,5cm	41cm	32,5cm	15kg
TA50	29cm	49cm	45,5cm	25kg
TA30	*9,65”*	*16,14”*	*12,80”*	*33lbs*
TA50	*11,42”*	*19,29”*	*17,91”*	*55lbs*



The **TA** series, finished in fine ochre, grey and light blue are examples of how an object assumes its rolein the todays interior setting; it not only completes the existing colour palet,but adds texture and volume of shades to the total architectural plan.

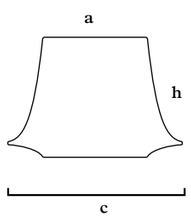
TAH

	a	b	h	w
TAH45	20x16,5cm	26,5x20,5cm	45cm	15kg
TAH50	24,5x20cm	33,5x26cm	50cm	20kg
TAH70	28x22cm	36x30cm	73cm	35kg
TAH80	34x28cm	46x40cm	80cm	45kg
TAH45	*7,9x6,5”*	*10,4x8,1”*	*17,7”*	*33lbs*
TAH50	*9,6x7,9”*	*13,2x10,2”*	*19,7”*	*44lbs*
TAH70	*11x8,6”*	*14,2x11,8”*	*28,7”*	*77,2lbs*
TAH80	*13,4x11”*	*18,1x15,7”*	*31,5”*	*99,2lbs*

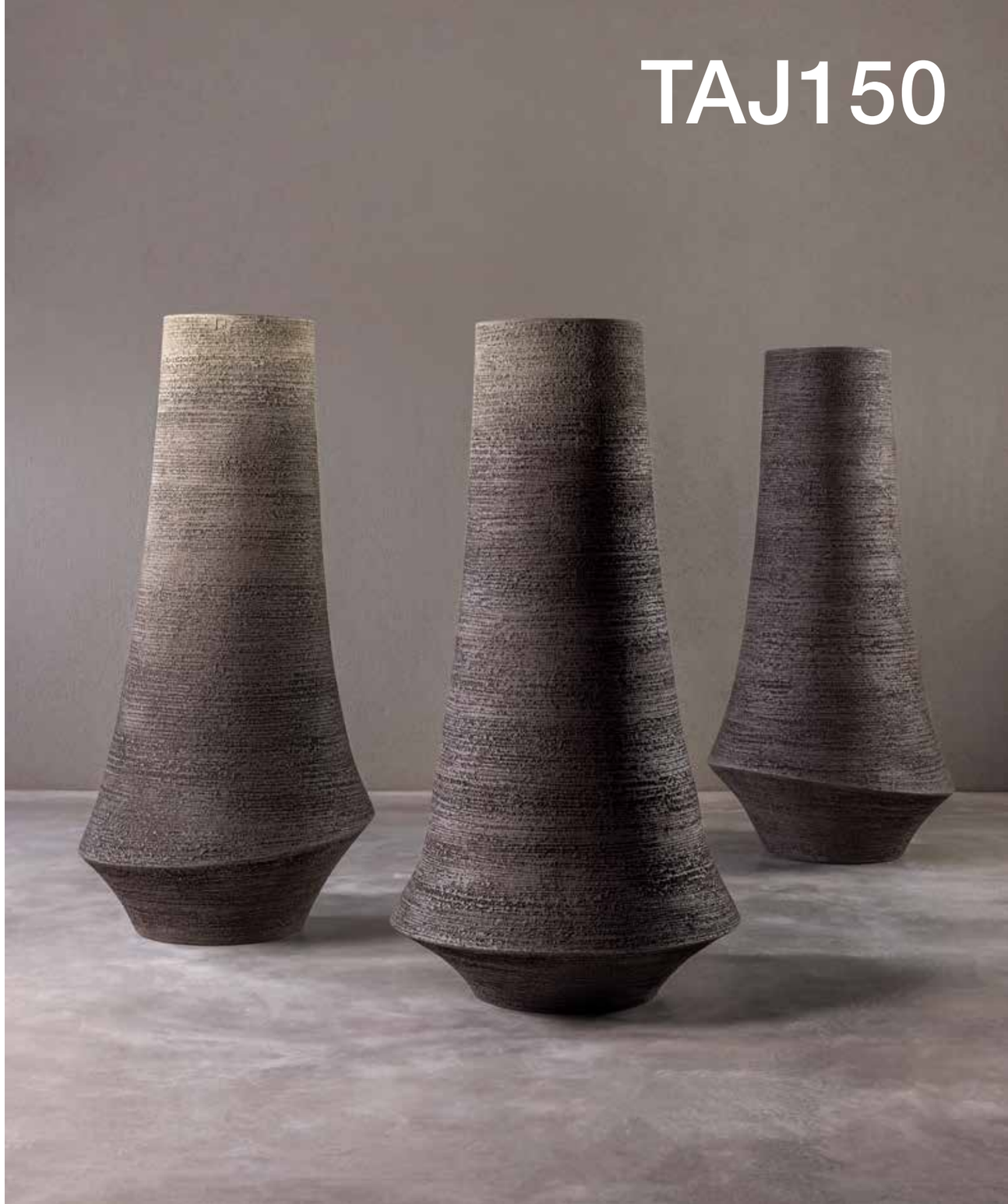
TAH

TAJ50

	a	c	h	w
TAJ50	51cm	78cm	46cm	65kg
TAJ100	78cm	100cm	19cm	60kg
TAJ150	39cm	80cm	156cm	165kg
TAJ50	*20,1”*	*30,7”*	*18,1”*	*143lbs*
TAJ100	*30,7”*	*39,4”*	*7,5”*	*132lbs*
TAJ150	*15,4”*	*31,5”*	*61,4”*	*65lbs*



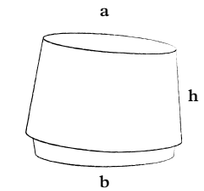
TAJ100



TAJ150

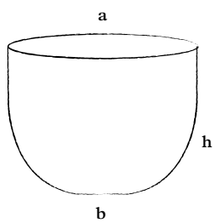
TW

	a	b	h	w
TW30	56cm	45cm	33cm	50kg
TW35	47cm	49cm	34cm	45kg
TW40	54cm	53cm	41cm	65kg
TW30	*22”*	*17,7”*	*13”*	*110lbs*
TW35	*18,5”*	*19,3”*	*13,4”*	*99lbs*
TW40	*21,3”*	*20,9”*	*16,1”*	*143lbs*

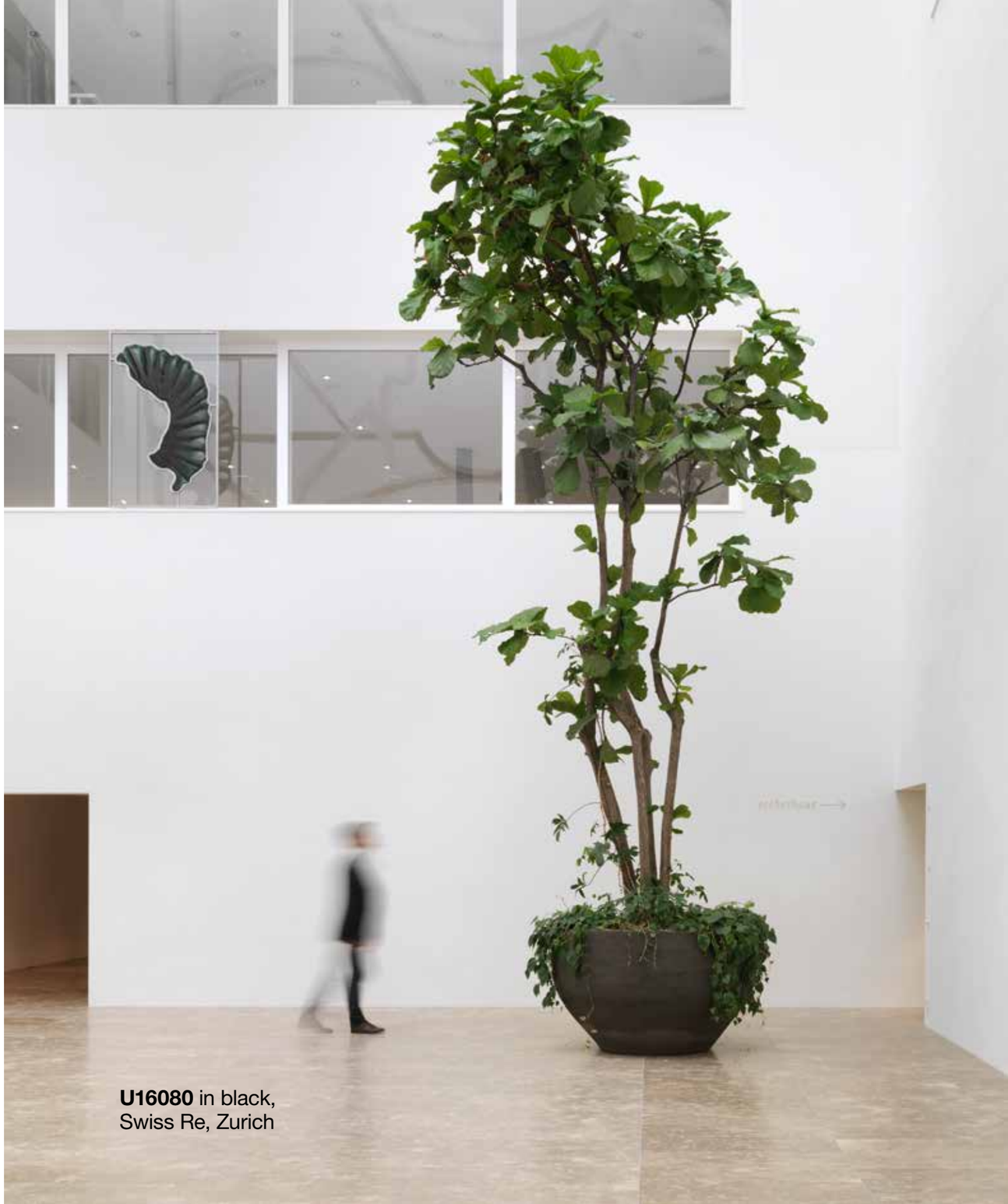


U

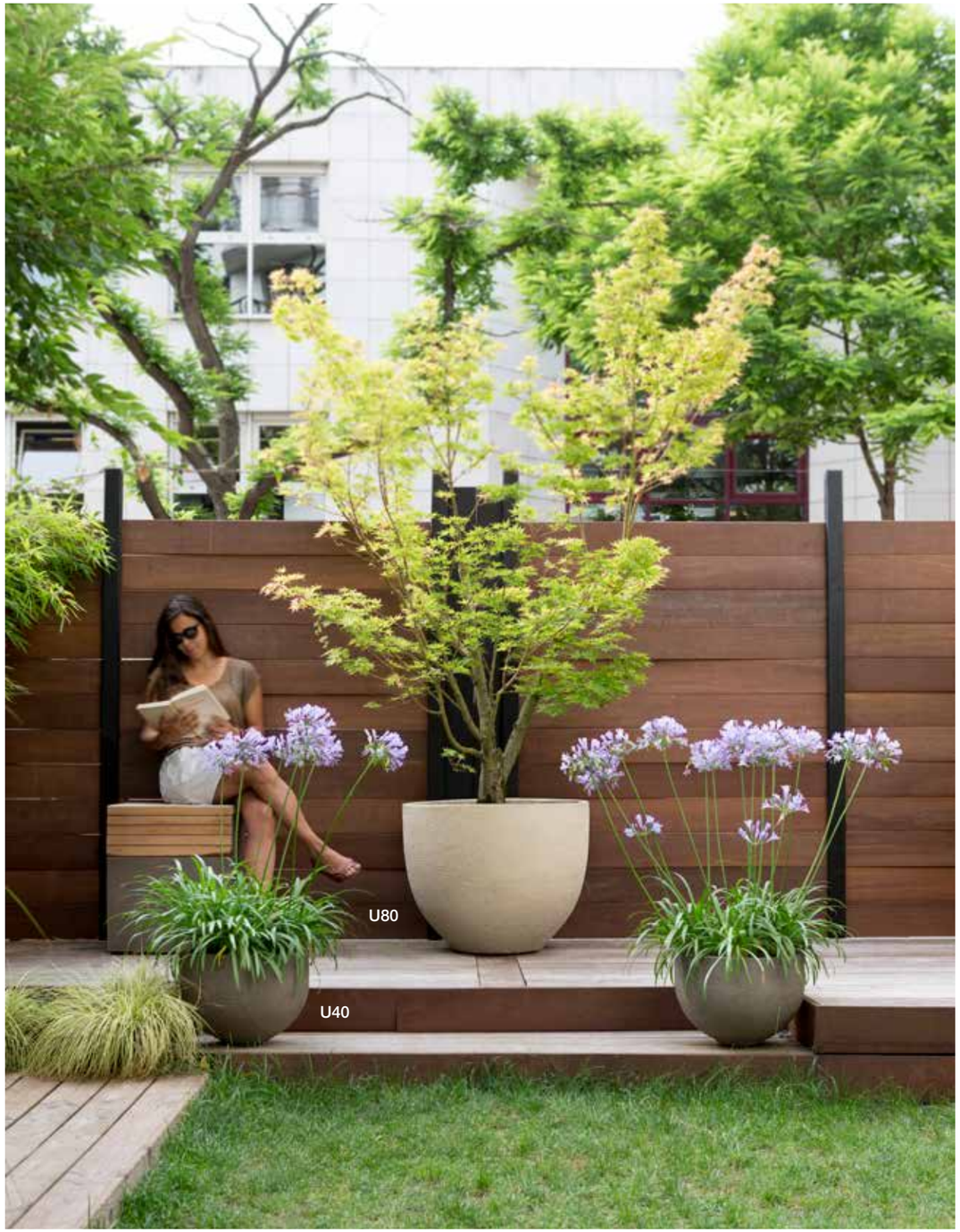
	a	b	h	w	m3
U40	40cm	19,5cm	30cm	15kg	18l
U50	50cm	23,5cm	39cm	20kg	40l
U60	60cm	27cm	48cm	35kg	79,4l
U70	70cm	32cm	50cm	50kg	123,5l
U80	78cm	31,5cm	60cm	65kg	140,4l
U90	90cm	41cm	63cm	110kg	248,2l
U100	100cm	45cm	72cm	150kg	365l
U10080	100cm	45cm	78cm	170kg	465l
U12065	120cm	60cm	65cm	200kg	535l
U120	120cm	60cm	90cm	250kg	683,2l
U140	140cm	75cm	96cm	350kg	800l
U160	160cm	96cm	96cm	450kg	1285l
U40	*15,7”*	*76,8”*	*11,8”*	*35lbs*	*4,8gal*
U50	*19,7”*	*92,5”*	*15,3”*	*45lbs*	*10,6gal*
U60	*23,6”*	*10,6”*	*18,9”*	*77lbs*	*21gal*
U70	*27,5”*	*12,6”*	*19,6”*	*110lbs*	*32,6gal*
U80	*30,7”*	*124”*	*23,6”*	*145lbs*	*37,1gal*
U90	*35,4”*	*16,1”*	*24,8”*	*242lbs*	*65,7gal*
U100	*39,4”*	*17,7”*	*28,3”*	*330lbs*	*96,4gal*
U10080	*39,4”*	*17,7”*	*30,7”*	*374lbs*	*122,8gal*
U12065	*47,2”*	*23,6”*	*25,6”*	*440lbs*	*141,3gal*
U120	*47,2”*	*23,6”*	*35,4”*	*550lbs*	*180,5gal*
U140	*55,1”*	*29,5”*	*37,8”*	*770lbs*	*211,3gal*
U160	*62,9”*	*37,8”*	*37,8”*	*990lbs*	*339,5gal*

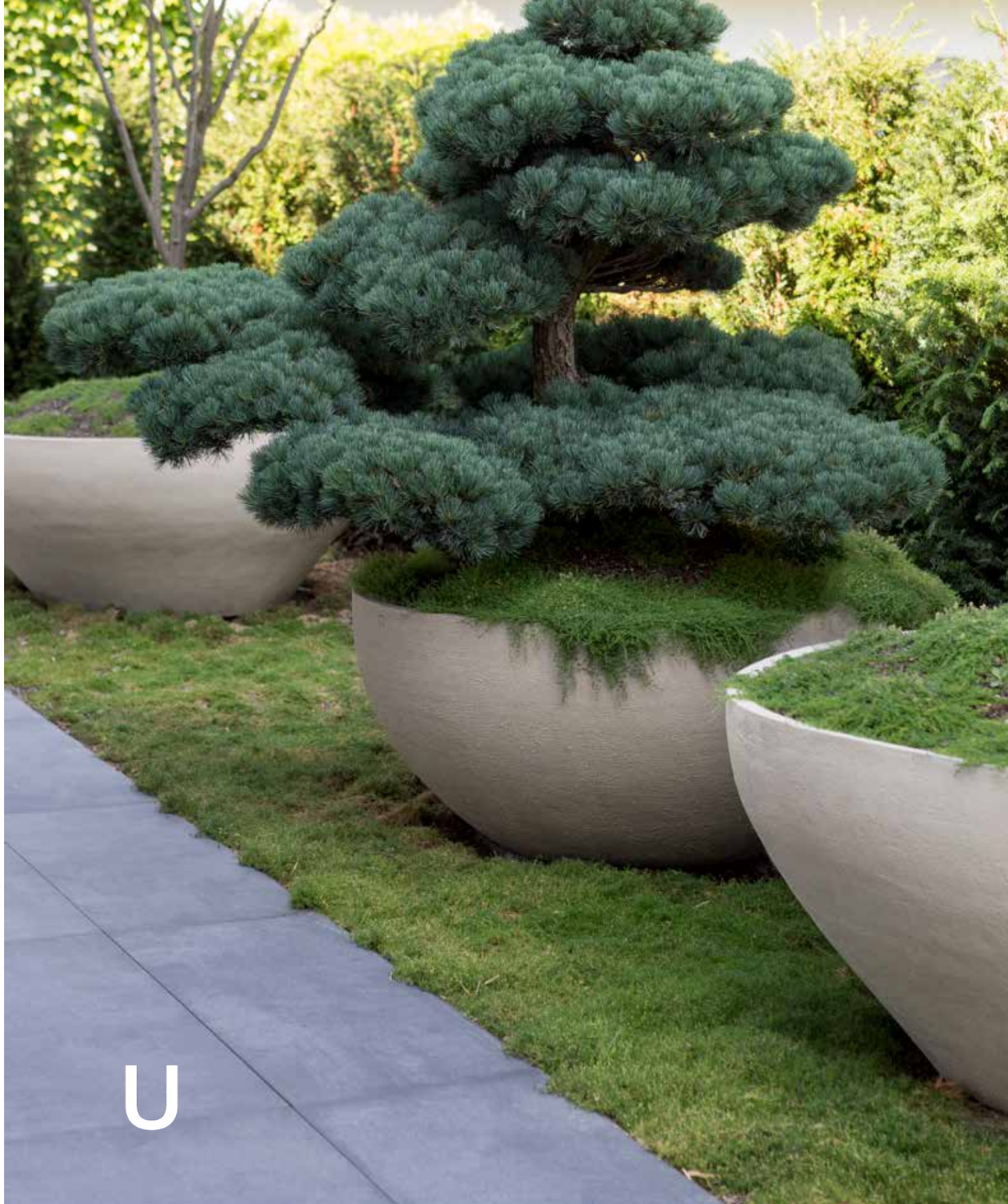


U12065
in grey clay planted with
bonsai pine trees.



U16080 in black,
Swiss Re, Zurich


U80
U40


U

U

U

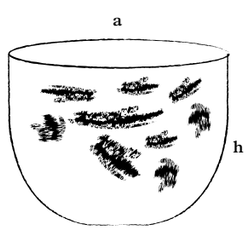
U100

U10055

UB

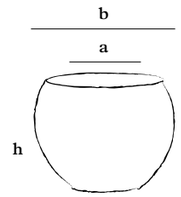
	a	b	h	w	m^3
UB80	78cm	30cm	68cm	75kg	140,4l
UB80	*30,7”*	*11,8”*	*26,8”*	*165lbs*	*37,1gal*

Following bark textures are possible:
White clay with grey texture
Grey clay with black texture
Black clay with red texture
Red clay with black texture



UC

	a	b	h	w
UC50	47cm	57cm	46cm	20kg
UC50	*18,5”*	*22,4”*	*18,1”*	*44lbs*



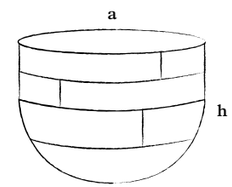
UC

UE

G/Z21

	a	h	w	m³
UE80	78cm	60cm	65kg	140,4l
UE100	100cm	72cm	150kg	365l
UE120	120cm	90cm	250kg	683,2l

UE80	*30,7”*	*23,6”*	*145lbs*	*37,1gal*
UE100	*39,4”*	*28,3”*	*330lbs*	*96,4gal*
UE120	*47,2”*	*35,4”*	*550lbs*	*180,5gal*



G/Z21

Z/R12

W/G20

Z/R13

G/R12

W/G20

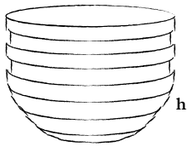
UE

UE120 and **UE80** vessels plantes with palms. International Market Place, Honolulu, Hawaii

UF

	a	h	w	m³
UF60	58cm	44cm	50kg	79,4l
UF70	70cm	50cm	70kg	105l
UF80	80cm	60cm	80kg	140,4l
UF100	100cm	68cm	250kg	365l
UF120	120cm	90cm	350kg	683,2l
UF140	140cm	90cm	400kg	800l
UF160	160cm	96cm	500kg	1285l

	a	h	w	m³
UF60	*22,8”*	*17,3”*	*110lbs*	*21gal*
UF70	*27,6”*	*19,7”*	*144lbs*	*27,7gal*
UF80	*31,5”*	*23,6”*	*176lbs*	*37,1gal*
UF100	*39,4”*	*26,8”*	*551lbs*	*96,4gal*
UF120	*47,2”*	*35,4”*	*772lbs*	*180,5gal*
UF140	*55,1”*	*35,4”*	*882lbs*	*211,3gal*
UF160	*63”*	*37,8”*	*1102lbs*	*339,5gal*



UF120 white,
Turkish Embassy,
Berlin

UF80 white,
Sofia Hotel, Barcelona

UF100 grey,
private residence
Long Island, NY

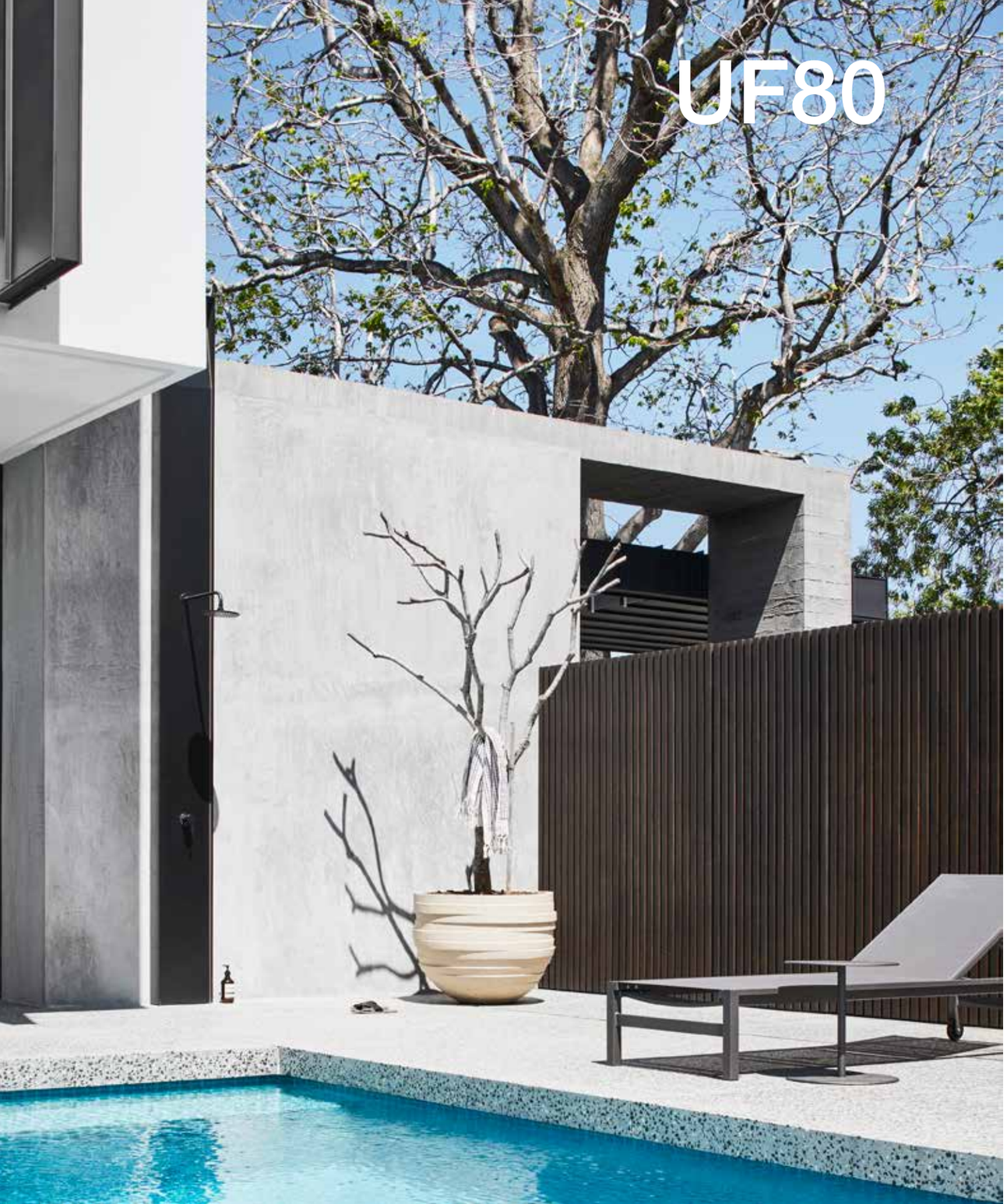
UF

UF

UF80 grey,
Kempinski
Hotel,
Kitzbühl

UF160 white,
private residences,
Abu Dhabi

UF

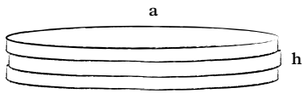


UG

	a	h	w	m³
UG60	60cm	47cm	35kg	79,4l
UG60	*23,6”*	*18,5”*	*77lbs*	*21gal*

UFS

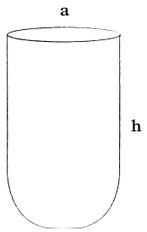
	a	h	w
UFS80	80cm	15cm	50kg
UFS80	*31,5”*	*5,9”*	*110lbs*

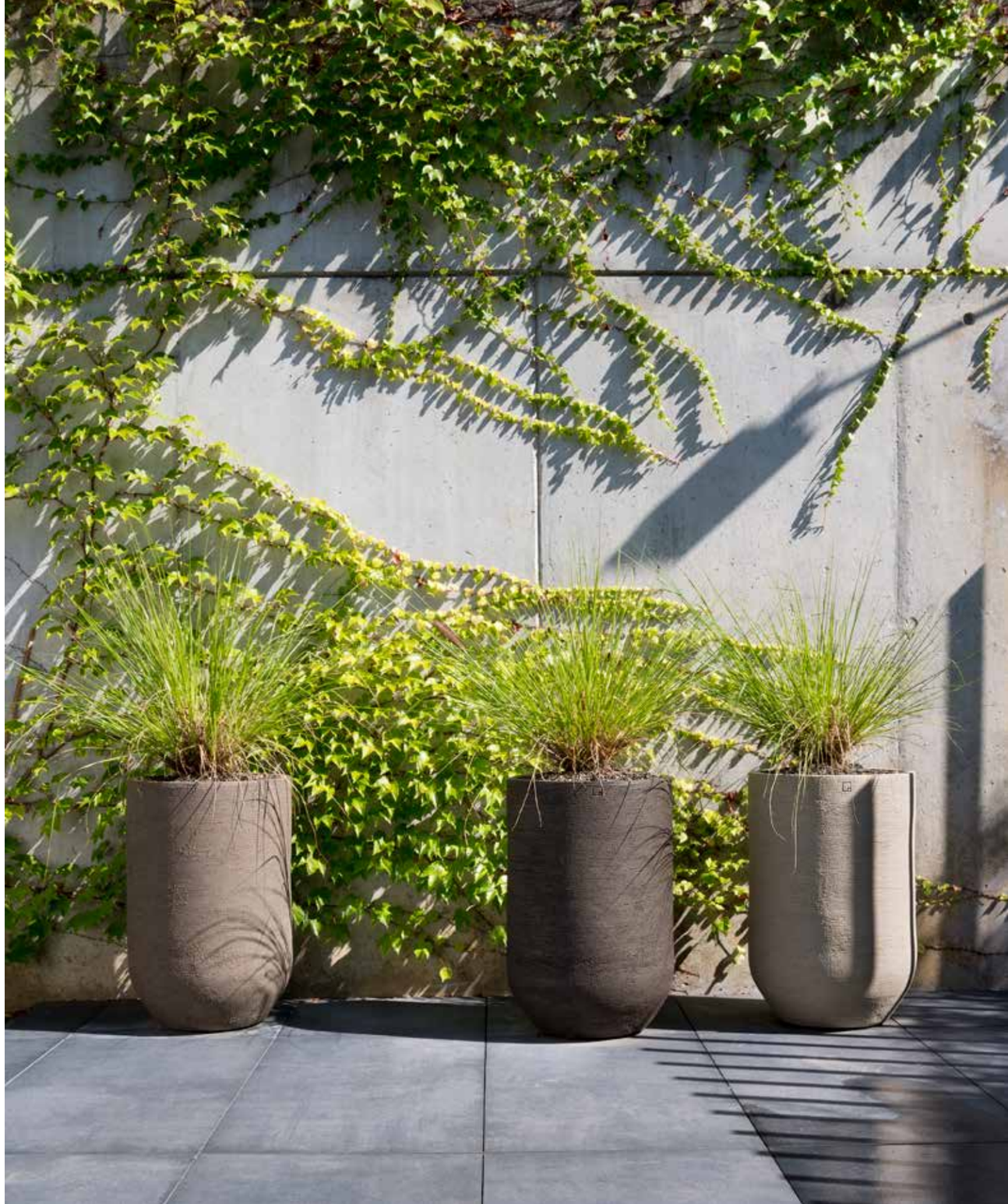


UH vases planted with tender *Pennisetum alop* ‘Black Beauty’ that contrasts with the grey and white shades of the vases and the whiteness of the wall while simultaneously corresponding to the verdant vine behind it.

UH

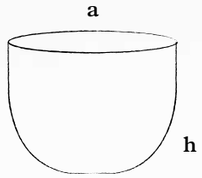
	a	h	w
UH80	48cm	72cm	35kg
UH80	*18,9”*	*28,3”*	*77lbs*





UM

	a	h	w	m³
UM80	80cm	60cm	70kg	140,4l
UM100	100cm	72cm	150kg	365l
UM120	120cm	88cm	250kg	683,2l
UM80	*31,5”*	*23,6”*	*155lbs*	*37,1gal*
UM100	*39,4”*	*28,3”*	*330lbs*	*96,4gal*
UM120	*47,2”*	*34,6”*	*550lbs*	*180,5gal*



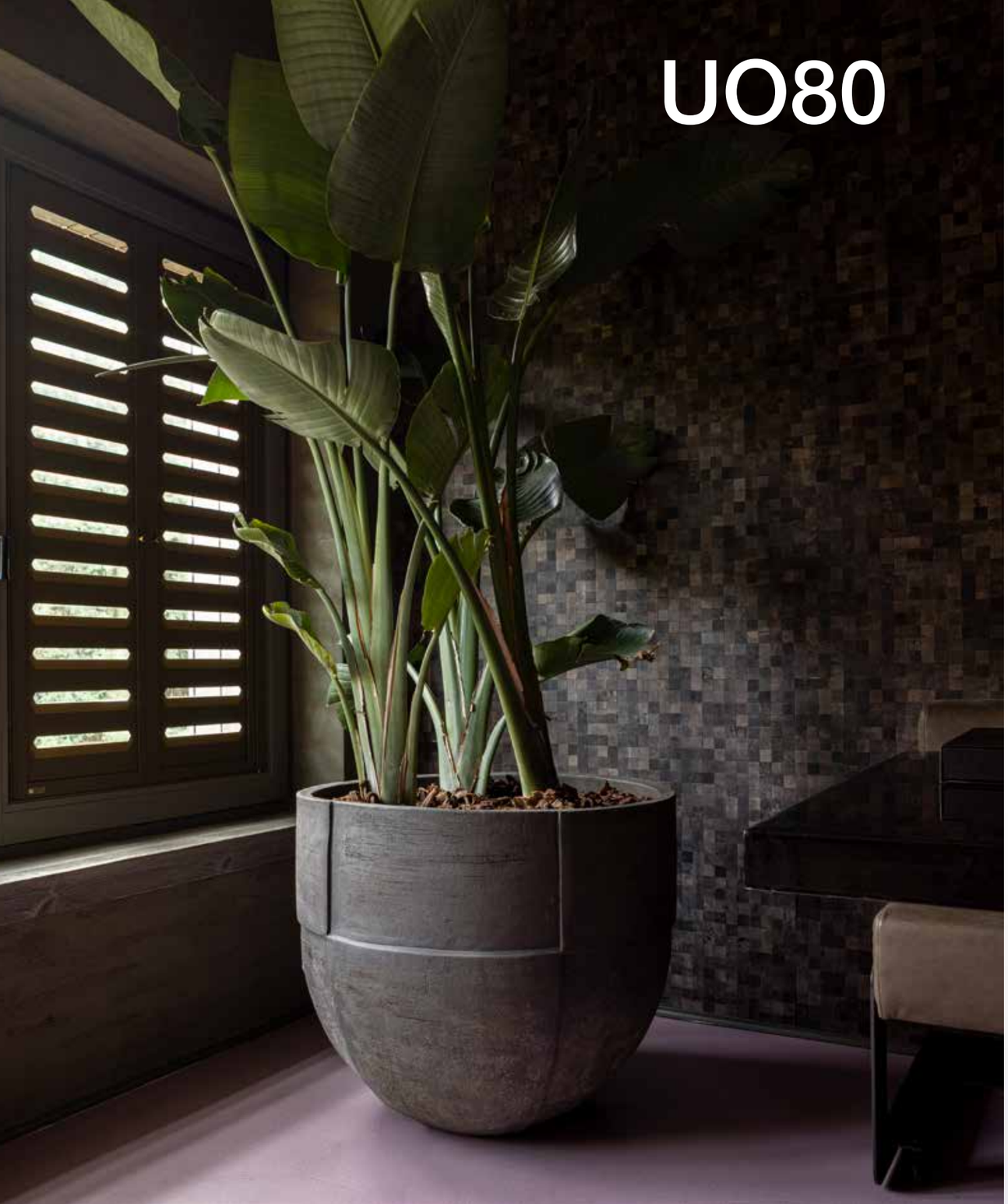
UO

	a	b	h	w	m³
UO80	*78cm*	*30cm*	*68cm*	*75kg*	*140,4l*
UO120	*120cm*	*68cm*	*90cm*	*350kg*	*683,2l*
UO80	*30,7”*	*11,8”*	*26,8”*	*165lbs*	*37,1gal*
UO120	*47,2”*	*26,7”*	*35,4”*	*550lbs*	*180,5gal*

UO80 black,
Fort Beemster.
Design developed
in collaboration
with Osiris Hertman
Studio

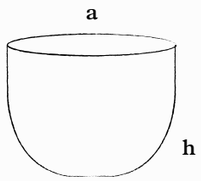
UO

UO80 red and **UO120** black
Lucebert Restaurant,
Tilburg



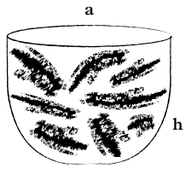
UT

	a	h	w	m³
UT80	80cm	60cm	70kg	140,4l
UT100	100cm	72cm	150kg	365l
UT120	120cm	88cm	250kg	683,2l
UT80	*31,5”*	*23,6”*	*155lbs*	*37,1gal*
UT100	*39,4”*	*28,3”*	*330lbs*	*96,4gal*
UT120	*47,2”*	*34,6”*	*550lbs*	*180,5gal*



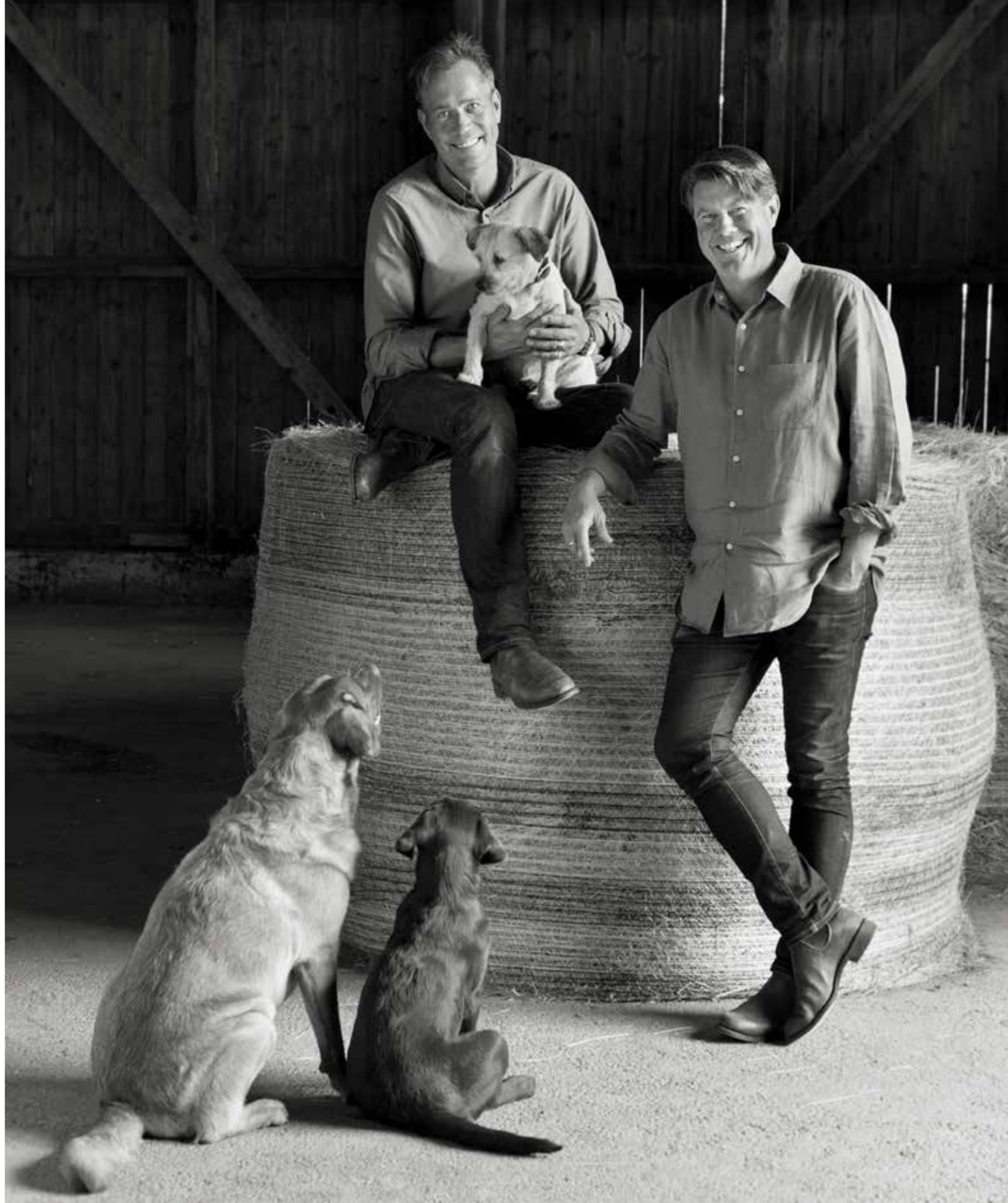
UP

	a	h	w
UP60	60cm	47cm	35kg
UP60	*23,6”*	*18,5”*	*77lbs*



Kåseholm Slott

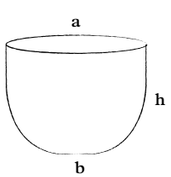
— On account of the unique experiences provided by the evocative setting of Kåseholm, and due to the plenitude of untained nature that surrounds it, the estate was chosen to host and to present Atelier Vierkant's new collection. These shapes, patterns and colour matches perfectly blend with the renovated indoor and outdoor areas of the estate. The term that best describes the newly created vases is 'experimentation'. New ideas and inspiration have been materialized 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 and the sizes of the new models.



— The extreme versatility of clay is fully seized 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 recall the tints of the surrounding wooden structure and of the stone floor, 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.
— Experimentation is further 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 emphasise the volume of the rounded shapes of the model, resulting in the unique accordance with the coexisting classical and modern vibes of Kaseholm.
— 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, maintaining its natural artistic continuation while also allowing the models themselves to stand out as unique pieces of art. More neutral colour combinations

in the tints of grey, creme and taupe blend with the colour of the walls and create a contrasting link between the facade and the light brown of the parquet, enhanced by the oblique shapes that break the overall horizontality of the room.
— 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, 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 grey-ish 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, thus blending harmoniously with its lines and colours.
— 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.

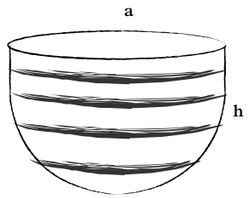
UQ



	a	b	h	w
UQ100	98cm	52cm	78cm	260kg
UQ100	*38,6"*	*20,5"*	*30,7"*	*572lbs*

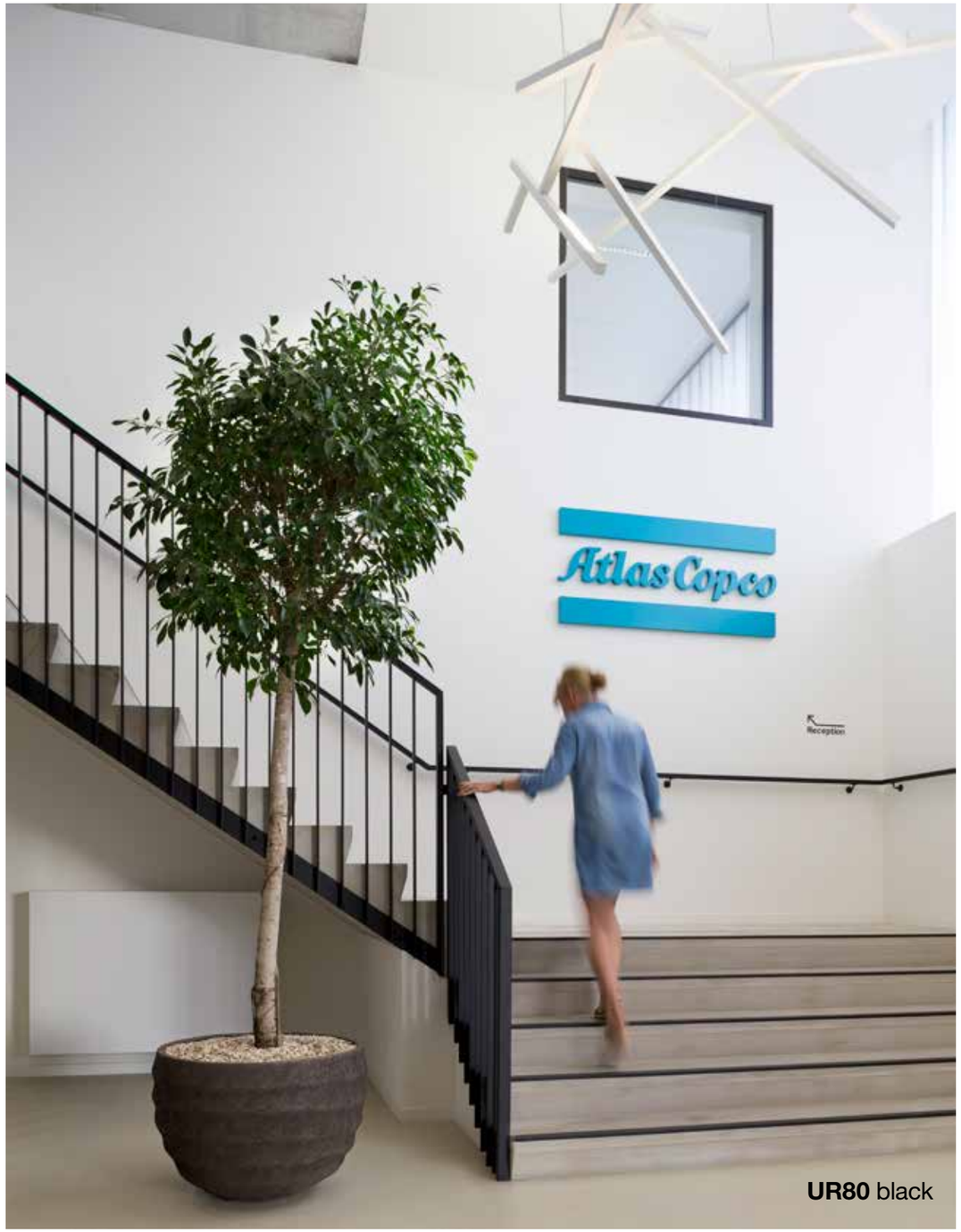
UR

	a	h	w	m³
UR50	60cm	40cm	30kg	50l
UR60	60cm	50cm	35kg	79,4l
UR70	70cm	50cm	55kg	123,5l
UR80	78cm	60cm	70kg	140,4l
UR90	90cm	68cm	110kg	248,2l
UR100	100cm	72cm	150kg	365l
UR120	120cm	90cm	250kg	683,2l
UR50	*23,6”*	*15,7”*	*55lbs*	*10,6gal*
UR60	*23,6”*	*19,7”*	*77lbs*	*21gal*
UR70	*27,6”*	*19,7”*	*121lbs*	*32,6gal*
UR80	*30,7”*	*23,6”*	*155lbs*	*37,1gal*
UR90	*35,4”*	*26,8”*	*242lbs*	*65,7gal*
UR100	*39,4”*	*28,3”*	*330lbs*	*96,4gal*
UR120	*47,2”*	*35,4”*	*550lbs*	*180,5gal*



Custom **UR8050** white
RHS Chelsea Flower Show,
Andy Sturgeon

UR

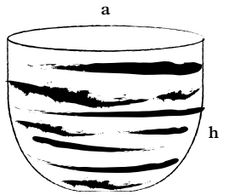


UR80 black

UR

US

	a	h	w	m³
US60	58cm	44cm	35kg	79,4l
US70	70cm	50cm	55kg	123,5l
US80	78cm	68cm	65kg	140,4l
US90	90cm	68cm	110kg	248,2
US100	100cm	72cm	150kg	365l
US120	120cm	90cm	250kg	683,2l
US60	*22,8”*	*17,53”*	*77lbs*	*21gal*
US70	*27,6”*	*19,7”*	*121lbs*	*32,6gal*
US80	*30,7”*	*26,8”*	*145lbs*	*37,1gal*
US90	*35,4”*	*26,8”*	*242lbs*	*65,7gal*
US100	*39,4”*	*28,3”*	*330lbs*	*96,4gal*
US120	*47,2”*	*35,4”*	*550lbs*	*180,5gal*

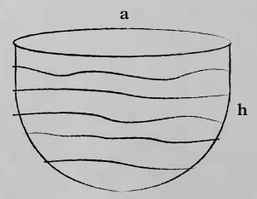


G/BL3

Z/BL3

UZ

	a	h	w	m³
UZ60	58cm	44cm	35kg	79,4l
UZ70	70cm	50cm	55kg	123,5l
UZ80	78cm	68cm	65kg	140,4l
UZ90	90cm	68cm	110kg	248,2l
UZ100	100cm	72cm	150kg	365l
UZ120	120cm	90cm	250kg	683,2l
UZ60	*22,8”*	*17,53”*	*77lbs*	*21gal*
UZ70	*27,6”*	*19,7”*	*121lbs*	*32,6gal*
UZ80	*30,7”*	*26,8”*	*145lbs*	*37,1gal*
UZ90	*35,4”*	*26,8”*	*242lbs*	*65,7gal*
UZ100	*39,4”*	*28,3”*	*330lbs*	*96,4gal*
UZ120	*47,2”*	*35,4”*	*550lbs*	*180,5gal*



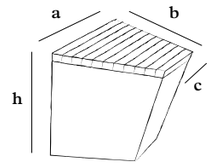
UZ

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

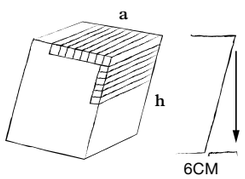
WT

ZB

	a	b	c	h	w
ZB50	50cm	39cm	34cm	46cm	30kg
ZB60	53cm	42cm	37cm	51cm	40kg
ZB50	*19,6”*	*15,3”*	*13,3”*	*18,1”*	*66,1lbs*
ZB60	*20,9”*	*16,5”*	*14,6”*	*20,1”*	*88,1lbs*



ZS



	a	h	w
ZS4555	45cm	54cm	45kg
ZS4070	40cm	69cm	50kg
ZS4555	17,7”	21,3”	99lbs
ZS4070	15,7”	27,2”	110lbs

ZS

UF100 black
Suit Supply,
Chicago

ZSL

	a	c	h	w
ZSL90	90cm	40cm	45cm	90kg
ZSL90	*35,4”*	*15,7”*	*17,7”*	*200lbs*

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Note: Since Atelier Vierkant products are handmade, Atelier Vierkant is not responsible for any mistake in this catalog on dimension or weight.