



BY
DELABIE

TRENDS

IN THE AIR

Less is chic
Metal spirit
The art of the object
Augmented thought

MAKING HISTORY

Meet Luc Delabie
Interview with Denis Valode
(Valode & Pistre architectural firm)

DESIGN TROTTER

France, Belgium,
New-Zealand,
Saudi Arabia,
Hong Kong, etc.

/// TRENDS BY DELABIE



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/// TRENDS BY DELABIE

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MODERNITY

Legendary architect and designer Arne Jacobsen is first and foremost the man who founded Scandinavian design as we know and admire it today. A man of genius and of his time, he left his mark on the history of applied arts by propelling it into a new era of modernity. He revolutionized the esthetics of daily life by taking commonplace objects and elevating them to iconic status.

For 90 years, DELABIE has upheld the following commitment: to offer the greatest number of people the opportunity to experience beauty in public places. Sensitive to this new paradigm, which it considers a necessity, DELABIE is building a footbridge between design, architecture and functionality. In our new living spaces, like museums, restaurants, company headquarters and airports, the restrooms imagined by DELABIE are thus renewing the experience and reinventing uses by combining performance and elegance.

Less is CHIC



1



2



7



8

Little is better.
Reminiscent of the Bauhaus, minimalism reinvents itself over time. Objects are pared down until they comprise only their very essence. Nothing serves any purpose at all unless it is essential. By avoiding all excesses, the minimal creates an original shock and emotional chic. Only the evidence of the lines remains; the beauty of the materials; the head-on encounter between man and the object.



3



4



9



5



6



10



11



7

Raise a **GLASS** in Antwerp

PORT HOUSE,
ANTWERP (BELGIUM)
ZAHA HADID

FIGUREHEAD
Zaha Hadid may have left us, but her incredible daring lives on in one of her last major works. The Port House in Antwerp weighs anchor and sails towards an insolent, innovative future. Culture shocks and architectural clashes in a marriage that defies reason but arouses passions.

The High Priestess of Deconstructivism (in the vein of Jean Nouvel and Frank Gehry) dispatched her mastery to the four corners of the globe by leaving her visionary imprint on buildings as spectacular as the Guggenheim Museum in Vilnius and MAXXI in Rome, for which she won the prestigious Stirling Prize in 2010. Her fellow professionals were not wrong: in 2018, she won the MIPIM Award for the Best Renovated Building. A multiple award-winner and internationally adulated, still today, the Anglo-Iraqi architect is the only woman ever to have won the Pritzker Prize - architecture's equivalent to a Nobel - in 2003.

DELABIE products installed:
TEMPOSTOP time flow shower valve (ref. 749128)
TONIC JET shower head (ref. 712000)
Deck-mounted liquid soap dispenser (ref. 729012)



DELABIE products installed:
 TEMPOFIX 3 frame system for urinals with electronic valve
 TEMPOMATIC 4 (ref. 543000D + 430030)
 FINO wall-mounted urinal (ref. 135710)
 LISO urinal divider (ref. 100590)



Stainless STYLE

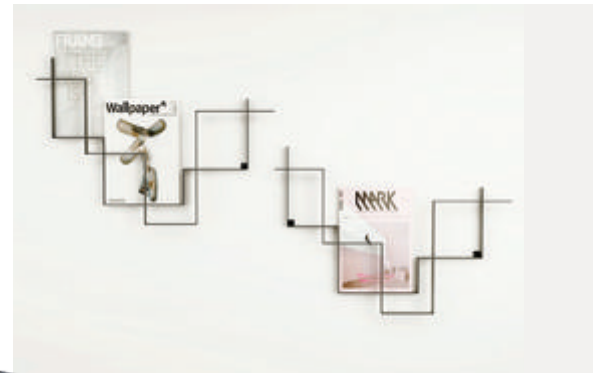


INDUSTRIAL STAINLESS? INTOXICATING.
 DELABIE COMBINES EXPERTISE AND CREATIVITY
 TO REMODEL AND REINTERPRET
 STAINLESS STEEL
 INEXORABLY MADE FOR DESIGN.

A single piece with no seams or welding.
 Stainless steel shines for its capacity to soften the gloss of metal.
 Mat, but never bland. Purity through the whole line.

Metal SPIRIT

2



1



6



Brilliant alchemy.

Ennobled, patinated, polished, brilliant or mat, stainless steel flexibly bends to the inventiveness of designers, who believe it's as hard as iron!

7



8



9



10



11



12



4

5



13

1. Dragonfly pendant light, Élise Fouin for Forestier | 2. Magazine rack, Frederik Roije | 3. Lockheed Lounge, Marc Newson | 4. Philippi vase, Joseph Lee | 5. Cloud Gate "The bean", Chicago, Anish Kapoor | 6. Hobbel rocking horse, Remko Verhaagen and Stephen Boom for Blooey

7. Salt & pepper shakers, James Ian Killinger | 8. QUADRA washbasin, DELABIE | 9. "Dune", flatware cutlery set, Andrea Ponti | 10. Occitanie tower "New Iron Lady", Toulouse, D. Libeskind with Kardham | 11. Chair One, Konstantin Grcic for Magis

HORIZONS

Stopovers

INTERNATIONAL AIRPORT,
ABU DHABI (UNITED ARAB EMIRATES)
KOHN PEDERSEN FOX ASSOCIATES

DELABIE products installed:

TEMPOMATIC 4 electronic valve for urinal (ref. 430SBOX + 430010)

BINOPTIC MIX electronic mixer for basin (ref. 378MCH)

Combi paper-towel dispenser (ref. 510714S)

THE STUFF OF PHAROHS

In 2019, it will become the center of the world.

The project for the new Midfield Complex Terminal at Abu Dhabi International Airport already has a nickname: Garden of the Gulf.

A luxurious oasis at the crossroads of different worlds, Midfield is more than just a transit lounge. This new-generation hub will soon be enchanting the journey of millions of passengers, grounded for a few hours. Its vast interior spaces, with their lofty, airy ceilings, intend on transforming the stopover into a futuristic show that competes with the most beautiful of science-fiction movie sets. Just like the malls worthy of the richest architectural jewels, this cathedral-city will offer a 5-star service dedicated to shopping, relaxation and comfortable, stress-free passenger circulation. Almost enough to make you want to miss your flight!



Designing frying pans, faucets, toilets... everything interests me!



GUILLAUME DELVIGNE

The art of the OBJECT

RIISING GENERATION

IN SEARCH OF BALANCE. FROM DRAWING TO DESIGN, THE CREATIVE PROCESS OF GUILLAUME DELVIGNE, THE LATEST "MADE IN FRANCE" DESIGN SENSATION, FOCUSES ON PROPORTIONS, HARMONY AND BEAUTY. HIS VARIABLE-GEOMETRY UNIVERSE PRODUCES UNEXPECTED CREATIONS. AS INDIVIDUAL ITEMS OR AS PART OF A RANGE, THEY ALL HAVE THAT EXTRA SOMETHING: THEY ARE MADE WITH FEELING.



It was with an enlightened certitude that, as a young boy, he plotted a professional path for his passion through the vast playground of design.

Tables, lamps, pots and pans, and even laboratory equipment, Guillaume Delvigne's pencils give birth to beauty as he lets his imagination run free, from art galleries to retail.

With collaborations with La Redoute, Tefal, Hermès and, more unpredictably, Interscience - thus venturing into the microbiology market - nothing can stop this thirty-something prodigy, the winner of City of Paris' Grand Prix for Design, in 2011.

What is design to you these days?

Guillaume Delvigne: It became a passion when I was 12, when I decided to be a designer and understood what the job entailed: "What I want to do is draw objects!". And that's exactly what I do today.

You are also an industrial designer. Do you see that as a separate discipline in its own right?

G.D.: To me, there's no profound difference between design and industrial design. Sure, you don't work in exactly the same way for an art gallery as you do for a brand, but I always feel like I'm doing the same job.

...and how about designing faucets for a brand like DELABIE?

G.D.: I'd love to! Designing an object destined for public places is really tempting, because the creative approach is definitely different; it's heavily focused on usage and performance. It's thrilling and stimulating to think that a product will be used both collectively and intensively. Designing frying pans, faucets, toilets... Everything interests me!

You have designed equipment for use in research laboratories. Is science an area of design like any other?

G.D.: For Interscience, I designed laboratory equipment. It might not sound much, but it clearly improved sales, and the lab employees appreciated both the esthetic and practical side! Bringing design to places where you would least expect it has helped me to enrich my work across a range of strikingly different fields which, paradoxically, nourish each other. And anyway, I'm not going to design tables and lamps forever...

Is life now more beautiful, more functional, more hi-tech, more design-oriented?

G.D.: I'd love it to be! But that's utopian; there's still a lot of work involved. The particular thing about design is that it remains very subjective. And that said, there are still too many objects that I personally find ugly.

With what degree of sensitivity do you approach your most personal creations?

G.D.: It's essentially found in the forms. I'm a designer more than a manual person. What moves me most in designing are the lines and proportions onto which I project my vision. Finding balance through design.

Guillaume Delvigne, designer

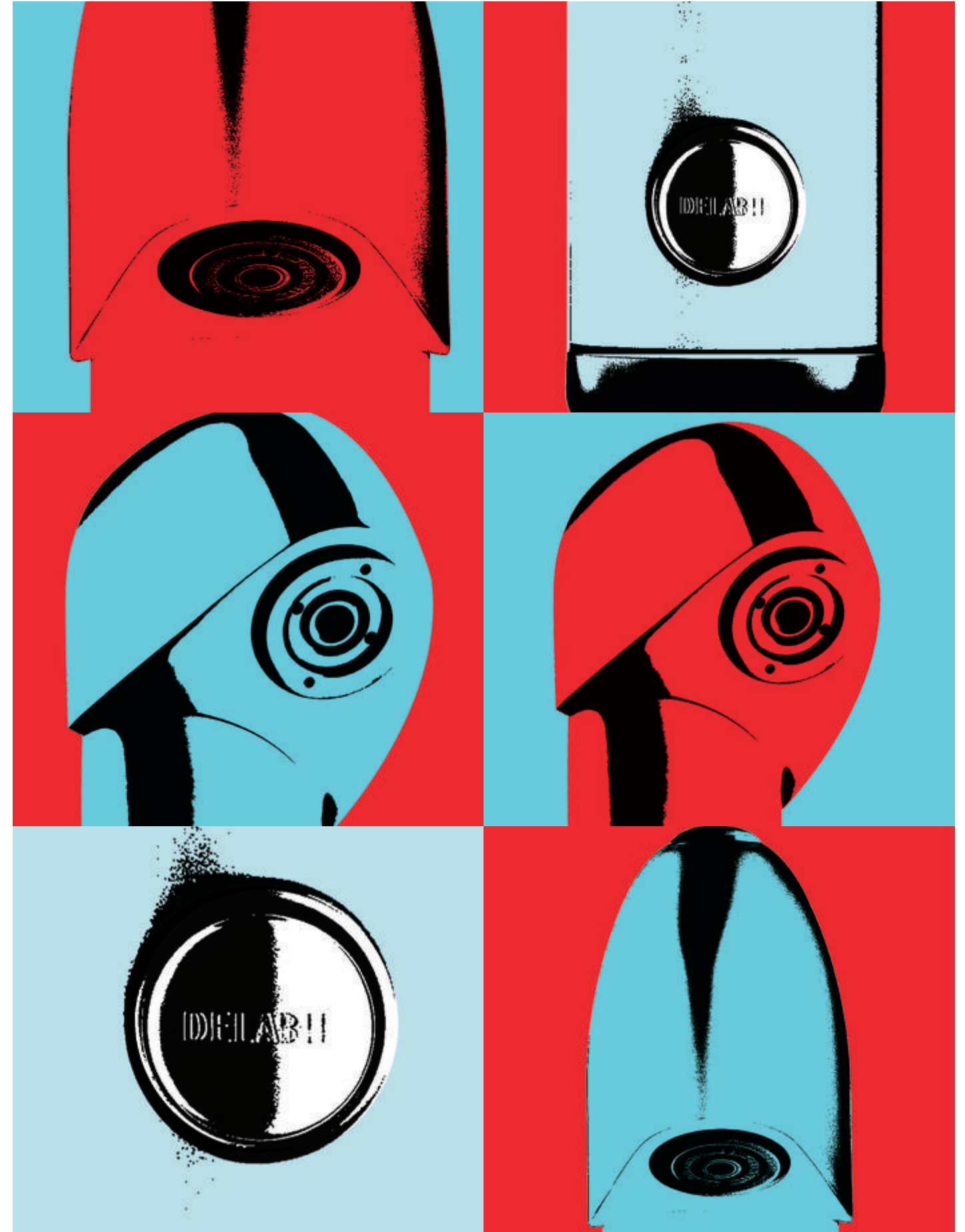


Ingenuity counts!
And here, the SPORTING 2 shower panel can
add up to 80% savings in water and energy.
It's "who does the most, does the best"
at DELABIE, as it also offers comfort,
modularity and easy maintenance.

Smart DESIGN

DESIGN WISHES YOU WELL. ECONOMIC AND
ECO-RESPONSIBLE, THE SPORTING 2 SHOWER PANEL
PROUDLY DISPLAYS EVERY QUALITY.
PUBLIC PLACES SHOW THEIR GRATITUDE.

DELABIE product presented:
SPORTING 2 shower panel (ref. 714700)





The second generation of SOFT time flow mixers, TEMPOSOFT 2, delivers a show-stopping performance finding a home in the current sophisticated decorum of the ASB Waterfront Theatre in Auckland, New Zealand. Its time flow has an excellent sense of economy. Here, it takes the leading role above the washbasins!

TEMPOSOFT ACT 2

DELABIE product installed:
TEMPOSOFT 2
time flow basin tap (ref. 740500)

All the world's a **STAGE**

ASB WATERFRONT THEATRE,
AUCKLAND (NEW ZEALAND)
GORDON MOLLER, MOLLER ARCHITECTS

A global, cosmopolitan city, Auckland is a melting-pot of cultures. Its new theatre, the ASB Waterfront, welcomes a public hungry for live spoken-word drama. Its shimmering LED-lit cylindrical heart is clad with a second-skin in glass. The interior is exterior. Form and content become one. Design and acoustics awaken the spectators' eyes and ears. Art for art's sake.

ON WITH THE SHOW

The theatre is the fruit of enlightened reflection. That of the firm Moller Architects, a genuine national pride.

Their creativity and know-how have imposed themselves in the four corners of the earth, from China to New Zealand, via Muscat, the capital of Oman.

By offering the Auckland Theatre Company its own home dedicated to the dramatic arts, the talkative architect Gordon Moller has signed the richest gemstone in the city's cultural heritage.

Hats off to him!

You have helped fashion the urban face of New Zealand. How have you rethought the city, while respecting nature and tradition?

Gordon Moller: I like to give architecture a meaning, so it can reflect New Zealand's natural and urban environment. I develop a creative process with the client so we can implement architecture that's reactive and evolving. So if buildings improve over time, then the objectives have been met, or even surpassed!

Does the ASB Waterfront Theatre occupy an important place in national culture?

G.M.: A huge place! A lot of drama companies and artistic collectives from all over the country contribute to the cultural scene at the ASB Waterfront Theatre. The idea for this theatre was put together with great enthusiasm by the Auckland Theatre Company, which raised the necessary funds

for the construction of the complex that's now their home. Its curved wall is covered with an installation composed of 10,000 LED lights. It was created by the New York artist Leo Villareal. On top of the official program, the Auckland Theatre Company also puts on workshops, performances and conferences for theatre-goers.

Gordon Moller, Architect and Director of Moller Architects

Reach for the SKY

INTERNATIONAL AIRPORT,
HONG KONG (CHINA)
FOSTER + PARTNERS

THE SKY'S THE LIMIT

Hong Kong International Airport proudly displays its 5-star rating by Skytrax. Its vast roof canopy filters the light and promises the sky to the millions of people who pass through the airport every year. And the best is yet to come, as suggested by the ambitious ongoing works in Terminal 1 and the Cathay Pacific Lounge.



Project owner: Hong Kong Airport Authority

This glass-and-steel giant – an internationally renowned architectural feat – exudes spirituality. The general design of the hub was overseen by the illustrious architectural firm Foster + Partners, renowned for the Great Court at the British Museum, L'Ombrière, the events pavilion with its reflective canopy-roof in the Vieux Port of Marseille, and the Millau Viaduct, among others.

These spectacular urban theaters create a dialog between the circulation of users and daily life. Reinventing the passer-by's experience is written in the firm's DNA. And this place, with its head-spinning flow of passengers, is equally stunning for the hygiene and comfort of its restrooms: a determining factor for travelers. A strong trend which from now on cannot be ignored!

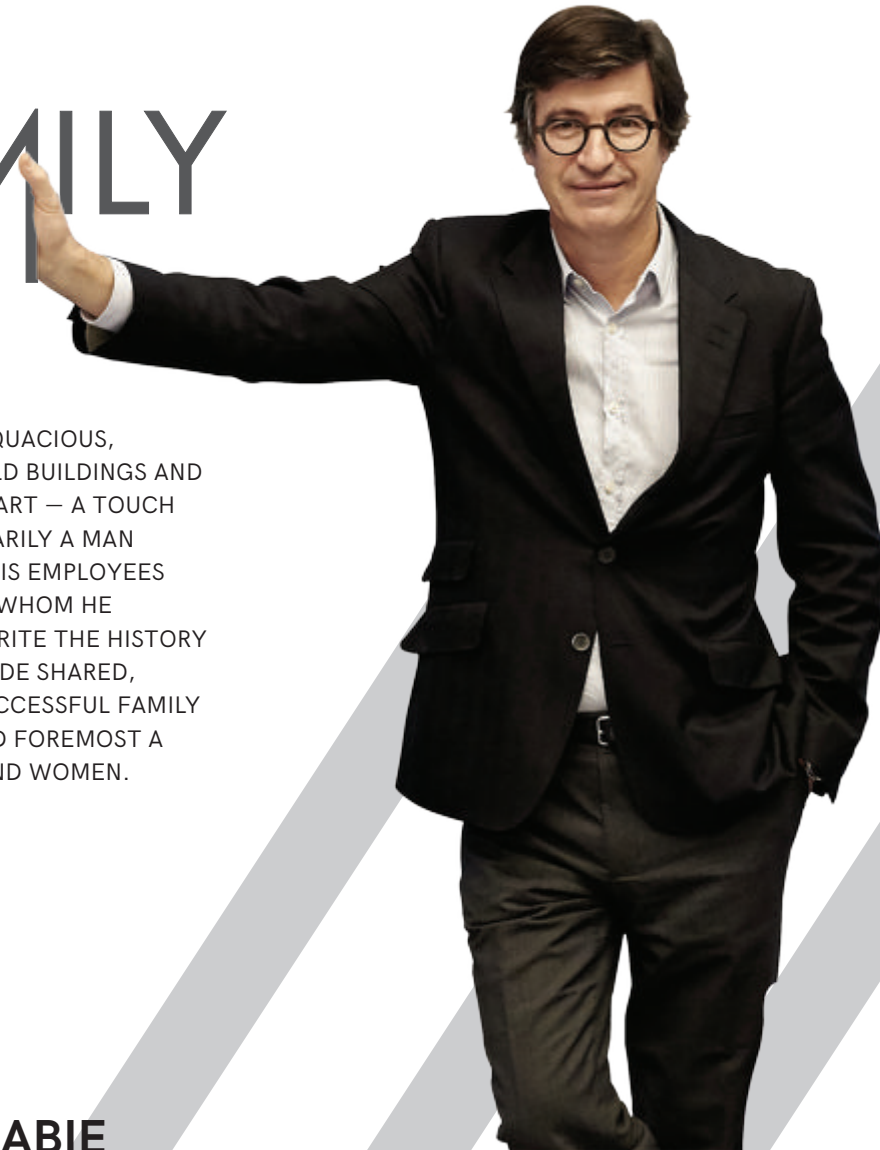


DELABIE products installed:
 TEMPOMATIC electronic urinal valve (ref. 428150)
 TEMPOMATIC 4 electronic basin tap (ref. 440106)
 PREMIX NANO mixing valve (ref. 732115)
 Products present in the Cathay Pacific Lounge and Terminal 1

FAMILY Spirit

AFFABLE AND LOQUACIOUS, THIS LOVER OF OLD BUILDINGS AND CONTEMPORARY ART — A TOUCH DANDY — IS PRIMARILY A MAN COMMITTED TO HIS EMPLOYEES TOGETHER WITH WHOM HE CONTINUES TO WRITE THE HISTORY OF DELABIE. A PRIDE SHARED, BECAUSE THIS SUCCESSFUL FAMILY SAGA IS FIRST AND FOREMOST A STORY OF MEN AND WOMEN.

LUC DELABIE
A MODERN MAN



An enterprise of excellence, manufacture began in 1928 in Friville-Escarbotin. For over 30 years, Luc Delabie has co-directed this industrial legacy from the Picardy region with his brothers Jean-Claude and Gérard.

In 1992, they were joined by their nephew Patrick, the group's Technical Director and the fourth generation to take up the flame. And the family venture still has many wonderful chapters ahead. Sent to the "school of merit", Luc had to prove his competency before becoming director. Understanding the workings, the people and the jobs of each of them "took time", says with sincere humility he who describes himself as a "go-between".

Luc Delabie looks straight ahead, analyzes, and deciphers trends. He casts over his company — as he does over the world — an informed and influential eye, without fear of ruptures or big splits. At DELABIE, Luc works on the design of his products, collaborating with his research department and has each project validated internally first before proceeding with its launch. Not solely out of desire, but most importantly out of "necessity".

Why did you integrate design into your way of contemplating daily life?

Luc Delabie: We never forget that we are primarily a manufacturer. Design comes next; it's engraved in our culture. Also, public places have changed a lot in how they are used. More than ever, they reflect the person who runs them, like in the kitchens of a restaurant. The public also has new expectations of these places which must be hygienic, but also esthetic; meaning designed, not as a rupture, but as an architectural and decorative continuity of the place. The reason I became interested in design for DELABIE, is due to necessity. My definition of marketing is the market. You can't impose anything, you don't invent anything; the markets decide! Our job is to anticipate it.

Is design in public places a strong trend?

L.D.: This is starting to become the norm in train stations and airports. But there's a long way to go before this trend becomes a priority in all public places. Hospitals and universities, for example, are still miles away!

You apply a consumer-goods vision to public restrooms, which is a very innovative idea. Is this due to a personal sensitivity?

L.D.: Unlike with fashion and collectibles, for example, restrooms is a sector where the expected shelf-life of a product needs to be very long. You should only be changing faucets once every 15 years. That's why we gradually decided to give our flagship products a makeover and give them an edge that was more design-oriented, but without losing their DNA. It's like the Beetle for Volkswagen, for example. In industry, too, you must know how to assemble existing ideas to create something new. Without a past, without history, you can't invent a thing.

How did you manage to stand out from the competition?

L.D.: It was when we accelerated the stainless steel market! Something clicked in my mind as I was leafing through a book on the world's most beautiful public restrooms. Stainless steel was present on every page. It struck me as totally obvious. In our field, this material is reputed to be cold and destined for the secure sector, like prisons or mental health. When in fact, it's a material which patinates in a superb way over time. Even unpatinated and transposed to a welcoming environment, it's sublime! That's why architects started using it so rapidly and we continued to grow our presence in the greatest architectural practices across the globe.

Luc Delabie, co-director of DELABIE

“ Design is an esthetic with timeless lines which knows how to reach the greatest number of people.”



In **LIFE** ARCHITECTURAL FIRM
VALODE & PISTRE,
PARIS (FRANCE)
AS IN
the **CITY**

IT'S WITH FOUR HANDS THAT THEY HAVE BEEN WRITING THE SUCCESS STORY OF THEIR ARCHITECTURE FIRM FOR NEARLY 20 YEARS. AND IF THEY PREFER MEDIA DISCRETION TO ARCHITECTURAL STARDOM, IT'S TO HIDE MORE EFFECTIVELY BEHIND THEIR WORKS. FROM IMPRINTING URBAN PLANNING WITH A HUMAN VISION, TO RENEWING OUR ECOLOGICAL CONSCIENCE, DENIS VALODE GIVES US HIS INSPIRED VIEW "AT THE CROSSROADS OF ALL".

GLOBAL CITIZENS

"Valode & Pistre"... With the name of a firm like that, we would expect the dynamic duo to be side by side every minute of the day like Batman & Robin! And it's true: the two associates have stuck together since they first met some 40 years ago at art school where Denis Valode was teaching architecture to his star pupil, Jean Pistre. In France, we owe them the spectacular Beaugrenelle shopping mall in Paris, with its light and airy glass exterior; along with the tallest tower in Lyon, the new shopping center Promenade Sainte-Catherine in Bordeaux, and several train stations for the future Grand Paris Express. Far from restricting itself to projects in France, the firm is questioning new paradigms in cities in China, Russia and Lebanon.

Your firm grew up in France but has always had ambitions of expanding overseas. How did your vision of Valode & Pistre develop?

Denis Valode: We are very fond of France, but we have always had the desire to see how things were done elsewhere. Construction is very cultural. Codes, regulations and usage are very different depending on the country where the project is based. It's up to the architect to analyze things and adapt. And we love that challenge. The second reason is that we believe ourselves to be global citizens. We have always developed a vision without frontiers and sought to produce architecture within a context. Discovering new environments and scaling new heights: that's what's really exciting! In Shenzhen, in China, designing the future biggest exhibition site in the world forced us to count in kilometers; we had to stick an extra zero on all of our plans!

Is there a big difference between your projects in France and those overseas?

D.V.: Our approach to architecture isn't stylistic, but problematic. By which I mean, "Necessity is the mother of invention" depending on the challenges linked to history, culture, the environment, etc. The influence of climate was an especially important factor in Skolkovo - Moscow's Silicon Valley - where we built an innovation center with numerous galleries that we had to protect from the cold.



We don't want to impose our own stamp; all our projects must be different. We rethink spaces to make them emblematic objects in their region, with a real desire to deliver works of art to the users, so they will appropriate them and feel proud of them.

You have designed several towers. Is it possible to reintroduce a human touch and some conviviality into these vertical constructions?

D.V.: Towers have long been looked down on in France. But in truth, it was the huge concrete-slab decks that were the real problem. So we knocked down the old Beaugrenelle mall in Paris and designed a brand new one. We are convinced that the tower is an essential urban model to cope with the inescapable densification of cities and to avoid destroying farmland. But towers must be made more human. We devised green spaces and areas of conviviality on every floor of the Tour Saint-Gobain: restaurants, public access spaces, reception areas, and even a hothouse with a Mediterranean climate! Towers can be seen from far away, so it's important to make them beautiful.

Is today's architecture also about creating a new temporality?

D.V.: There are a number of different relations to time. Firstly, we construct buildings meant to last. These days, sustainable also implies ecological parameters, like zero carbon. But the various features don't all have the same shelf-life. Lots of buildings have become obsolete, notably their facades; but that's not a reason to demolish them. We must renovate them, make them adaptable to time, and design them for future modification. Devising facades that can evolve, flexible structures, is something very new.

You are a big player in the Grand Paris project. What can be done to erase the break between the city center and its suburbs and reintroduce a dialog between the two?

D.V.: The answer is polycentrism! With the grid of the new Grand Paris Express, things will evolve towards a network system with no absolute hierarchy, like in Tokyo, for example. In the end, focusing only on the center is something very French!

Denis Valode, co-founder of the architectural firm Valode & Pistre

Bird's eye VIEW

INCITY TOWER,
LYON (FRANCE)

ARCHITECTURAL FIRM VALODE & PISTRE

BEAUTIFUL EXTERIOR INTELLIGENT INTERIOR

Echoing "The Pencil", the nickname given to Lyon's emblematic Tour Part-Dieu, the Tour Incity, now nicknamed "The Eraser", draws a new skyline for France's second City of light.

At 200 meters tall, it "erases" all previous records. It invents offices where savings on resources are made by stimulating human energies. The Caisse d'Epargne Rhône-Alpes* and the SNCF** have high hopes for the future there.

Very high!

While the concept of the vertical city has long been disliked in France for its lack of hospitality, Valode & Pistre is single-handedly changing things with its Tour Incity, an innovative model entirely rethought on a human scale. No longer constructed on a concrete-slab base, but integrated into the city itself, it also follows the contours without creating a break. The facade of this glowing skyscraper hugs the layout of two axes on which it was built and brings to the fore the city's preeminence on the architectural object. The first HQE*** tower in France, it has become a reference in reducing environmental impact. To reintroduce areas of conviviality and diminish the sensation of vertigo, cafeterias and winter gardens have been devised every ten stories. A building resolutely turned towards the future.

* Savings Bank ** French national railways ***High Quality Environmental standard



Clean CHROME

No mixed reviews for an electronic mixer with high added value. Built in to a contemporary interior with subtlety, it works marvels every time it's used. No need for contact: it detects the presence of hands with an infrared sensor in the spout. A spout with an ultra-smooth interior so that bacteria have nothing to cling on to. Great idea and great on the eye!

DELABIE product installed:
BINOPTIC MIX electronic mixer for basin
(ref. 379MCH)

“ Our approach: working on archetypes and materials, to make an object durable and slow down obsolescence.”



ELIUMSTUDIO

Augmented THOUGHT

THE VISIONARIES CLUB

FOR 16 YEARS, THIS COLLECTIVE HEADED BY DESIGNER MARC BERTHIER, A LEADING FIGURE OF 1970S DESIGN, HAS BEEN PICKING UP INTERNATIONAL DISTINCTIONS WITH DISCREET ELEGANCE. WHILE THIS TEAM OF AROUND 10 DESIGNERS CONTINUES TO MAINTAIN A DEGREE OF ANONYMITY TODAY, ELIUMSTUDIO CAN TAKE PRIDE IN HAVING ELEVATED SOME OF ITS CREATIONS TO ICONIC STATUS— THEIR TYKHO RADIO FOR LEXON (1998) IS EXHIBITED AT MOMA.

Never where you would expect them to be, these “Doc Browns” of the connected objects world transform their concepts into genuine media experiences for their users. From the self-folding stroller to the hairbrush that analyzes capillary density, via an educational tablet for school kids, they fashion both tangible and virtual and inject some extra soul into 3.0.

Why did you prefer more of a studio approach rather than that of a design agency?

Anne Klepper: We started out working with the brand Lexon for whom we had a kind of “typeface” that was both global and very personal. We don’t function according to hierarchy or by the attribution of jobs. On the contrary, from the very genesis of a project, it’s nourished by the influences and sensitivities of each of us.

What is “creating an object” to you?

A.K.: It’s a general alchemy that invites us to keep stretching technical limits. We are very attentive to the sensorial rapport with an object and to its proportions. Our approach consists of working a lot on archetypes and materials, so as to make an object durable and slow down obsolescence.

Most of your collaborations are industrial. How do you manage to add a more personal touch?

A.K.: Today, boundaries are blurred; there’s no longer a disconnect between an author’s work and mass consumption. Our approach is timeless; we apply author’s design to industry. We assist the client by making a large part of our work listening to them, so that the project is written in their brand history and finds coherence with its collections.

Protean, cross-disciplinary, trans-generational... it’s hard to categorize your studio. How do you define it?

A.K.: We have a lot of different strings to our bow, but we remain first and foremost designers. What’s close to our hearts is forming long-term partnerships with our clients; we like to progress and grow together. It’s our way of doing things; we have forged genuine friendships.

For you, what does the restroom of the future look like?

A.K.: Today, it’s still one of the few places left where you are alone, with no connection to the outside world. And it should remain a moment of disconnection from the ultra-solicitation of your senses and your attention, especially in offices. I work on lighting and soundproofing, precisely for preserving this moment of calm.

Anne Klepper, Senior Product Designer, Eliumstudio





A glass haven
erected in the city,
in the heart of
the tumult.

TECHNOLOGY UNDER THE SKIN

Or more precisely, under the double-skin.
Such is the prowess of the “two-in-one”
facade of this building in which thermal
insulation is optimized and noise reduced.
Designed as a totem, the German House
is the location of the German Consulate
General and has established itself as the
flagship of “Made in Germany”.



GREEN tower

GERMAN HOUSE,
HỒ-CHI-MINH-CITY (VIETNAM)
ARCHITECTURAL FIRM
GERKAN, MARG & PARTNERS

Standing on one of the city’s most prestigious boulevards, this impressive building, designed in two parts, is 75 meters high (246 ft) on its main facade, and is even more statuesque to the rear, where it culminates at 109 meters (357 ft). Constructed by the international architectural company Gerkan, Marg & Partners, in partnership with TwoG Architecture, the project presents a prospective architecture worked around the notion of transparency and a method that combines efficiency and economic construction. Using a “double-skin” system on the facade, the building has received LEED Platinum certificate and a DGNB Gold certificate for their High Quality Environmental standard.

How do you devise an emerging metropolis like Ho Chi Minh City by avoiding the pitfalls of older cities in the world?

I.G.B.: The local authorities have consulted with numerous experts to avoid reproducing the pitfalls that other cities have experienced in the past on a large scale. Presently, the authorities are working on an urban area near the Saigon river, called Thủ Thiêm. Life in the neighbourhood is being encouraged, notably with pedestrianization. This district, which is often exposed to heavy rains, has also been redesigned to avoid floods. Basically, the city is being rethought on a human scale!

Ismaël Gülser Belmonte,
Director of TwoG Architecture

Is the sustainable city a real challenge for urban planning in Vietnam today?

Ismaël Gülser Belmonte: The sustainable city must be based around three fundamental elements: economic, social and environmental. 25 years ago, most Vietnamese lived well below the poverty line. Today, this concerns fewer than 8%. Vietnam is considered an emerging country. This feat couldn’t have been achieved without adequate environmental measures such as the reduction of water and energy consumption. So I actually believe that the sustainable city is a big challenge for Vietnam; but it’s also a big challenge for all the cities on our planet!

DELABIE products installed:
TEMPOMATIC electronic urinal valve (ref. 428150)
and several ranges of accessories present in the German Consulate

A theory developed by architects Claude Parent and Paul Virilio, the Oblique Function has kept the rectilinear codes of design on the move since the 1960s. By ousting the perpendicular, the architect establishes a new relationship with the floor, founded on instability, while creating a dynamic that gives users greater receptiveness to their surrounding space. As a market leader and specifier of sanitary fittings, DELABIE learned early on how to combine the practical and the beautiful, by placing user-experience at the very heart of its concerns.



The Art of the **OBLIQUE**

A NEW ESTHETIC

WHAT IF THE EARTH SLOPED?
THE ART OF THE OBLIQUE - A DISRUPTIVE
TREND IN ARCHITECTURE AND DESIGN -
FORCES US ONCE AGAIN TO CONSIDER OUR
ENVIRONMENT. IT AWAKENS OUR ATTENTION
BY DOTTING IT WITH UNEXPECTED FIGURES.
DELABIE HAS ESPOUSED THIS VISIONARY AND
ICONOCLASTIC MOVEMENT
BY IMAGINING PLAYS ON BALANCE
THAT RESHAPE OUR DAILY LIFE.

DELABIE products presented:
TEMPOMATIC 4 electronic basin tap (ref. 440006)
BIOSAFE EP pressure balancing basin mixer (ref. 2621EP)
TEMPOMIX 3 time flow basin mixer (ref. 794000)



Life's a
SHOWER
 TAKE A SEAT

WHAT IF DESIGN WAS MEANT FOR EVERYBODY? YES, REALLY, EVERYBODY. STARTING WITH THOSE WHOSE REDUCED MOBILITY DEMANDS SPECIAL PRECAUTIONS. THIS SHOWER SEAT IS THE PERFECT EXAMPLE. ACCESSIBILITY AND COMFORT GO HAND IN HAND: AN INNATE SENSE OF ESTHETICS AND A PRIORITY FOR SAFETY. THE EYE OF THE DESIGNER AND AN INGENIOUS MIND? THE DELABIE STAMP.

The Be-Line® ideas just keep on flowing! Within the range, grab bars accompany the shower seat; welcome support when sitting down and standing up, with no risk of slipping. Design. Comfort. Safety. A perfect combination for the whole line. No more getting worked UP when sitting DOWN.

DELABIE product presented:
 Be-Line® lift-up shower seat (ref. 511920C)

French TOUCH

WHEN "MADE IN FRANCE" TRADITION IS AT THE DISPOSAL OF INNOVATION, DESIGN ELEVATES AN EVERYDAY OBJECT TO NOBLE STATUS BY ADDING ESTHETICS TO THE PRACTICAL. THUS GOING BEYOND ITS END-USE, BEAUTY IS IN TURN PUT AT THE DISPOSAL OF THE USER.



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Éric Denis,
Director of
EDDS Design studio

Nicolas Testori,
Head of R&D projects
and design officer at
DELABIE



R&D at DELABIE?

Or how to blend innovation and industrial esthetics and get one step ahead regarding new market prospects. It's also a human story, that of the DELABIE engineers and the design studios with which they sometimes collaborate to create novelty between knowledge of the material and scientific research.

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Can you explain your job in more detail?

Nicolas Testori: Designing means coming up with innovative ideas, making prototypes and testing them.

Éric Denis: We assist companies in their new product development projects. The aim of our job is to create or facilitate the right match between the client's heavy industrial constraints and his constantly changing marketing issues.

What is a well thought-out object today?

N.T.: Rethinking an object like a tap involves putting yourself in the user's shoes, impregnating yourself in current trends and being aware of changes in mindsets.

É.D.: It's primarily an object that will sell. It's essential to understand its usage so that the user can empathize with it. It must also fit in perfectly with the brand's DNA. Finally, it must be manufactured at the right price.

In your design process, do technical restrictions mean that it's difficult to create beauty?

N.T.: Industrial design isn't only a question of esthetics. It's finding the right concept that allies technical aspects, ergonomics, functionalities and brand image.

É.D.: Industrial restrictions are our creative essence; it's only by taking everyone's individual specificities into account that we can design.

How has the design of everyday objects evolved over the past 50 years?

N.T.: Lines are much finer, more pared down, all the while maintaining the genuine resistance needed for public places. The features are more and more innovative and are evolving towards mechanisms verging on clock-making.

É.D.: It's crucial to design objects that arouse emotions. The work of the designer must therefore titillate the five senses of the user!

DELABIE products presented:
TEMPOFLUX 3 time flow valve for direct flush urinal (ref. 763201)
TEMPOMATIC 4 electronic tap for basin (ref. 440006)



DELABIE product installed:
BINOPTIC MIX electronic basin mixer
(ref. 379MCH)



for Inspiration RESPIRATION

LINUX, LIMONEST, LYON (FRANCE)
SOHO ATLAS

LIVING WHILE WORKING

Today's architecture has fully understood and it now places performance and quality of life on an equal footing.

Installed since 2017 in this building with organic curves, the HQs of Danone Africa and Blédina punctuate their business with breathing in this curvilinear space, open to exchange and communication, with a campus workspace spirit.

A feat recognized by the 2017 Grand Prix Simi, in the new office building over 5,000m² category.

Fluid and harmonious. These adjectives apply as much to the graceful curves of this immaculate building as to the working atmosphere that reigns. The agency Soho Atlas and the real estate developer DCB International wanted a building that integrates into the urban landscape while rethinking offices as innovative, tailor-made spaces.

Combining work and quality of life.

With its aquatic lines and its mezzanine undulating over two levels and looking onto an atrium crossed by a spectacular skylight, the Linux sweeps away the boring old cliché of office life. By imagining the space as a place for meeting, conviviality and collaboration, the Lyon architects integrated into their approach a reflection that is as esthetic as it is social. They have thus succeeded in making a dream come true: that of marrying quality of life and optimization of work. Equally eco-responsible, the building favors natural light which filters through its vast glass roof and blends harmoniously with the gardens it surrounds. Gone are the dingy meeting rooms and enclosed spaces! Here, on the contrary, this new-order company HQ building fosters a dialog between interior and exterior with its 1,300m² of terraces and walkways. Freer, more open and more flexible, the Linux encourages exchange and creativity, with both formal and informal spaces, adapted to the specific needs of employees.



DELABIE products installed:
 QUADRA semi-recessed basin (ref. 120650)
 BINOPTIC electronic tap (ref. 388015)



STYLE Award



Pure is the watchword. Designers and engineers work the object without ever omitting the subject. An esthetic for highly effective chic. And what better to illustrate this symbiosis than the ultra-hieretic QUADRA basin? With agility and prowess, it tames the pared-down lines and softened curves through their polished-metal glint and introduces rounded ideas into square concepts.

Winner of the 2019 German Design Award, the BINOPTIC can pride itself on concentrating hi-technicity and a distinguished look into its pure lines. A true dynamic duo! As a response to the ascetic lines comes state-of-the-art technology: its pre-set flow rate saves water (more than 90% compared to classic taps). With no manual contact and periodic rinsing, bacteria will never be welcome here!

Rock around the **BLOCK!**

SAFARI STUDIOS,
KORTRIJK (BELGIUM)

“ Love at first sight for DELABIE stainless steel restrooms.



URBAN JUNGLE

The hunting season is open. That of new ideas. And the meet will be all the more electric when the masters of the house are called GOOSE, proud flag-flyers of electro-rock in their homeland of Belgium. This quartet of dandies, headed by lead singer Mickael Karkousse, has successfully left its creative mark on an ambitious renovation project: to bring back to life an old 1950s garage, a vestige of the Flemish Bauhaus.

Safari Studios is a strange place. DELABIE couldn't imagine a more favorable playground for revealing its highly-refined creativity. At the same time a recording studio, a record label and a creative agency, GOOSE and their Safari Studios can't be labeled simply because of a rebellious - although inspired - guitar riff. In this hybrid place dedicated to alternative music, interior design and sound design converse so as to make room for experimentation. These lovers of Cold Wave sonorities were on the lookout for their own place; somewhere they could keep their impressive collection of synthesizers, when they came across this big Berlin-inspired block.

"We were instantly won over by its huge proportions, its almost masculine lines, and its high ceilings. The construction, at the same time raw, linear and clean, echoed our musical and esthetic sensitivity," confides Mickael Karkousse, the band leader.

The same can be said of the interior decoration, which upholds the codes laid down by this huge protean block. More than architecture, it's the whole Bauhaus philosophy and its libertarian spirit that they want to breathe into the walls.

Our friends and visiting artists are invited to come here to draw inspiration from it and to leave their own mark. The idea is to form a community and an artistic and creative rivalry," expands the lead singer of GOOSE.

And it was in the layout of the restrooms that the group focused its efforts. This exclusive creation, devised somewhat as a private club, is the studio's centerpiece.

Inspiration found during their numerous tours of the trendiest nightclubs on the planet; an echo of the nocturnal energies where daring esthetics converge.

"We were adamant that this room should be full of contrasts. We had been looking for stainless steel restroom fittings for a long time, and it was love at first sight when we saw the ones signed DELABIE."

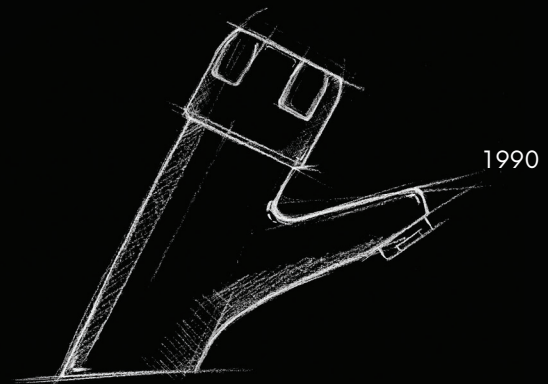
With its dinner-jacket black walls, its stainless steel fittings and patinated mirrors, the room becomes a theater and puts on its finest suit. On stage!

DELABIE products installed:

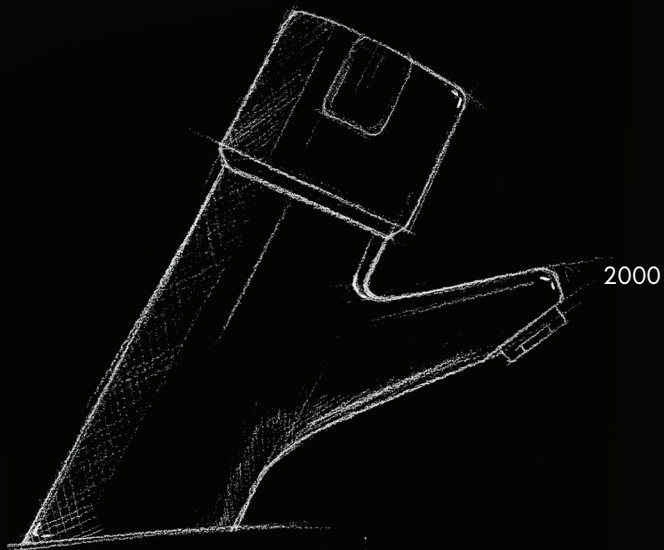
TEMPOFIX 3 frame system for urinals with TEMPOMATIC 4 electronic valve (ref. 543006D + 430006), Stainless steel DELTA urinal (ref. 134772), LISO stainless steel divider (ref. 100590), PMR XS stainless steel basin (ref. 120400), TEMPOMATIC 4 electronic basin tap (ref. 443506), stainless steel mirror (ref. 3459), soap dispenser (ref. 510582), TEMPOFIX 3 self-supporting frame system with TEMPOFLUX 2 dual-flush time flow valve (ref. 578305 + 578222), S21S stainless steel WC pan (ref. 110310) and numerous accessory ranges

(re) INVENTED

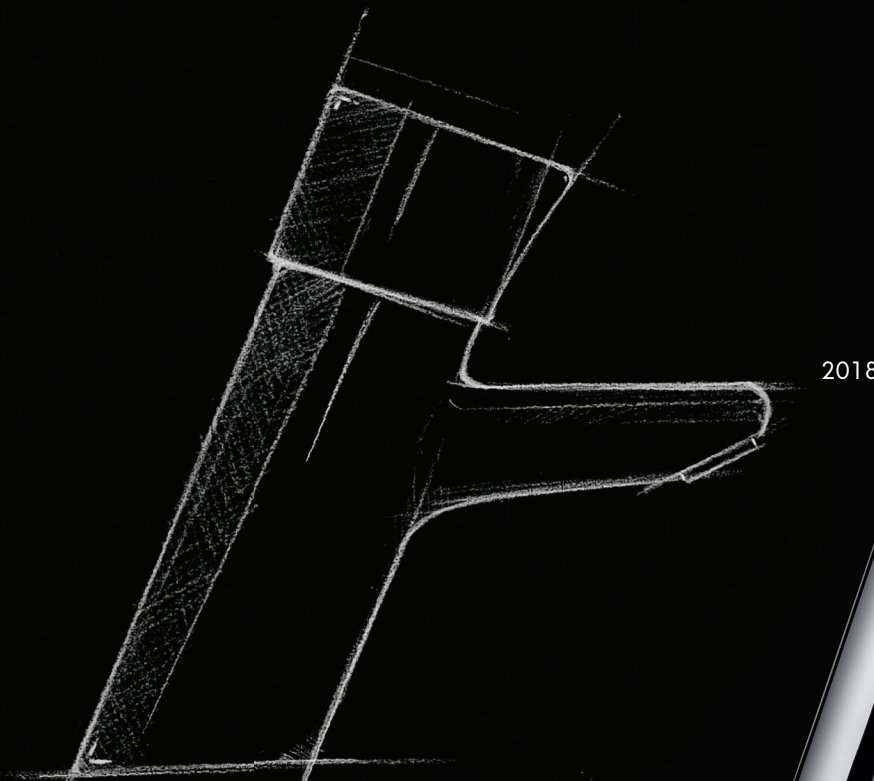
THE STRAIGHTEST ROAD TO EXCELLENCE IS SOMETIMES A DIAGONAL ONE.
THIS IS HOW DELABIE IS UPDATING ONE OF ITS SIGNATURE MODELS.
PROUDLY ASSERTING ITS TRANSVERSALITY, THE NEW VERSION TEMPOMIX
ENVISAGES STYLISM FROM A DIFFERENT ANGLE.



1990



2000



2018



Better is beautiful.
DELABIE's trick?
Making its timeless pieces even
more lasting by opening them
up to new horizons.
Adapted to evolutions in
usage, lines are rethought and
modernized, always capturing
brand essence.
Very slightly redesigned, made
slender and sleeker.
Its talent bubbles
from a spring.

“Reinventing usage.
Allying performance
and design experience
in public places.

delabie.com

