

TRENDS

BY
DELABIE

DESIGN

#02

DELABIE

IN THE AIR

Bauhaus rules ok
Double take
Effortless simplicity
De-LIGHT-ful

DESIGN STORIES

Interview with Rudy Ricciotti

DESIGN TROTTER

France, Belgium,
Holland, China, etc.

/// TRENDS BY DELABIE

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/// TRENDS BY DELABIE

DELABIE – 18, rue du Maréchal-Foch – 80130 FRIVILLE – www.delabie.com
Publication director: Bertrand Margot; Editorial director: Delphine Bussière; Design/editing/art direction: OPS2; Editorial managers: Natacha Dreux; Printing: Imprimerie Leclerc; Photo credits: DELABIE, Shutterstock, Pool, Studio Garnier, Marcel Breuer, Albers foundation, Atelier Areti, Gwendolyn and Guillane Kerschbaumer, Muller Van Severen, Lucie Kass, Jonathan Alexandre, Henning Larsen Architects, Louvre-Lens Museum, Philippe Chancel, SCAU + Relief Architecture, Kaan + Pranlas-Descours, de Alzua+, Nacarat, Pascale Venot, Luxigon, Oppenheim architecture + design, Inga Sempé, Lagranja design + MLA Architects, Eulalia Castells, Rudy Ricciotti, René Habermacher, Philippe Ruault, Olivier Amsellem, Ionna Vautrin, Ateliers Jean Nouvel, Hines, Jean-Paul Viguier and Associates, Takuji Shimmura, Zaha Hadid Architects, Hufton + Crow, Herzog & De Meuron, Jaspers-Eyers Architects, Philippe van Gelooven, Constance Guisset, Royal Hainaut Hotel



objet d'art or **THE ART OF THE OBJECT**

In 1917 Marcel Duchamp submitted a urinal to an art exhibition as a piece of sculpture, thus transforming a utilitarian object into a design object. He is considered by many art historians as the father of contemporary art, and he certainly left his mark.

Street Art and Design both carry on from where he left off: rethinking the concept of utility, creating links between esthetics, public spaces and utility.

DELABIE's products are designed in the spirit of Street Art: combining utility with the style esthetic of public spaces, aiming to bring a touch of beauty into people's daily lives.



100 YEARS OF ARTY FURNITURE
 Reconciliation and minimalism. Simplicity and utility. 100 years on, the ground-breaking Bauhaus movement is still relevant today. The fusion of art and craft transcends borders. The idea of remodelling and re-working materials, techniques and objects is now being given new life, reinterpreted in clean, simple designs.

6



3



4

BAUHAUS

rules ok

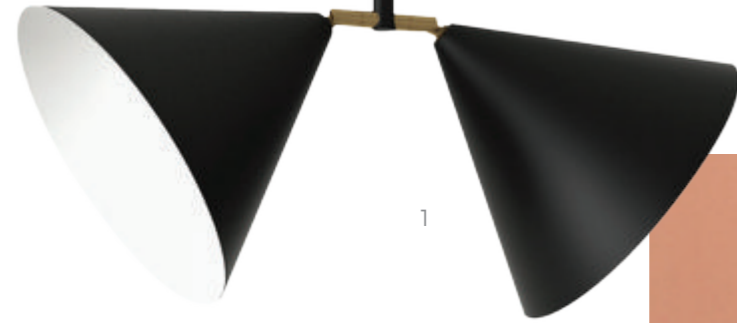


5

7

1. The Staatliches Bauhaus, Walter Gropius | 2. Pendant light fitting 2, Pool, for Studio Garnier
 3. TEMPOMATIC 4 electronic basin tap, DELABIE | 4. S32, Marcel Breuer (Mart Stam, 1929/30)
 5. Nesting Tables, Josef Albers (reproduction of ca. 1927 design)

DOUBLE take



1



3



4



2



5

TWO'S COMPANY

The aim of the game is to create a binary system in which utility and esthetics work in tandem, creating relationships which are complementary rather than adversarial. Design defined by this equation brings objects to life and makes them vibrant.

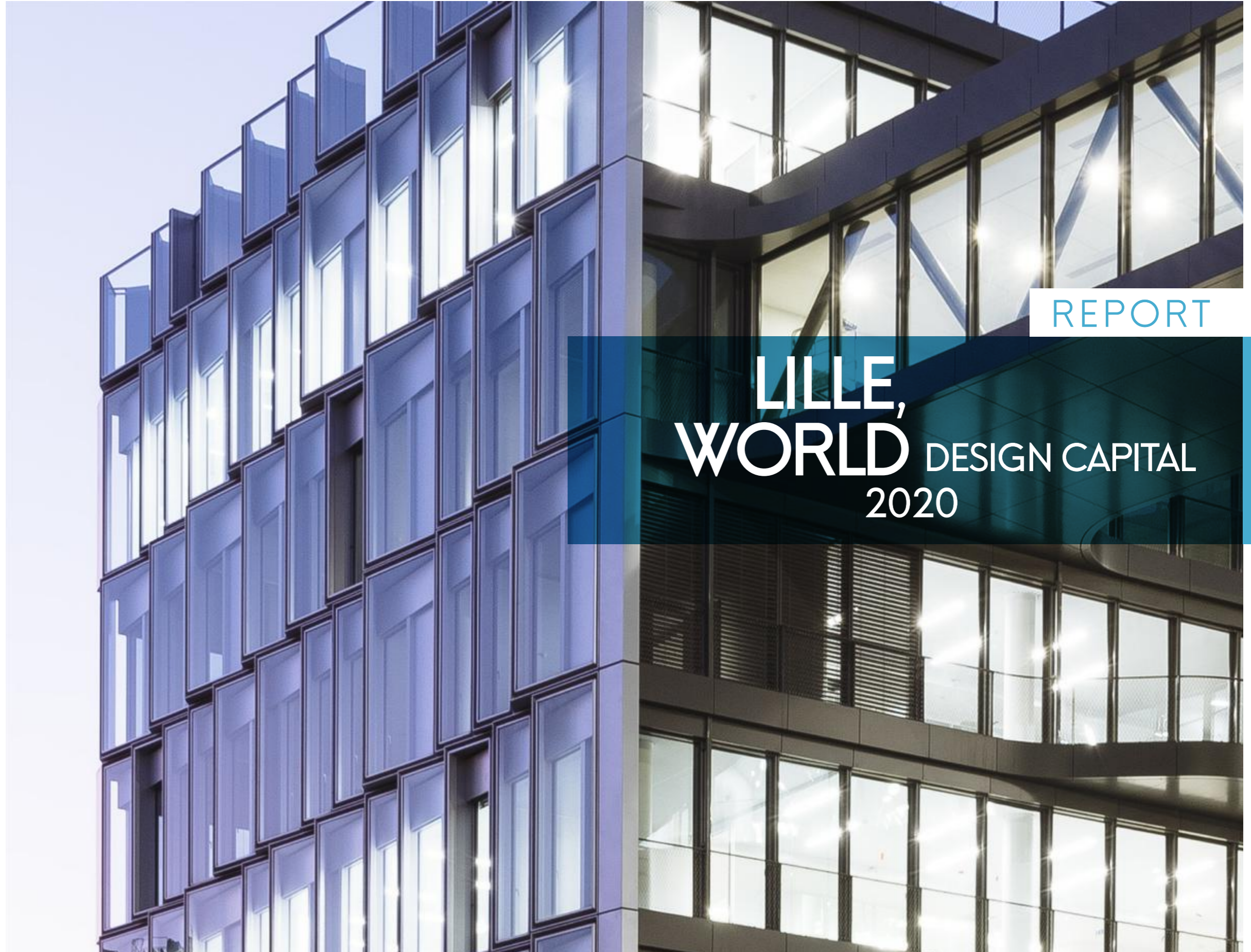
"THIS IS NOT A TOILET".
IT'S MUCH BETTER.
A FUSION OF ECOLOGY AND DESIGN.
A BLEND OF UTILITY AND BEAUTY.
ART, BY DELABIE.

Game of THRONES



Seamless, stainless steel pan, elegant design.
Minimal size, Maximum effect.

DELABIE presents:
Wall-hung S21 S WC pan (Ref. 110310)



REPORT

LILLE, WORLD DESIGN CAPITAL 2020

WORLD CITIES AND QUEEN OF THE NORTH

Following in the footsteps of Mexico City, Taipei and Helsinki, it's Lille's time to shine as the proud northern city was crowned World Design Capital for 2020, snatching the prize from Sydney's grasp.

When you use the word design in relation to cities it reverts to its original meaning in English which encompasses the conception, planning and delivery of a project. Beyond the tangible and esthetic challenges, the Metropolis should be seen not only as an ambitious urban architectural project, but also as an opportunity to improve the daily lives of its inhabitants: a delicate balance between economic development, sustainability and a new architectural legacy.

Back to NATURE

SØREN ØLLGAARD
HENNING LARSEN ARCHITECTS
COPENHAGEN (DENMARK)

THE DANISH ARCHITECT WITH A SOFT SPOT FOR FRANCE TELLS OF HIS DEEP LOVE OF ARCHITECTURE AND THE INSPIRATION HE DRAWS FROM THE NATURAL WORLD.

What is the philosophy behind your agency?

Søren Øllgaard: Henning Larsen has a very inclusive approach, based on a thorough understanding of the purpose of the project: who is it for, what is it for... form is important, but our main priority is how well we integrate our projects to optimize the interior living space as well as the surrounding area.

Can you describe the creative process you go through when starting a project?

S. Ø.: I am always inspired by nature. The way the sun and the wind move. Climate change, and how it affects the human environment. At the start of each project, I want to make sure that what we produce can perform and hold its own in the real world. So, we have to think esthetically and scientifically! Architecture brings the two together.

You were behind the project for the MEL (European Metropolis of Lille) headquarters. What effect did this project have on the surrounding area?

S. Ø.: The aim was to link Lille's business district, where all the iconic commercial buildings are, to the rest of its urban surroundings. Once again, the main challenge was creating a connection. The space was created from, and influenced by, its surroundings. These buildings will become natural connectors, bringing strong, intuitive synergies to the people who will be using them.



MEL HEADQUARTERS
LILLE (FRANCE)
HENNING LARSEN ARCHITECTS (DENMARK),
KEURK ARCHITECTURE (FRANCE)

THE NEW OFFICES OF THE MEL (EUROPEAN METROPOLIS OF LILLE), HAVE THEIR NEW HOME IN THE COVETED BIOTOPE: A GIGANTIC 30,000M², SEVEN-STORY ARCHITECTURAL COMPLEX, INITIALLY DESIGNED TO ACCOMMODATE THE EUROPEAN MEDICINES AGENCY (EMA).

Delivered early 2019, swift construction work saw the completion of what would become the epicenter of the World Design Capital.

The project perfectly embodies the ecological ambitions of a sustainable urban center. Henning Larsen Architects (Denmark) and KeurK Architecture (Lille), who are responsible for the project, are seeking BREEAM certificates of excellence, biodiversity and E+C. The building they have created offers passers-by a glimpse of huge living, breathing roof gardens and terraces.

The interior space of this immense green vessel was created using natural materials such as wood and stone. There is a two-storey atrium as well as open spaces for restaurants, relaxation and coworking.

DELABIE products installed:
BINOPTIC recessed electronic basin tap (Ref. 379ENC)
BINOPTIC electronic basin tap (Ref. 388015)

**LOUVRE-LENS MUSEUM
LENS (FRANCE)
SANAA AGENCY (JAPAN)**

THE LOUVRE-LENS MUSEUM IS A SUMPTUOUS GLASS PALACE SURROUNDED BY GREEN SPACES AND WIDE-OPEN SKIES. IT OPENED ITS DOORS TO THE PUBLIC IN DECEMBER 2012, ADDING A NEW DIMENSION TO THE CULTURAL LANDSCAPE OF THE NORD-PAS-DE-CALAIS REGION.

So, what is the thinking behind this new "offsite" Louvre? The aim is to make the artwork of the most renowned museum in the world accessible to the largest audience possible, and at the same time to showcase the transformation that the region is currently undergoing.

The poetry of the clean lines of the Louvre-Lens are in perfect harmony with the treasures it stores inside. They were created by the architects Kazuyo Sejima and Ryue Nishizawa of SANAA, who were also responsible for the Institute of Modern Art in Valencia, the Museum of Contemporary Art in Kanazawa, as well as the vertiginous Dior store in Tokyo.

This transparent pavilion extends for 360 meters, creating the illusion of floating in the middle of the surrounding park. There are three entry points, underlining their vision for a truly public space in the city of Lens, where communication and cultural exchanges would prevail.



DELABIE products installed:
TEMPOSOFIX 3 WC frame system with TEMPOFLUX 2 time flow direct flush WC valve (Ref. 578305 + 578222)

**LILLE EDUCATION AUTHORITY HEADQUARTERS
LILLE (FRANCE)
SCAU AGENCY + RELIEF ARCHITECTURE**

THE ARCHITECTURE OF THE NEW LILLE EDUCATION AUTHORITY BUILDING IS HIGHLY SYMBOLIC, EMBODYING THE EDUCATIONAL PROCESS. OUR EYES ARE DRAWN TO ITS BASE ON THE PIAZZA, FROM WHERE THEY TRAVEL UPWARDS TO ITS SUMMIT WITH ITS IMMENSE ROOF GARDEN WHICH OPENS OUT ONTO THE WORLD. LILLE, GLOBAL CITY.

The Lille Education Authority building, with its facade of glass and anthracite bricks, rises up like the Tower of Babel in an ascending spiral in the heart of the city of Lille.

The landscaped building in the shape of a spiral has a roof garden that visitors can walk through. Each area has a different theme from grassy hills to sunny terraces and viewing areas from which to admire the city center.

The finishing touch: a 20-meter cantilevered overhang, creating a building with a unique sense of balance.

DELABIE products installed:
TEMPOMATIC MIX 4 electronic basin mixer (Ref. 490006)
BINOPTIC MIX electronic basin mixer (Ref. 378MCH)
SPORTING 2 time flow shower panel (Ref. 714700)
SECURITHERM thermostatic electronic shower panel (Ref. 792504)
plus a range of accessories



**CMA
LILLE (FRANCE)
KAAN AGENCY + PRANLAS-DESCOURS**

TRANSPARENCY, MINIMALISM, SIMPLE VOLUMES. THE HUGE GLASS FACADE OF LILLE'S CHAMBER OF TRADE AND CRAFT BRINGS NEW LIFE TO AN ABANDONED INDUSTRIAL AREA.

The building has a monolithic aspect which creates a radical, eye-catching outline. And yet there is plenty of subtlety in the perfect square which measures 80m on each side with an overall height of 25m.

The commanding windows on the first floor, outlined by aluminum frames, create the effect of depth which in turn breaks up the severity of the space. The end result is a building that emanates a protective and reassuring atmosphere.

DELABIE products installed:
TEMPOMIX time flow basin mixer (Ref. 795000)
TEMPOMIX time flow shower kit (Ref. 790006)
plus a range of accessories

85%. THAT'S THE AMOUNT OF WATER YOU CAN SAVE WITH THE WALL-MOUNTED TEMPOMIX 3 TIME FLOW MIXER BY DELABIE. GENIUS DESIGN AND FAR FROM AN INSIGNIFICANT SAVING FOR THE PLANET.

GREEN
flow



DELABIE, in opting for soft-touch technology, has ensured that its taps can be used by everyone, regardless of their level of independence. The simple design conceals a wealth of innovative features. What's more, the water inlet is hidden in the wall.

DELABIE presents:
TEMPOMIX 3 time flow basin mixer (Ref. 794055)



Photo credit: © Architects: de Alzuar, Lille

Lille HIDDEN TREASURE

MAMA SHELTER
LILLE (FRANCE)
JALIL AMOR

DESIGN? WE'VE GOT IT

Famous for its Meert waffles and its flea market, Lille is now set to welcome another institution: Mama Shelter. The famous, super trendy hotel chain is coming to the World Design Capital 2020. Mama Shelter is at the forefront of the hotel industry, offering affordable luxury paired with its inimitable quirky style.

The hotel is perfectly situated just down the road from the Lille Flandres and Lille Europe train stations, right next to the Euralille business district, at the heart of the city. It is part of a much bigger global project, and was built next to the old military compound that now accommodates shops, offices and a panoramic restaurant. Designed by architect Jalil Amor, a former student of Starck who has already designed several Mama Shelter hotels in Prague, Rio de Janeiro and Belgrade, the hotel has its own unique character, inside and out. One thing is certain: this will soon be THE place to be.

DELABIE products installed in the hotel:
TEMPOMIX 3 time flow basin mixer (Ref. 794000)
SECURITHERM thermostatic shower mixer (Ref. H9741)
Lift-up shower seat with leg (Ref. 510400)
L-shaped Nylon shower grab bar (Ref. 5071N)
plus a range of accessories



Angle POISED

NET PARK TOWER
MANILLA (PHILIPPINES)
OPPENHEIM ARCHITECTURE + DESIGN

THE PHILIPPINES: AHEAD OF THE GAME
Three glass towers with an ecological spirit: the TNG group's mixed-use project Net Metropolis in Manila is fast becoming a blueprint for the Asia Pacific region. Designed by the well-known architects Oppenheim Architecture + Design, they manage not only to tame the elements, but also to blend perfectly into their surroundings.

Each detail, from the direction they face to the overall design, has been carefully thought out to create maximum impact. Analysis of the solar conditions and the external views means that each tower has its own specific orientation.

Optimal light penetration, carbon-neutral exterior shades, wind turbines mounted on the roof, collection and re-use of rainwater and condensation from air-conditioning systems for the landscaped gardens... It comes as no surprise then that the 38-storey Net Park Tower, completed in 2016, won the 5 star Best Commercial High-Rise Development prize at the International Property Awards. And, moreover, it is currently being evaluated for a 5-star rating under the BERDE Green Building Rating System.

“ When I was a child,
I used to wonder who was
behind each new item
I came across.



INGA SEMPÉ
**Effortless
SIMPLICITY**

SIMPLE BUT NOT AUSTERE, FASTIDIOUS WITHOUT BEING STUFFY, DREAM-LIKE BUT ABOVE ALL PRACTICAL... THE CAREFULLY CONCEIVED WORK OF PARISIAN DESIGNER INGA SEMPÉ CAN BE SEEN FROM THE CAPITAL OF ELEGANCE THAT IS MILAN TO THE SCANDINAVIAN SHORES OF HELSINKI.

This former resident of the Villa Medici, graduate of ENSCI – National School of Industrial Design – has always shied away from that certain Parisian mindset which is more interested in applying labels and celebrating living room design than supporting true craftsmanship. And Inga doesn't mince her words. Far from being a prosaic detail of the design process, for her, industrial design constitutes a real challenge, as complex as it is fascinating: that of solving a technical, economic and esthetic challenge to create objects that will sell to thousands of people around the world.

Where does your passion for design come from?

Inga Sempé: When I was younger, I used to make ordinary objects such as match boxes, packs of cards, etc. I've always been interested in items and who designed them. When I was a child, I used to wonder who was behind each new item I came across. I also used to wonder how they managed to recreate these objects identically, all over the world.

What experiences have you had which particularly opened your eyes?

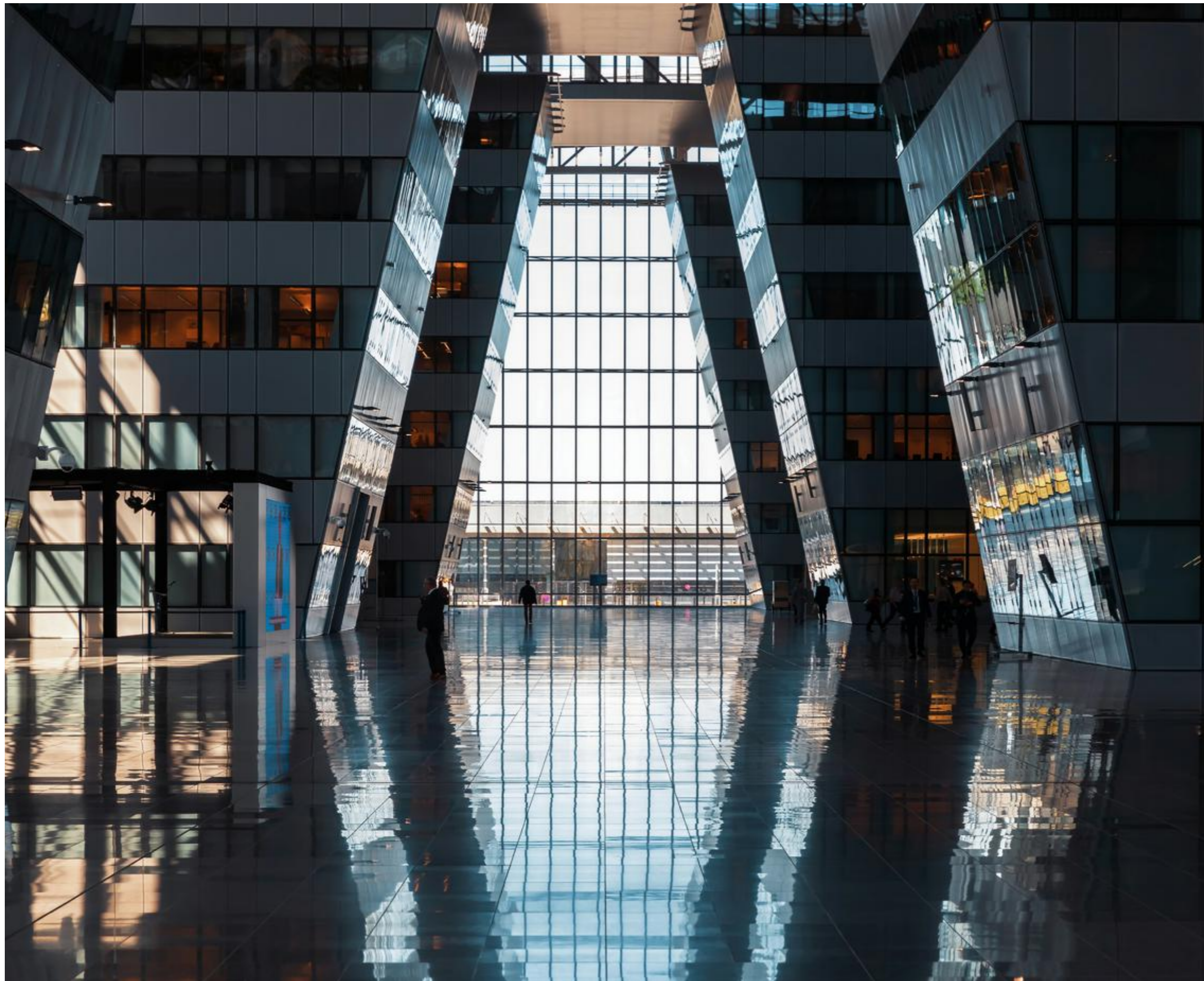
I. S.: I learnt a lot during my internship at Marc Newson - the designer behind the Embryo Chair and the Apple Watch - especially for the need to have all the technical expertise at your fingertips for any project you are working on. Otherwise, you have to accept that other people's ideas might win out over yours.

How would you define a successful industrial object?

I. S.: Since the 19th century, we have produced a great many ingenious and technical masterpieces, as well as some real shockers. As soon as an object that is both intelligently designed and beautiful becomes part of an industrial and economic process, then I consider it to be a great success!

Is there an iconic item you wish you had created?

I. S.: I often give porcelain door knobs as an example. They are desirable objects without being costly and they are also lovely and pleasing to use. Porcelain makers cleverly fired them in their furnaces nestled alongside the plates they were making.



Green GREEN GLASS

NATO HEADQUARTERS
BRUSSELS (BELGIUM)
SKIDMORE,
OWINGS AND MERRILL + ASSAR
ARCHITECTS

A GLASS HAND IN A FLEXIBLE GLOVE

NATO's new glass HQ asserts its green credentials with the help of Assar Architects, a professional architects' association based in Brussels and in conjunction with architects Skidmore, Owings and Merrill (SOM), from Chicago. The entwined fingers of the building symbolise unity and flexibility, making a bold statement of their ecological and technological approach.

After 7 years of construction work, NATO's new headquarters in Brussels is making its contribution to sustainability. Its flexible 254,000m² surface, of which 72,000m² is glazed, simply oozes technical prowess. Security, energy and style were the design criteria for this building. And no-one can say they haven't delivered on those promises: reinforced glass windows with a specific solar-driven component for optimal insulation. Maximum luminosity and minimal energy consumption. The building's gentle curves facilitate the collection of rainwater which is then reused to meet 90% of its water requirements both inside and out. What more can we say?

DELABIE products installed:
Stainless Steel movable drop-down rail (Ref. 5163P1)
Liquid soap dispensers (Ref. 6580 + 729012)
plus a range of accessories

LED there be light!

GRAVITY SHOPPING CENTER
HONG KONG (CHINA)
LAGRANJA DESIGN + MLA ARCHITECTS

SEA-GOING VESSEL

Imminent departure for Hong Kong.

All aboard the good ship Lagranja Design.

There are several elements that stand out in their projects: context, positioning and the environment.

And what better city than Hong Kong for such an audacious project as this. Made from futuristic LED modules stacked on top of each other, the heart of this towering structure is full of wondrous objects such as shells, shellfish, bicycles, rockets and toothbrushes.

Lagranja's quirky interior takes us on a voyage through an imaginary universe full of color, technology and total modernity. The individual units have been left as a blank canvas for each occupant to adapt themselves. However, the car park, the entrance hall, the lifts and the toilets all propel us into space. The polished concrete floors match the shiny steel surfaces, while the mirrored ceilings reflect the turquoise and frosted green tones of every floor. And, since the future goes hand-in-hand with innovation, Gravity is equipped with a pared down direct flush system which uses sea water in order to prevent the waste of both freshwater and precious square meters, both in short supply in such a constrained environment! A good example to us all...



Contactless. The TEMPOMATIC WC direct flush valve automatically detects and limits the flow of water. Sophisticated yet discreet, this disk fits so neatly into the wall that you could be in danger of forgetting how hi-tech it is!

DELABIE products installed:
TEMPOMATIC WC electronic direct flush valve (Ref. 463030)
BINOPTIC electronic basin tap (Ref. 378015)
BINOPTIC wall-mounted electronic basin tap (Ref. 379ENC)



The Master of CONCRETE

RUDY RICCIOTTI
RUDY RICCIOTTI AGENCY
PARIS (FRANCE)

THE FRENCH ARCHITECT FROM BANDOL HAS AN INNATE SENSE OF FORM AND ESTHETICS; HE IS A PAST MASTER OF SCULPTED CONCRETE, BRINGING CEMENT TO LIFE WITH CURVES AND LATTICE WORK. THE MUCEM IN MARSEILLE, THE COCTEAU MUSEUM IN MENTON, THE ISLAMIC ARTS SECTION OF THE LOUVRE, THE PAVILLON NOIR PERFORMING ARTS THEATRE IN AIX-EN-PROVENCE... EACH OF HIS GRACEFUL, EMBLEMATIC CREATIONS IS AN ODE TO BEAUTY. HERE WE BRING YOU A FRANK INTERVIEW ON THE LAUNCH OF HIS LATEST BOOK: L'EXIL DE LA BEAUTÉ, (THE EXILE OF BEAUTY) PUBLISHED BY ÉDITIONS TEXTUEL*.

So, Rudy Ricciotti, concrete is your speciality and you manage to make it bold and beautiful while others see it as something rather cold. Would it be true to say that "Concrete and Old Lace" could be your trademark?

R.R.: Well I don't go in much for word play when it comes to architecture: what I try to do is construct whole sentences, trying to avoid mistakes. Telling a story often requires a feminine touch. Over time, and with the application of a certain amount of science, my work has become more feminine, more graceful. Femininity has, at its core, a well-constructed narrative, like a scientific experiment taken to extreme lengths.

Does architecture today concern itself with creating a new sense of transience, giving the viewer the idea of a fleeting breach in time and space?

R.R.: A narrative demands continuity rather than a breach. It is fundamentally important to establish a narrative in order to make a stand against the way in which beauty is being ostracised.

Your projects often target diverse audiences: stadia, museums, universities, and now Lillenheim, a combination of a shopping center and gallery. What are the challenges that these projects have in common?

R.R.: What they have in common is a reliance on crafts and trades which allows us to promote French craftsmanship and the local economy.

The construction of any major city has to take into account pedestrians. What is an architect's role in relation to the quality of life of a neighbourhood?

R.R.: The architect is responsible for creating something that is beautiful and durable as well as bringing dignity to a space. Talking about pedestrianisation in the same breath as the visual aspect seems ridiculous. Visual beauty opens up a greater sensual awareness.

New types of behaviour and changing needs are driving the ways in which towns and public spaces are used. Have you noticed a trend towards beautifying the mundane and the utilitarian in public spaces?

R.R.: It needs to be more than just a trend, it's an urgent necessity. This pathological deterioration is spreading like a virus... I have not seen much improvement. Our public spaces are being ruined by advertising and logos, by consumerism. And pessimism is taking hold in spite of the talent we have among French architects.

Is this refusal to cast beauty aside your new battleground?

R.R.: Making beauty a conscious choice in this day and age requires commitment and resilience. I am fighting against the collapse of esthetics. I may not be capable of defining beauty, but I can define ugliness. Fighting against the disfigurement of our cities and our landscapes is quite patriotic, don't you think?

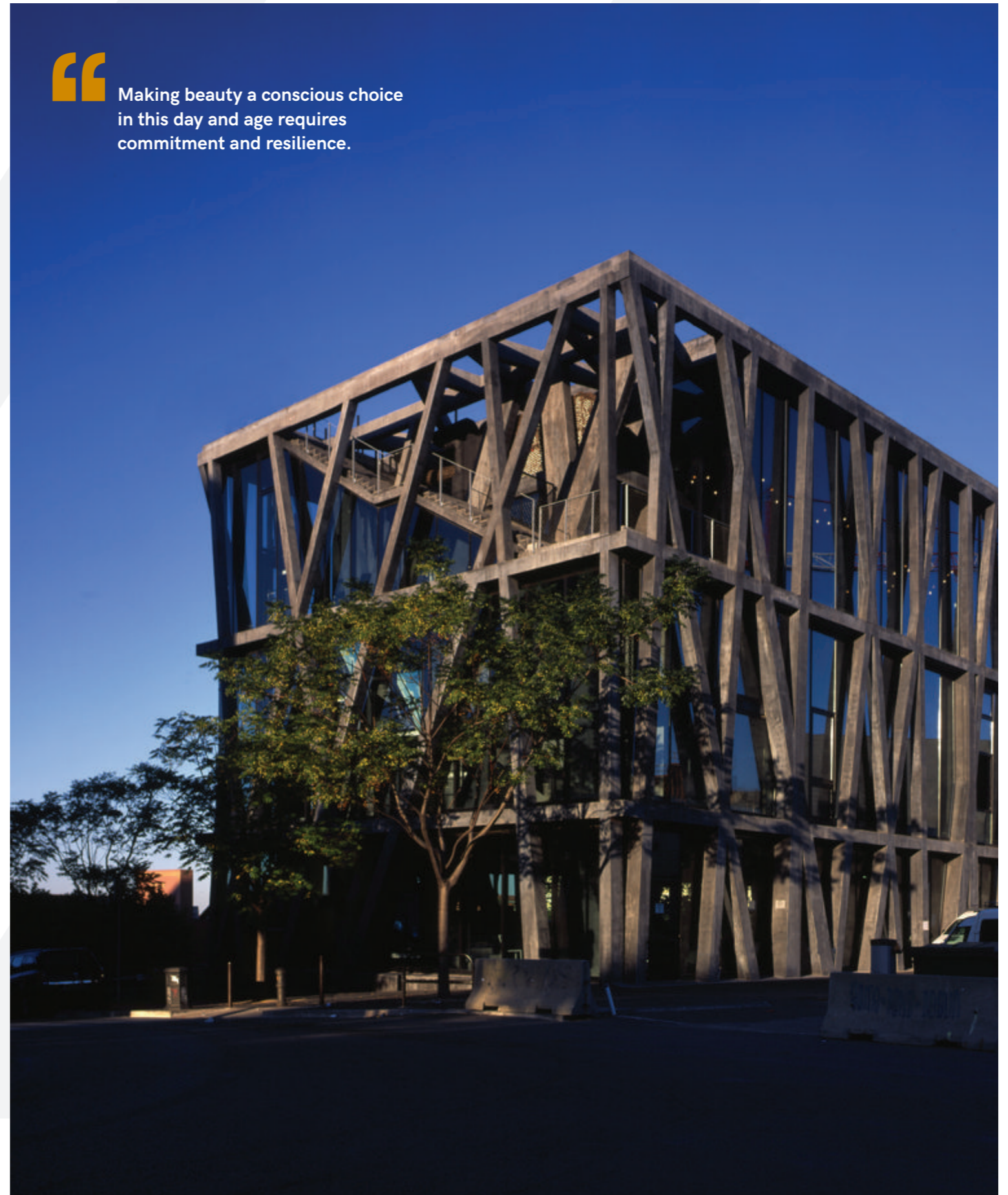
Your projects often use DELABIE products, Were you aware of that?

R.R.: Ah yes, the urinals! They remind me that Marcel Duchamp was French! So as a proud patriot, that suits me just fine!

* L'exil de la beauté, éditions Textuel, 2019
Photo credit: © René Habermacher



Making beauty a conscious choice in this day and age requires commitment and resilience.





Concrete and **OLD LACE**

POETIC WAVES

It's hard to imagine that such lightness was created from fiber-reinforced concrete. The new Jean-Bouin Stadium in Paris was designed by Rudy Ricciotti, the winner of the 2006 National Prize for Architecture. Manipulating the material to perfection, he succeeds once again in making something that marries both resilience and light. The stadium itself is a structure full of lattice-work and curves.

**JEAN-BOUIN STADIUM
PARIS (FRANCE)
RUDY RICCIOTTI**

In the same year that he was working on the MUCEM in Marseille, Rudy Ricciotti revisited the plans for one of the new stadiums of the Greater Paris area. He set out to surprise and to stand out, but also to give the entire project a delicately feminine feel. Quite apart from the purely esthetic side, the technological and ecological achievements have really left a mark. Solar panels provide lighting, and there are low-carbon materials and rainwater collection systems for watering: sport is going green too. Ahead of the 2024 Olympics and the whole spectacle that goes with them, the Jean-Bouin Stadium is already creating a buzz.

DELABIE products installed:
SPORTING 2 time flow shower panel (Ref. 714700)
TEMPOMATIC 2 electronic basin tap (Ref. 444000)
TEMPOSOF 2 time flow basin tap (Ref. 740500)



Curves are central to your creations. Would you say they are your trademark?

Ionna Vautrin: It's something that has developed over time. When I design objects, I always balance lines with organic shapes. Sometimes I try a more radical approach and go for angular shapes... but it's just not me. It's important for me to give things a generous and welcoming aspect. My collections all share common genes, you could even say they are like me!

Does beauty play an essential role in an object?

I. V.: I tend to adopt quite a formal approach when designing, similar to that of sculpture. I want to inject empathy into the objects I work on, to create a story around them so that people want to spend time with them because they are part of our daily lives. I want to convey a sense of reassurance. Design is also about taking care of yourself, and others.

How do you find the right balance between an industrial, academic design and your own fondness for mixing genres?

I. V.: I am first and foremost a Breton, and very stubborn! Conflict gives life to my creations. When I designed a lamp for the TGV trains in conjunction with SNCF, the issue around manufacturing and intensive use created real constraints on the project. The way in which you respond to the challenge without compromising on the imaginative and esthetic elements is what brings energy to a project.

Is there something in particular you would like to recast as an artistic object?

I. V.: Things that we usually want to keep hidden: like radiators or boilers for example. The types of objects that haven't yet been considered as design items.

What have you got lined up next?

I. V.: I've got two collaborations lined up for 2020: a capsule collection with Monoprix coming out in September. And I'm also working with Emmaüs on a charity project. I have designed a range of statuettes made from carpentry offcuts.

IONNA VAUTRIN

Graceful CURVES

IN THE SPACE OF JUST A FEW YEARS IONNA VAUTRIN HAS MADE A NAME FOR HERSELF. HER SENSITIVITY AND SPONTANEITY HAVE PUT A SMILE ON THE FACE OF THE INDUSTRY AS HER SUNNY DISPOSITION AND HER PLAYFUL LYRICISM RUB OFF ON HER CREATIONS.



This young Franco-Spanish designer relies on her sense of touch to help her develop a feeling for an object. She was responsible for redesigning the shoe for the 21st century at Camper. Then she worked alongside the famous George J. Snowden in Milan for Moulinex and Tefal. Following that, Ionna returned to Paris to work for the Parisian publishers Bouroullec.

Her precocious talent won her the prestigious Paris design award Prix de la Création, after which she set up her own design studio. This proved to be a masterstroke, as she was responsible for the Binic table lamp which has become a bestseller and a cult object to boot.



STYLE Matters

THE DEVIL IS INDEED IN THE DETAIL. LOW-KEY,
DISCREET, RECESSED AND INNOVATIVE:
URINAL VALVES CAN BE ELEGANT TOO!

ICONIC Awards 2019, German Design Awards 2018,
Muuz International Awards 2018...
with more than one award to their name
they can hold their heads up high.
Satin finish or bright polished stainless steel,
white powder-coated, black vitro-ceramic glass: these high-class
materials create a sleek, design-led style,
it is up to you to choose which one best suits your project.



DELABIE presents:
TEMPOFLUX time flow urinal valve (Ref. 778BOX + 778700)
TEMPOMATIC 4 electronic urinal valve (Ref. 430PBOX + 430006)
TEMPOMATIC 4 electronic urinal valve (Ref. 430PBOX + 430036)





More than just a communal living space, they have become iconic symbols in many capital cities.

REPORT

NEW KIDS ON THE BLOCK

BLOCK PARTY

Whilst an ever-expanding Paris redefines its contours every day, the more recent urban-design projects in France's larger cities are reaching new heights in the outskirts.

Tower blocks are becoming greener, more attractive and more humane: the embodiment of the architecture in new global cities. Previously symbolic of run-down housing estates in desolate and dehumanised landscapes, they now seamlessly integrate into the urban landscape. More than just a communal living space, they have become iconic symbols in many capital cities, responding to the needs of their inhabitants as well as rising to the challenges of sustainable development.

Designed by the world's most renowned architects, these new iconic structures of the cities of tomorrow provide a counterbalance to the ever-increasing density of the population. In this spirit, Rennes is once again building upwards with its ambitious 26-storey Samsic project. Toulouse has hired Daniel Libeskind, the architect behind the new World Trade Center, whilst Marseille is set to become a new jewel in the architectural crown with its skyline designed by Jean Nouvel, Zaha Hadid and Hala Wardé.



HEKLA tower, La Défense, Paris

**HEKLA TOWER
PUTEAUX (FRANCE)
JEAN NOUVEL**

THE MOST DRIVEN ARCHITECT OF HIS GENERATION HAS LONG HAD LA DEFENSE IN HIS SIGHTS AND NOW HE HAS FINALLY LANDED THE PRIZE OF THE MOST RENOWNED BUSINESS DISTRICT IN EUROPE, AS THE AREA WILL BE HOME TO NOUVEL'S LATEST MASTERPIECE, MAESTRIA.

Following in the footsteps of the illustrious Glass Tower in New York and the Agbar Tower in Barcelona, the HEKLA tower will stretch upwards to a height of 220 meters and will be a feature on Paris's historic skyline. It is set to become an iconic emblem of the city.

The facets of this 48-storey diamond are shaped by 14km of sun shades which provide its unique architecture as well as contributing to its temperature regulation.

This skyscraper, a veritable jewel of steel and glass, is surely destined to become iconic. Its 76,000m² will be home to offices and also to loggias and garden terraces on each floor.

“ It's a re-imagining of a much-maligned object. You can see their playful side as the 195-meter giant appears to move.

**MAJUNGA TOWER
PUTEAUX (FRANCE)
JEAN-PAUL VIGUIER AND ASSOCIATES**

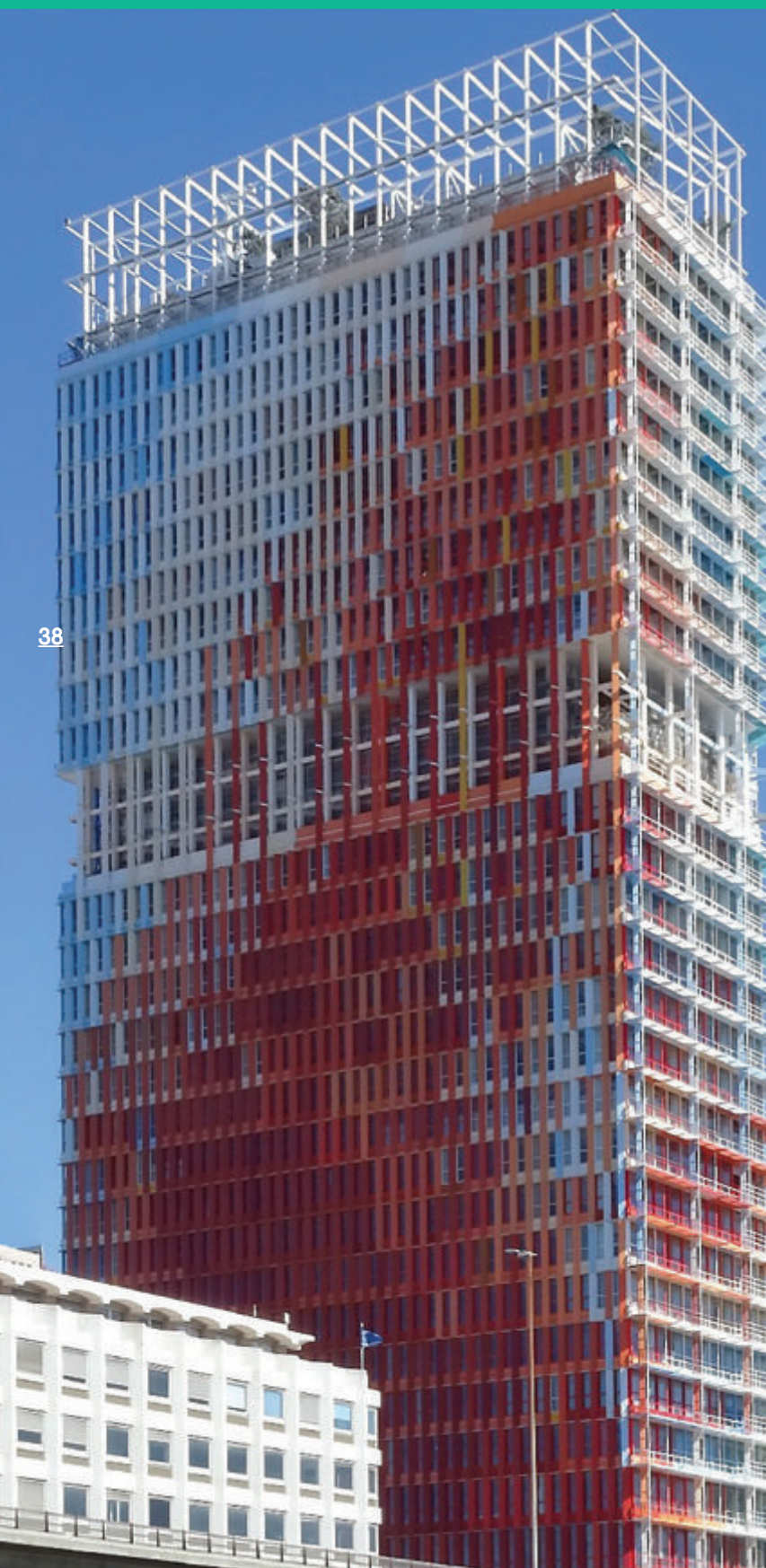
WHO SAID THAT TOWER BLOCKS WERE GOING OUT OF FASHION IN ARCHITECTURAL CIRCLES? THE MAJUNGA TOWER IS A STYLISH NEW TAKE ON THE GENRE, FAR REMOVED FROM THE SMOOTH, MONOLITHIC, TEXTURELESS SKYSCRAPERS OF OLD.

The Majunga Tower was designed by Jean-Paul Viguier and Associates. It's a re-imagining of a much-maligned object. You can see their playful side as the 195-metre giant appears to move, courtesy of the zigzag lines that climb from its base to the summit. What's more, it's full of innovation and has been awarded BREEAM and HQE certificates of excellence.

Photo credit: Viguier - Takuji Shimmura

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

ZAHA HADID, JEAN NOUVEL, HALA WARDÉ, YVES LION AND JEAN-BAPTISTE PIETRI... THE NEW GENERATION OF STAR ARCHITECTS ARE ALL MEETING UP ON THE MEDITERRANEAN AND ARE SET TO TOWER OVER IT FROM LES QUAIS D'ARENC. LA MARSEILLAISE, PORTE BLEUE AND BALTHAZAR ARE THE NAMES OF THE TOWERS, ALONG WITH MIRABEAU 2, THE SECOND, SOON-TO-BE-BUILT CMA CGM BUILDING. IN SHORT, A COMPLETE ARCHITECTURAL MAKEOVER FOR THE OLD PHOENICIAN CITY.



Breathing new life into Marseille's business district.

**THE MARSEILLAISE
MARSEILLE (FRANCE)
JEAN NOUVEL**

Hard to imagine a tower project without the genius of Nouvel. Marseille assigned him to its most iconic project: the Marseillaise, a blue, white and red tower that proudly represents France's second city. Whilst the blue is reminiscent of the sky, the white of the clouds, and the red of the city's rooftops, its reflections ripple onto its sparkling sun screens.

**CMA CGM TOWER
MARSEILLE (FRANCE)
ZAHA HADID**

Culminating at a height of 147 meters, the soft curves of this colossal glass tower breathe new life into Marseille's business district and its port. The facade conjures up the prow of a ship in tribute to the home of the world's third largest marine transportation group.

Photo credit: Hutton+Crow



**DELABIE
equips the TOWERS**

**WHEN SANITATION AND EXPERTISE
GO HAND-IN-HAND**

Having been left out in the cold for a long time, the idea of bringing more of a design ethic into public spaces is now becoming a reality. Hotels, offices, shopping centers and airports are all being designed with comfort in mind.

The design of innovative, sustainable, stylish objects, coupled with improvements in conserving water and energy, and leading the way in hygiene standards: it's what DELABIE does. It's built into the company's culture and allows it to rise to the new challenges inherent in designing public spaces. A well-known brand in France and throughout the world: amazing designs and high-quality manufacturing.

A touch of Green

BINOPTIC electronic taps are the choice of many architects and they are more than just a pretty face. Sleek lines and a hi-tech spec are incorporated into this ecological product. 90% water savings, regulated flow rate, hands-free and automated duty flush programme for impeccable hygiene, presence detection, and a smooth spout interior to prevent the growth of bacteria. Stylish, functional and environmentally friendly... it's got it all!



DELABIE presents:
BINOPTIC electronic basin tap (Ref. 378015)

Born to BE-LINE®

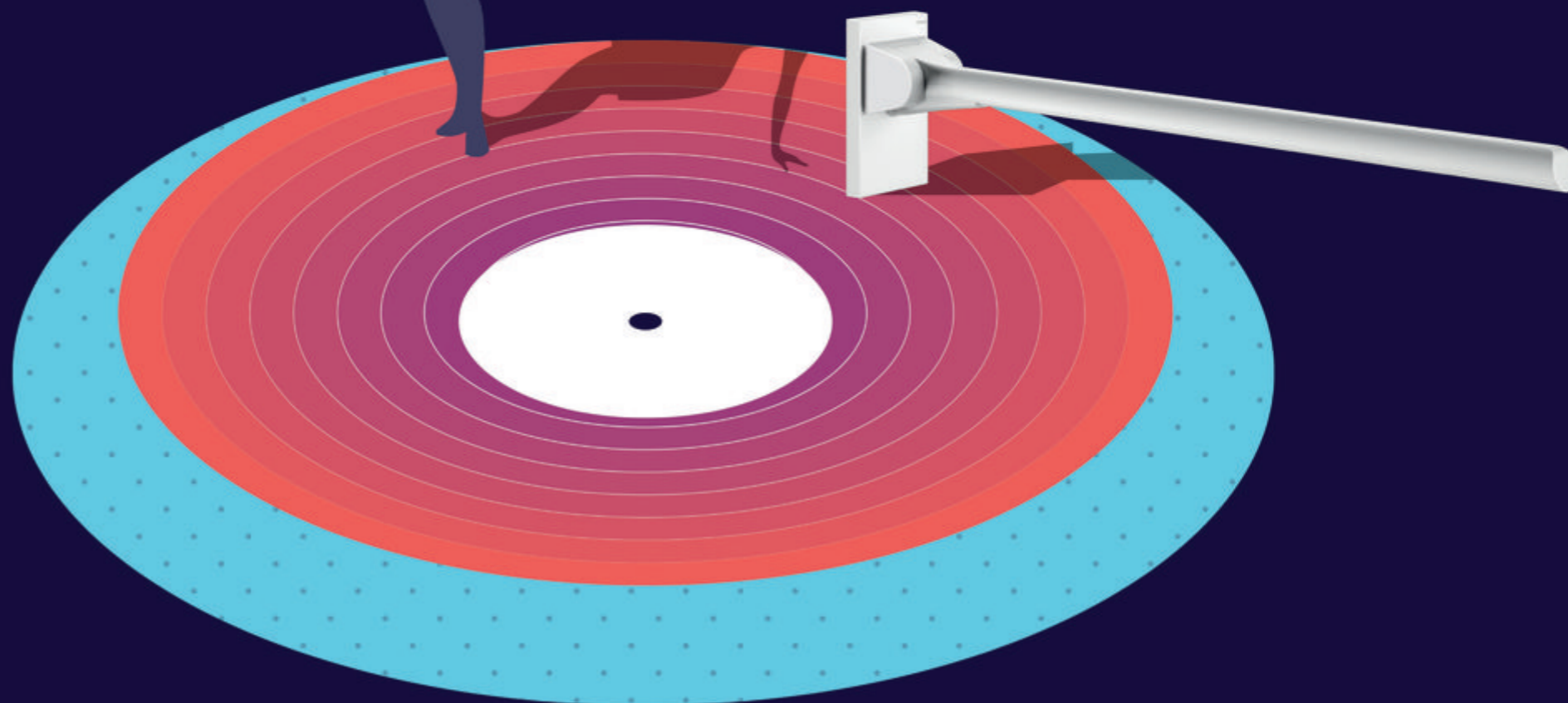
FINALLY, AN EXTRA-ORDINARY PRODUCT FOR PEOPLE WITH
REDUCED MOBILITY! SAY GOODBYE TO RUDIMENTARY
SUPPORT RAILS, AND SAY HELLO TO A BRAND-NEW DESIGN!

Drop-down, easy to remove, an anti-theft system,
retained in the upright position with controlled
descent, an anti-rotation ergonomic flat surface,
concealed fixings and a powder-coated aluminum
finish, available in two colors.
The Be-Line® grab bar, better equipped than the
latest SUV.

40

41

DELABIE presents:
Be-Line® drop-down support rail (Ref. 511960W)





Breathing GROUND

TAI KWUN
HONG KONG (CHINA)
HERZOG & DE MEURON

HK BY H&deM
Right in the heart of Hong Kong, squeezed in between buildings, the new cultural center Tai Kwun (which means “grand station” in Chinese) is like an oasis in the middle of the desert. Refurbished by Swiss architects Herzog and de Meuron from Basel, it is a breathing space at the heart of one of the world’s densest cities.



The 16 buildings and 14,500m² bear witness to the colonial past of British rule. A courthouse, a police station and a prison have all been brought back to life thanks to the first duo ever to win the Pritzker Prize in 2001. If the outside is dedicated to history, then the inside is devoted to the future, just like the two 1,500m², 100% recycled die-cast aluminum buildings that have been added. The irregular geometry of the cultural heritage center provides a unique experience where visitors can lose their sense of time and space. Designer shops, restaurants, exhibitions, auditoria, film screens: once again Herzog & de Meuron’s talent shines through with their clever intertwining of history and design.

DELABIE products installed:
BINOPTIC electronic basin tap (Ref. 378015)
Wall-mounted paper towel dispenser (Ref. 510601S)
Liquid soap dispenser (Ref. 729012)

Ship SHAPE

'T SCHEEP CITY HALL
HASSELT (BELGIUM)
JASPERS-EYERS & PARTNERS +
UAU COLLECTIV +
MICHEL JANSSEN (ARCHITECTENBUREAU)

ARCHITECTURAL REVAMP

Hasselt's new, decidedly modern city hall, nicknamed "'t sloop" (the ship) by its inhabitants, offers a fresh view of the city thanks to its sloping facade sheathed in glass. An ingenious fusion of old and new, the European Property Awards winner in the heart of the city offers an original experience, and has been awarded the BREEAM certificate of excellence.

This 18,000m² building is the result of a collaboration between Jaspers-Eyers & Partners, UAU Collectiv and Michel Janssen (Architectenbureau). The reflective surface of the slanted cladding overlooks the old police station providing a unique, constantly moving spectacle depending on the time of day. On the inside, a breath-taking panoramic view of the city sets the tone for the offices. On the outside, the base of the building is clad in bronze while the interior is mostly wood and felt. The key words here are warmth and intimacy. In the same esthetic vein, the solar panels and geothermal installation ensure the building is almost totally autonomous when it comes to energy consumption.

DELABIE products installed:

TEMPOMATIC 4 electronic basin mixers (Ref. 490006 + 490100)
BINOPTIC electronic basin mixer and tap (Ref. 388015 + 388MCHLH)
SECURITHERM thermostatic time flow shower panel (Ref. 792314)



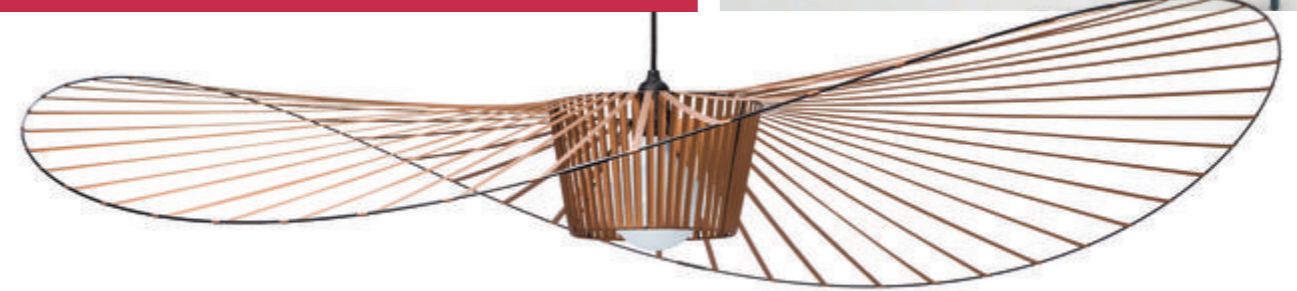
CONSTANCE GUISSET

De-LIGHT-ful

FROM DESIGNER OBJECTS TO INTERIOR DESIGN, VIA STAGE DESIGN FOR BALLET AND EXHIBITION INSTALLATIONS, THIS YOUNG WOMAN CONSTANTLY AIMS TO AROUSE EMOTIONS AND TO CHANGE PERCEPTIONS THROUGH HER LAVISH INSPIRATIONS.



Inspired by a strong artistic sensibility, Constance Guisset began her career as an administrator at the Nelson art gallery and then went on to work at the Bouroullec brothers' studio. Her personal development, through creation and the poetry of design, led her to enrol in the National School of Industrial Design, from where she graduated in 2007. After she won the 2008 Paris Grand Prix of Design and the 2010 Audi Talent Award, the Museum of Decorative Arts staged an exhibition of her work in 2017. This showcased her highly individual approach which incorporates experimental research, esthetic considerations and pure creation. However, at the outset, there was no indication that this bright ESSEC Business School student would become a designer, apart from her desire to work using both her brains and her hands. This, and the driving force that has inspired her since childhood: the desire to understand what goes on behind the magic, to understand the manufacturing process of a product as well as its history and its uses. Meet one of the most influential figures of French design.



“ Visualizing a space is different from designing a single object.”

At the start of your career, you designed the Vertigo lamp that requires no introduction. Is Constance Guisset an iconic designer?

Constance Guisset: If the lamp is considered "iconic", can we say the same about the designer? What I do know is that I am really happy about the success of this product, that no longer belongs to me, but to every one of its users. It is amazing to see how each person embraces it.

You have a multi-disciplinary approach to your craft. In what way does interior design differ from product design?

C. G.: Visualizing a space is different from designing a single object. You need to work on the whole atmosphere, understand its components, find the balance and blend into the space just like a fish in an aquarium.

How important is it for you to bring a touch of imagination to daily life?

C. G.: Too often we just make do in terms of our daily lives. The way that manufacturing works means we have to just accept the fact that floorboards, for example, are cut at right angles. I think my work does the opposite of that. We can surround ourselves with objects that are a bit different, we can create an element of surprise, things that make you sit up and take notice, that bring pleasure and endless fascination.

Stage design is a large part of your work. How do you get to grips with creating the necessary magic?

C. G.: Stage design is a completely different field: you have to make the space work in order to bring the content to life, to meet the requirements of a choreographer, a commissioner or an artist's content. Discussions and close cooperation are essential. I am constantly asking myself questions about the rhythm, the timing, the impact. I'm basically trying to create a gateway to another world.

Ballet, exhibitions, hotel rooms... what inspires you the most?

C. G.: Each project has its own character and its own charm. What's more, they play off each other. For example, the all-paper stage design I created for Angelin Preljocaj's staging of Genet's "The Tightrope Walker" led me to create a lamp called Angelin. It's impossible to choose. An encounter might inspire me, or a particular subject, or even a moment.

Have you ever considered designing a public area?

C. G.: Public areas are quite distinct spaces. It doesn't matter if it is a hotel or the entrance hall to a museum, I always enjoy creating something welcoming, something light and airy. My dream is to design a restaurant which is probably my next project, and also a station ticket hall.



Make OVER

ROYAL HAINAUT HOTEL
VALENCIENNES (FRANCE)
MAES URBAN ARCHITECTS



FULL FACELIFT

If the best soups are made in old pots, can the same be said for old hotels? The Royal Hainaut in Valenciennes is the largest refurbishment project of a privately-owned listed historical building in France, dating back to the Age of Enlightenment. At the entrance, the magisterial glass atrium, and its 13-meter metallic structure set the tone for the ultra-modern bar-lounge.

Built by the royal command of King Louis XV as a hospice, it has been, in turn, a prison and a hospital. The building achieved historic monument status on the 18th June 1945. After a few twists and turns, La Financière Vauban has brought it back to life and, with the help of some judicious wielding of the scalpel, transported it to the 21st century. An exceptional redesign where its contents and materials are given pride of place. Staggering volumes, skilfully exploited lighting, uninhibited colorimetry: the art and the means of beautifying the past.

DELABIE products installed:
TEMPOMIX time flow shower panel (ref. 790310)
L-shaped stainless steel grab bar (Ref. 5070GP2)
Liquid soap dispenser (Ref. 510586)



Lasting IMPRESSION

A WALL-MOUNTED, NON-CONTACT URINAL WITH CONCEALED FLUID DETECTOR: IT'S SCARCELY BELIEVABLE. AND WHAT'S MORE IT'S STYLISH. NO, IT'S NOT MAGIC, SIMPLY DELABIE.

Stainless steel, satin finish.
A unique detection system.
Bacteriostatic material.
An innovative, intelligent hybrid rinsing system that saves an incredible amount of water.
Here is the ecological alternative to water-free urinals: one small step for DELABIE, one giant leap for the planet!

DELABIE presents:
HYBRIMATIC FINO stainless steel hybrid urinal (Ref. 130000)



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Allying performance
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