## ClayWorks &Inspirations



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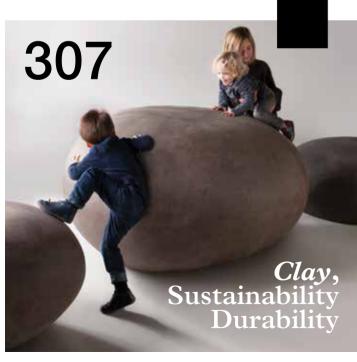
















#### **Content Collections**









AHC 52

















**AK** 68



















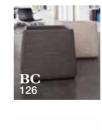








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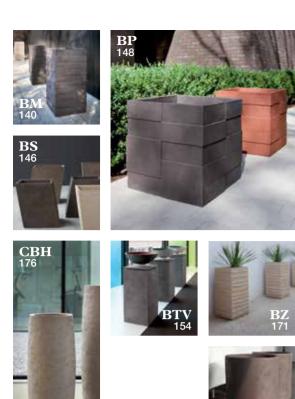








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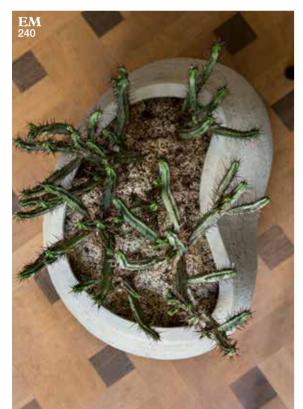








































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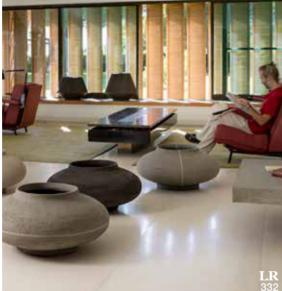












**KX** 324



LRC 334





LC 328















MRR 384







MRA 360





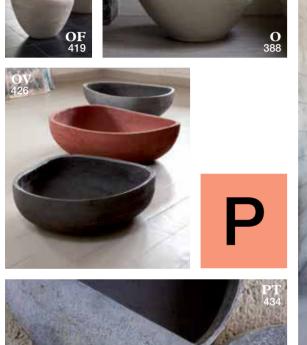








































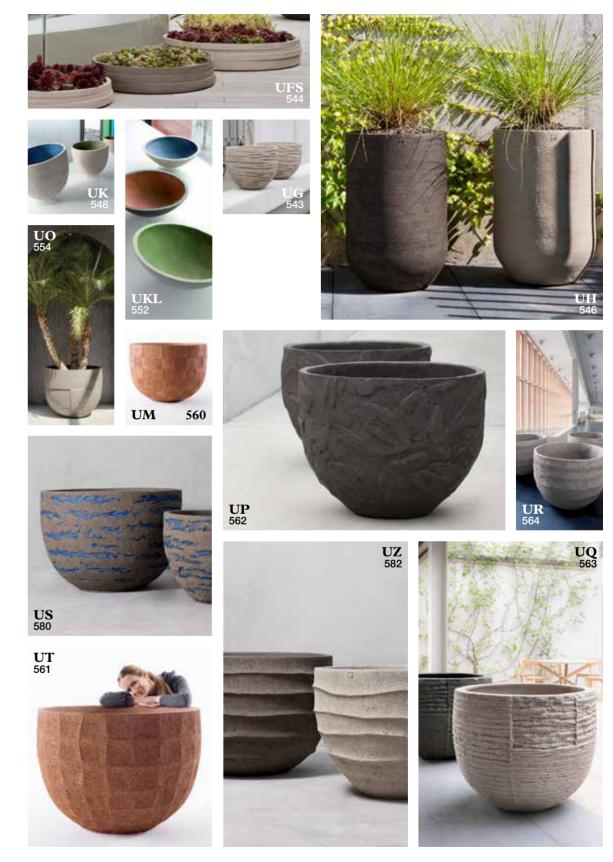






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# Clay, my earth to connect with

Clay, my earth to connect with

— 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.





#### — 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, my earth to connect with

— 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

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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 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 commodities. 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

# Clay, my earth to connect with







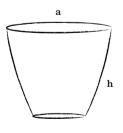
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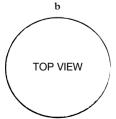
use to feed ourselves is one of the biggest counter revolution in the worlds history and shows the critical nature of human beings; taking distance of programmed food processing as an act of cultural rebellion. In the same perspective, we have become extremely sensitive to the materials that play a crucial 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.

# Clay, my earth to connect with

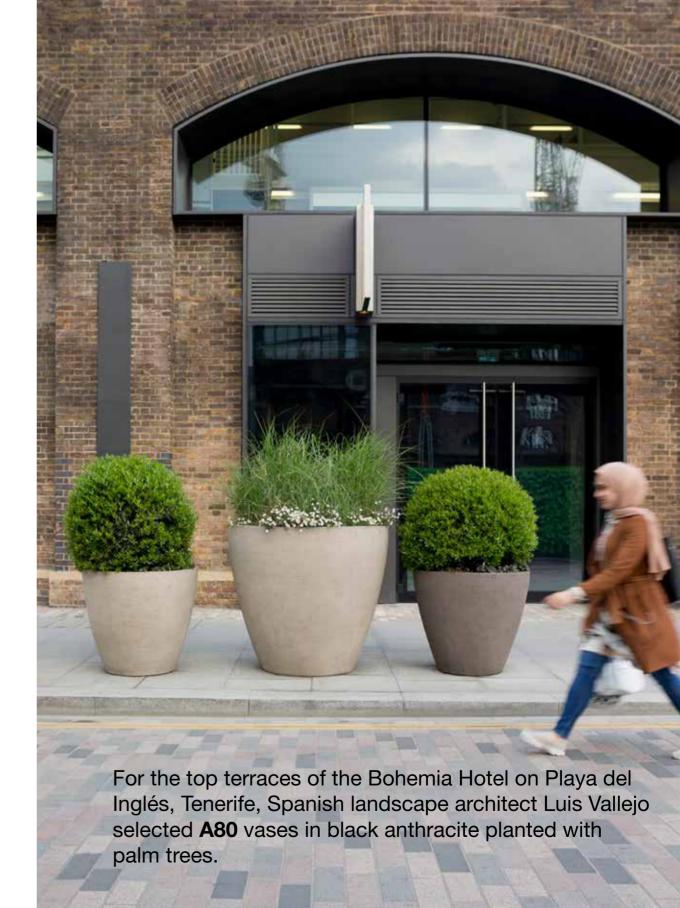






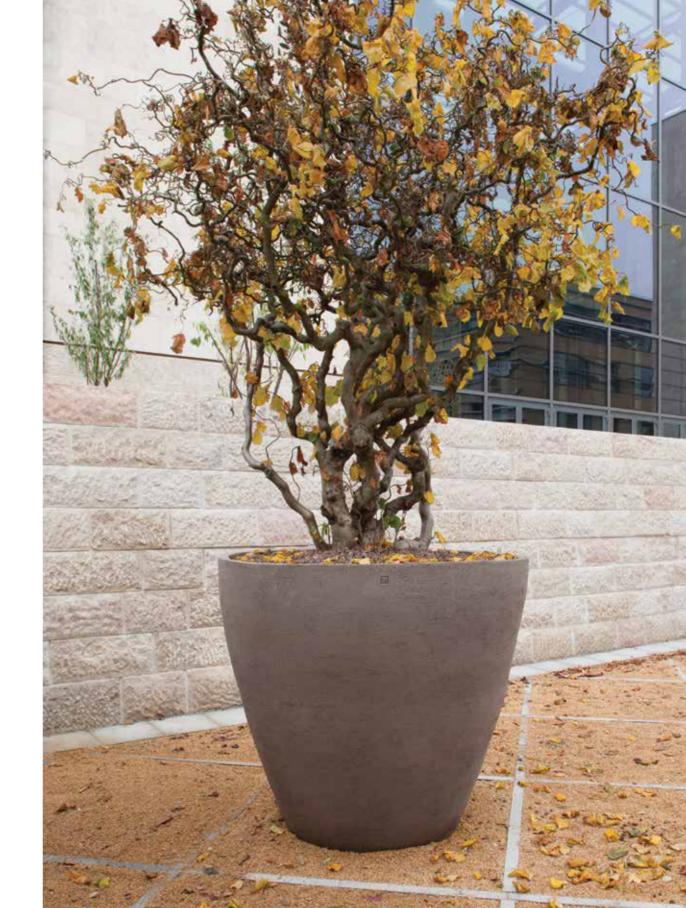


			_		2
	a	b	h	W	$m^3$
A40	47cm	23cm	40cm	20kg	27,51
A50	56cm	25cm	49cm	30kg	521
A60	70cm	35cm	60cm	40kg	108,51
A70	75cm	40cm	70cm	55kg	150,51
A80	88cm	48cm	81cm	70kg	246,11
A90	99cm	53cm	91cm	100kg	398,91
A100	110cm	58cm	101cm	135kg	5261
A110	120cm	62cm	110cm	180kg	7041
A120	130cm	70cm	120cm	200kg	1088
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





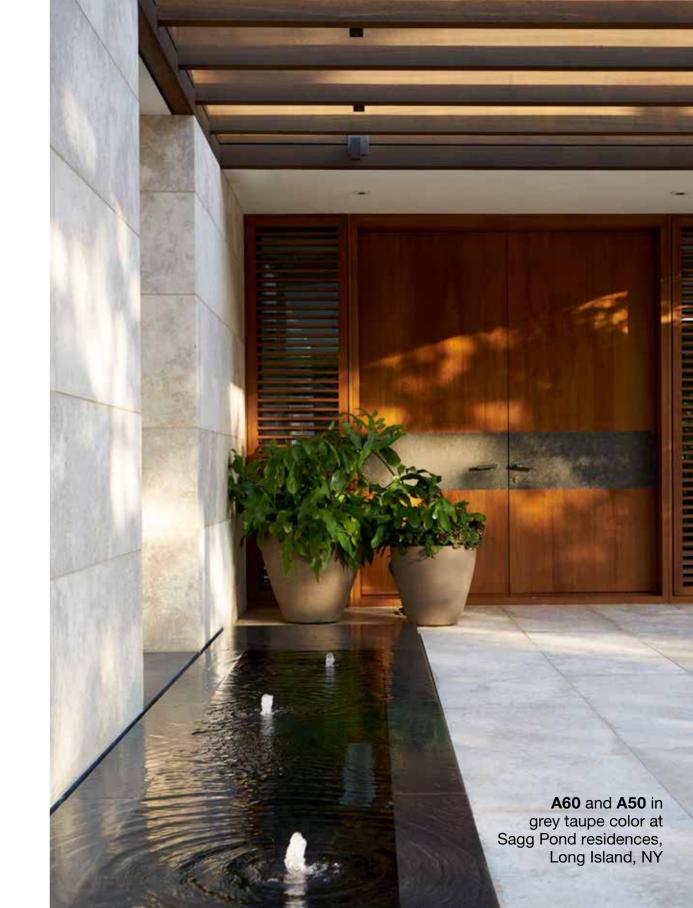
In and around the Philosofia, the bar at Barcelona's Sofia Hotel, groups of A vases at different heights and in various grey shades, planted with *Myrtus communis*, *Westringia fruticose*, *Verbena bonariensis*, *Metrosideros excelsa* and *Acer campestre*, create intimate spaces on the terrace for guests 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.





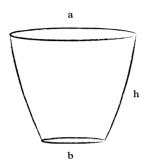


**A120** and **A80** vessels along the Laagte Kadijk, in front of former brewery Stout & Co, transformed into Delva Landscape Design practice and stylish B&B.





	a	b	h	$\mathbf{w}$	$\mathbf{m}^3$
<b>AB</b> 40	47cm	23cm	40cm	20kg	27,51
AB50	56cm	25cm	49cm	30kg	521
<b>AB</b> 60	70cm	35cm	60cm	40kg	108,51
<b>AB</b> 80	88cm	48cm	81cm	75kg	246,11
1B40	18,5"	9"	15,7"	45lbs	7,3gal
1B50	22"	9,8"	19,3"	65lbs	13,7gal
1B60	27,6"	13,8"	23,6"	88lbs	28,7gal
1B80	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.





AH

	a	b	h	$\mathbf{w}$	$m^3$
AH50	29cm	17cm	49cm	15kg	141
AH65	37cm	20cm	64cm	20kg	301
AH90*	42cm	26cm	90cm	35kg	75I
<i>AH50</i>	11,4"	6,7"	19,3"	35lbs	3,7ga
AH65	14,6"	7,9"	25,2"	45lbs	7,9ga
<i>AH90</i> *	16,5"	10,2"	35,4"	77lbs	19,89

10,2" 35,4" 77lbs 19,8gal

\*Suitablefor a polyester innerliner.







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.

#### **AH90**



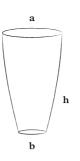


AH

	a	b	h	W
AH140	60cm	45cm	140cm	90kg
AH180	88cm	53cm	180cm	150kg
AH220	100cm	65cm	226cm	250kg

330lbs



















53



	a	b	h	W
AHT	62cm	34cm	136cm	90kg
AHT	24,4"	13,4"	53,5"	200lb

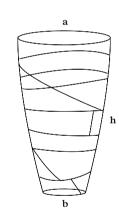






### AHP AP

	a	b	h	w
AP40	47cm	23cm	40cm	20kg
AP80	89cm	49cm	81cm	80kg
AHP90	70cm	35cm	97cm	90kg
<b>AHP130</b>	73cm	35cm	127cm	120kg
AP40	18,5"	9"	15,7"	45lbs
AP80	35"	19,3"	31,9"	175lbs
AHP90	27,6"	13,8"	38,2"	200lb
AHP130	28,7"	13,8"	50"	265lb





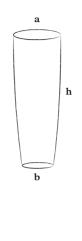
### **AHS180 AHS220**

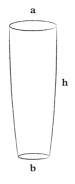
AHS220 27,5"

#### **AHB180 AHB220**

440lbs

AHB220 27,5"







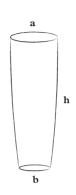






### AHSB180 AHSB220

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 tailormade 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.

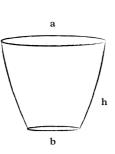


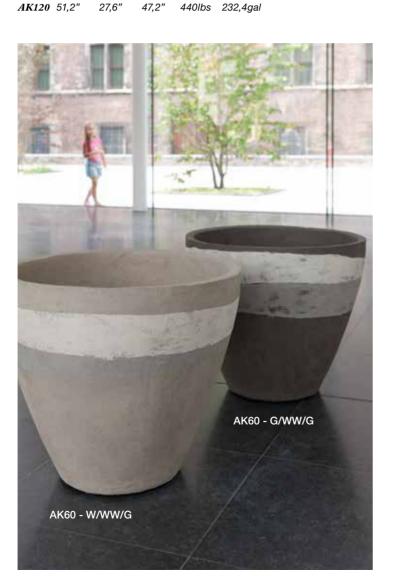




	a	b	h	$\mathbf{w}$	$\mathbf{m}^3$
AK40	47cm	23cm	40cm	20kg	27,51
AK50	56cm	25cm	49cm	30kg	521
AK60	70cm	35cm	60cm	40kg	108,51
AK70	75cm	40cm	70cm	55kg	150,51
AK80	88cm	48cm	81cm	70kg	246,11
AK90	99cm	53cm	91cm	100kg	398,91
AK100	110cm	58cm	101cm	135kg	5261
AK110	120cm	62cm	110cm	180kg	7041
AK120	130cm	70cm	120cm	200kg	8801
AK40	18,5"	9"	15,7"	45lbs	7,3gal
AK50	22"	9,8"	19,3"	65lbs	13,7gal
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"

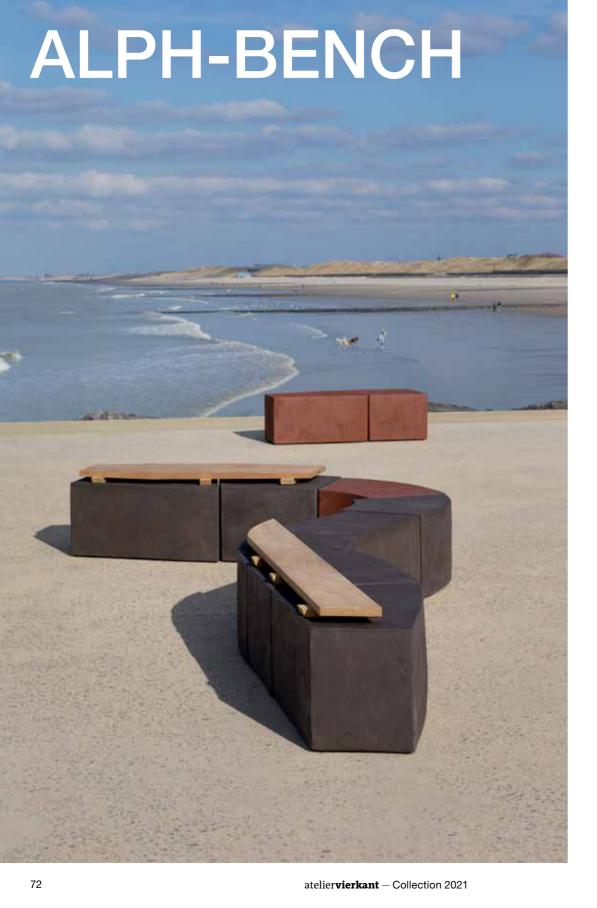




43,3" 396lbs 186gal







# 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 27 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 27 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
- 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.

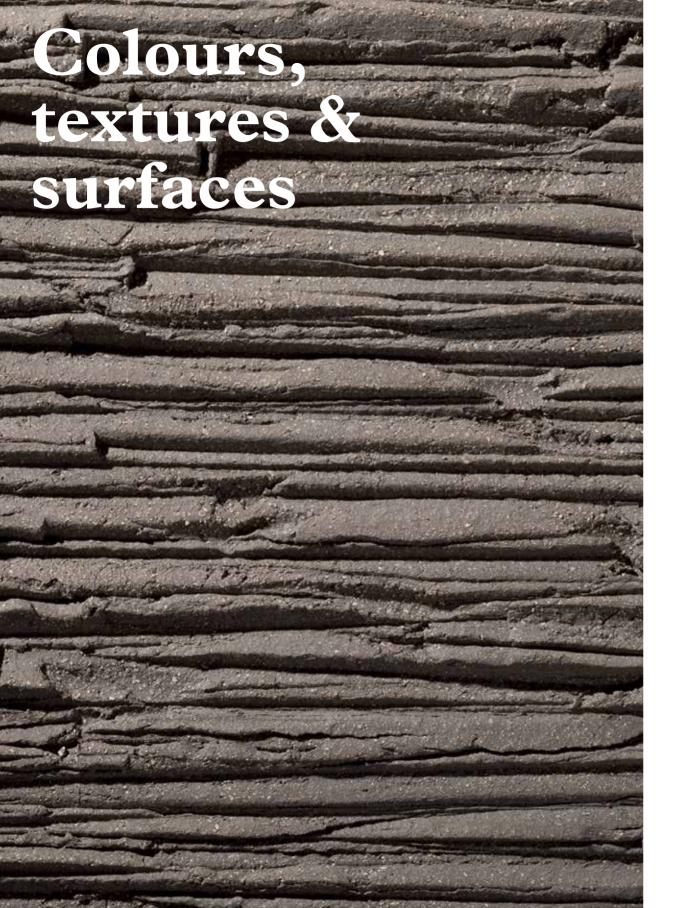
which they are applied. Engobe applications are done on

cases their favour mixes with the body of the clay on

demand and patterns are customized to order.

### 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.



## **Colours**

Atelier Vierkant offers a range of nine clay bodies, coloured in the mass with natural oxides. Chromatic consistency, durability and resistance to continuous exposure to uv rays, humidity and frost, make our products a lifetime experience of pleasure. Samples of the clay colours & textures can be sent upon request.

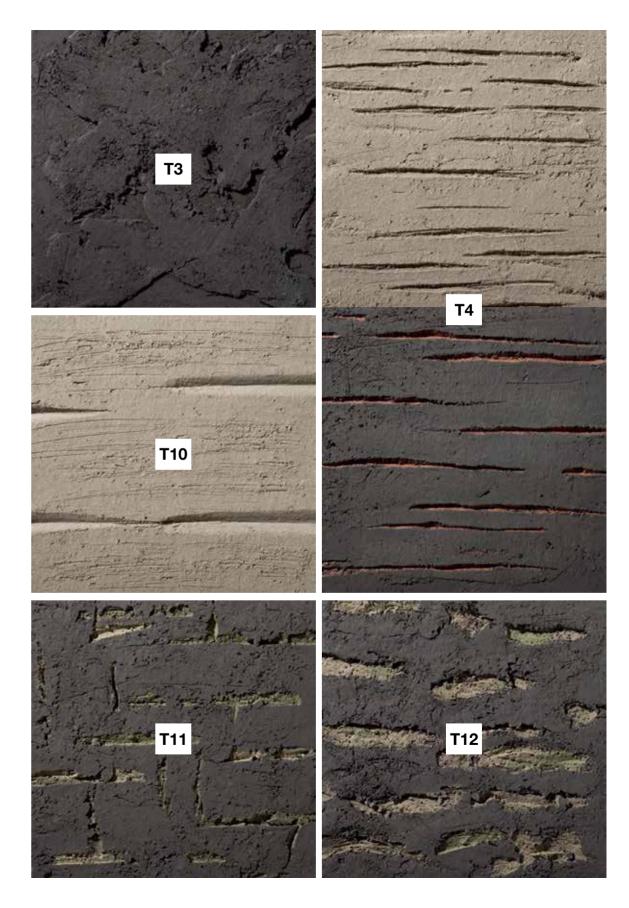




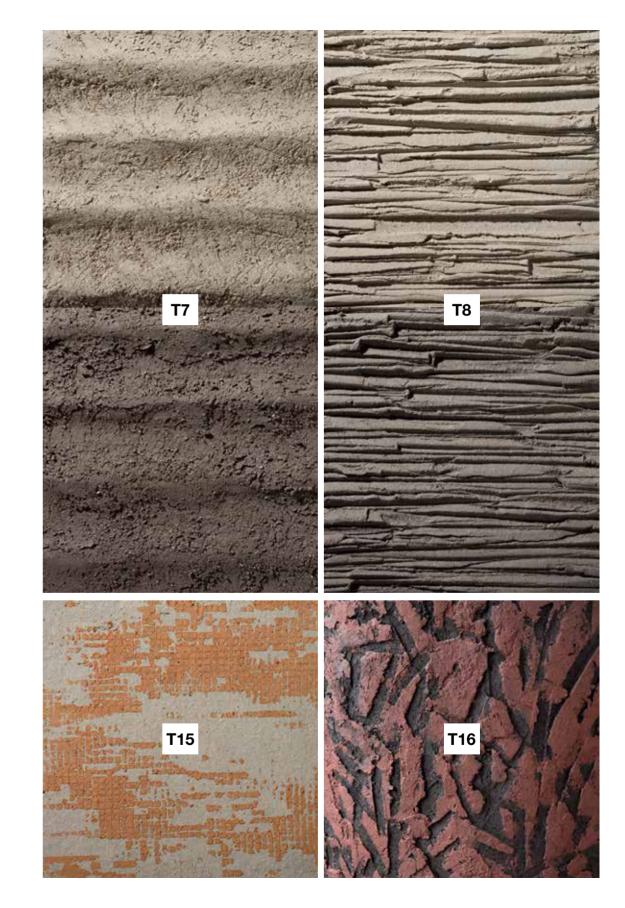


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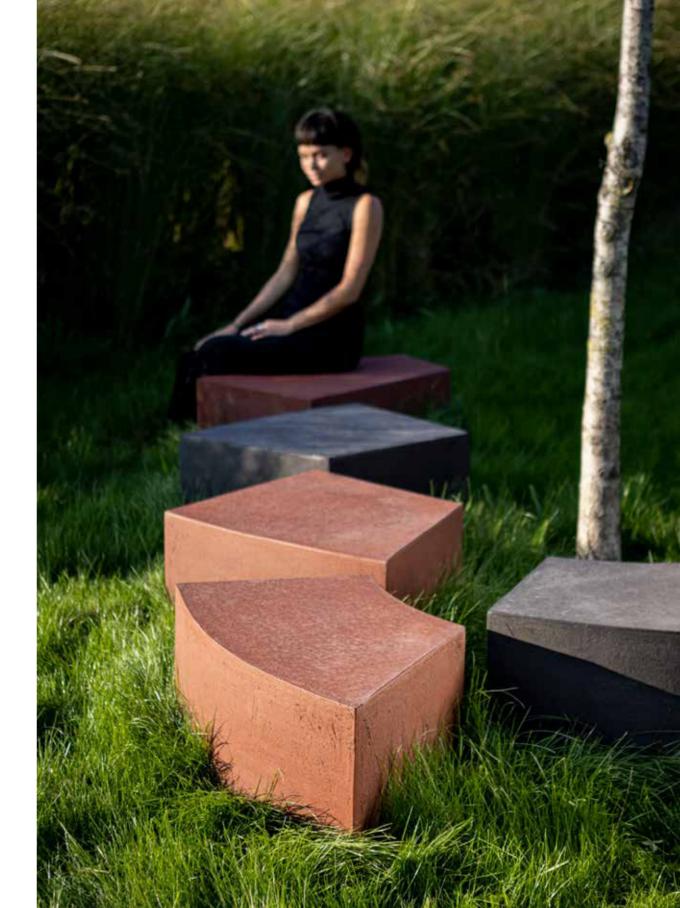




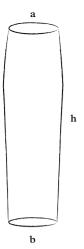
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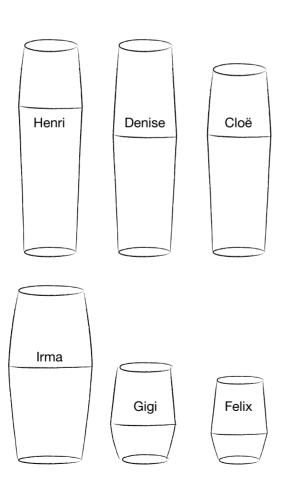




AS a



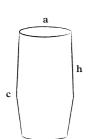
	a	b	h	w
AS60 (Felix)	48cm	48cm	60cm	60kg
AS70 (Gigi)	60cm	60cm	70cm	60kg
AS130 (Irma)	50cm	50cm	126cm	80kg
AS150 (Cloë)	37cm	37cm	153cm	95kg
<b>AS160</b> (Elio)	58cm	58cm	160cm	130kg
AS170 (Denise)	40cm	40cm	171cm	130kg
ASD170 (Henri)	45cm	45cm	171cm	130kg
AS60 (Felix)	18,9"	18,9"	23,6"	132lbs
<b>AS70</b> (Gigi)	23,6"	23,6"	27,6"	132lbs
<b>AS130</b> (Irma)	19,7"	19,7"	49,6"	176lbs
<b>AS150</b> (Cloë)	14,6"	14,6"	60,2"	209lbs
<b>AS160</b> (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







**ASL** 



a b c h w
ASL 39cm 31cm 41cm 72,5cm 40kg

ASL 15,4" 12,2" 16,1" 28,5" 88lbs



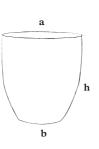


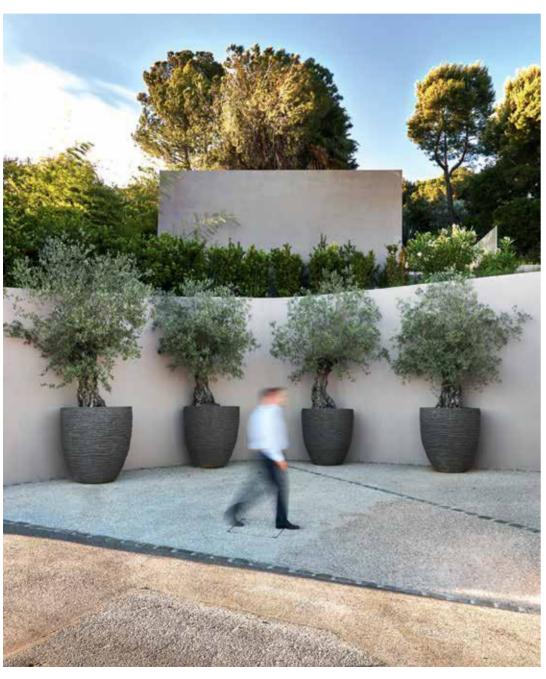




# **AUB**

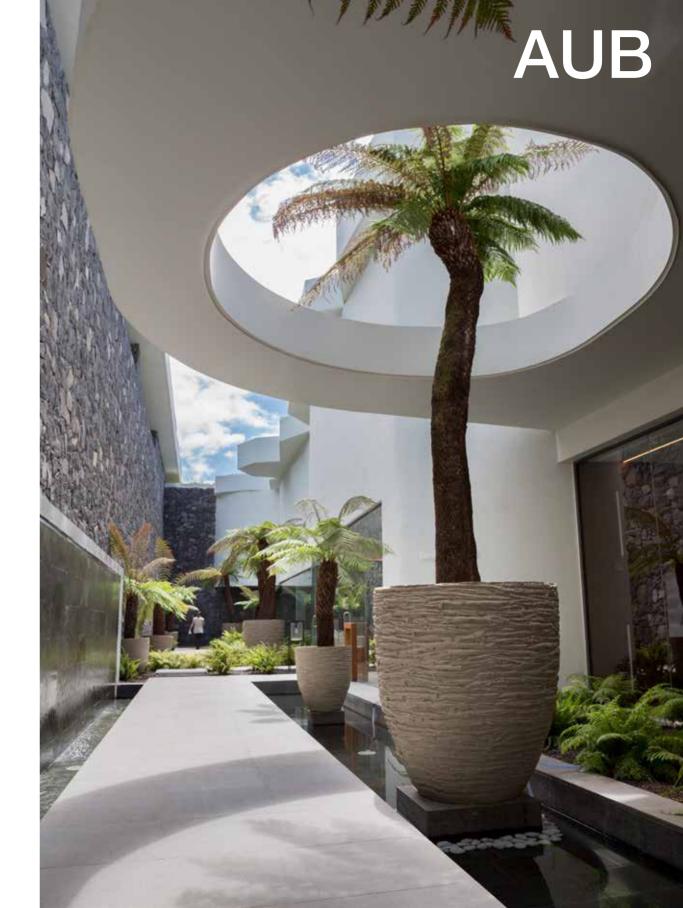
	a	b	h	w	m3
UB60	54cm	28cm	60cm	40kg	601
UB70	63cm	33cm	70cm	60kg	1201
UB80	72cm	37cm	80cm	85kg	1801
<b>UB</b> 100	90cm	45cm	100cm	150kg	3801
<b>UB</b> 130	120cm	65cm	130cm	250kg	958,31
<i>UB60</i>	21,3"	11"	23,6"	88lbs	15,8gal
<i>UB70</i>	24,8"	13"	27,6"	132lbs	31,7gal
UB80	28,3"	14,6"	31,5"	187lbs	47,6gal
<i>UB100</i>	35,4"	17,7"	39,3"	330lbs	100,4gal
<i>UB130</i>	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.





## **AUB180**

a b h w
AUB180 165cm 85cm 180cm 800kg
AUB180 64.9" 33.4" 70.8" 1763lbs





**AUI** 



	a	b	h	w	$m^3$
AUI80	72cm	37cm	80cm	85kg	1801
AUI100	90cm	45cm	100cm	150kg	3801
AUI130	120cm	65cm	130cm	250kg	958,31
AUI80	28,3"	14,6"	31,5"	187lbs	47,6gal
AUI100	35,4"	17,7"	39,4"	330lbs	100,4ga
AUI130	47,2"	25,6"	51,2"	550lbs	253,2ga

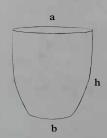




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AUO80 72cm 37cm 80cm 65kg 180l AUO100 90cm 45cm 100cm 150kg 380l AUO130 120cm 65cm 130cm 250kg 958,3l AUO80 28,3" 14,6" 31,5" 143,3lbs 47,6gal AUO100 35,4" 17,7" 39,4" 330lbs 100,4gal

AUO130 47,2" 25,6" 51,1" 550lbs 253,2gal

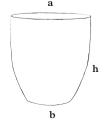






# AUS





	a	b	h	w	$m^3$
AUX80	56cm	27cm	80cm	45kg	1201
AUSX80	56cm	27cm	80cm	45kg	1201
AUS80	72cm	37cm	80cm	65kg	1801
AUS100	90cm	45cm	100cm	150kg	3801
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"	143,31bs	47,6gal
AUS100	35,4"	17,7"	39,3"	330lbs	100,4ga



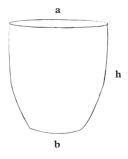






# **AUS180**

a b h w
AUS180 165cm 85cm 180cm 800kg
AUS180 64,9" 33,4" 70,8" 1763/bs

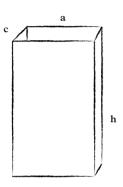




B

	a	c	h	w	$m^3$
<b>B2080</b>	20cm	20cm	80cm	20kg	161
B20100	20cm	20cm	100cm	25kg	211
B20120	20cm	20cm	120cm	30kg	251
<b>B</b> 3060	28cm	28cm	55cm	25kg	241
B3080*	30cm	30cm	80cm	35kg	341
B30100*	30cm	30cm	100cm	40kg	571
B30120*	30cm	30cm	120cm	50kg	691
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
B3060	11"	11"	21,6"	55lbs	6,3gal
B3080*	11,8"	11,8"	31,5"	77lbs	9gal
B30100*	11,8"	11,8"	39,4"	88lbs	15gal
B30120*	11,8"	11,8"	47,2"	110lbs	18,2gal

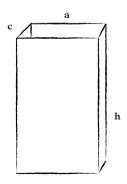
\* Suitable for a polyester innerliner.







	a	c	h	$\mathbf{w}$	$\mathbf{m}^3$
B4060*	40cm	40cm	60cm	35kg	371
B4080*	40cm	40cm	80cm	45kg	861
B40100*	40cm	40cm	100cm	55kg	1111
B40120*	40cm	40cm	120cm	65kg	1351
B45100	45cm	45cm	100cm	62kg	145I
B5060*	50cm	50cm	60cm	50kg	1021
B5080*	50cm	50cm	80cm	60kg	1421
B50100*	50cm	50cm	100cm	70kg	1831
B50120*	50cm	50cm	120cm	80kg	2231
B50140*	50cm	50cm	140cm	90kg	2641
B4060*	15,7"	15,7"	23,6"	77lbs	9,8gal
B4080*	15"	15"	31,5"	100lbs	22,7gal
B40100*	15"	15"	39,4"	120lbs	29,3gal
B40120*	15,7"	15,7"	47,2"	145lbs	35,7gal
B45100	17,7"	17,7"	39,4"	137lbs	38,3gal
B5060*	18,9"	18,9"	23,6"	110lbs	26,9gal
B5080*	18,9"	18,9"	31,5"	130lbs	37,5gal
B50100*	19,7"	19,7"	39,4"	155lbs	48,3gal
B50120*	19,7"	19,7"	47,2"	175lbs	58,9gal
B50140*	19,7"	19,7"	55,1"	200lbs	69,7gal









	a	h	$\mathbf{w}$	$m^3$		a	h	w	$m^3$
<b>B</b> 3030	30cm	30cm	15kg	191	B3030	11,8"	11,8"	35lbs	5gal
<b>B</b> 4040	40cm	40cm	20kg	371	B4040	15,7"	15,7"	45lbs	9,8gal
B5050*	50cm	50cm	50kg	811	B5050*	19,7"	19,7"	110lbs	21,4gal
<b>B</b> 6060	60cm	60cm	70kg	1521	B6060	23,6"	23,6"	155lbs	40,2gal
B6565	65cm	65cm	78kg	1981	B6565	25,6"	25,6"	1731bs	52,3gal
<b>B</b> 7070	70cm	70cm	85kg	2541	B7070	27,6"	27,6"	190lbs	67,1gal
B8060	80cm	60cm	85ka	2821	B8060	31.5"	23.6"	190lbs	74.5gal





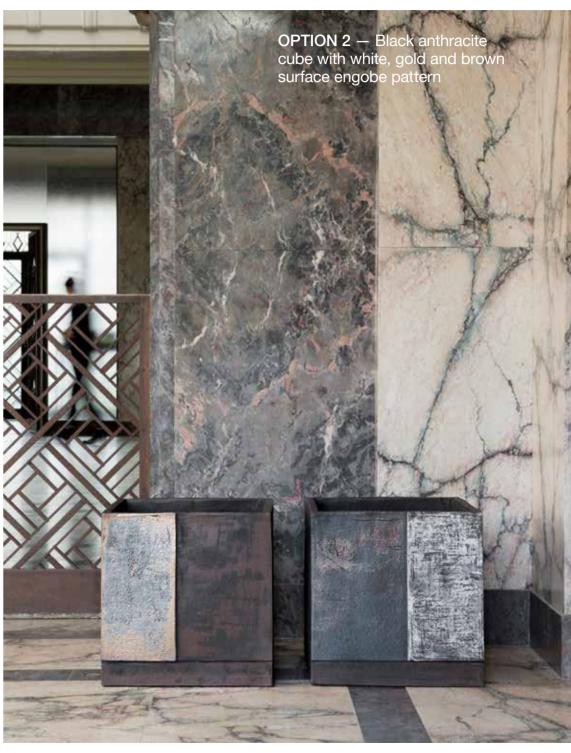




BE4545





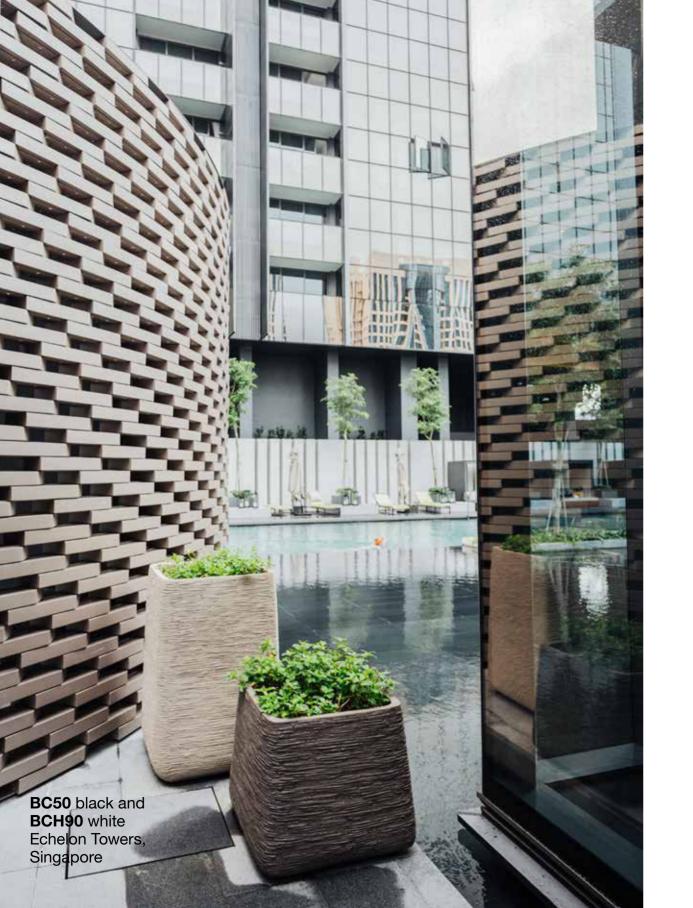






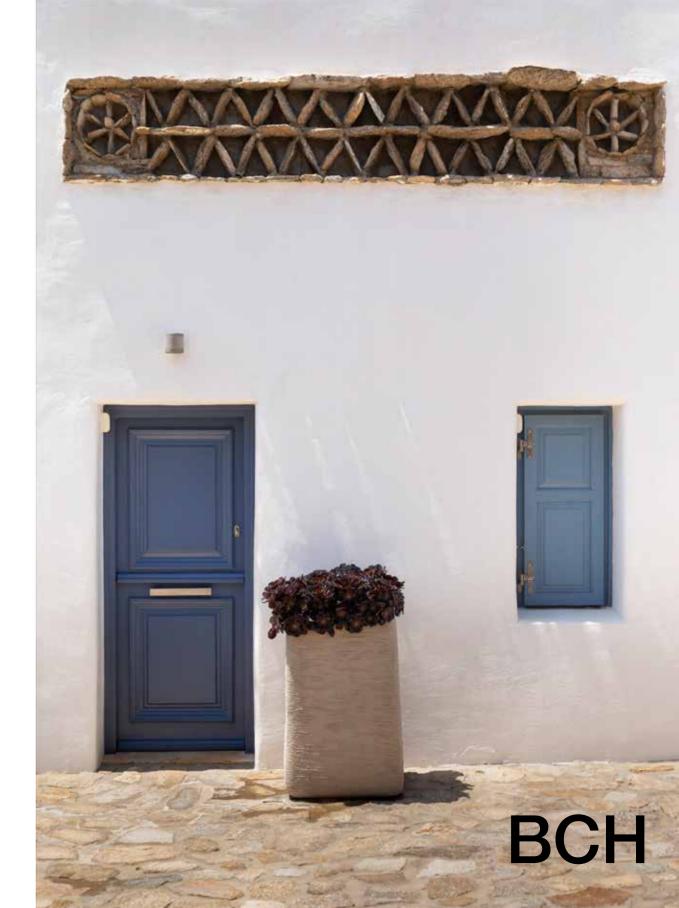






**BCH** 165lbs 59,4gal The owners of a holiday home on a Greek island wanted an interior design that did justice to the rough, Mediterranean hills of the island. Wolterinck interpreted this into a design with pure and raw materials, rich in texture and earthy tints. The house itself, built 25 years ago as a third holiday home on the island, leant this way too, with its sober, uneven floors and rough natural stone walls.

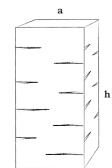
Wolterinck introduced furniture made from untreated wood, dark rugs and pieces of art whose shapes, patterns and colours appear wild and picturesque. The lie of the house in the shelter of the rocky slope, looking out of the infinite azure blue sea enticed Wolterinck to make grand gestures: ceramic planters, 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.







BG



	a	h	$\mathbf{w}$	$m^3$
BG5050	50cm	50cm	50kg	811
BG40120*	40cm	120cm	75kg	135I
BG5050	19,7"	19,7"	110lbs	21,4gal
BG40120*	15,7"	47,2"	165lbs	35,7gal

\* Suitable for a polyester innerliner.



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 skyscrapers; 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.



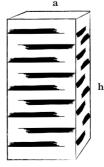


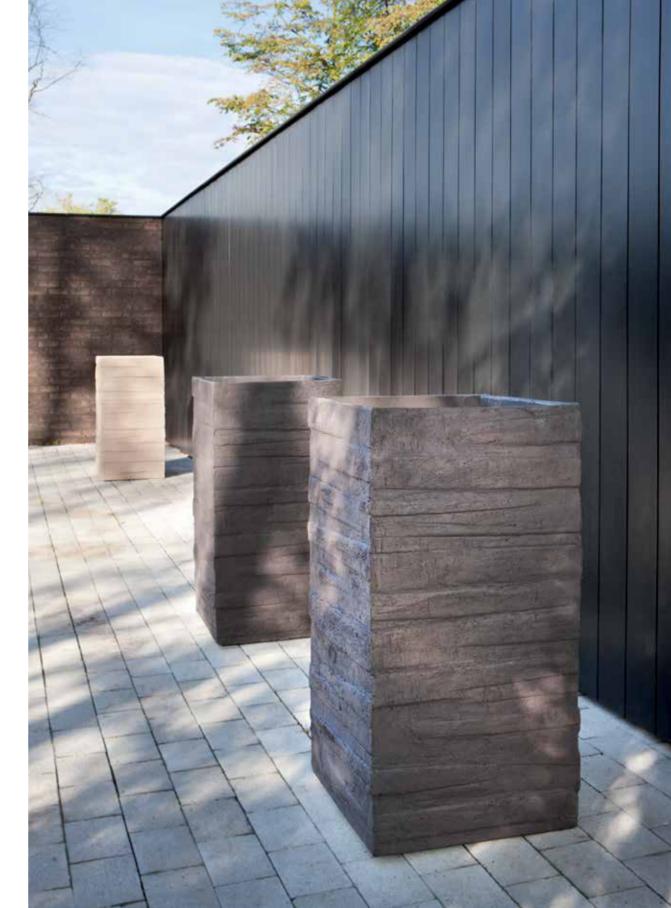


### BM

	а	11	vv	111
BM5050	50cm	50cm	45kg	811
BM40120*	40cm	120cm	60kg	1351
BM50100*	50cm	100cm	65kg	1851
BM5050	19,7"	19,7"	100lbs	21,4gal
BM40120*	15,7"	47,2"	130lbs	35,7gal
BM50100*	19,7"	39,4"	145lbs	48,9gal

\*Suitable for a polyester innerliner.





**BRF** 

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

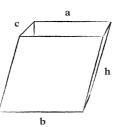






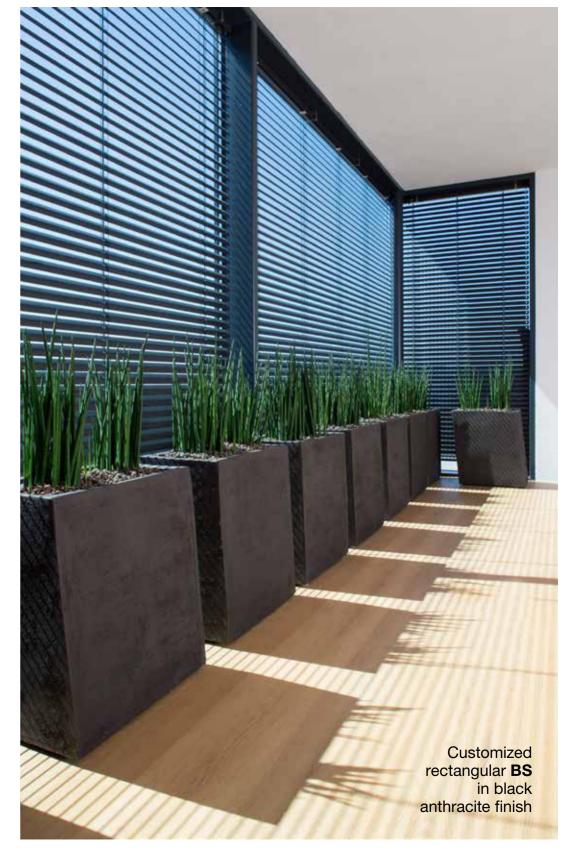
BS

	a	b	h	c	w	$m^3$
BS50	50cm	50cm	60cm	40cm 50cm 50cm	45kg	49I 102I 132I
BS40	15,7"	15,7"	19,6"	15,7"	65lbs	12,9gal
						26,9gal 34,9ga <mark>l</mark>



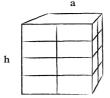
BS is a square vase.





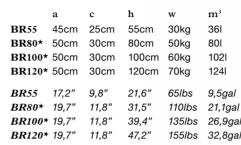
BP

a h w m<sup>3</sup> **BP60** 60cm 60cm 60kg 152l **BP60** 23,6" 23,6" 135lbs 40,2gal

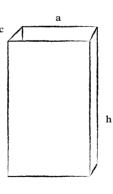








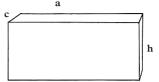
\* Suitable for a polyester innerliner.







#### **BRL**



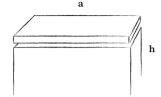
Customized sizes are possible. Info upon request.

	a	c	h	$\mathbf{w}$	$\mathbf{m}^3$
BRL6040	60cm	30cm	40cm	40kg	421
BRL6060	60cm	30cm	60cm	45kg	691
BRL6080	60cm	30cm	80cm	55kg	971
BRL8040	80cm	30cm	40cm	50kg	571
BRL8060	80cm	30cm	60cm	75kg	941
BRL8080	80cm	30cm	80cm	85kg	1321
BRL10040	100cm	30cm	40cm	65kg	721
BRL10060	100cm	30cm	60cm	85kg	1091
BRL10080	100cm	30cm	80cm	105kg	1671
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





#### **BTV**



BTV includes pedestal and plate.

	a	h	$\mathbf{w}$
BTV3080	30cm	85cm	40kg
BTV30100	30cm	105cm	45kg
BTV4080	40cm	85cm	50kg
BTV40100	40cm	105cm	60kg
BTV40120	40cm	125cm	80kg
BTV5080	50cm	85cm	75kg
BTV50100	50cm	105cm	100kg
BTV50120	50cm	125cm	120kg
BTV50140	50cm	145cm	130kg
BTV3080	11,8"	33,4"	88 <i>lbs</i>
BTV30100	11,8"	41,3"	100lbs
BTV4080	15,7"	33,4"	110lbs
BTV40100	15,7"	41,3"	135lbs
BTV40120	15,7"	49,2"	175lbs
BTV5080	19,7"	33,4"	165lbs
BTV50100	19,7"	41,3"	2201bs
BTV50120	19,7"	49,2"	265lbs
BTV50140	19,7"	57,1"	285lbs



# Clay Laboratories

Slay Laboratori

"Designed, developed and manufacturedin Belgium: the product cycle kept within the boundaries of one workshop."







atelier**vierkant** — Collection 2021 www.ateliervierkant.com

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.

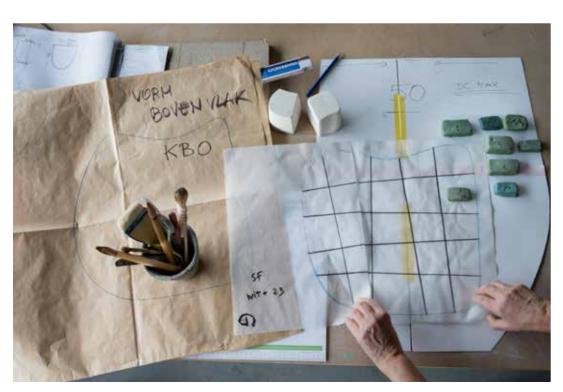






— Even though the design is born in Belgium, the whole world is home for Atelier Vierkant products. The constant strive to create a context where people can connect with natural materials and benefit from a more familiar and not impersonal environment is the reason why Atelier Vierkant pots can be found 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.»



Clay Laboratories

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.



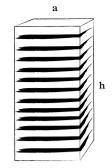
— Each passage, every process is made inside the facilities of Atelier Vierkant, without depending on any relocation and offshoring process. This means that the production cycle is literally kept short, as it takes place in one single location, being sustainable and allowing the full traceability of 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.

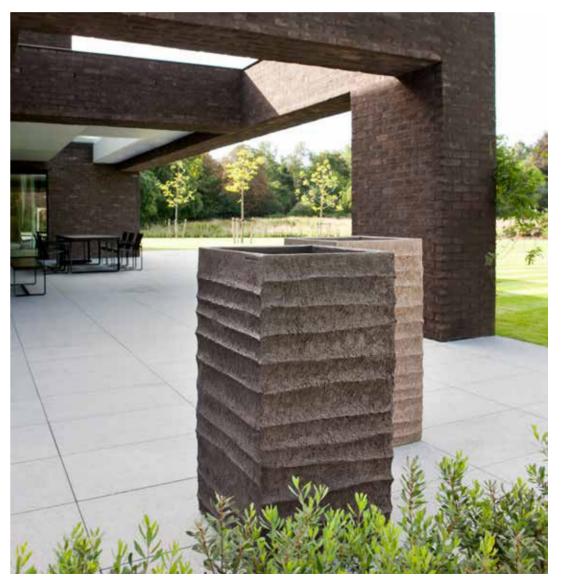


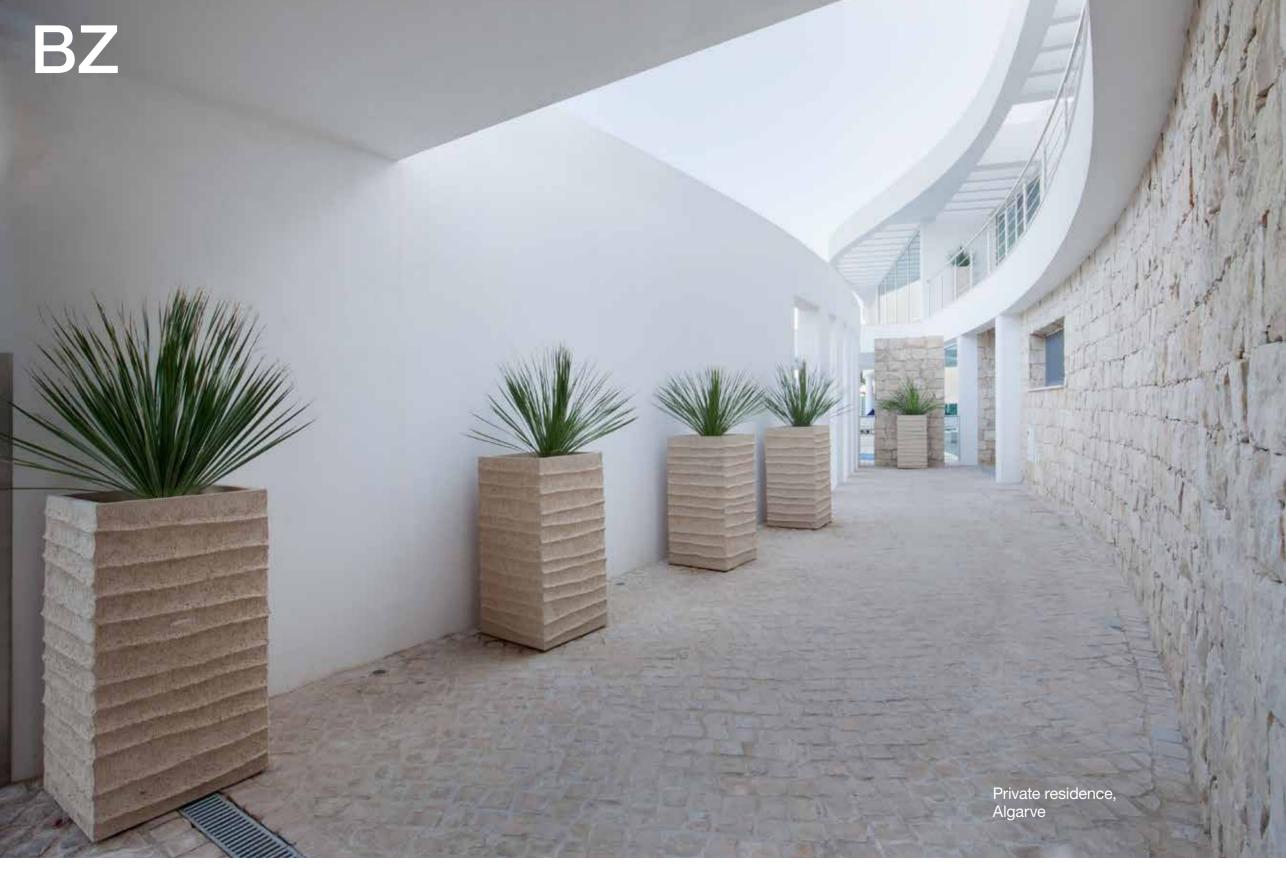
 $\mathsf{B}\mathsf{Z}$ 

	a	h	$\mathbf{w}$	$m^3$
<b>BZ</b> 4080	40cm	80cm	45kg	85I
$\mathbf{BZ40100}$	40cm	100cm	55kg	1101
BZ40120	40cm	120cm	60kg	135I
BZ5060	50cm	60cm	50kg	1011
BZ5080	50cm	80cm	60kg	1411
BZ50100	50cm	100cm	70kg	182I
BZ50120	50cm	120cm	80kg	2231
BZ50140	50cm	140cm	90kg	2631
BZ4080	15,7"	31,5"	100lbs	22,4gal
BZ40100	15,7"	39,4"	120lbs	29gal
BZ40120	15,7"	47,2"	130lbs	35,7gal
BZ5060	19,7"	23,6"	110lbs	26,7gal
BZ5080	19,7"	31,5"	130lbs	37,2gal
BZ50100	19,7"	39,4"	155lbs	48,1gal
BZ50120	19,7"	47,2"	175lbs	58,9gal
BZ50140	19,7"	55,1"	200lbs	69,5gal



All BZ models are suitable for a polyester innerliner.

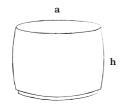






CB

**CB50** 53cm CB100 100cm 70cm 150kg 77lbs CB70 28,4" 165lbs CB100 39,4" 330lbs



## CBH180 CBH180 21,6" 70,8" 330lbs





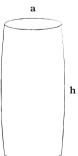




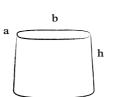
**CBH** 

CBH80 32cm 80cm 40kg
CBH100 38cm 100cm 65kg
CBH52100 52cm 100cm 65kg

CBH80 13,8" 31,5" 88/bs
CBH100 14,9" 39,4" 143/bs
CBH52100 20,5" 39,4" 143/bs













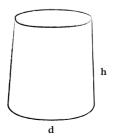
# CCL

 a
 b
 c
 d
 h
 w

 CCL50
 23,5cm
 40cm
 27,5cm
 47,5cm
 54cm
 30kg

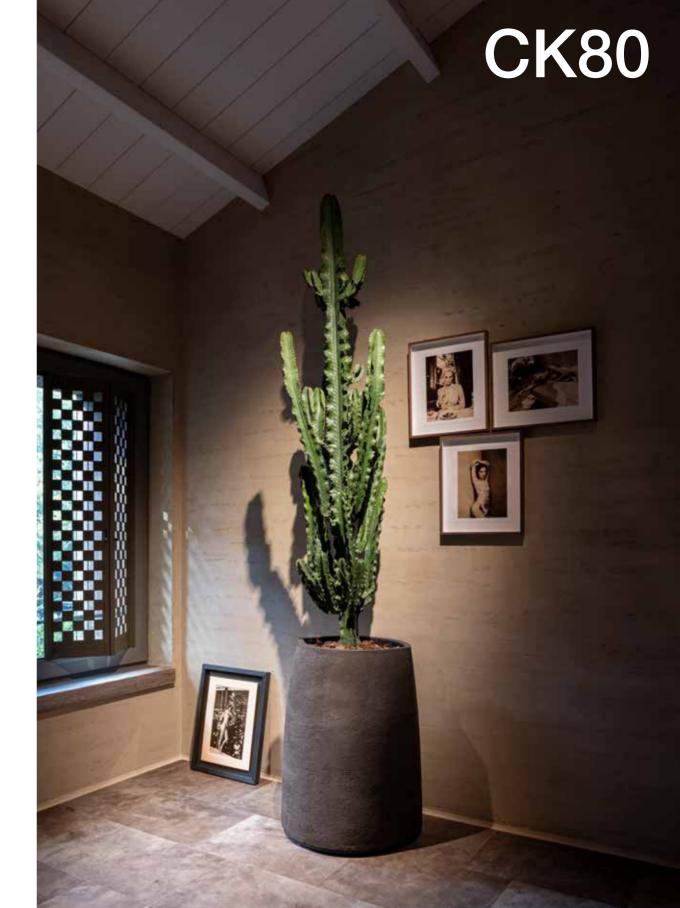
 CCL50
 9,1"
 15,7"
 10,8"
 18,7"
 22,6"
 66lbs







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





# 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



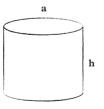




CL

	a	h	$\mathbf{w}$	$m^3$
CL35	35cm	35cm	20kg	181
CL40	40cm	40cm	25kg	301
CL50	50cm	50cm	30kg	661
CLL50	50cm	21cm	25kg	261
CL60*	60cm	65cm	50kg	1351
CL70	70cm	70cm	60kg	2051
CL80	80cm	45cm	70kg	1581
CL100	100cm	70cm	110kg	4341
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	114,7ga

\* Suitable for a polyester innerliner.







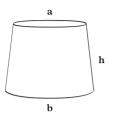


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**CLB** 

a b h w
CLB60 56cm 66cm 59,5cm 85kg

**CLB60** 22" 26" 23,4" 187lbs

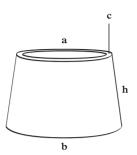






CLE

a b c h w CLE30 28,5cm 40cm 5cm 28cm 20kg





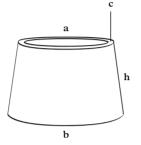


#### CLE

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" 143,3/bs
CLE60 23,9" 25,6" 2,,4" 20,3" 198,4/bs

Extra option: with or without golden rim















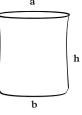


#### CLO80

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.









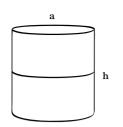
CLO

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

CLS

a h w
CLS50 50cm 50cm 40kg
CLS60 60cm 65cm 50kg
CLS80 80cm 45cm 70kg

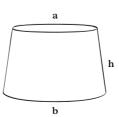
CLS50 19,7" 19,7" 88lbs CLS60 23,6" 25,6" 110lbs CLS80 31,5" 17,7" 155lbs







**CLT** 



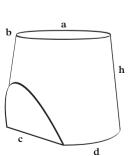
		52cm 52cm	J	65I 185I
CLT55 CLT80	- , -	20,4" 20,4"	77,2lbs 143,3lbs	, 5

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	$\mathbf{w}$
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





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CS

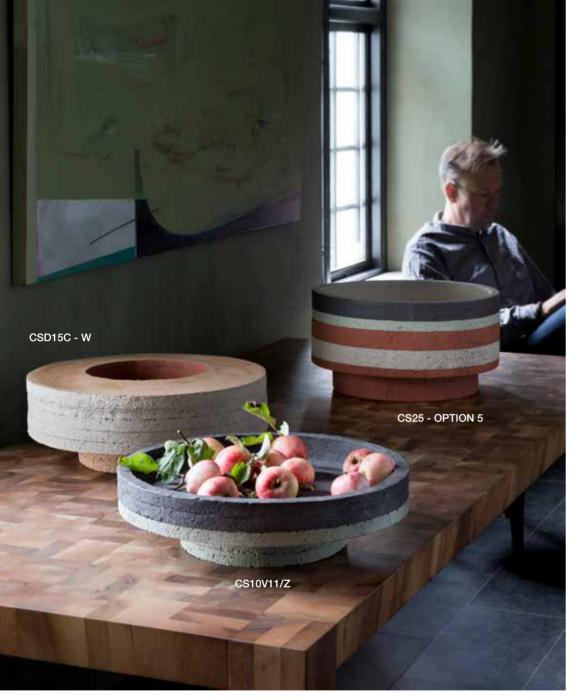
a h w
CS45 45cm 45cm 15kg
CS55 45cm 55cm 20kg



 CS45
 17,7"
 17,7"
 33lbs

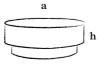
 CS55
 17,7"
 21,7"
 44lbs





CS

	a	h	$\mathbf{w}$
CS10	44cm	10cm	5kg
CS15	44cm	15cm	5kg
CSD15	44cm	15cm	15kg
CS25	44cm	25cm	15kg
CS10	17,3"	3,9"	111bs
CS15	17,3"	5,9"	111bs
CSD15	17,3"	5,9"	33lbs
2525	17.3"	9.8"	331bs





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# 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 vou 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 hands, modelling and creating 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 roundshaped 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.

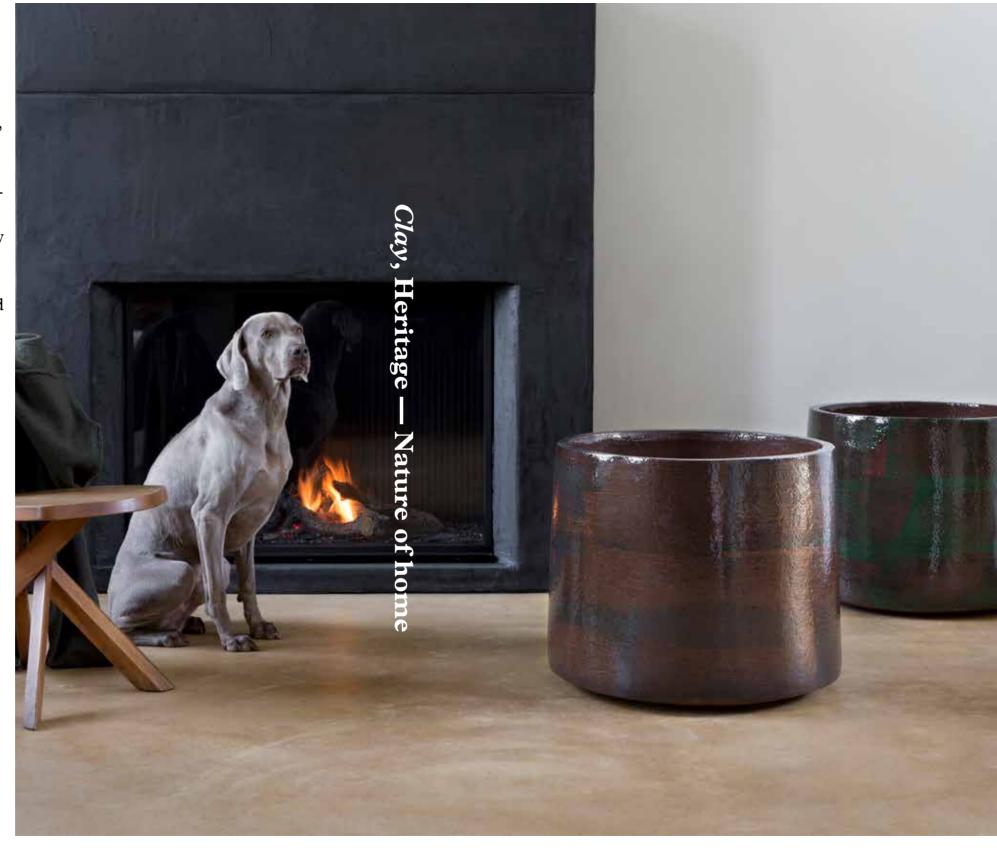
— Working in clay, letting the rough materials run through our somewhere to retreat to more than are actions that, as artisans, make us experience the sense of home. «Heimweh», a German word without a proper a translation in English, indicates nostalgia and the sense of missing home, the place we belong. 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

# Clay, Heritage Nature of home



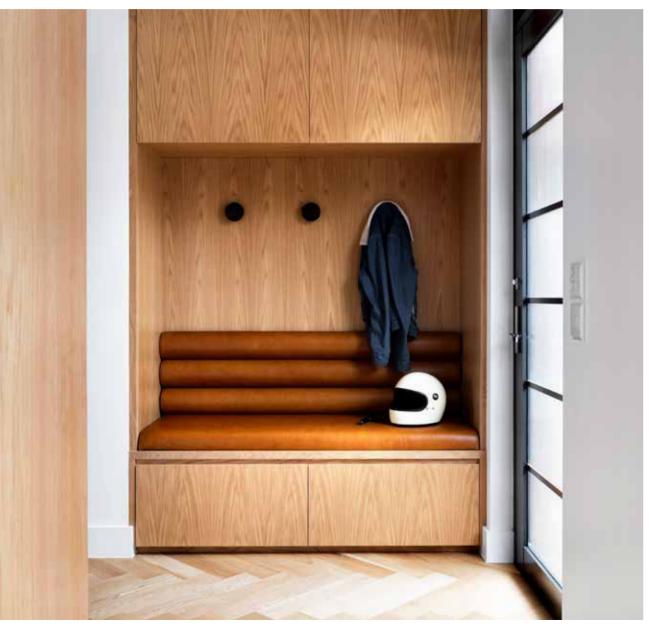
ateliervierkant - Collection 2021 www.ateliervierkant.com like plastic and composites which are not what they pretend to be, we move towards materials that simply are what they are: wood, glass, metal, and clay. Thanks to the constant contiguity with them, people go back to their origins, to their Heritage.

— 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 transcending 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 re-discovered 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



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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». 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



# Heritage Nature of home

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.

— 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.



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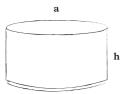


CS & CSD at Salone del Mobile, Molteni booth

CSD

CV

a h w CV70 70cm 42cm 70kg With a rough texture





**DMB** 

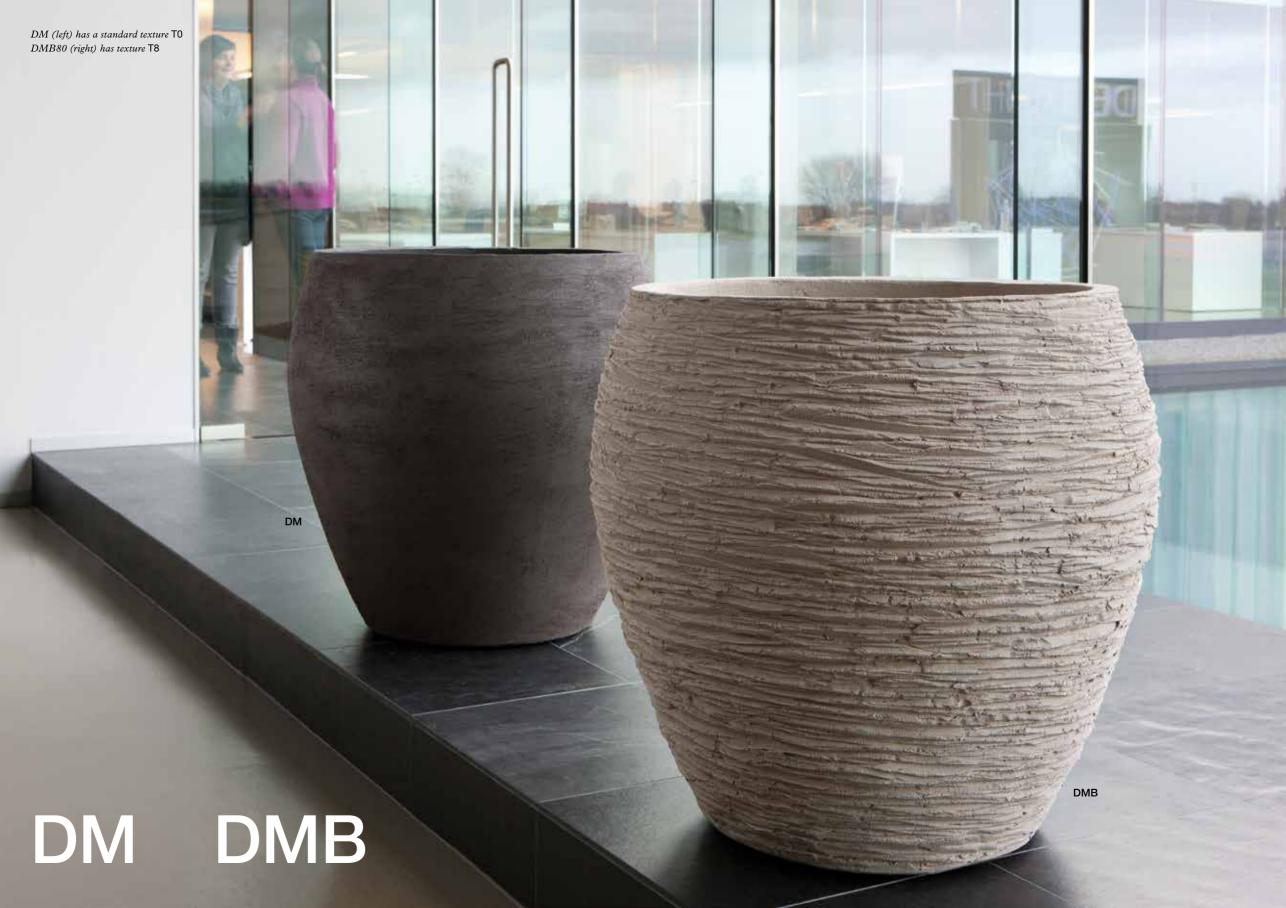
 DM80
 69cm
 47cm
 80cm
 77cm
 70kg
 235l

 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

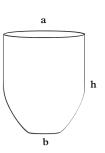
















DT

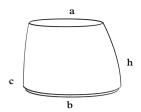
 a
 b
 c
 h
 w

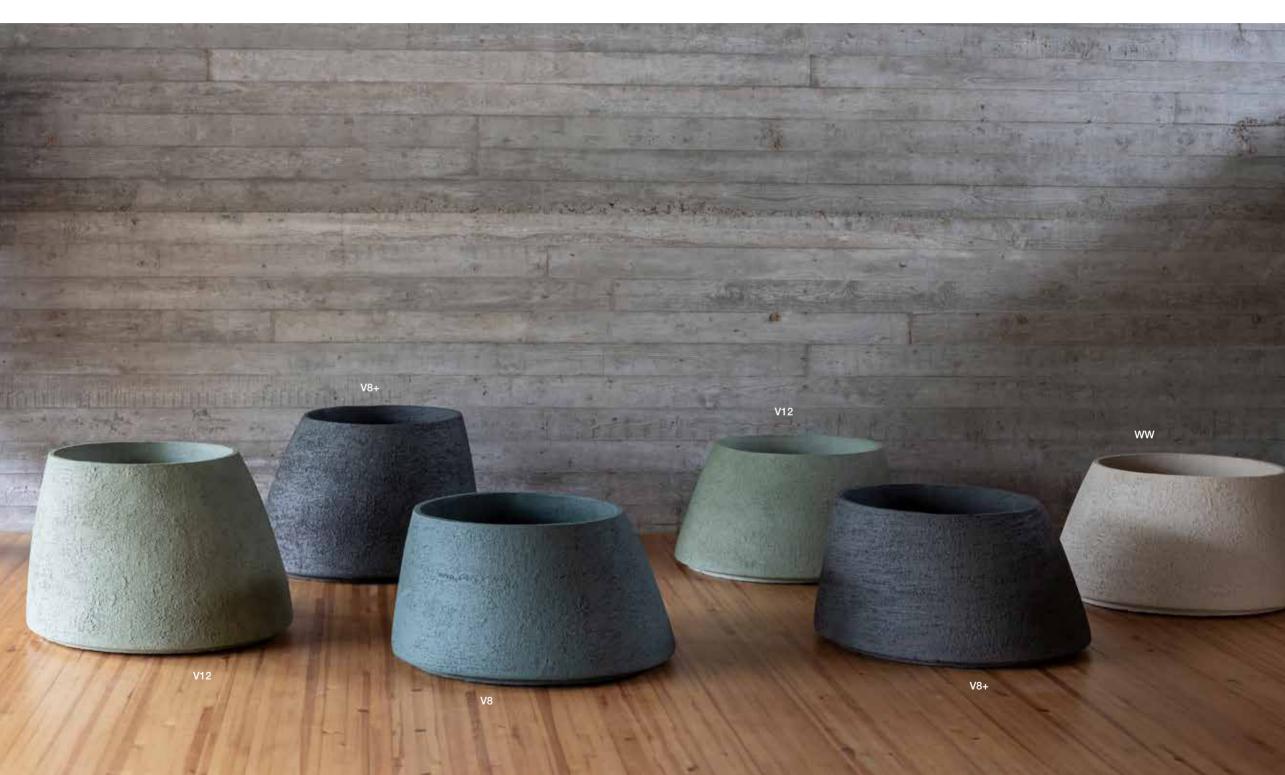
 DT40
 49cm
 64cm
 62cm
 37cm
 45kg

 DT50
 47cm
 69cm
 60cm
 45cm
 60kg

 DT40
 19,3"
 25,2"
 24,4"
 14,6"
 99lbs

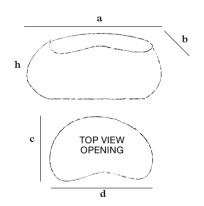
 DT50
 18,5"
 27,2"
 23,6"
 17,7"
 132lbs





## **EM**

	a	b	c	d	h	w	$\mathbf{m}^3$
EM60	60cm	43cm	23cm	39cm	39cm	30kg	441
EM70	70cm	45cm	17cm	50cm	39cm	40kg	571
EM80	80cm	57cm	33cm	53cm	45cm	60kg	1181
EM90	90cm	69cm	37,5cm	61cm	49cm	75kg	1501
EM100	100cm	67cm	24cm	74cm	56cm	90kg	1701
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

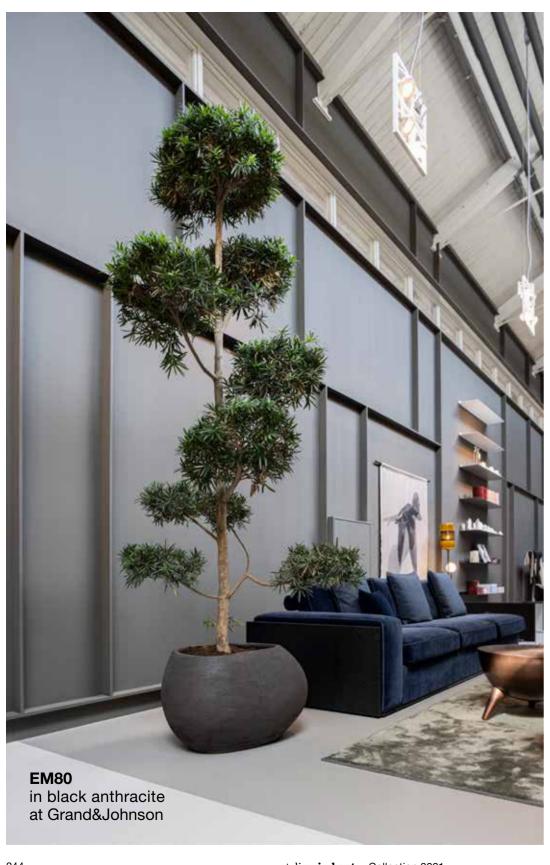








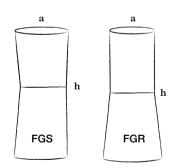


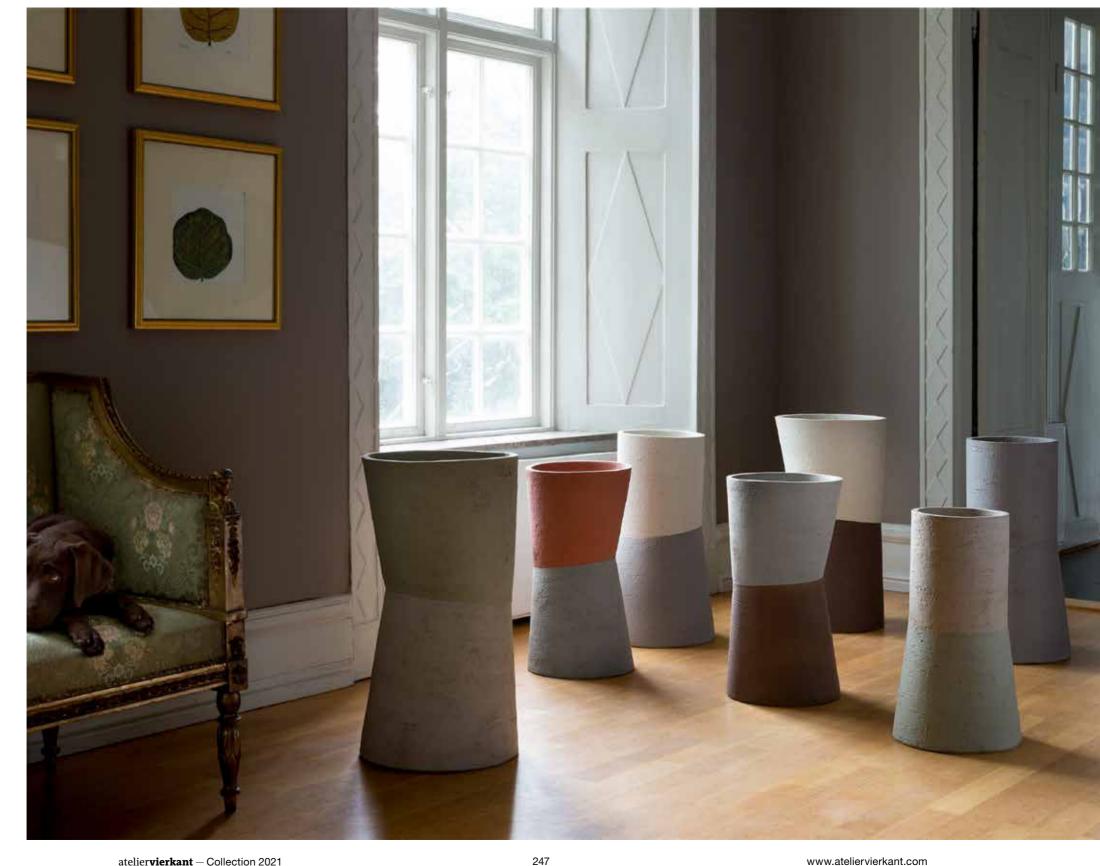




## FGS FGR

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







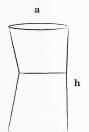


## FGS SEAT

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"	1431bs
GR70	15"	19,7"	26,8"	121lbs
GRS40	9,25"	15,75"	12,99"	44lbs
GRS50	18,9"	21,7"	16,5"	77lbs

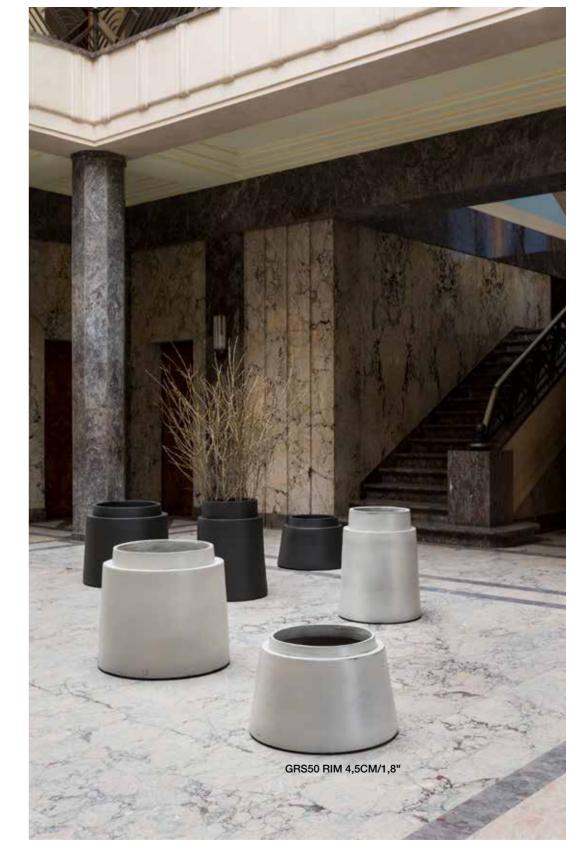


The **GR** line is presented as still life, and comes in both a black smooth finish, as well as white washed semi mat engobe, with subtle black rim.





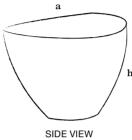








	a	h	$\mathbf{w}$	$\mathbf{m}^3$
HK40	66cm	29cm	20kg	241
HKL40	69cm	19cm	15kg	301
HK60	90cm	57cm	45kg	1251
HK75	98cm	65cm	70kg	2051
HK90	107cm	72cm	95kg	2901
HK130	127cm	87cm	150kg	565I
HK40	26"	11,4"	45lbs	6,3gal
HKL40	27,1"	7,5"	33lbs	7,9gal
HK60	35,4"	22,4"	100lbs	33gal
HK75	35,6"	25,6"	154lbs	54,2ga
HK90	47,2"	35,4"	210lbs	76,6gal
HK130	50"	34,3"	330lbs	149,3ga





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.



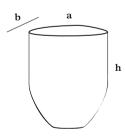






## **HKH**





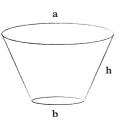


	a	b	c	d	h	$\mathbf{w}$	$m^3$
HKH80	60,5cm	47cm	38cm	27,5cm	81cm	45kg	1151
HKH90	64,5cm	53cm	40cm	30cm	90cm	60kg	1461
НКН80	23,8"	18,5"	14,9"	10,8"	31,8"	99lbs	30.4gal
HKH90	25.3"	20.8"	15.7"	11.8"	35.4"	132lbs	38.6gal





	a	b	h	$\mathbf{w}$
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
HVR140	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
HVR140	55,1"	35,4"	39,4"	440lbs



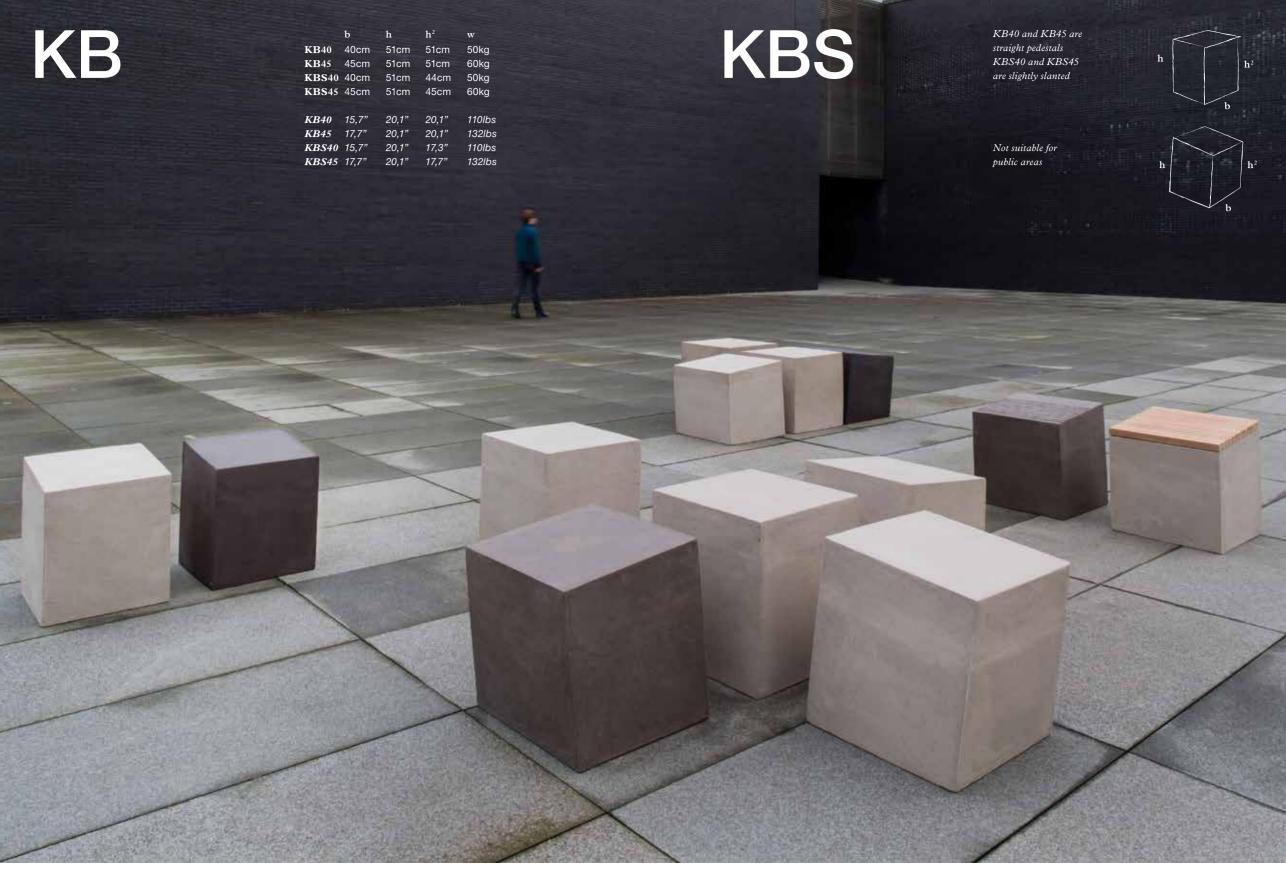






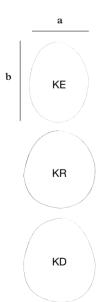
271



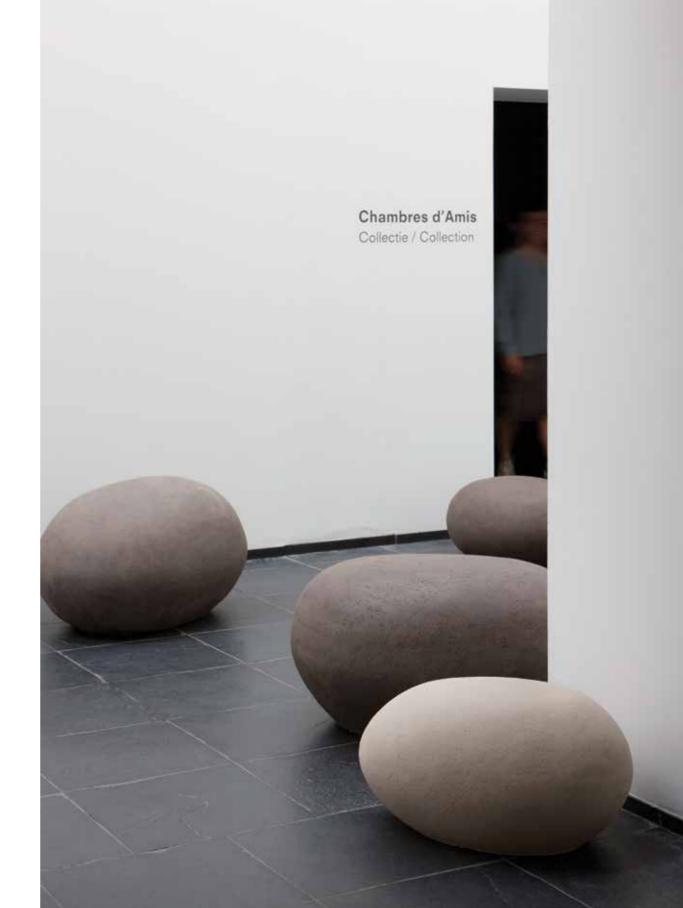


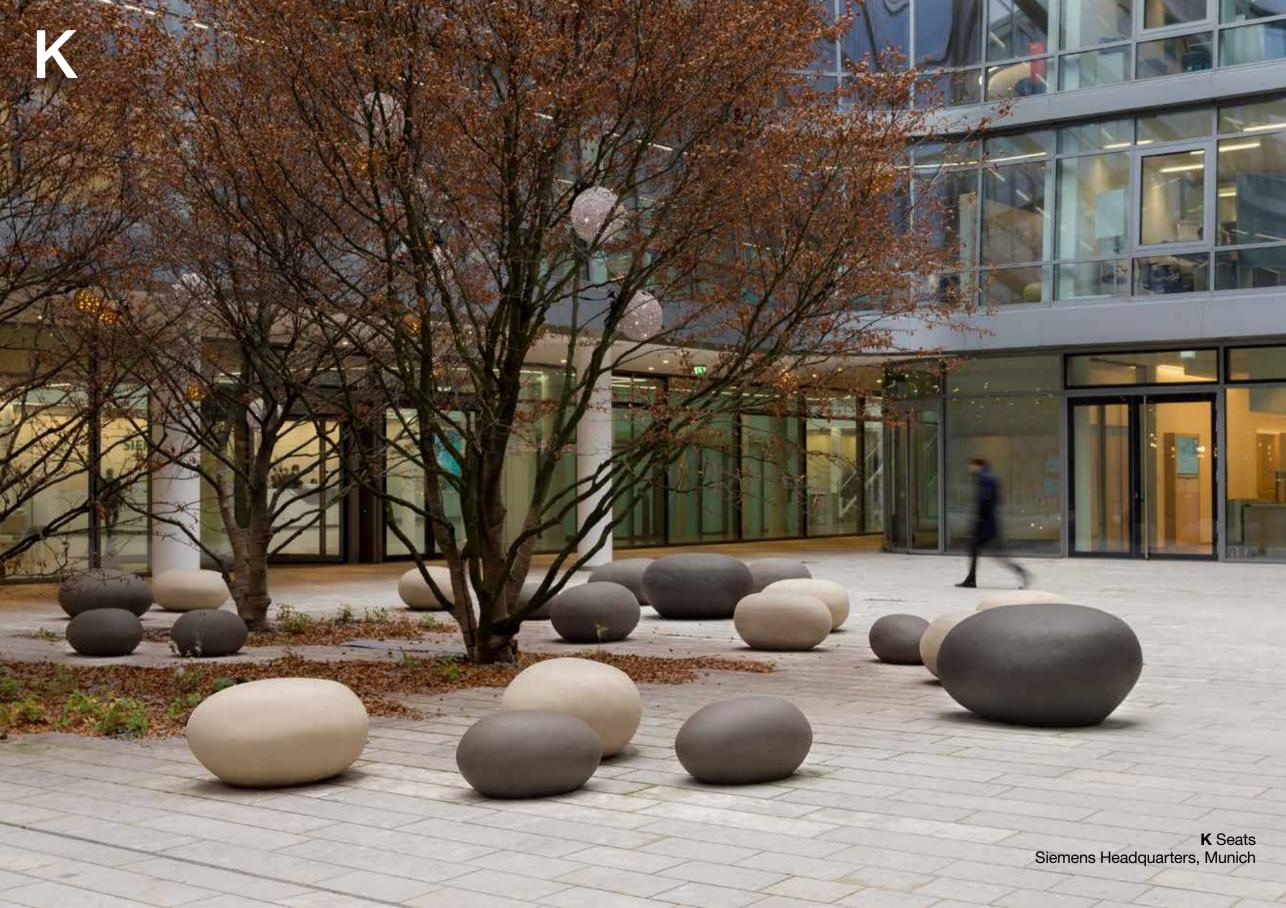






	a	b	h	$\mathbf{w}$
<b>KE</b> 70	50cm	68cm	36cm	45kg
KE100	73cm	100cm	54cm	100kg
KR70	56cm	61cm	38cm	45kg
KR85	70cm	78cm	45cm	75kg
KR100	86cm	93cm	52cm	100kg
<b>KD</b> 70	55cm	68cm	38cm	45kg
KD85	70cm	83cm	48cm	75kg
KD100	86cm	102cm	56cm	100kg
KE70	19,7"	26,8"	14,2"	99lbs
KE100	28,7"	39,4"	21,3"	220lbs
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"	991bs
KD85	27,6"	32,7"	18,9"	165lbs
KD100	33,9"	40,2"	22"	220lbs









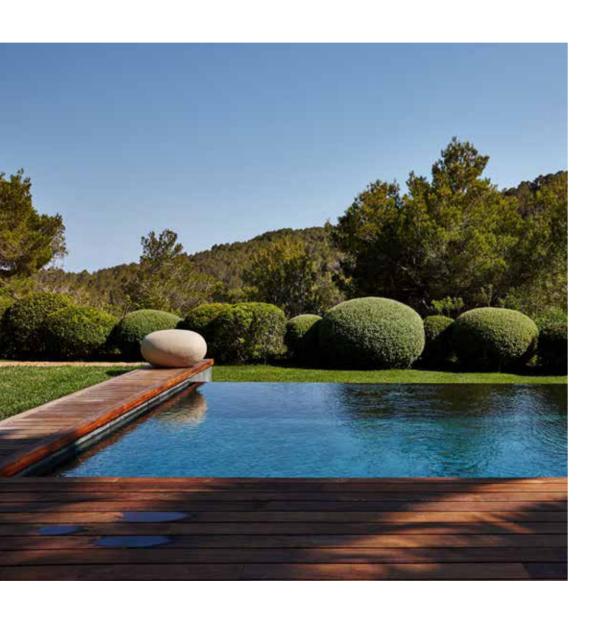
### TORAYA CAFÉ · AN STAND



KL, KE, KR Toraya Café, Tokyo



K







# **KR120**





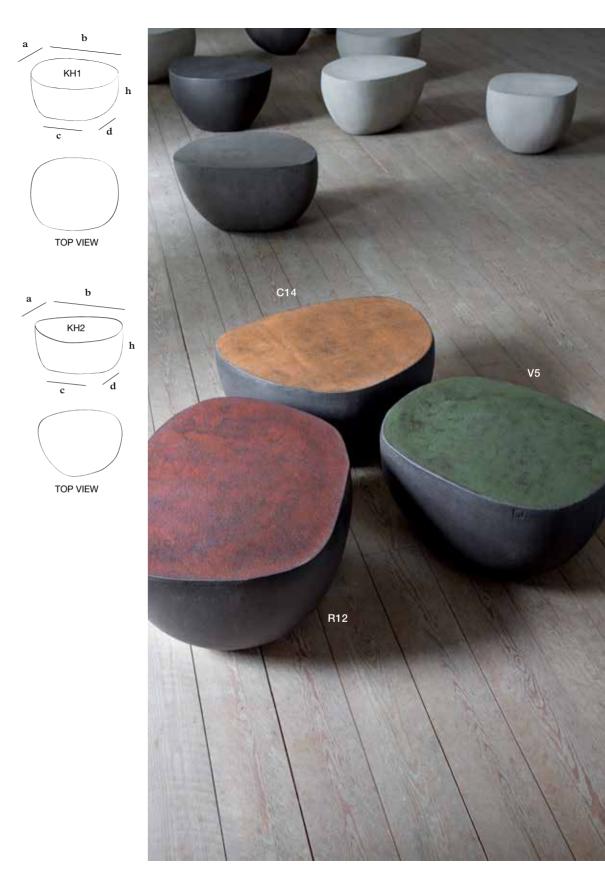
a b n w KR120 120cm 109cm 70cm 150kg

**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. MILSTONI SINGS THE STA IN LA PIEDRA CANTA EL MAD



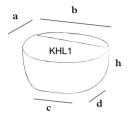






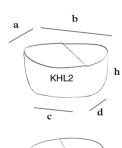


# **KHL**





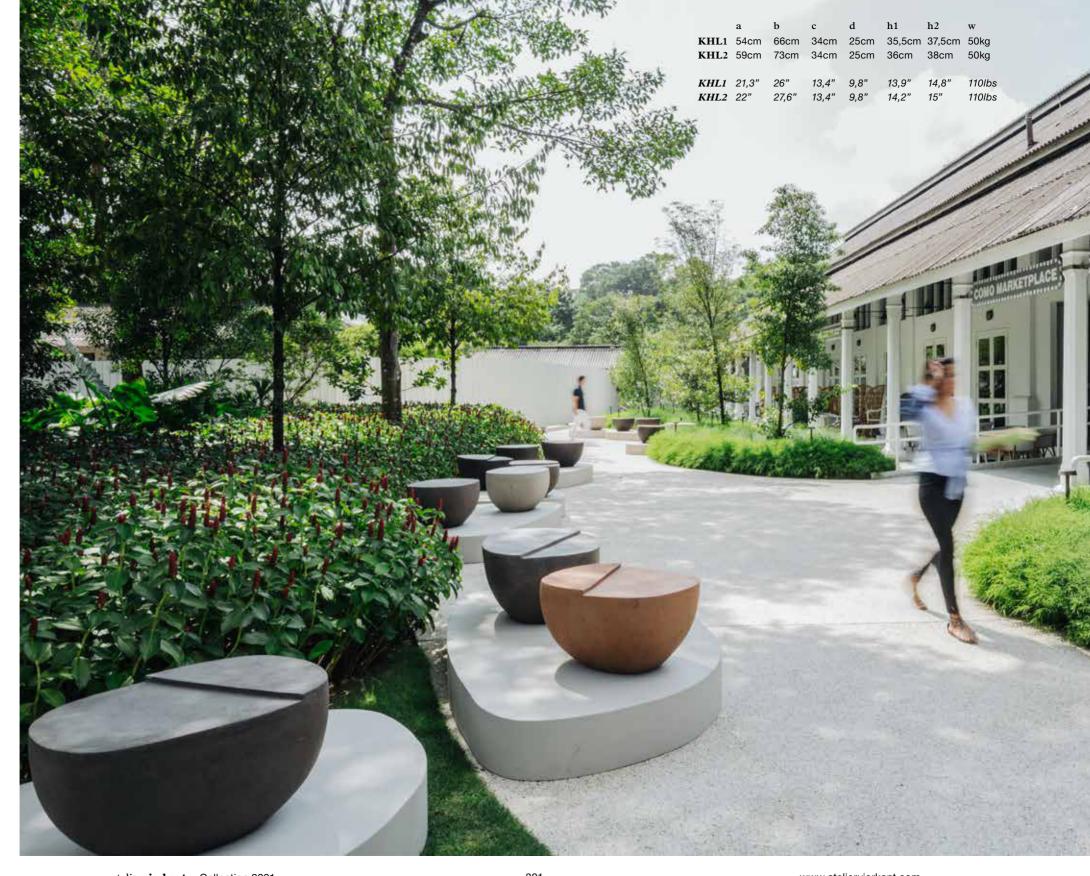




h<sup>2</sup>

TOP VIEW

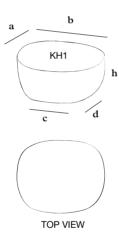




## KH-leather

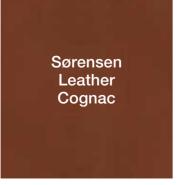
Atelier Vierkant introduces the marriage of leather with clay; the particular high quality leather finish on top of the **KH** pebbles.

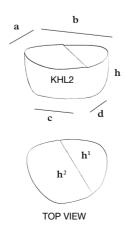
	a	b	c	d	h	$\mathbf{w}$
KH1	55cm	65cm	34cm	25cm	37,5cm	50kg
KHL2	59cm	73cm	34cm	25cm	38cm	50kg
KH1	21,5"	25,6"	13,4"	9,8"	14,8"	110lbs
KHL2	22"	27.6"	13.4"	9.8"	15"	110lbs



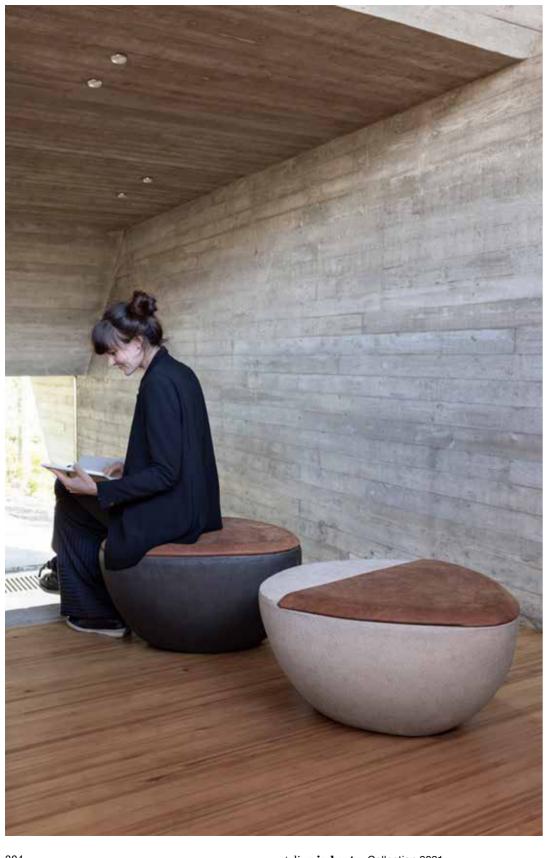
#### Color options:

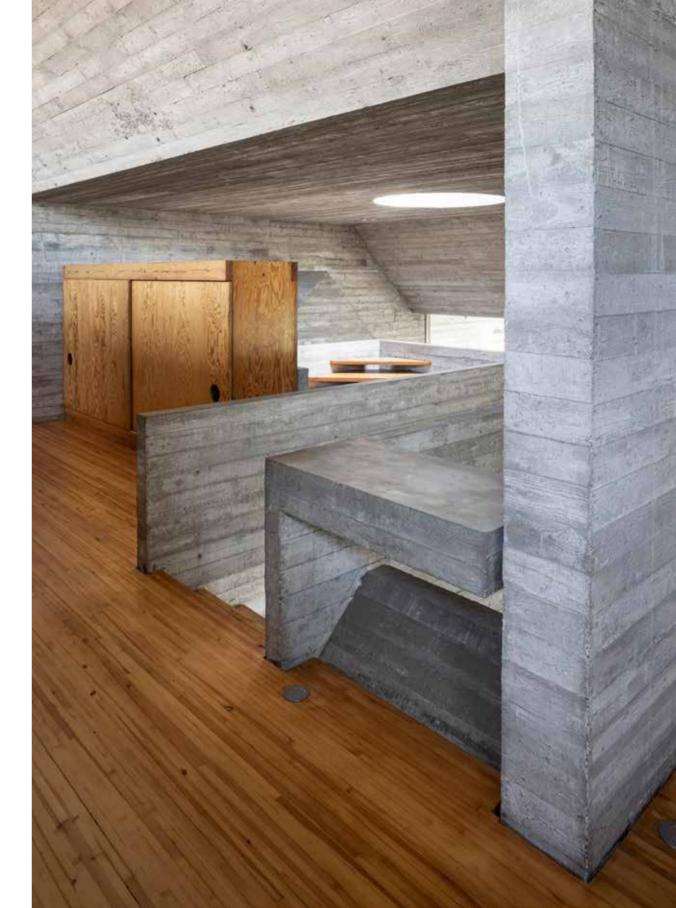


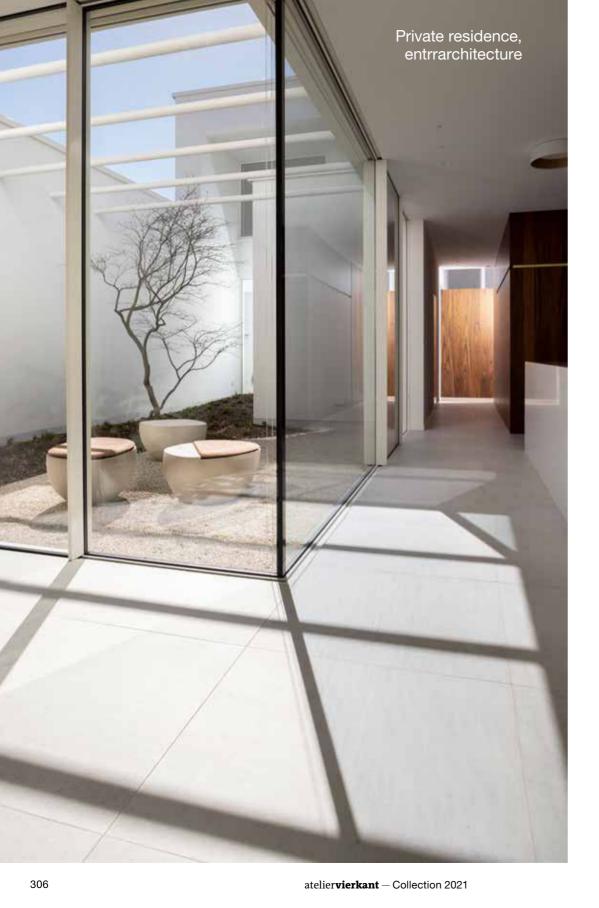












# Clay, a journey of Sustainability & Durability

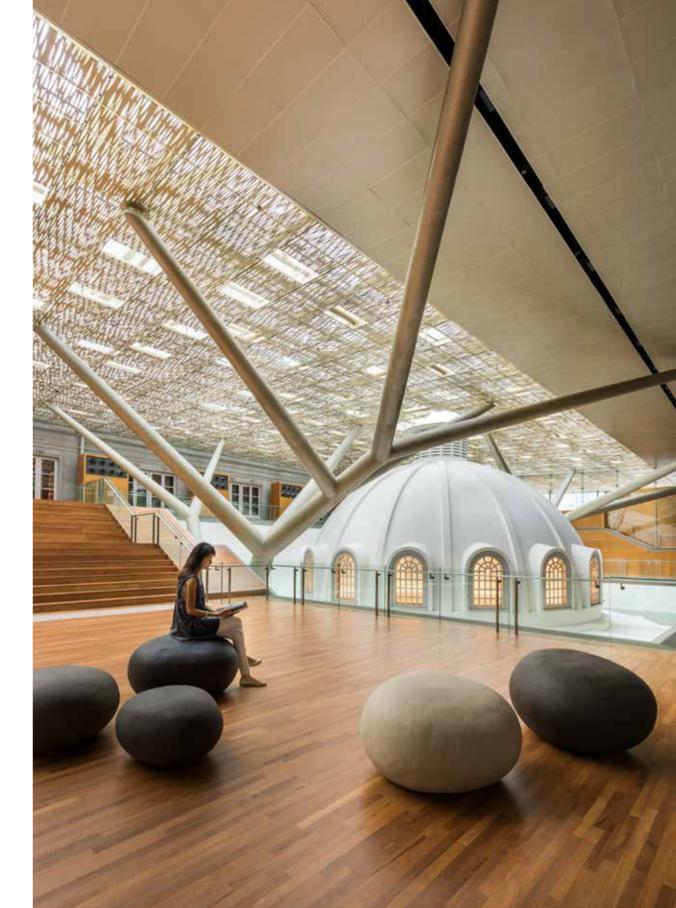
— We have always been working with clay, a natural material which is as simple as strong and robust. Produced thanks to hand made work and acquired knowhow, Atelier Vierkant pots are made to last. In this made work and acquired perspective, our products are made to last for a lifetime, and oppose to 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.

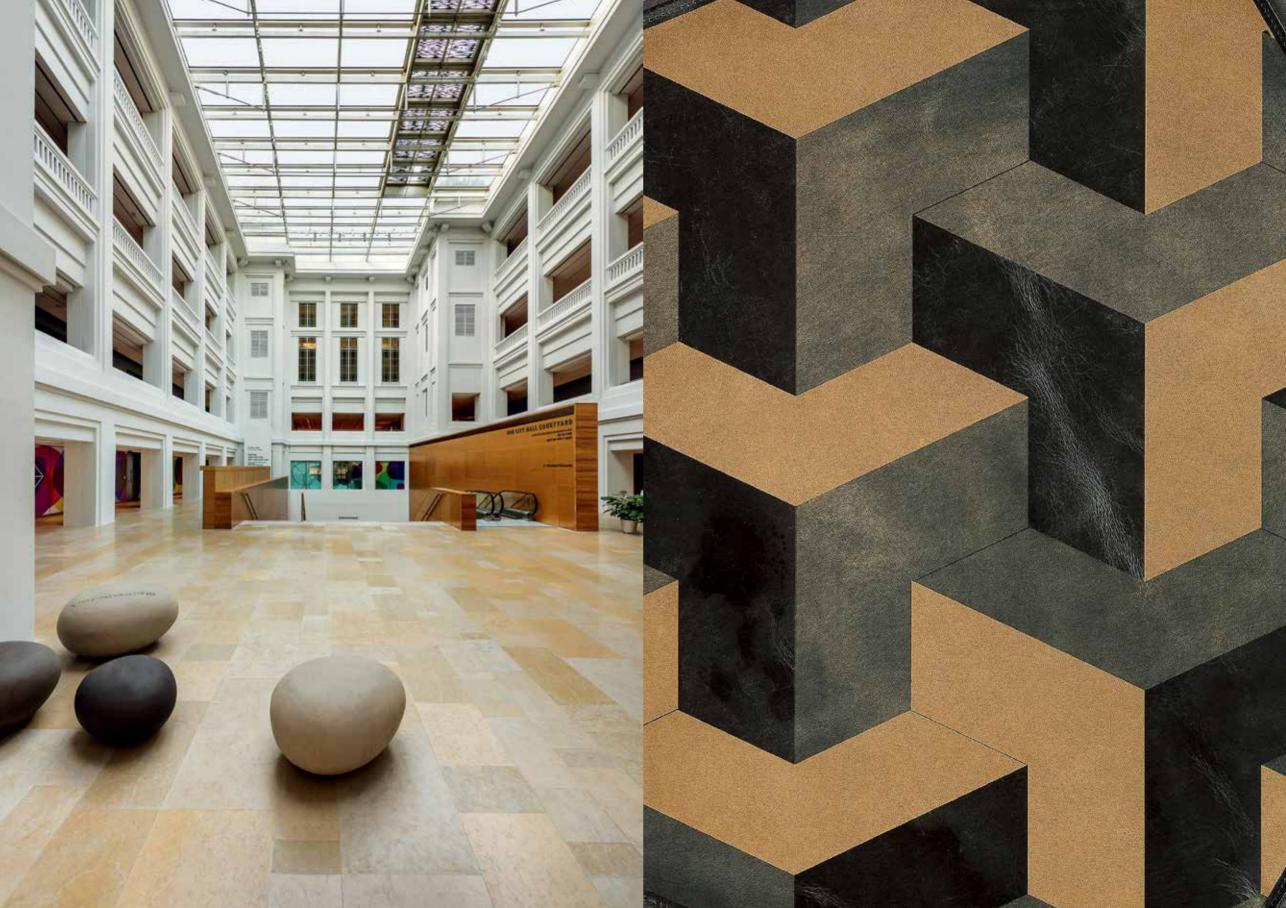


- Thanks to such consciousness of long-term perspective, our pots, pebbles and benches become companions, friends that acquire personal meaning with time and that are inserted in the narrative of a place, having something to tell about your garden, your house and keeping the memories of these sites.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







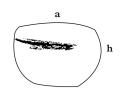


**STAM** is the Ghent city museum. It presents the story of the city of Ghent. A permanent circuit leads visitors along a chronological trail of objects and multimedia which trace the development and growth of Ghent. Temporary exhibitions explore the concept of 'urbanity' from different angles. STAM's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



a h w KA50 65cm 44cm 50kg KA80 80cm 47cm 80kg KA100 108cm 58cm 120kg









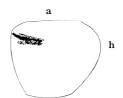


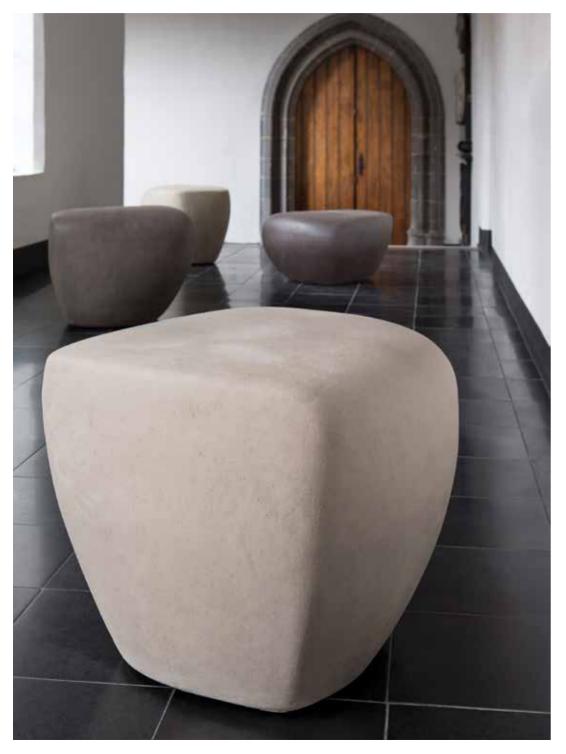
KKB

a h w

**KKB50** 63cm 52cm 45kg **KKB70** 75cm 63cm 80kg

**KKB50** 24,8" 20,4" 99lbs **KKB70** 29,5" 24,8" 176lbs



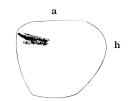




323

a h w KKC50 54cm 48cm 45kg KKC70 67cm 60cm 80kg

**KKC50** 21,3" 18,9" 99lbs **KKC70** 26,4" 23,6" 176lbs











# LC

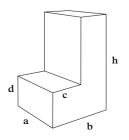
 LC25
 25cm
 50cm
 75cm
 30kg

 LC50
 50cm
 50cm
 75cm
 40kg

 LC25
 9,8"
 17,9"
 29,5"
 66,1lbs

 LC50
 17,9"
 17,9"
 29,5"
 88,2lbs







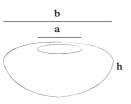


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**LPS** 

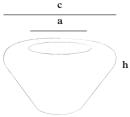
LPS60 28cm 65cm 24cm 20kg LPS80 34cm 80cm 32cm 30kg

**LPS60** 11" 25,5" 9,4" 44lbs **LPS80** 13,8" 31" 12,5" 66lbs









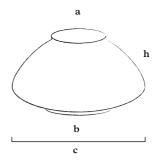
	a	ь	c	n	w
LPS100	56cm	47cm	98cm	57cm	95kg
LPS100	22"	18,5"	38,6"	22,4"	209lbs

#### 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	$\mathbf{w}$
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.



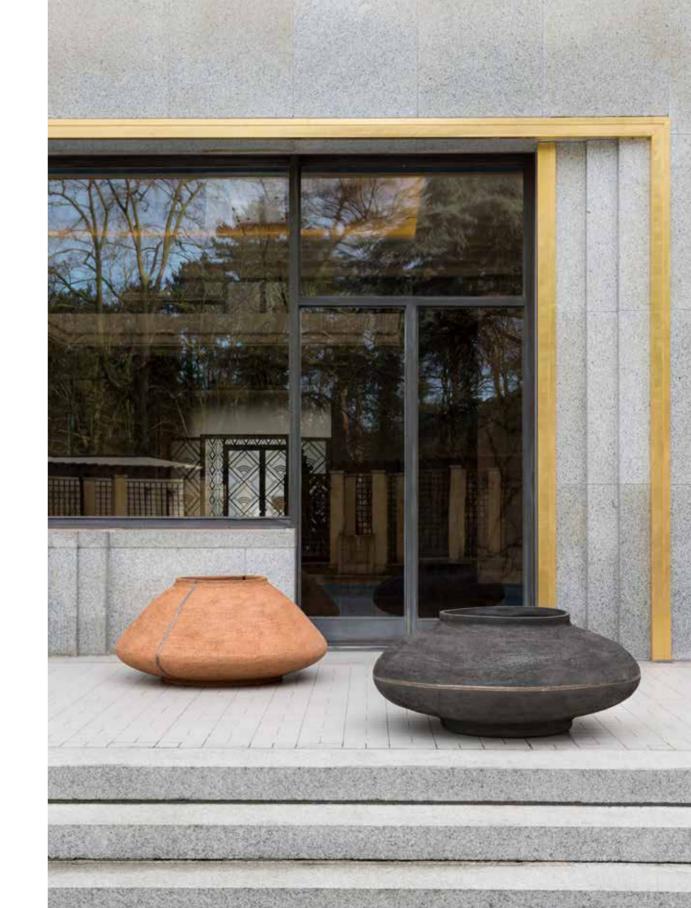
## **LRC**

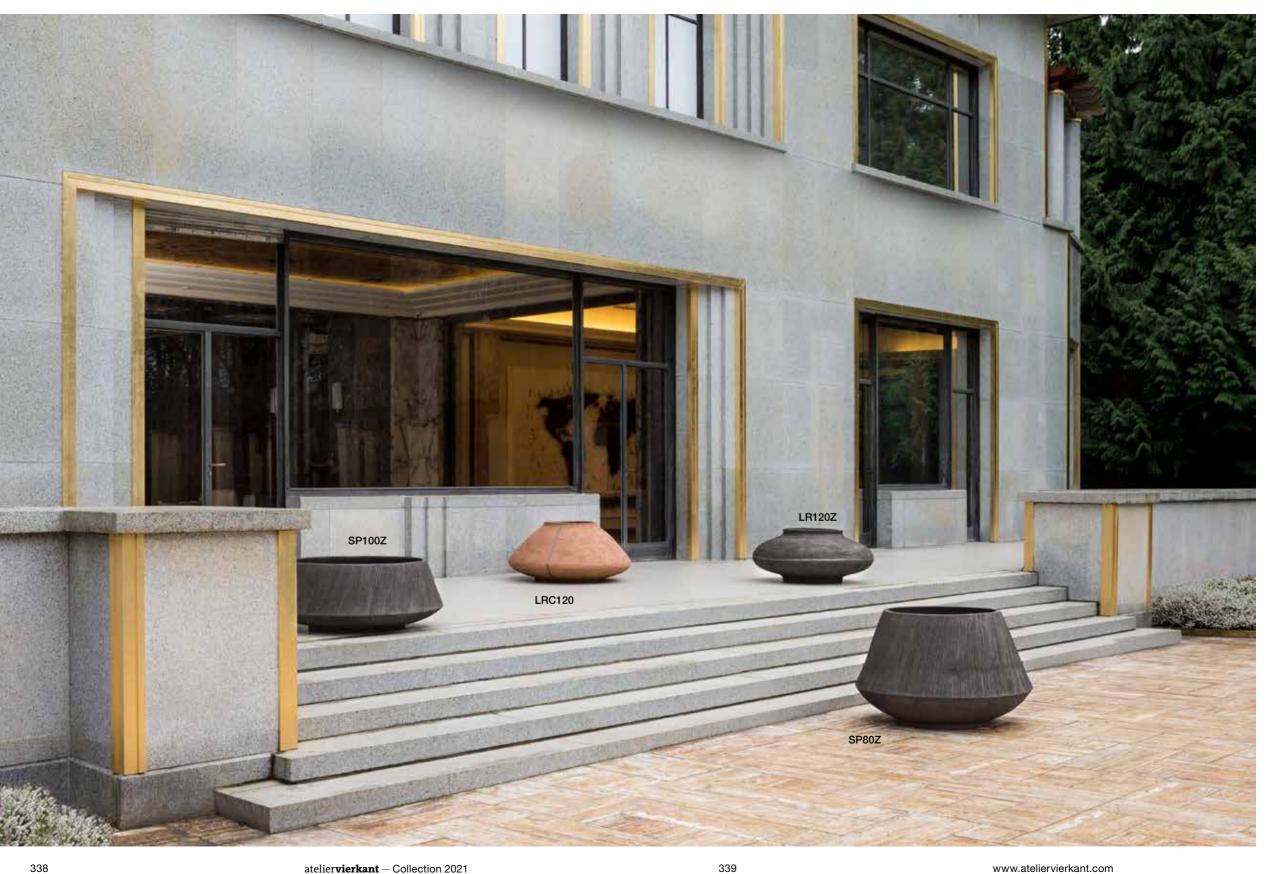
# **LRC**







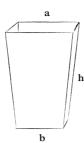






	a	ь	h	W
M55	35cm	25cm	55cm	25kg
M80*	53cm	29cm	80cm	50kg
M100	68cm	43cm	100cm	80kg
M120	82cm	55cm	120cm	125kg
M55	13,8"	9,8"	21,6"	55lbs
M80*	20,9"	11,4"	31,5"	110lb
M100	26,8"	16,9"	39,4"	175lb
M120	32,3"	21,6"	47,2"	275lb

47,2" 275lbs





 $\star$  Suitable for a polyester innerliner.



MA

MA80 53cm 29cm 80cm 55kg MA80 20,9"



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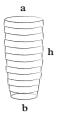
# MF

	a	В	n	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

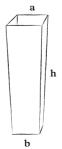




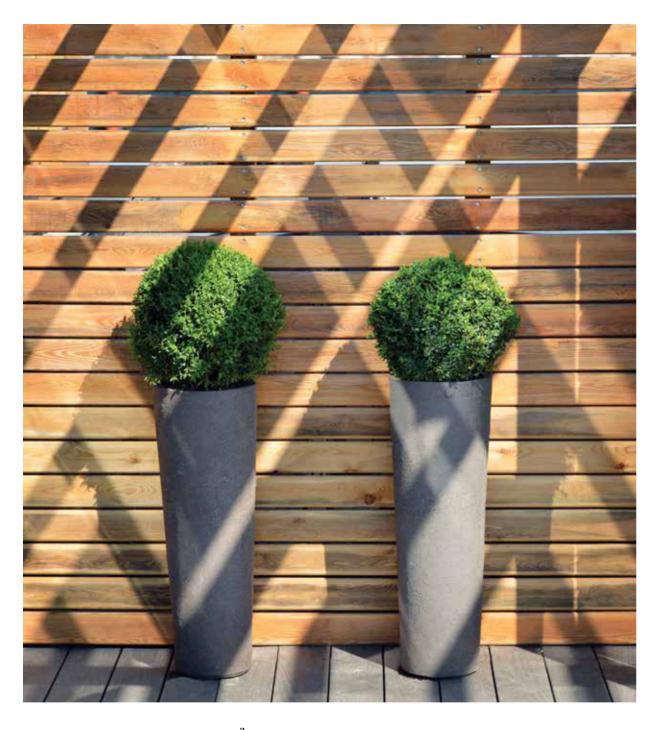


# MH

\* Suitable for a polyester innerliner.

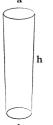


	a	b	h	$\mathbf{w}$	$m^3$
MH80	25cm	20cm	80cm	20kg	281
MH100*	30cm	23cm	100cm	35kg	561
MH120*	32cm	23cm	120cm	40kg	861
MH130*	33cm	23cm	130cm	45kg	941
<i>MH80</i>	9,8"	7,9"	31,5"	45lbs	7,4gal
MH100*	11,8"	9"	39,4"	77lbs	14,8gal
MH120*	12,6"	9"	47,2"	90lbs	22,7gal
MH130*	12,9"	9"	51,1"	99lbs	24,8gal



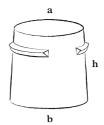
## **MHR**

\* Suitable for a polyester innerliner.



1		a	b	h	$\mathbf{w}$	$m^3$
	MHR80	28cm	20cm	80cm	20kg	221
	MHR100*	36cm	28cm	100cm	35kg	561
h	MHR120*	36cm	27cm	120cm	40kg	63,51
	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

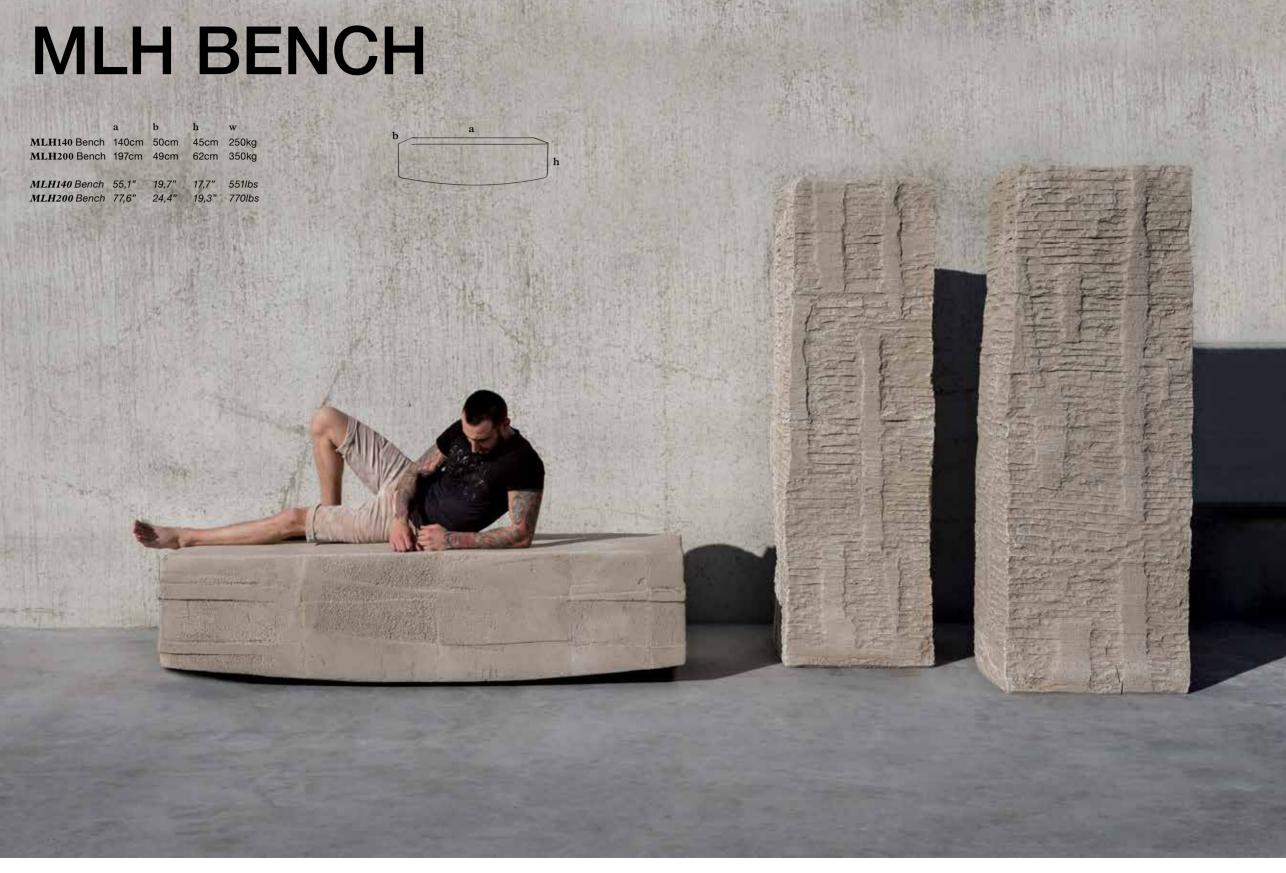


	u	U	11	**
MK30	40cm	42cm	31,5cm	24kg
MK35	46cm	50cm	35cm	35kg
MK40	41cm	42cm	39,5cm	30kg
MK30	15,7"	16,5"	12,4"	53lbs
MK35	18,1"	19,7"	13,8"	77lbs
MK40	16,1"	16,5"	15,6"	66lbs



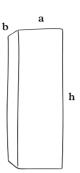






## **MLH**

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







ML

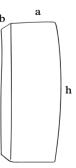
 a
 b
 h
 w

 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



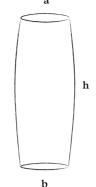
351



MLS

a b h w MLS130 48cm 44cm 128cm 95kg

**MLS130** 18,9" 17,3" 50,4" 209lbs

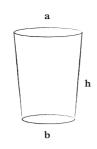








	a	b	h	$\mathbf{w}$	$m^3$
MR65	49cm	34cm	65cm	30kg	611
MR80*	57cm	40cm	76cm	45kg	1041
MR90	80cm	56cm	90cm	100kg	2651
MR130	115cm	85cm	130cm	250kg	5901
MR65	19,3"	13,4"	25,6"	66lbs	16,1gal
MR80*	22,4"	15,7"	29,9"	100lbs	27,5gal
MR90	31,5"	22"	35,4"	220lbs	70gal
MR130	45,3"	33,4"	51,2"	550lbs	156gal



<sup>\*</sup> Suitable for a polyester innerliner.





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#### **MRA**

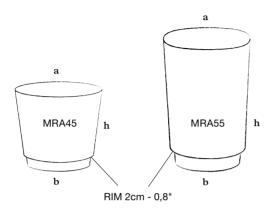
 a
 b
 h
 w

 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







# Custom and on demand Clay projects

— The term customization derives from the latin word consueto, consuetudinis. Its meaning has been Sustom and on demand Clay projects 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.



— 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.

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# and on demand Clay projects

# Custom

#### **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.

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#### V-PALM **SPRINGS**

# demand Clay projects Custom and on

— V-Palm Springs outstands in all cultural history and natural setting its uniqueness from the most part of the hotels in the area thanks to its original design and the peculiar team with design cues intended to 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, depths illustrates how a static wall Surface-design focused on finding inspiration sourcing from the

of Palm Springs.

— The architects provided the 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 construction can turn into a dynamic play of volumes and shades.





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#### INSTALLATION OF CURVED CLAY WALLS

**DOMAT / EMS** 







Custom and on demand Clay projects

— Located on the right bank of the Rhine river in Switzerland, Domat/Ems is a municipality in the Imboden Region in the Swiss canton of Graubünden. Most areas are forested and embellished by beautiful rivers, glaciers and mountains. The 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 lavers 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.

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#### 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.



Clay projects Custom and on demand



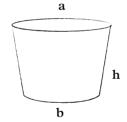
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#### **MRB**

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	$\mathbf{w}$
MRB30	37,5cm	28cm	27,5cm	15kg
MRB35	54,5cm	43,5cm	35cm	30kg
MRB30	14,76"	11,02"	10,83"	331bs
MRB35	21,46"	17,13"	13,78"	66lbs







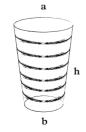






### **MRR**

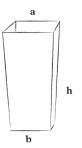
	a	U	11	w
MRR65	49cm	34cm	65cm	30kg
MRR80*	57cm	40cm	76cm	50kg
MRR90	80cm	56cm	90cm	110kg
MRR130	115cm	85cm	130cm	250kg
MRR65	19,3"	13,4"	25,6"	66lbs
MRR80*	22,4"	15,7"	29,9"	110lbs
MRR90	31,5"	22"	35,4"	245lbs
MRR130	45,3"	33,5"	51,2"	550lbs



### 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

All MU models are suitable for a polyester innerliner.

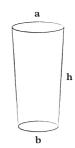




<sup>\*</sup> Suitable for a polyester innerliner.





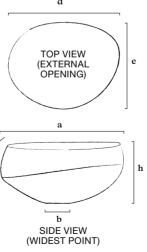


	a	b	h	$\mathbf{w}$
MUR80	44cm	32cm	80cm	35kg
MUR100	55cm	40cm	100cm	65kg
MUR120	58cm	45cm	117cm	75kg
MUR80	17,3"	12,6"	31,5"	65lbs
MUR100	21,6"	15,7"	39,4"	145lbs
MUR120	22,8"	17,7"	46"	165lbs



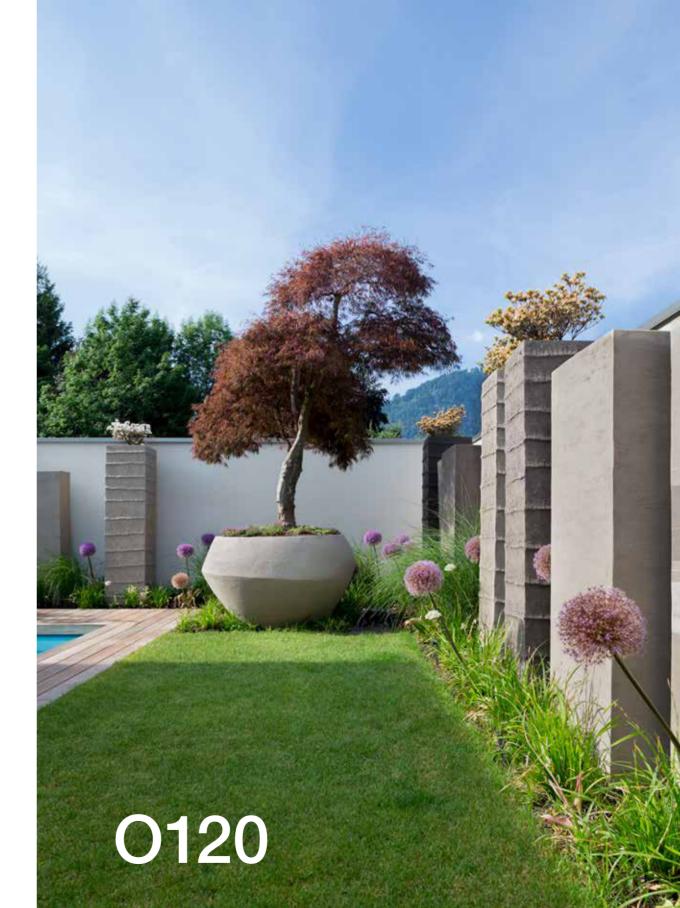


	a	b	c	d	e	h	w	$m^3$
O60	60cm	22cm	60cm	55cm	49cm	31cm	30kg	34,41
O75	72cm	24cm	70cm	67cm	60cm	33cm	48kg	60,51
O90	92cm	36cm	89cm	86cm	71cm	44cm	60kg	1121
O105	113cm	45cm	107cm	107cm	86cm	55cm	85kg	240,21
O120	120cm	60cm	111cm	108cm	90cm	65cm	100kg	4051
O150	145cm	71cm	135cm	138cm	107cm	72cm	150kg	542,41
O165	172cm	80cm	158cm	161cm	128cm	92cm	200kg	8951
O60	23,6"	8,7"	23,6"	21,7"	19,3"	12,2"	66lbs	9gal
<b>O</b> 75	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

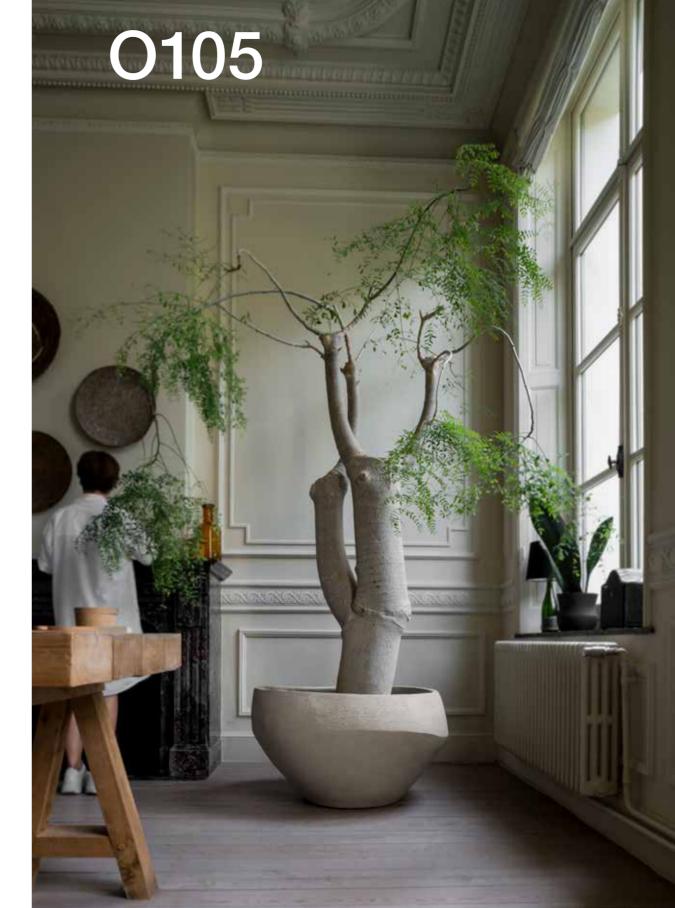






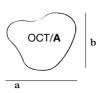


This neoclassic house, built in 1769, is located in the heart of Tielt. The owners consulted Bluet to arrange different settings of plantations that create a scene. Florist Daniël Deprez brought in the **O105**, planted a in white beige clay finish with *Moringa oleifera* (Miracle tree).



# 

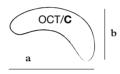
	a	b	h	W
OCT/A21	80cm	66cm	21cm	45kg
OCT/A36	80cm	66cm	36cm	60kg
OCT/A45	80cm	66cm	45cm	75kg
OCTIA21 OCTIA36 OCTIA45	31,5"	26" 26" 26"	8,3" 14,2" 17,7"	99lbs 132lbs 165lbs



	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



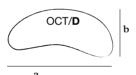
	a	b	h	$\mathbf{w}$
OCT/C21	90cm	56cm	21cm	45kg
OCT/C36	90cm	56cm	36cm	60kg
OCT/C45	90cm	56cm	45cm	75kg
OCT/C21	35,4"	22"	8,3"	99lbs
OCTIC36	35,4"	22"	14,2"	132lbs
OCTIC45	35,4"	22"	17,7"	165lbs



	a	b	h	$\mathbf{w}$
OCT/D21	100cm	55cm	21cm	55kg
OCT/D36	100cm	55cm	36cm	40kg
OCT/D45	100cm	55cm	45cm	85kg
OCTID21	39.4"	21.7"	8.3"	121lbs

 OCTID36
 39,4"
 21,7"
 14,2"
 154lbs

 OCTID45
 39,4"
 21,7"
 17,7"
 187lbs









397

# 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

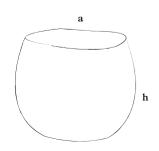
 OD60
 60cm
 72cm
 60kg
 252l

 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















**OD60** black with T1 texture

Since 2018, with the renovation of Rue Mstislav Rostropovitch near the Batignoles quarter in Paris's 17<sup>th</sup> 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.

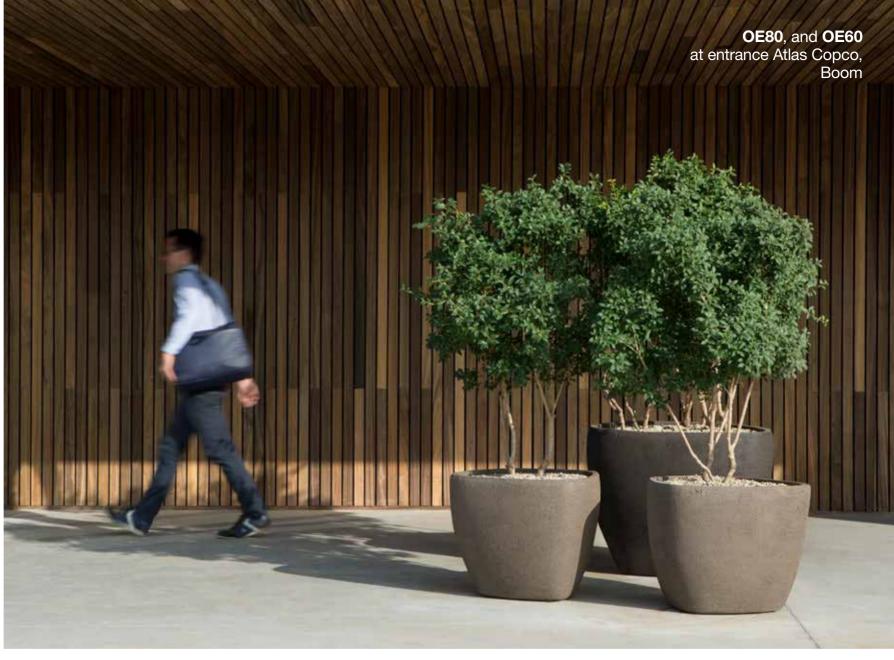


OD60 ODB60

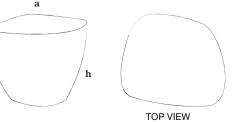


## OE



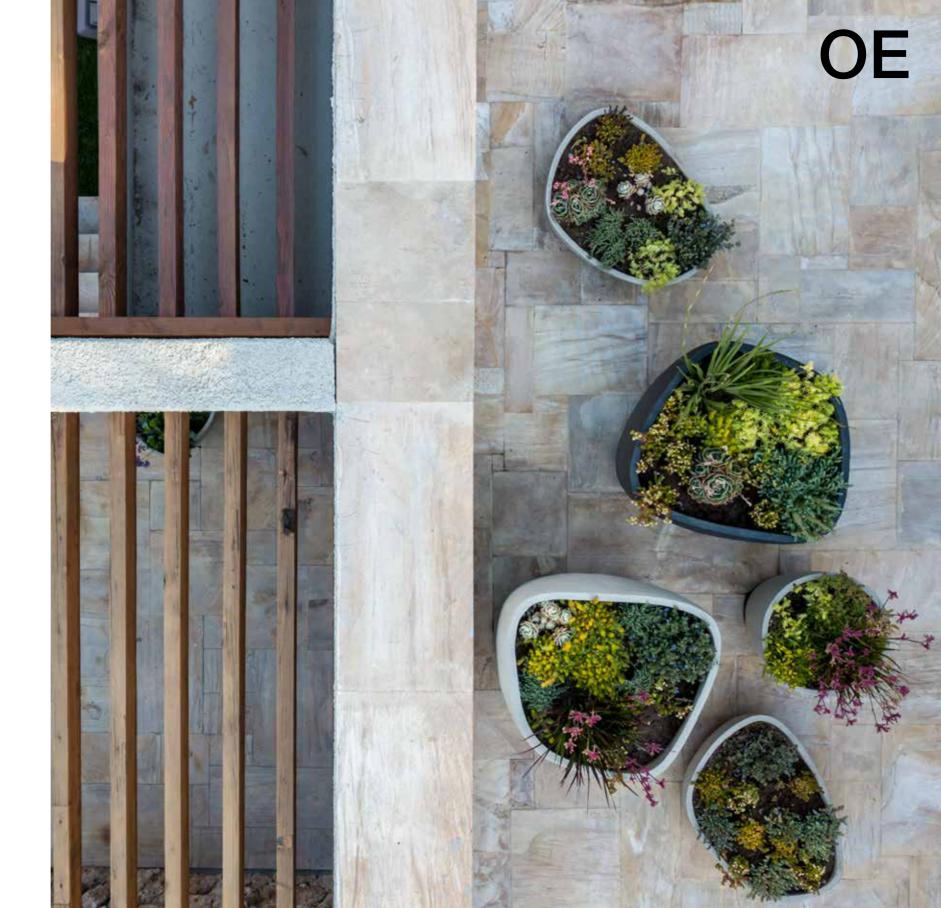


	a	h	W	m³
OE40	44cm	37cm	35kg	45I
<b>OE</b> 60	56cm	55cm	50kg	1151
<b>OE</b> 70	72cm	64,5cm	75kg	1901
<b>OE80</b>	76cm	73cm	100kg	2501
<b>OE100</b>	96cm	91cm	150kg	5651
OE120	116cm	114cm	250kg	8951
<b>OE40</b>	17,3"	14,6"	77lbs	11,9gal
OE60	22"	21,7"	110lbs	30,4gal
<i>OE70</i>	28,3"	25,4"	165lbs	50,2gal
OE80	29,9"	28,7"	220lbs	66gal
OE100	37,8"	35,8"	330lbs	149,3ga
OE120	45,7"	44,9"	550lbs	236,4ga





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

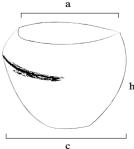






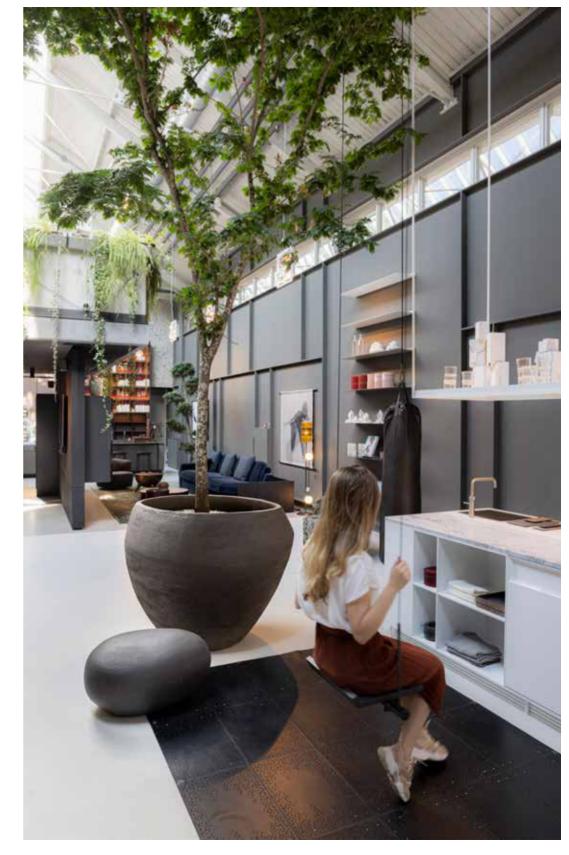






	a	c	h	W	$m^3$
OF50	30cm	45cm	48cm	30kg	65I
OF70	60cm	75cm	65cm	50kg	1561
OF80	73cm	90cm	80cm	75kg	2651
OF90	85cm	105cm	85cm	100kg	3691
<b>OF110</b>	110cm	125cm	101cm	150kg	735,21
<b>OF120</b>	120cm	130cm	111cm	200kg	11501
OF50	19,7"	17,7"	18,9"	66lbs	17,2gal
<b>OF</b> 70	23,6"	29,5"	25,6"	110lbs	41,2gal
<b>OF80</b>	28,7"	35,4"	31,5"	165lbs	70gal
<i>OF90</i>	33,5"	41,3"	33,5"	220lbs	97,5gal
<b>OF110</b>	46,1"	49,2"	39,8"	330lbs	194,2gal
OF120	50"	51,2"	43,7"	440lbs	303,7gal





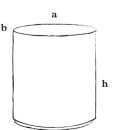
420 atelier**vierkant** — Collection 2021 421 www.ateliervierkant.com





OP

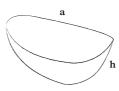
a b h w
OP40 36cm 29,5cm 38cm 19kg
OP40 14,2" 11,6" 15" 42lbs





OV

a h w m<sup>3</sup>
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

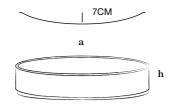




PB

**a h w PB60** 60cm 10cm 20kg

**PB60** 23,6" 3,9" 44lbs

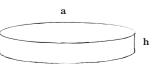


PB is not suitable for outside use during frost.





# PL

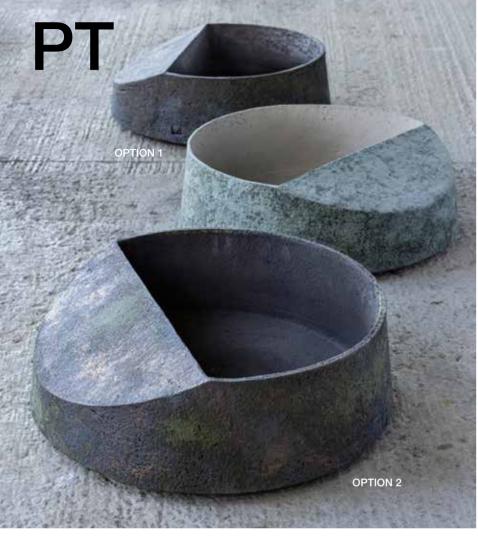


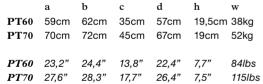
PL60	60cm	10,5cm	25kg
PL80	80cm	14cm	35kg
PLU60	60cm	10,5cm	25kg
PLU80	80cm	14cm	35kg
PL60	23,6"	4,1"	55lbs
PL80	31,5"	5,5"	77lbs
PLU60	23,6"	4,1"	55lbs
PLU80	31,5"	5,5"	77lbs

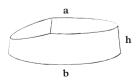
PL is an open vase.
PLU is a pedestal.

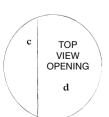












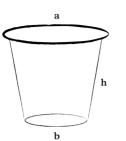




RR

	a	b	h	$\mathbf{w}$
RR55*	53cm	32cm	45cm	25kg
RR65	65cm	39cm	55cm	35kg
RR80	75cm	46cm	64cm	50kg
<b>RR</b> 100	98cm	58cm	82cm	80kg
RR120	115cm	64cm	95cm	125kg
RR150*	150cm	90cm	130cm	250kg
RRL55*	57cm	42cm	26cm	15kg
RR55*	20,8"	12,6"	17,7"	55lbs
RR65	25,6"	15,3"	21,7"	77lbs
RR80	29,5"	18,1"	25,2"	110lbs
<b>RR</b> 100	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

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





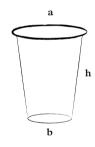






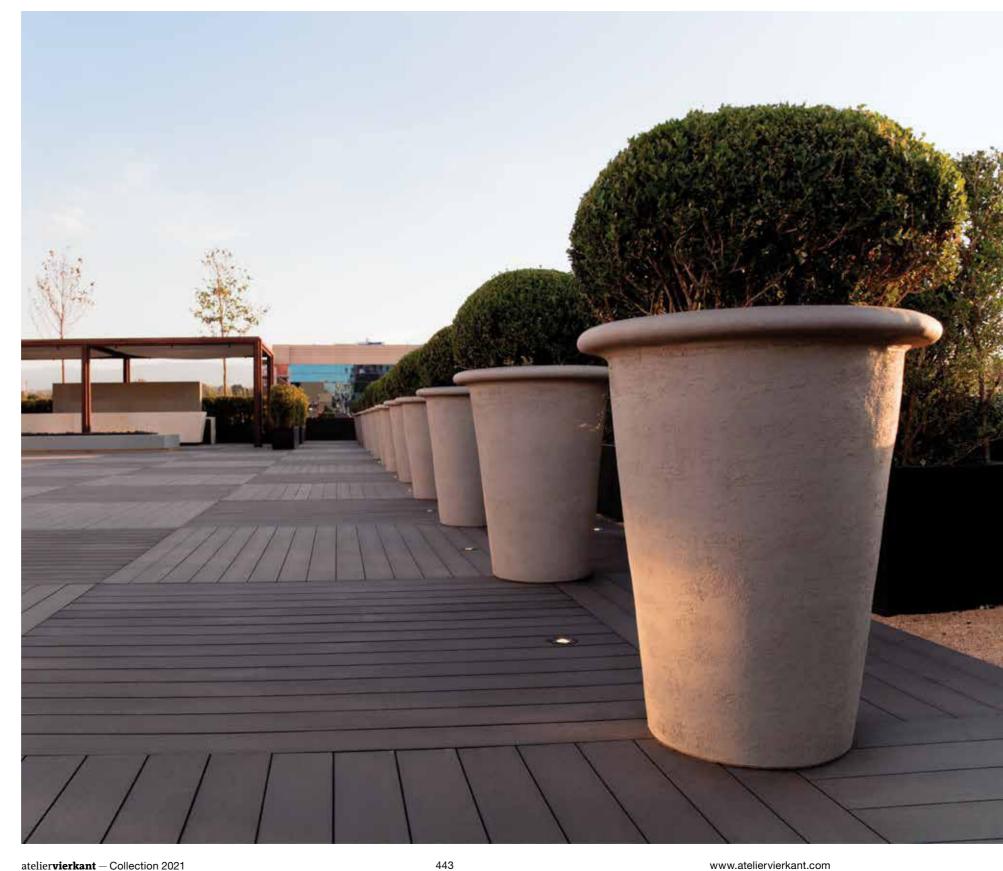
#### **RRH**

	a	b	h	$\mathbf{w}$
RRH55*	43cm	22cm	55cm	20kg
RRH65	54cm	31cm	65cm	35kg
RRH80	64cm	38cm	78cm	50kg
RRH100	83cm	48cm	100cm	85kg
RRH120	100cm	60cm	120cm	125kg
<i>RRH55</i> *	16,9"	8,6"	21,6"	45lbs
RRH65	21,3"	12,2"	25,6"	77lbs
RRH80	25,2"	15"	30,7"	110lbs
RRH100	32,7"	18,9"	39,4"	190lb
RRH120	39,4"	23,6"	47,2"	275lb



Items with a \* have a sharp rim instead of round.

RRH100 white Private terrace, Mexico City



# RB RBC

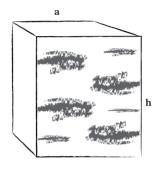
a h w

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.

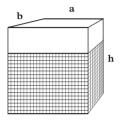




#### **RVB**

Design Roel Vandebeek

	a	b	h	$\mathbf{w}$
RVB30	31cm	31cm	55cm	16k
RVB45	45cm	45cm	65cm	30k
RVB50	51cm	31cm	55cm	25k
RVB30	12,2"	12,2"	21,7"	351b
RVB45	17,7"	17,7"	25,6"	66IL
RVB50	20,1"	12,2"	21,7"	551b



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.





Design Roel Vandebeek 

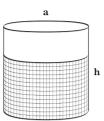
 a
 h
 w

 RVC40
 40,5cm
 65cm
 28kg

 RVC60
 56cm
 55cm
 30kg

 RVC40
 15,9"
 25,6"
 62lbs

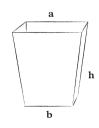
 RVC60
 22"
 21,7"
 66lbs





# RZ

		-		
RZ45	42cm	30cm	45cm	25kg
RZ60	53cm	35cm	60cm	40kg
<b>RZ</b> 70	65cm	41cm	70cm	60kg
RZ80	74cm	50cm	80cm	90kg
<b>RZ</b> 90	82cm	54cm	90cm	125kg
<b>RZ</b> 120	107cm	75cm	120cm	200kg
RZ45	16,5"	11,8"	17,7"	55lbs
<i>RZ60</i>	20,9"	13,8"	23,6"	88lbs
<i>RZ70</i>	25,6"	16,1"	27,5"	135lbs
RZ80	29,1"	19,7"	31,5"	200lbs
<i>RZ90</i>	32,3"	21,2"	35,4"	275lbs
RZ120	42.1"	29.5"	47.2"	440lbs



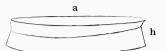


### **RZ120** in a private project, Malibu, CA

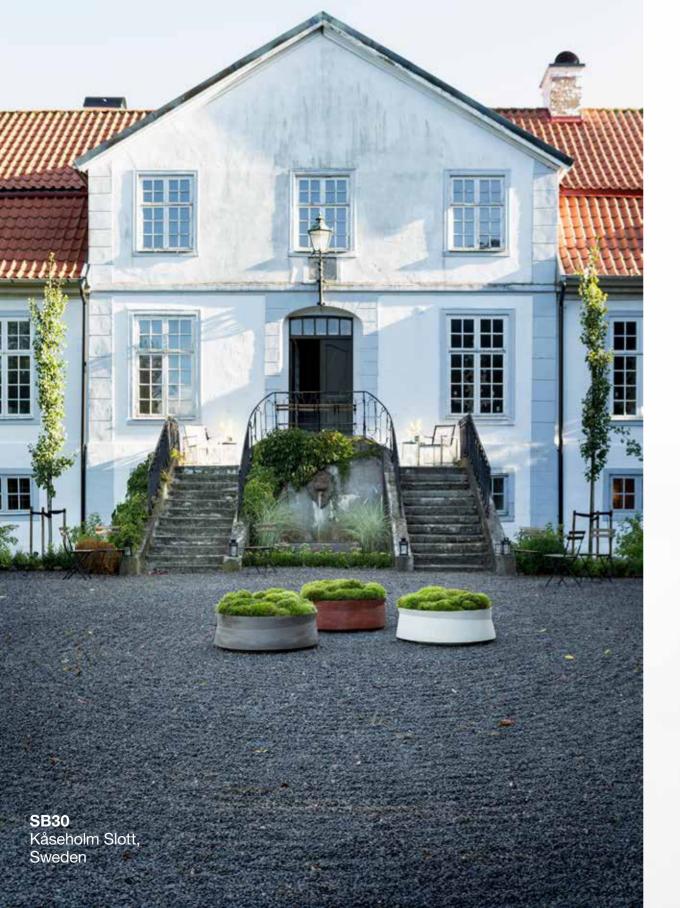


**SB15** 

**SB15** 82cm 16cm 30kg



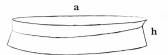




# **SB30**

a h w m SB30 80cm 29cm 55kg 95

SB30 31,5" 11,4" 121lbs 25,1gal













# SDO

	а	D	n	w
SDO80	32cm	46cm	81cm	45kg
SDO90	27cm	38cm	91cm	50kg
SDO80	12,6"	18,1"	31,9"	99lbs
SDO90	10.6"	14.9"	35.8"	110lbs



463





SJ30 80cm 31cm 50kg SJ40 80cm 43cm 65kg SJ30 31,5" 12,2" 110lbs SJ40 31,5" 16,9" 143lbs

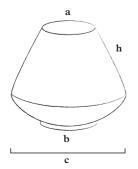






SP

	a	b	c	h	$\mathbf{w}$
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
<b>SP</b> 80	78cm	66cm	125cm	79cm	65kg
<b>SP</b> 100	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





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.









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...»

the world

Clay, my connection to

— 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 consideration. 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. «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».

the world

Clay, my connection to

— 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».

— *Inge* is one of the team leaders working in the Atelier, with her hands in clay every day. She lives in Oostende with her family. Everyday she wakes up at 6.40 and, after a quick breakfast with her family she is ready to go to work. «I'm not a morning person, so I always have to count the minutes to manage to do everything». Inge's everyday routine in the atelier starts at 8 and ends at 4.30. During the time she and her colleagues work with dedication creating pots of impressive shapes, lively colours and unique textures. After work, she goes to pick up her kids, ready to start her family routine. «Family time as well implies a tight schedule to respect and sometimes aligning everyone's hobbies and programs can be challenging. It is true that during the week it is not easy to manage everyone's duties. during the weekend, however, I enjoy staying with my family, spending time together and sharing as many experiences. We always organize something fun to do together, whether it could be going to the cinema, to the swimming pool or just simply strolling around the city».

the world

to

connection

Clay, my

— *Inge* has been working at Atelier Vierkant for three years and half and now she is one of Atelier Vierkant's team leader. «Being team leader means that I have to keep an eye on how pots are made and to monitor the pace and the results of the team's general work: working together as a team implies having good organization and receiving mutual support. In this way, we help each other and we make sure that everybody is involved in the activity of overview, so that monitoring the progress of the work becomes an activity from which everyone can learn and take benefits». Of course, organization and communication with the colleagues is sometimes challenging, especially the coordination with the other different teams working in the Atelier, «but we do our best to cooperate in a stimulating and productive way».

— *Inge's* approach to clay involves the therapeutic powers of the material and the sense of peace and reconnection with nature that clay is able to convey. «I like working with clay because it makes me feel decompressed. Everyday life at the Atelier is really busy, but I never feel stressed. I like the atmosphere we breathe here, inspiration hides at every corner and it seems to work in a big creative thinktank: I like to see what I produced, from scratches to the end. When I see one of our gigantic pots around the world I can say that I made it with my hands, and this is very satisfying».

— Jotam lives in a small town close to Oostende. «I used to live in Oostende, but my family and I decided to move to a calmer and smaller town: closer to nature, it is also a good environment for our kids. Every day I wake up at 6.30, get myself and one of my kids ready while my girlfriend prepares the other one». After a quick breakfast Jotam rushes to work around 7.40 and, when he leaves the Atelier in the afternoon, he goes straight back to home and prepares the supper for everyone. «One of my passion is cooking, especially when I prepare something good for the people I love». Playing games his kids or watching TV with all-together account also for what Jotam enjoys the most when he is at home and has, finally, some free time. «We usually put the children to bed early—or at least that is what we try to do—and my typical weekly day ends at 23. Besides cooking, I like training and doing fitness. I try to exercise as much as possible according to my family and to my working schedule». After a busy week, weekend to visit my relatives and stay with my family».

Clay, my connection to the world ...



— Jotam has been working at Atelier Vierkant for almost 5 years. «What I like of my job is the satisfaction that seeing and touching what you have made with your own hands give me». Besides the sense of rewarding given by seeing the results of artisans' hard work, this accounts also for a helpful strategy to assess everyone's progress and to understand, by seeing directly the vases produced, the weaker skills of each of the artisans, improving their ability and knowhow in an effective and intuitive way. The spirit of cooperation and team work is also a fundamental aspect to take into consideration while talking about Atelier Vierkant's modus operandi. «Sharing the aspects of our daily life and our interests is something natural among colleagues, especially because we have approximately the same age. This helps to know each other better and to create a good team spirit». Another appreciated aspect is the sense of responsibility given in the job. «Given a certain goal, we are able to organize our schedule autonomously». It is also true that the strive to shape clay at his own will, sometimes struggling with it in the actions of cutting, shaping, molding the material, is sometimes physically tiring. «The key for this job is to find a good balance between rest and work and to listen to your body's needs, acting accordingly and leaving it time to fully recover».

Clay, my connection to the world

— When I ask *Jotam* which aspects of working with clay fascinate him, his voice has no hesitation in telling me that what impresses him is the enormous potential of such a natural and simple material. «I didn't know that I could do such things with clay. When I was a child, my mother used to work with clay, shaping tiny figures and small pots. However, when I started working at Atelier Vierkant, a totally new perspective opened in front of me and I realized that clay has a unique potential that allows you to think big and to act even bigger, making something outstanding – massive pots. Eventually, after the fatigue of molding, shaping and smoothing

a big amount of raw clay, seeing what you have done with your hands is incredibly satisfying». Atelier Vierkant has, in this perspective, the power of turning an ordinary activity—making pots—in an extraordinary blend of art and craft. «The majority of people think that making vases is something related with small, boring pots. There is no need to say that, once visited the factory, their opinion about pottery is completely reshaped and remolded».

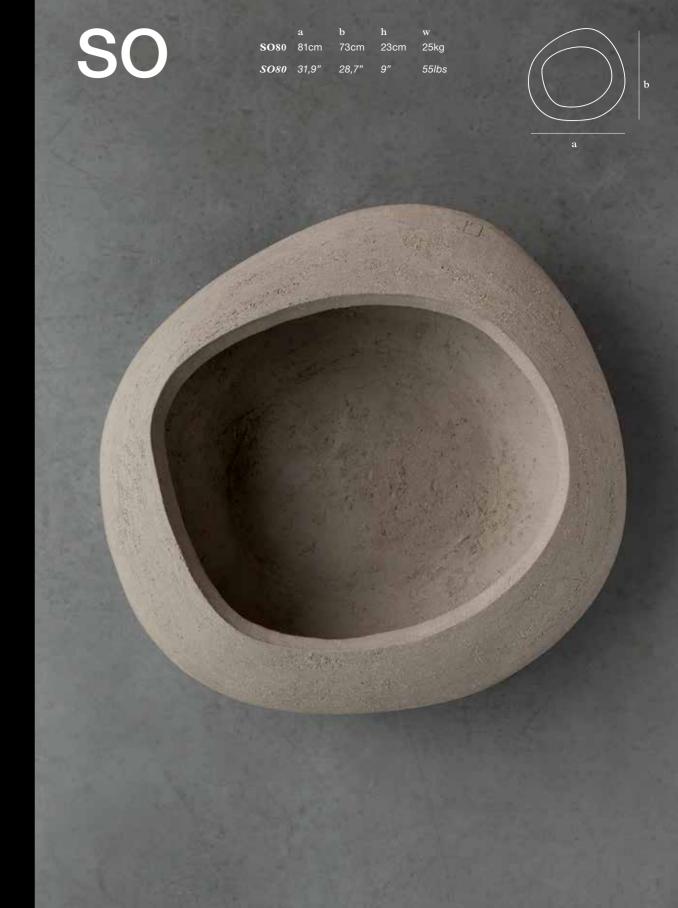
— Marta is 26 years old and comes from Poland. At the Atelier, she is responsible for the creation of the many textures decorating Atelier Vierkant pots and vessels. «I moved to Belgium 4 years ago with my husband and I have been working at Atelier Vierkant for almost three years and a half ». Everyday 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».

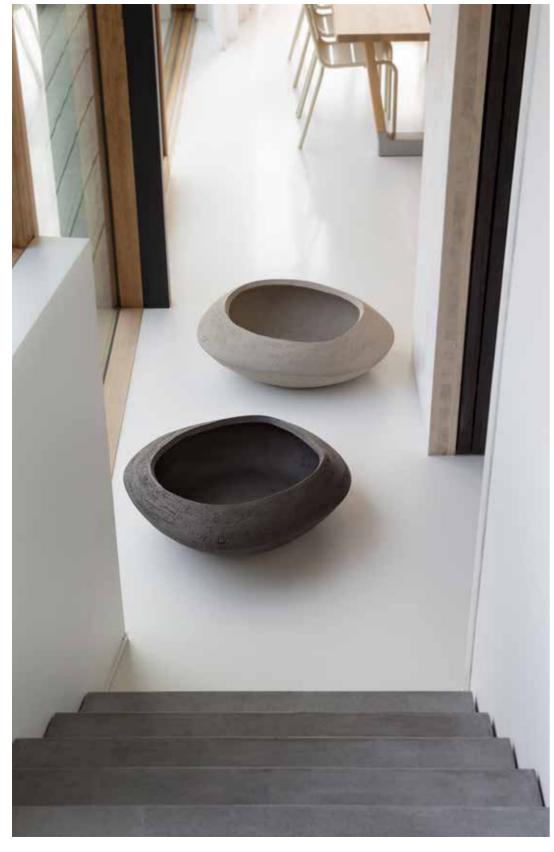
Clay, my connection to the world ...



- 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 ...







SR

SR is single faced.

494

	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"	451bs
SR75	24,4"	29,5"	5,9"	65lbs

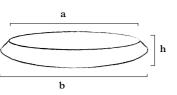
7,5"

110lbs

275lbs

SR95 30,3"

SR120 39,3"









**SRD** 

SRD is double faced.

 a
 b
 h
 w

 SRD60 50cm
 60cm
 12cm
 25kg

 SRD75 62cm
 75cm
 15cm
 40kg

 SRD95 77cm
 95cm
 19cm
 75kg

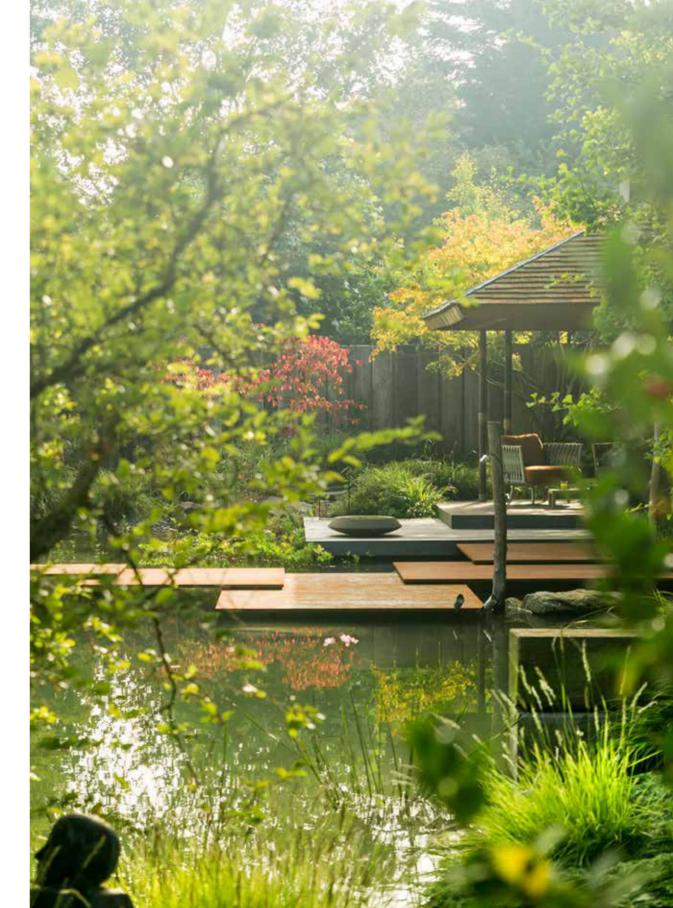
 SRD60
 19,7"
 23,6"
 4,7"
 55/bs

 SRD75
 24,4"
 29,5"
 5,9"
 88/bs

 SRD95
 30,3"
 37,4"
 7,5"
 165/bs

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







### SRS

 SRS65
 65cm
 17cm
 25kg

 SRS75
 75cm
 22cm
 30kg

 SRS95
 95cm
 30cm
 50kg

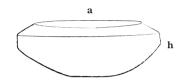
 SRS130
 130cm
 50cm
 150kg

 SRS65
 25,6"
 6,7"
 55lbs

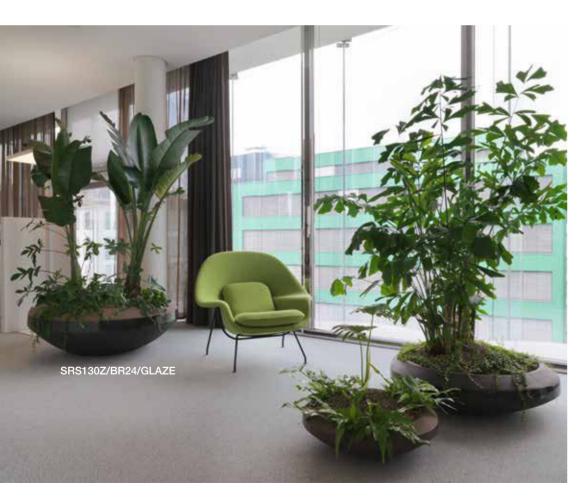
 SRS75
 29,5"
 8,7"
 66lbs

 SRS95
 37,4"
 11,8"
 132lbs

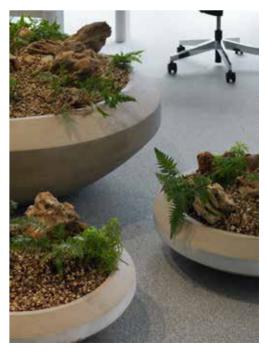
 SRS130
 51,2"
 19,7"
 331lbs









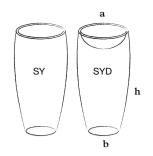


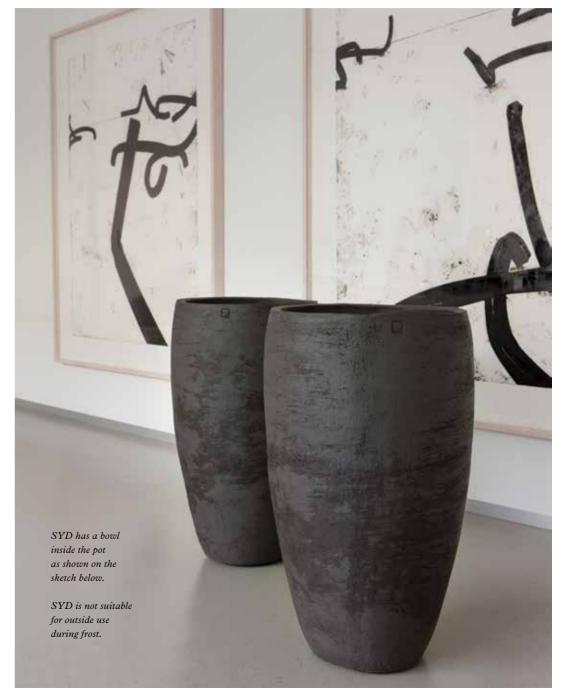
502 atelier**vierkant** — Collection 2021 503 www.ateliervierkant.com



# SY SYD

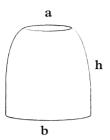
	a	b	h	W
SY70	40cm	22cm	72cm	40kg
SY90	45cm	26cm	83cm	45kg
SYD90	45cm	26cm	83cm	60kg
SY70	15,7"	8,6"	28,3"	88lbs
SY90	17,7"	10,2"	32,7"	100lbs
SYD90	17.7"	10.2"	32.7"	135lbs







	а	U	11	vv
TA30	24,5cm	41cm	32,5cm	15kg
TA50	29cm	49cm	45,5cm	25kg
TA30	9,65"	16,14"	12,80"	331bs
TA50	11.42"	19.29"	17.91"	551bs



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.





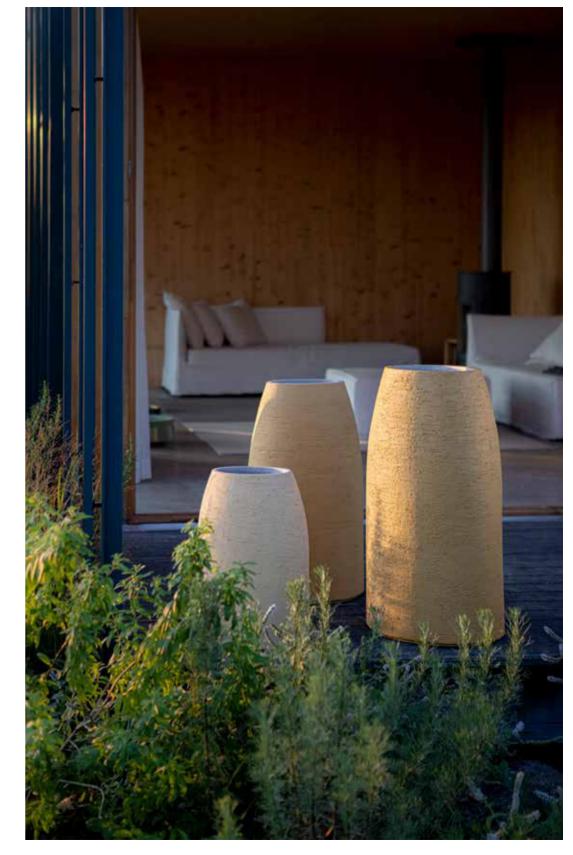


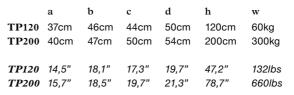
**TAH45** 20x16,5cm 26,5x20,5cm 45cm 15kg **TAH50** 24,5x20cm 33,5x26cm 50cm 20kg **TAH70** 28x22cm 36x30cm 73cm 35kg **TAH80** 34x28cm 46x40cm 80cm 45kg 10,4x8,1" *TAH45* 7,9x6,5" 33lbs *TAH50* 9,6x7,9" 44lbs *TAH70* 11x8,6" 77,2lbs *TAH80* 13,4x11" 99,2lbs





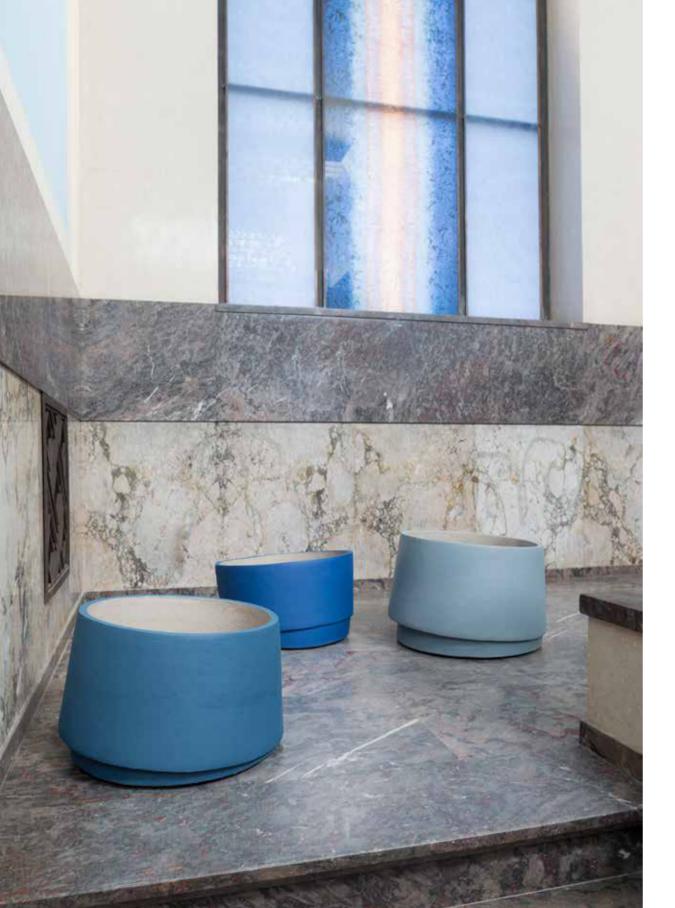








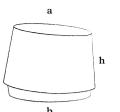
TOP VIEW

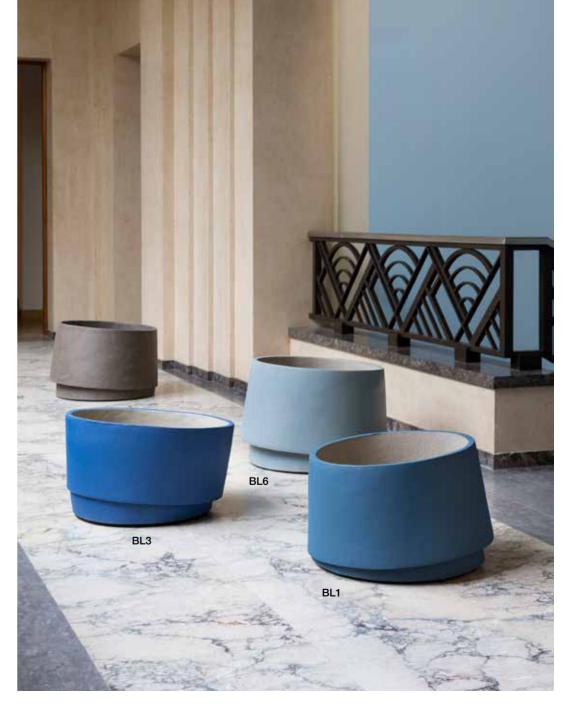


TW

TW30 56cm 45cm 33cm 50kg
TW35 47cm 49cm 34cm 45kg
TW40 54cm 53cm 41cm 65kg

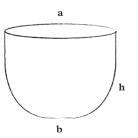
TW30 22" 17,7" 13" 110lbs
TW35 18,5" 19,3" 13,4" 99lbs
TW40 21,3" 20,9" 16,1" 143lbs





U

	a	b	h	$\mathbf{w}$	m3
<b>U</b> 40	40cm	19,5cm	30cm	15kg	181
<b>U</b> 50	50cm	23,5cm	39cm	20kg	401
<b>U</b> 60	60cm	27cm	48cm	35kg	79,41
<b>U</b> 70	70cm	32cm	50cm	50kg	123,51
U80	78cm	31,5cm	60cm	65kg	140,41
<b>U</b> 90	90cm	41cm	63cm	110kg	248,21
<b>U</b> 100	100cm	45cm	72cm	150kg	3651
U10080	100cm	45cm	78cm	170kg	465I
U12065	120cm	60cm	65cm	200kg	5351
U120	120cm	60cm	90cm	250kg	683,21
<b>U</b> 140	140cm	75cm	96cm	350kg	1008
<b>U</b> 160	160cm	96cm	96cm	450kg	12851
<b>U40</b>	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
<b>U</b> 70	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
<b>U100</b>	39,4"	17,7"	28,3"	330lbs	96,4gal
U10080	39,4"	17,7"	30,7"	374lbs	122,8ga
U12065	47,2"	23,6"	25,6"	440lbs	141,3ga
U120	47,2"	23,6"	35,4"	550lbs	180,5ga
U140	55,1"	29,5"	37,8"	770lbs	211,3ga
U160	62,9"	37,8"	37,8"	990lbs	339,5ga







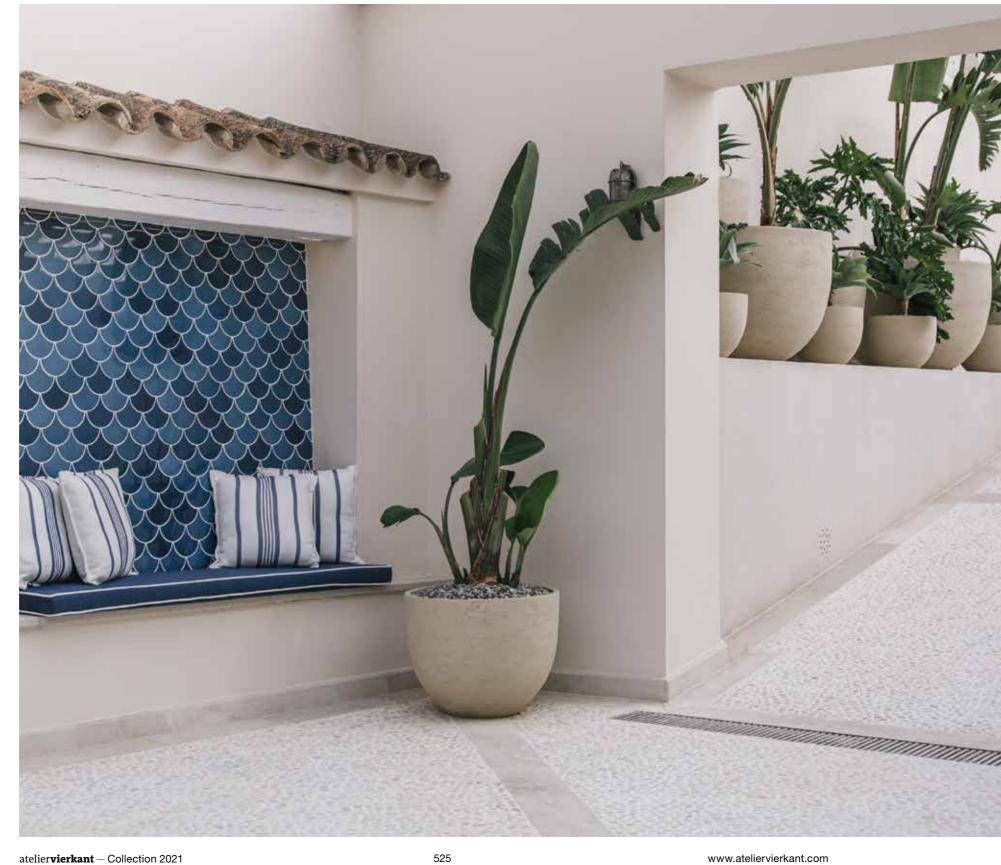








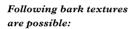




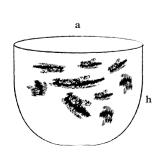


	a	b	h	w	$m^3$
UB40	40cm	20cm	30cm	15kg	181
UB50	50cm	25cm	39cm	20kg	401
<b>UB80</b>	78cm	30cm	68cm	75kg	140,41
UB40	15,7"	7,9"	11,8"	33lbs	4,8gal
UB50	19,7"	9,8"	15,3"	44lbs	10,6ga
UB80	30,7"	11,8"	26,8"	165lbs	37,1ga





White clay with grey texture Grey clay with black texture Black clay with red texture Red clay with black texture



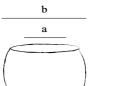
526



UC

a b h w JC50 47cm 57cm 46cm 20kg

UC50 18,5" 22,4" 18,1" 44lbs

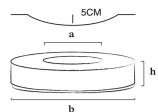




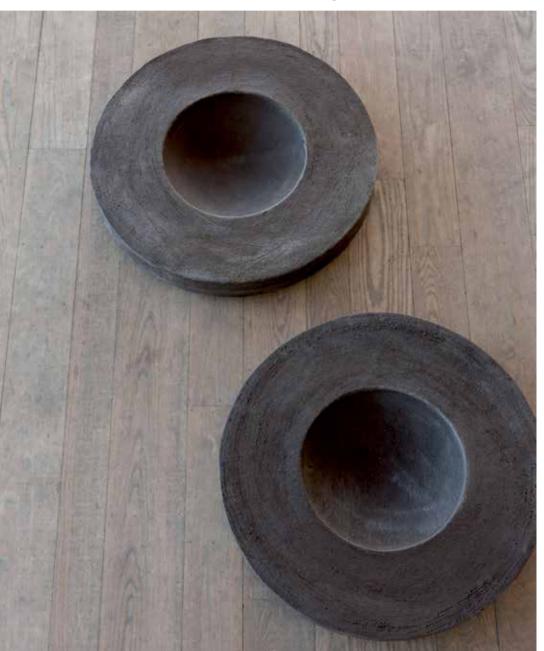
**UDS** 

a b h w
UDS60 30cm 60cm 9cm 20kg

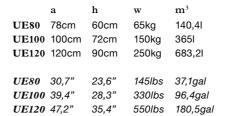
UDS60 11,8" 23,6" 3,9" 44lbs

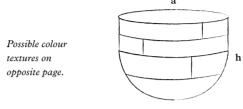


UDS is not suitable for outside use during frost

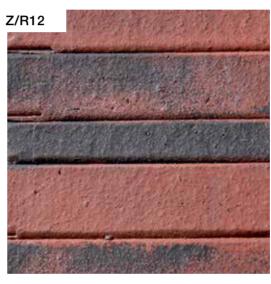






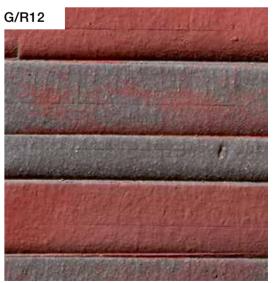








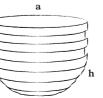








	a	h	$\mathbf{w}$	$\mathbf{m}^3$		a	h	$\mathbf{w}$	$m^3$
J <b>F60</b>	58cm	44cm	50kg	79,41	<b>UF60</b>	22,8"	17,3"	110lbs	21gal
J <b>F80</b>	80cm	60cm	80kg	140,41	<b>UF80</b>	31,5"	23,6"	176lbs	37,1gal
J <b>F100</b>	100cm	68cm	250kg	3651	<b>UF100</b>	39,4"	26,8"	551lbs	96,4gal
J <b>F120</b>	120cm	90cm	350kg	683,21	<b>UF120</b>	47,2"	35,4"	772lbs	180,5gal
J <b>F140</b>	140cm	90cm	400kg	8001	<b>UF140</b>	55,1"	35,4"	882lbs	211,3gal
J <b>F160</b>	160cm	96cm	500kg	12851	<b>UF160</b>	63"	37,8"	1102lbs	339,5gal





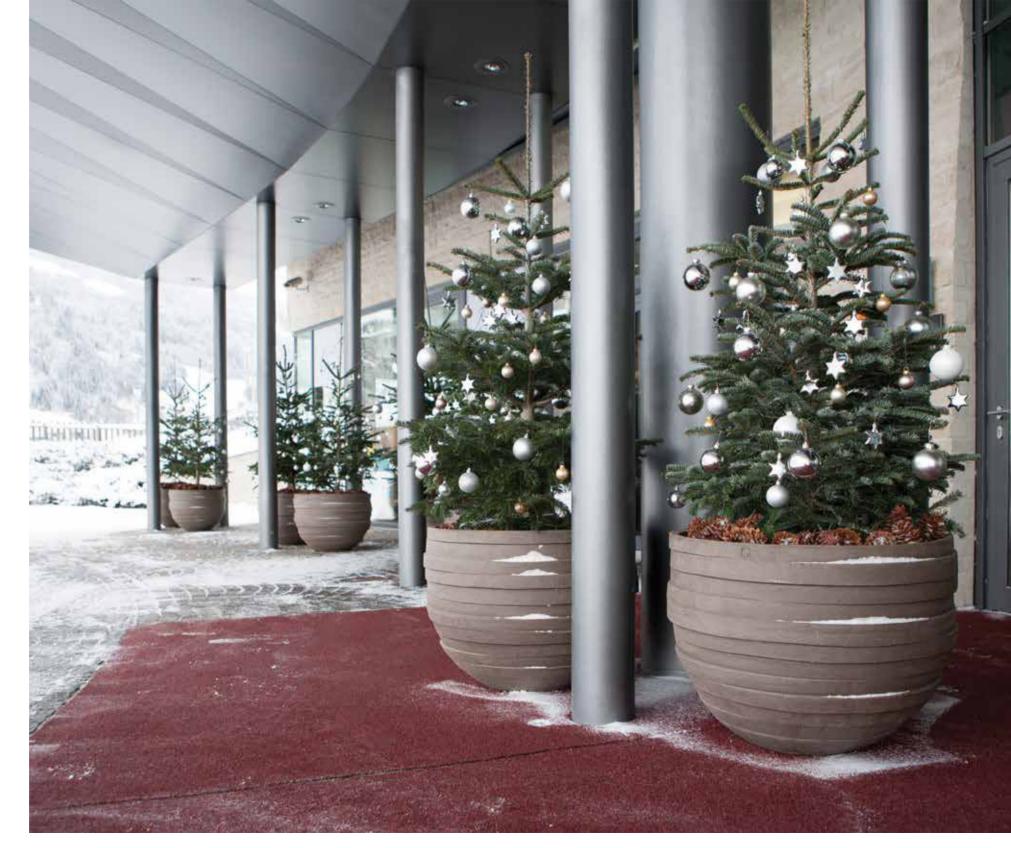


**UF100** grey, private residence Long Island, NY





# UF



**UF80** grey, Kempinski Hotel, Kitzbühl





UG

a h w m G**G60** 60cm 47cm 35kg 79

G60 23,6" 18,5" 77lbs 21gal

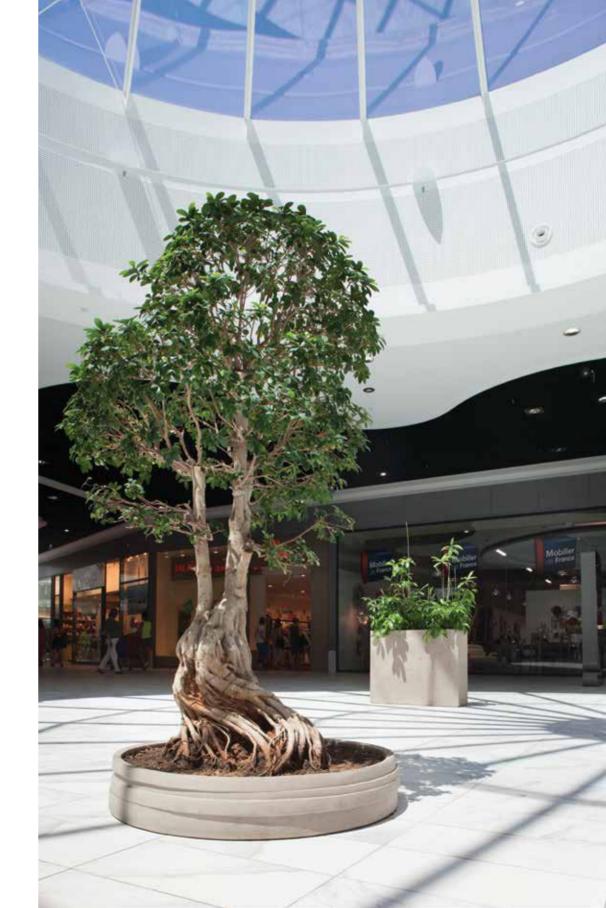




# UFS

	a	h	$\mathbf{w}$
UFS40	40cm	9cm	15kg
UFS50	50cm	10cm	20kg
UFS60	60cm	12cm	35kg
UFS80	80cm	15cm	50kg
UFS40	15,7"	3,5"	33lbs
UFS50	19,7"	3,9"	44lbs
UFS60	23,6"	4,7"	77lbs
UFS80	31,5"	5,9"	110lbs

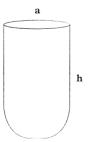




**UH** vases planted with tender *Pennisetum alop* 'Black Beauty' that contrasts with the grey and white shades of the vases and the whiteness of the wall while simultaneously corresponding to the verdant vine behind it.

#### UH

	a	h	$\mathbf{w}$
UH80	48cm	72cm	35kg
HUON	10 O"	28 2"	77/hs

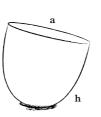




UK

**a h w UK60** 60cm 50cm 35kg

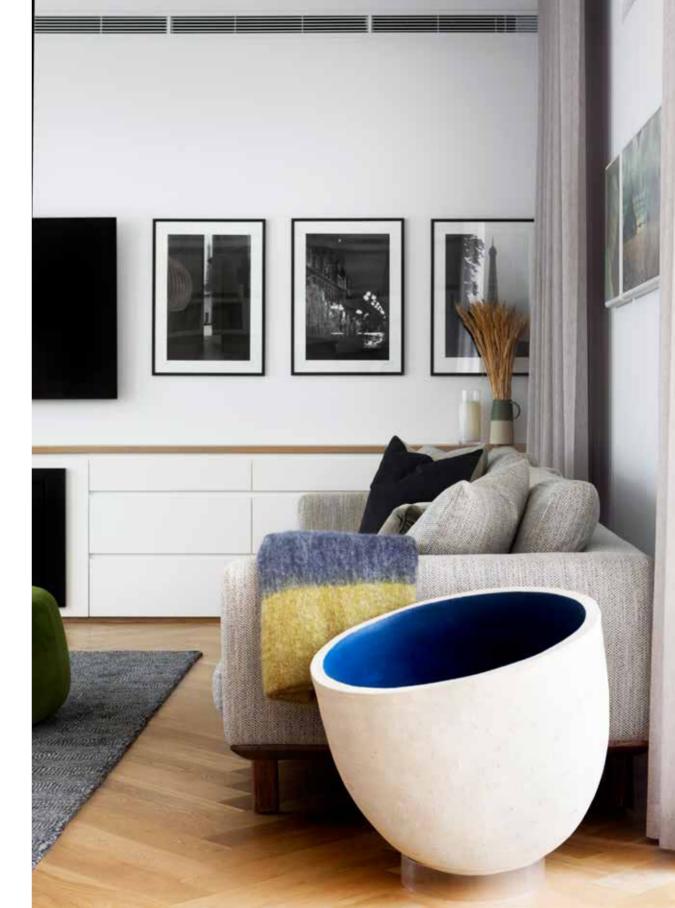
**UK60** 23,6" 19,7" 77lbs















a h w UKL60 67cm 22cm 30kg

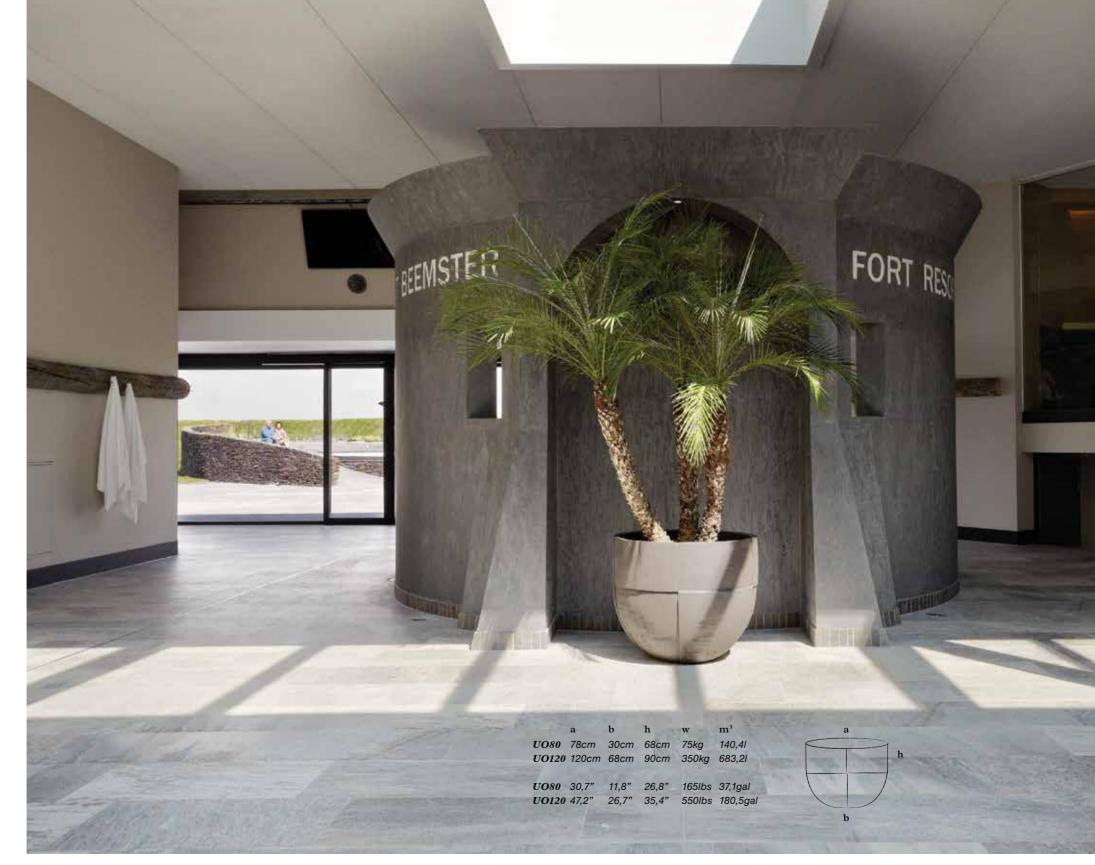
**UKL60** 26,4" 8,6" 65lbs

Different colour combinations are possible.

UKL is standard delivered with a plexiglass-ring



## UO



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



UO

UO80 red and UO120 black Lucebert Restaurant, Tilburg

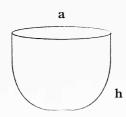






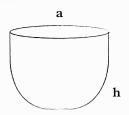
UM

	a	h	$\mathbf{w}$	$m^3$
UM80	80cm	60cm	70kg	140,41
UM100	100cm	72cm	150kg	3651
UM120	120cm	88cm	250kg	683,21
UM80	31,5"	23,6"	155lbs	37,1gal
UM100	39,4"	28,3"	330lbs	96,4gal
UM120	47,2"	34,6"	550lbs	180,5gal





	a	h	w	$m^3$
<b>UT80</b>	80cm	60cm	70kg	140,41
<b>UT100</b>	100cm	72cm	150kg	3651
UT120	120cm	88cm	250kg	683,21
<b>UT80</b>	31,5"	23,6"	155lbs	37,1gal
<b>UT100</b>	39,4"	28,3"	330lbs	96,4gal
<b>UT120</b>	47,2"	34,6"	550lbs	180,5gal



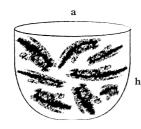




UP

a h w U**P60** 60cm 47cm 35kg

**UP60** 23,6" 18,5" 77lbs

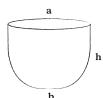






a b h w UQ100 98cm 52cm 78cm 260kg

**UQ100** 38,6" 20,5" 30,7" 572lbs





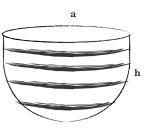


## UR

	a	h	$\mathbf{w}$	$m^3$
UR50	60cm	40cm	30kg	501
UR60	60cm	50cm	35kg	79,41
UR70	70cm	50cm	55kg	123,51
UR80	78cm	60cm	70kg	140,41
UR90	90cm	68cm	110kg	248,21
<b>UR100</b>	100cm	72cm	150kg	365I
UR120	120cm	90cm	250kg	683,21
<b>UR50</b>	23,6"	15,7"	55lbs	10,6ga
<b>UR60</b>	23,6"	19,7"	77lbs	21gal
<b>UR70</b>	27,6"	19,7"	121lbs	32,6ga
<b>UR80</b>	30,7"	23,6"	155lbs	37,1gal
UR90	35.4"	26.8"	242lbs	65.7gal

 UR100
 39,4"
 28,3"
 330lbs
 96,4gal

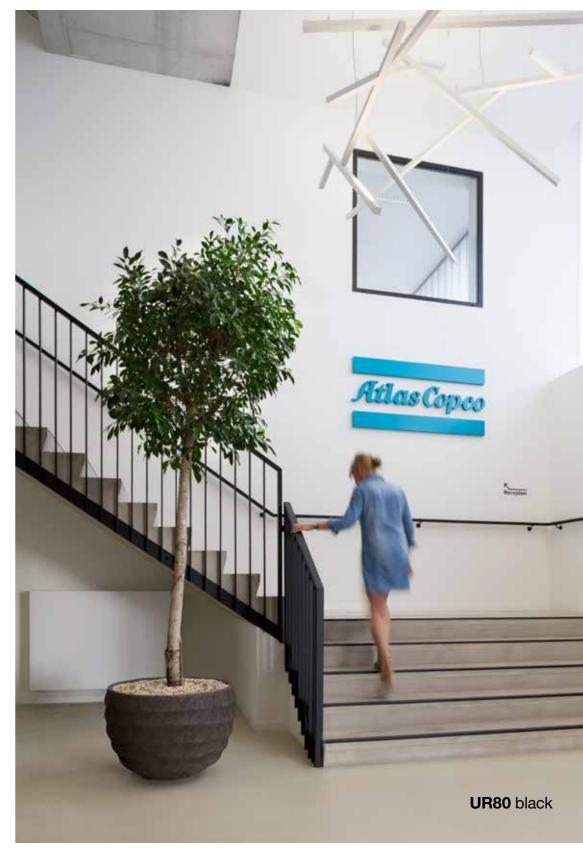
 UR120
 47,2"
 35,4"
 550lbs
 180,5gal









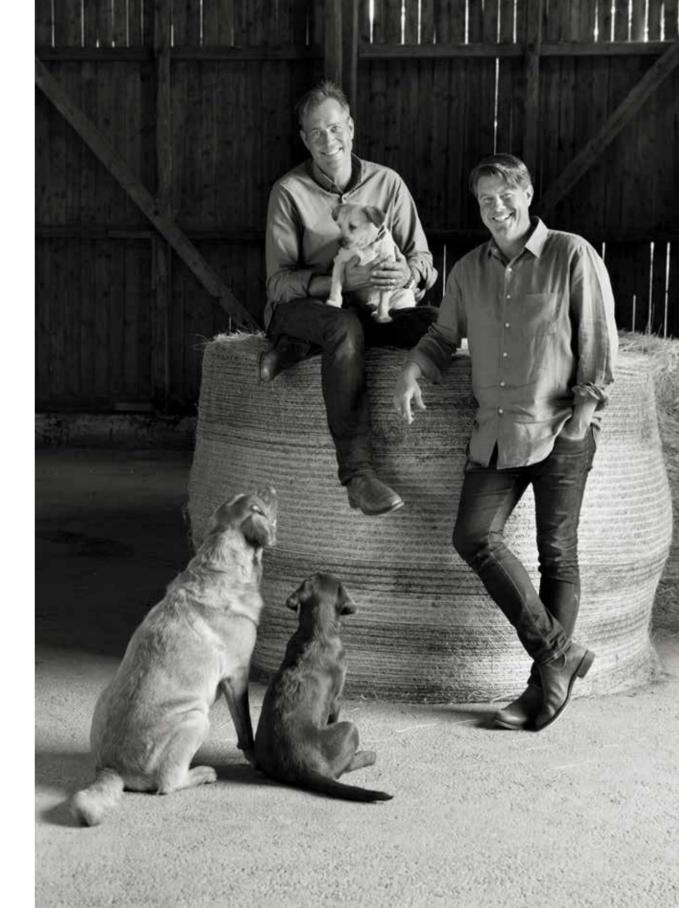




# Kåseholm Slott



— 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, regularlyplaced 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 vet 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 Kåseholm.
- Another strong link to the many pieces of art decorating the indoor areas of the manor is produced by the cut-up, broken lines of FG that immediately recall the sloped lines of the modern painting behind them. Nonetheless, the two-dimensional pattern is enriched by the rounded, conical shapes of the vases, giving volume to the area. This particular colour combination partly plays off of a soft chromatic contrast, maintaining its natural artistic continuation while also allowing

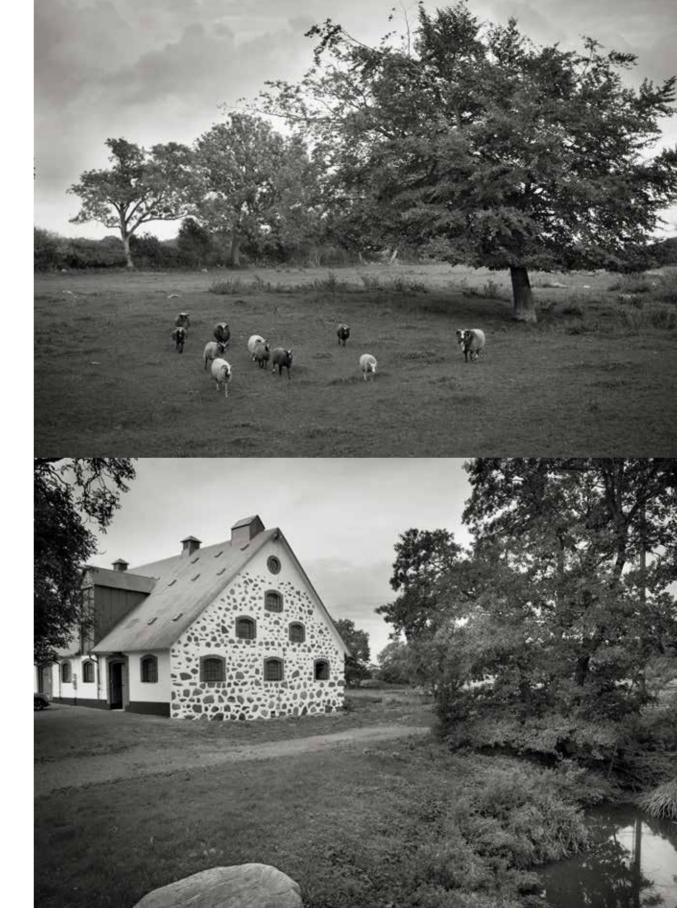
the models themselves to stand out as unique pieces of art. More lines provided by the floor neutral colour combinations in the tints of grey, creme and taupe blend with the colour of the walls and create a contrasting link between the facade and the light brown of the parquet, enhanced by the oblique 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

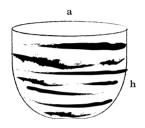
pattern of rhythmic, horizontal and the plastered skirting. The delicate colour palette is thought to provide a strong hint at the tints of the modern picture on the wall, thus blending harmoniously with its lines and colours.

— The journey in shape and colour experimentation continues with the D series vases, which deploy their potential in their striped pattern and one-of-akind 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.



US

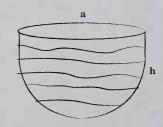
	a	h	w	$m^3$
<b>US60</b>	58cm	44cm	35kg	79,41
<b>US</b> 70	70cm	50cm	55kg	123,51
<b>US</b> 80	78cm	68cm	65kg	140,41
<b>US90</b>	90cm	68cm	110kg	248,2
<b>US</b> 100	100cm	72cm	150kg	3651
US120	120cm	90cm	250kg	683,21
US60	22,8"	17,53"	77lbs	21gal
<b>US70</b>	27,6"	19,7"	121lbs	32,6gal
US80	30,7"	26,8"	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	180,5ga







	a	h	w	$m^3$
UZ60	58cm	44cm	35kg	79,41
<b>UZ</b> 70	70cm	50cm	55kg	123,51
UZ80	78cm	68cm	65kg	140,41
<b>UZ90</b>	90cm	68cm	110kg	248,21
<b>UZ100</b>	100cm	72cm	150kg	3651
<b>UZ120</b>	120cm	90cm	250kg	683,21
<b>UZ60</b>	22,8"	17,53"	77lbs	21gal
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<i>UZ100</i>	39,4"	28,3"	330lbs	96,4gal
UZ120	47,2"	35,4"	550lbs	180,5gal



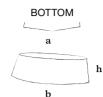




**WP** 

a b h w WP60 56cm 62cm 28cm 25kg

**WP60** 22" 24,4" 11" 55lbs





Different colour combinations are possible.

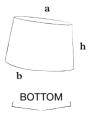
Info upon request.



### **WPH**

a b h w
WPH60 52cm 60cm 42cm 35kg

WPH60 20,5" 23,6" 16,5" 77lbs





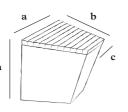


ZB

592

	a	b	c	h	W
<b>ZB</b> 50	50cm	39cm	34cm	46cm	30kg
<b>ZB</b> 60	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

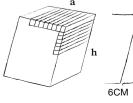






a h w
ZS4555 45cm 54cm 45kg
ZS4070 40cm 69cm 50kg
ZS4555 17,7" 21,3" 99lbs
ZS4070 15,7" 27,2" 110lbs

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#### VP

 a
 c
 n
 w

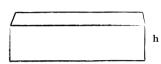
 VP1
 50cm
 17cm
 21cm
 10kg

 VP2
 50cm
 16cm
 21cm
 10kg

 VP1
 19,7"
 6,7"
 8,2"
 22lbs

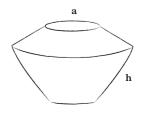
 VP2
 19,7"
 6,3"
 8,2"
 22lbs

VP2 is slightly conic.



### C

	a	h	$\mathbf{w}$
С	50cm	26cm	15kg
C	19 7"	10 2"	351hs

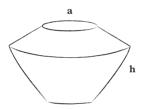






## FP/ FPL

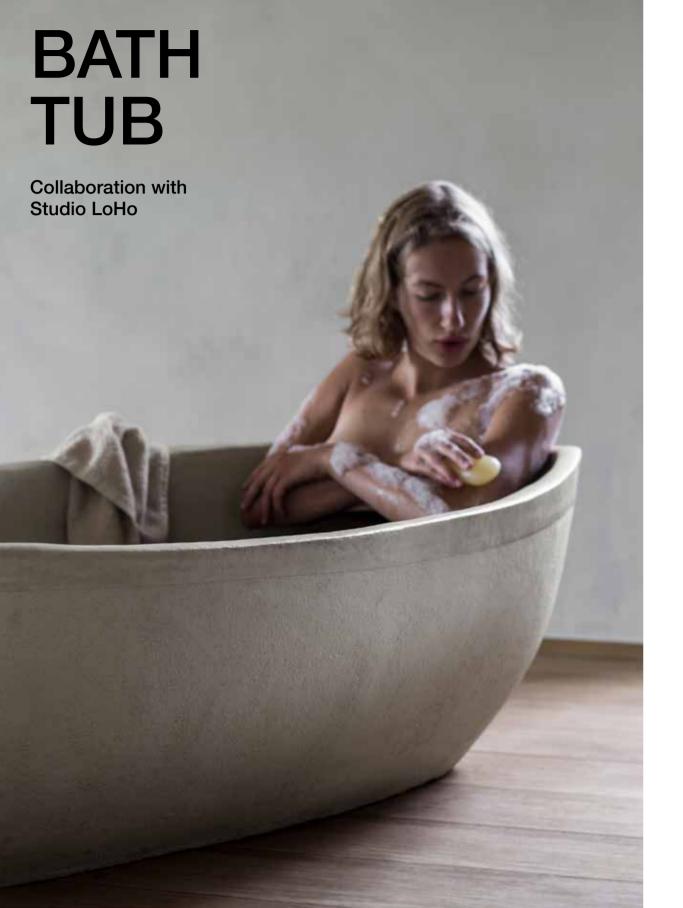
	a	h	$\mathbf{w}$
FP	46cm	29cm	15kg
FPL60	60cm	20cm	20kg
FPL80	80cm	20cm	45kg
FP	18,1"	11,4"	35lbs
FPL60	23,6"	7,9"	45lbs
FPL80	31,5"	7,9"	100lbs



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### BATH TUB LARGE

Design Atelier Vierkant





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