

Feast for the eyes

— MILAN —

EN Mixing and matching is an art and you can't just learn it in a snap of the fingers, but according to Nelcya and Fabrizio Cantoni the secret to it is to dare. "It may go wrong once in a while, but you learn from it. The only thing that counts, is that you feel good in your home. The more you have, the easier it gets", says the duo behind the adventurous Italian carpet brand cc-tapis. Their triplex in Milan is a banquet of shapes and colours and reflects their lifestyle: exuberant and full of optimism. "We are lucky: my wife and I have the same taste. If we can find something beautiful and we can afford it, we buy it. Sometimes we find a spot for an object straight away, sometimes we need to change the layout in order to find the right place for it. Our interior is a mix of objects that we acquired recently or more than 20 years ago. Just like everyone else we started off with hand-me-downs from our parents and then it started to evolve into objects with a specific style."

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Fabrizio taught himself art and design using his extensive book collection. A whole bunch of precious objects and works of art also found a spot on the bookshelves. The pink chairs are a reproduction of the 1955 model produced by the Italian brand Arflex.

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Fabrizio Cantoni leidde zichzelf op in kunst en design dankzij zijn uitgebreide boekencollectie. In de boekenkast vonden ook een heleboel dierbare objecten en werken een plaatsje. De roze fauteuils zijn heruitgaven uit 1955 van het Italiaanse merk Arflex.

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Fabrizio Cantoni aime se plonger dans l'art et le design grâce à sa collection de livres élargie. La bibliothèque accueille aussi une foule d'objets et d'œuvres précieuses aux habitants. Les fauteuils roses sont des rééditions d'un modèle édité par Arflex en 1955.

The couple both studied hospitality management. Their taste is purely intuitive, whether it is applied to furnishing their triplex or designing their carpets. For their interior, they consciously started with a neutral base so that their collection of comics and records, contemporary art and sharp design really stand out. "I think that you should always 'listen' to what your house wants. In our case, that meant that we basically had to do the opposite of a conventional house renovation. This house had definitely been renovated before and all the typical features from the 20th century had been removed. We brought them all back, including the cornices, skirting boards and brass curtain rails, giving it a retro look. We wanted a good balance between old and new, otherwise you get the feeling that you are living in a showroom." The duo describes the final result as classic and inviting. "Journalists have called it a 'merry band', but I find that our interior is very harmonious", says Fabrizio. If there is one leitmotif that runs through the house then it is the hotel atmosphere: the dining room looks like a bistro, the bedroom is very similar to a hotel suite... "We did it subconsciously", adds Fabrizio.



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 The sitting room looks like a mini museum filled with art and design. On the ground, there is a 'Lost in the Fifties' carpet by cc-tapis, the carpet brand that Nelcya and Fabrizio founded and that is known worldwide for its adventurous designs.

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 De zithoek lijkt wel een minimuseum vol kunst en design. Op de grond ligt het tapijt 'Lost in the Fifties' van cc-tapis, het tapijtenlabel dat Nelcya en Fabrizio oprichtten en dat wereldwijd bekend staat om zijn avontuurlijke ontwerpen.

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 Le salon a des airs de musée rempli d'art et de design. Au sol, le tapis 'Lost in the Fifties' est une édition de cc-tapis, le label des propriétaires Nelcya et Fabrizio Cantoni. Un label connu mondialement pour ses créations épiques.



Pure colour

— EINDHOVEN —

EN Are you staying or leaving Eindhoven after the Design Academy? Daniera ter Haar and Christoph Brach are staying for the cross fertilisation opportunities. The founders of the design studio Raw Color live just above their studio in an apartment filled with pieces made by their designer friends. "I still find it wonderful that when we went to a party that we organised for our students, we happened to come across a brochure of the firm of architects Eek en Dekkers. That evening, we ate at a Piet Hein Eek restaurant on the repurposed Philips site, where this former pumping station also stood. At the time, it was nothing more than a desolate, dark and empty hall but it still appealed immediately to our imagination, especially since the building was to be split up into ten living and work units", explains Christoph. What also appealed to us was the idea that the future residents could be involved in the design process. "We divided our unit into a light design studio with a loft-style apartment and roof terrace upstairs. We had no idea whether we would like this combination or not, but we now have a family and see nothing but advantages. How lovely is it when your three-year-old son can show up at your workplace to do his own craft work?"

Christoph and Daniera are minimalists in the modern sense of the word. They let go of unnecessary things and surround themselves with carefully chosen household goods which they have a personal bond with. Items that made it through the strict selection procedure: vintage furniture that moves with them from place to place, pieces that remind them of travels and a remarkable number of contemporary designs pieces by fellow students, workshop leaders and employers. They surround themselves with a lot of pink, but also greyish greens, slate blue and purple. "It was not a predetermined plan; it is simply a collage of the colours we are intuitively drawn to. Dividing and organising our house was the first time that they had used Raw Colour colours on this scale. Christoph only sees advantages to this: "We have noticed that we are starting to think more spatially in our work."

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Daniera ter Haar and Christoph Brach
(alias Raw Color) have a sun-drenched
studio on the ground floor of their unit.

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Op de begane grond van hun unit ligt
de zonovergoten studio van Daniera
ter Haar en Christoph Brach alias Raw
Color.

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Daniera ter Haar et Christoph Brach,
alias Raw Color, travaillent ici, au rez-
de-chaussée de leur logement.



A tribute

| BERLIN |

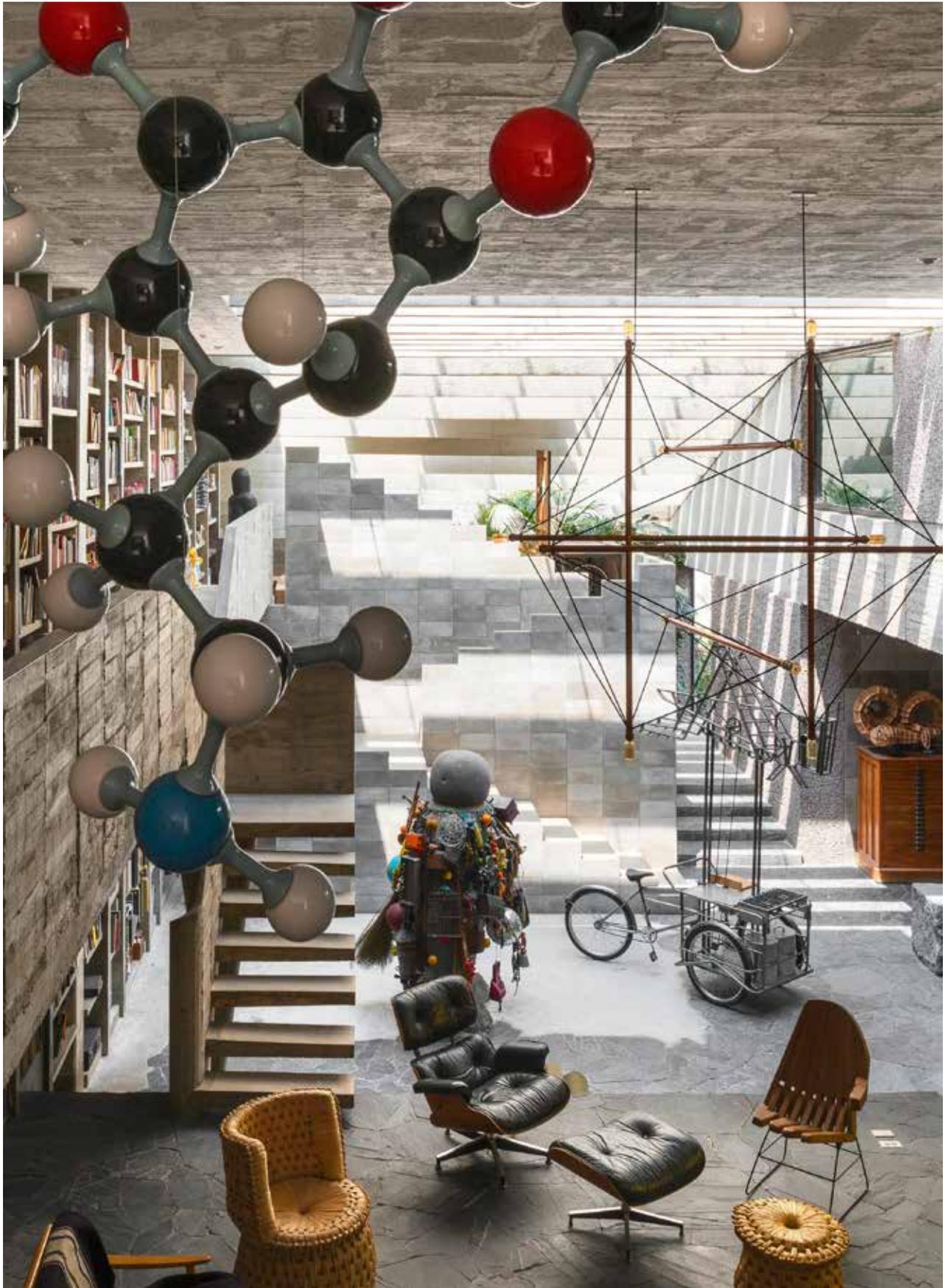
EN How passionate can you be about design? "Infinitely!", says Emmanuel de Bayser, the co-founder of the concept store The Corner Berlin. His apartment in the lively area of Mitte, the centre of former East Berlin, pays homage to the - mostly French - designers from the 50s. "Their designs are now timeless and go perfectly with the architecture from other style periods", says Bayser, who himself lives in an impressive 20th century building. His collection of furniture, accessories and collectors' items - the result of more than 20 years of collecting - fills the stately apartment from the hallway to the bedroom. Although he keeps on looking for new objects by his favourite designers, given the lack of space, he now focuses mainly on accessories like the colourful ceramics by Georges Jouve.

To give his collection the attention it deserves, the refurbishment of his apartment concentrated mainly on giving the furniture by Jean Royère, Charlotte Perriand and Jean Prouvé (to name just a few) pride of place. Most of the walls are white; he has retained the original wooden floors as well as the built-in cupboards. The layout of the 160 m² apartment remains unchanged. The room to the right of the entrance is now a library. The large collection of 500 books in the built-in bookcases is devoted to Emmanuel's great passions: design and art, as well as photography and film. The Prouvé and Perriand furniture all give you a foretaste of what you will find in the other rooms. Starting with the sumptuous sitting room and dining rooms, where white and wood set the tone. Among the impressive collection of furniture two bronze and stone sheep by the artist François-Xavier Lalanne stand out: Emmanuel loves surprises. In the dining room, the beautiful, sculptural lamp by Serge Mouille is a real eyecatcher. Behind it, there is a kitchen that underwent some minor refurbishments. The spacious bedroom breaks from the neutral colour palette of the living room. The wooden wall panels act as a backdrop for a green chair by Pierre Jeanneret, a blue-yellow-red lamp by Gino Sarfatti and brightly coloured vases by Georges Jouve. "In my opinion, the ceramic pieces really bring the furniture to life", says Emmanuel. Another reason to keep collecting...

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Collector Emmanuel de Bayser lives in Mitte, in an impressive building that dates back to the early 20th century. The shapes of the wrought iron railings echo the style of the small table by Angelo Mangiarotti and the work of art by Zach Rein.

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Verzamelaar Emmanuel de Bayser woont in Mitte, in een imposant gebouw uit het begin van de 20e eeuw. De vormen van de smeedijzeren balustrade lijken terug te keren in het tafeltje van Angelo Mangiarotti en het kunstwerk van Zach Rein.

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Le collectionneur Emmanuel de Bayser habite un imposant immeuble du début du XX^e siècle au cœur du quartier de Mitte. Les dessins de la balustrade en acier semblent trouver écho dans la table d'Angelo Mangiarotti et l'œuvre de Zach Rein.



Warm concrete

| MEXICO CITY |

EN "Our house is an open house. Our family live and work here, but so do colleagues, friends and family." So say Carla Fernández, the Mexican fashion designer, and her husband, the artist-architect Pedro Reyes, who live in a striking concrete building in Mexico City. It was built in the 80s and is full of references to the brutalist architecture that is imposing from the outside but is welcoming on the inside. Starting with an extraordinary living room, where handmade furniture, traditional fabrics and touches of colour here and there, create an inviting atmosphere. Their house is located in Coyoacán, the artist neighbourhood in the south of Mexico City where Frida Kahlo was born. This area exudes a lively and energetic atmosphere and what is striking is that there aren't any flats here. "Law prohibits the construction tall buildings in order to protect the original character of the neighbourhood. It has a lot of churches, and so there are a lot of neighbourhood parties. We all take part", laughs Carla.

Due to the couple's hectic schedule, the process of transforming their design into reality happened gradually. Some of the pieces of furniture were designed and made by Pedro, who also managed the conversion. Concrete sets the general tone, from the hammered floors and rough walls and partitions to the organic dining table in the kitchen. The absolute eyecatcher is a huge library - Pedro buys 70 books on average a month - with concrete shelves that spread across the whole wall of the sitting room, right up to the gallery ceiling. The house is first and foremost an ode to local craftsmanship. "It was built with modest materials by amazingly talented Mexican builders. The attention they payed to certain details is heartwarming. You won't find it anywhere else", says Pedro. All the furniture dotted around the sitting room - a chair with a traditional blanket, handwoven armchairs, wooden stools designed by Pedro - reveals the local artisan expertise. It's no coincidence that Carla works with local communities in Mexico City for her fashion label and uses traditional Mexican patterns and fabrics. For this couple, their house is also a statement: "It is our way of showing respect for the Mexican culture."

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View from the gallery onto the exquisite living room with a hammered concrete floor and skylight. Works of art by Pedro Reyes hang from the ceiling and appear at the back of the room.

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Uitzicht vanaf de galerij op de riante leefruimte met gehamerde betonvloer en lichtstraat. Aan het plafond en achteraan in de ruimte hangen en staan kunstwerken van Pedro Reyes.

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Vue depuis la mezzanine sur l'imposant séjour avec son sol en béton martelé et ses nombreux puits de lumière. Au plafond et à l'arrière de la pièce, des œuvres de Pedro Reyes, propriétaire de cette maison avec son épouse Carla Fernández.

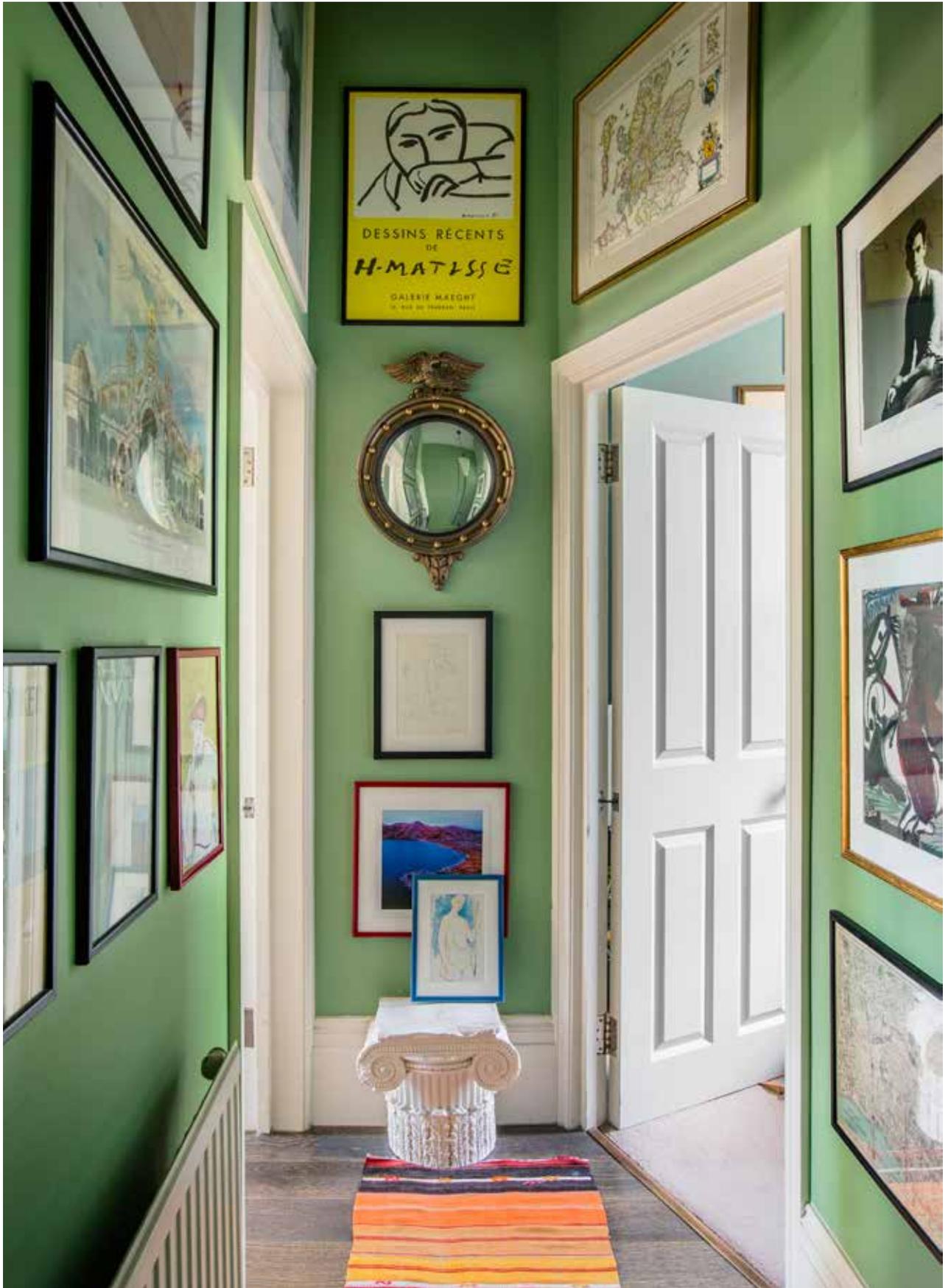


“What inspires me, are not the super clean neighbourhoods and streets.”

89

Welcome...
to the **Brussels** of designer **Alain Gilles**

EN **Alain Gilles** is one of the most versatile and productive designers in Belgium. He designs for both Belgian and major international brands. His most famous achievement is the acclaimed "Big Table" for the Italian brand Bonaldo. Almost twenty years ago he bought an old late 19th century fur factory in the north of Brussels and, together with his architect, converted it into a loft. This gave him confidence he needed to make his dream come true and become a designer. Alain Gilles lives there with his wife Rama and their two children. He also works there in his studio on the ground floor.



Housework

| LONDON |

EN Does an office necessarily have to look like an office? Duncan Campbell and Charlotte Rey don't think so. Both work from Duncan's apartment that he shares with his friend, designer-artist Luke Edward Hall. "Duncan already lived here when we set up our creative consultancy office. We usually travel an average of two weeks a month, so we don't really need a proper studio just yet. And for us, it is the perfect solution." In the meantime, their field of work has expanded from consultancy to design. "We design on demand for our clients but a couple years ago we also presented our first collection of marble side tables at the Milan Furniture Fair." However, let's return to their office. The duo usually works in the room with the balcony next to the kitchen, where there is just about enough space for a desk and a few bookshelves. "Yes, it is small, but we love this place and we can concentrate really well here." That also has to do with the location of course, a quiet street in the Camden Square district of north London. "It is wonderfully calm here, even though it is within walking distance from Kings Cross. So, it's ideally located."

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The entrance hall: the framed posters, prints and photos that Duncan Campbell and Luke Edward Hall have been collecting over the years can be found all over the house, together with the green wall colour.

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De inkom: de ingelijste affiches, gravures en foto's die Duncan Campbell en Luke Edward Hall al jaren verzamelen vind je overal in huis terug, net zoals de groene tint op de muur.

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L'entrée avec ses photos, gravures et affiches collectionnées depuis des années par Duncan Campbell et Luke Edward Hall, les propriétaires. Tout comme les murs verts, on en retrouve dans tout l'appartement.

The house dates back to the second half of the 19th century and is part of a group of houses in a slightly Italian style with high arched windows. The renovation works to the apartment on the second floor were carried out entirely by Duncan and his friend Luke. "The works were really necessary. The electricity and water pipes were replaced, walls replastered and painted and we changed the layout completely so that we now have a central sitting room with a dining room and a kitchen", explains Duncan. In their interior, you can clearly see their shared passion for bright colours, striking patterns and a daring mix of styles. The furniture, objects, prints, posters and drawings that they collected at markets, through e-bay or art and vintage galleries in London or abroad, all fit in well together, even though they all come from different time periods. The green walls, dark in the living room and with a grey undertone in the bedroom, are the leitmotiv throughout the interior and give the apartment a serene atmosphere; we have everything you need to live and work peacefully. Inspiration then comes naturally.



In balance

NEW YORK

EN Trying to find an authentic loft that hasn't been renovated in the hip Tribeca area, is like trying to find a needle in a haystack. Søren Rose got extremely lucky. "The place hadn't been touched in 50 years", explains Danish architect-designer enthusiast. The 130 m², former art studio on the first floor of an old paper factory also has windows on all three sides as well as skylights - unheard of in New York. For Rose, it was the perfect opportunity to design an apartment for himself and his family from scratch that radiates a combination of raw New York industrial atmosphere and his Scandinavian roots. His biggest source of inspiration was... the floor: wide, extra-long, pine wood planks that run through the whole apartment. A no-nonsense material that sets the tone for the rest of the apartment. Glass sliding doors in a steel frame link the big living room to the bedrooms and they let the light through; the exposed steel beams and brick walls hark back to the time when Tribeca was an industrial area.

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Scandinavia in New York: Søren Rose successfully injected the cosy Danish hygge feeling into an industrial loft. The architect now commutes between New York and Copenhagen that he returned to with his family. The apartment now serves as a pied-à-terre.

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Scandinavië in New York: Søren Rose slaagde erin het Deense warme hygge-gevoel in een industriële loftruimte te injecteren. Intussen pendelt de architect tussen New York en Kopenhagen, waarnaar zijn gezin is teruggekeerd, en doet het appartement dienst als pied-à-terre.

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La Scandinavie à New York : Søren Rose est parvenu à insuffler le fameux sentiment chaleureux danois de *hygge* dans un loft industriel. L'architecte passe sa vie entre New York et Copenhague, depuis que sa famille y est retournée. L'appartement est désormais un pied-à-terre.

But the best part about the apartment is its cosy, inviting atmosphere - a Danish hygge feeling. And the big living room plays an important role in this. "In Denmark, everything happens in one place - cooking, studying, working, eating and watching TV. We sit together, but we each do our own thing. I even meet my clients here!", says Søren Rose. The space is organised so that there is enough space for all different activities. Starting with the custom-made Italian marble island in the kitchen where the family gathers for breakfast or a quick lunch. At the long, multipurpose dining table with wooden chairs, designed by Søren's design studio, you are transported straight to Scandinavia. Opposite is the sitting area and TV in the same restful shades as the rest of the room. The partition wall also functions as a fitted cupboard with warm wood cladding. There are also plants everywhere, right into the bedroom: "In a polluted city like New York, we are doing our small part in improving the air quality", says Søren. A practical and relaxing spirit, just like his apartment.



A la maniera di

| BRUSSELS |

EN

In the living room there are various pieces designed by artists and architects for the design gallery of the owners, like the metal chair by MOS, yellow side table by Productora and 'spotted' stool and grey side table by Jonathan Muecke and a basket by Bijoy Jain (Studio Mumbai).

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In de woonkamer van Amaryllis Jacobs en Kwinten Lavigne staan tal van stukken die kunstenaars en architecten voor hun designgalerie ontwierpen, zoals de metalen stoel van MOS, het geel bijzettafeltje van Productora en het 'gevlekt' krukje en grijs bijzettafeltje van Jonathan Muecke, en de mand van Bijoy Jain (Studio Mumbai).

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Dans le salon d'Amaryllis Jacobs et Kwinten Lavigne, fondateurs de la galerie Maniera, nous retrouvons diverses pièces signées pour la galerie par des artistes et designers : une chaise métallique de MOS, la table basse jaune de Productora, le tabouret tacheté et la table grise de Jonathan Muecke ou la corbeille de Bijoy Jain (Studio Mumbai).

EN According to the New York Times, Maniera is one of the top 5 new design galleries in the world. Luckily Amaryllis Jacobs and Kwinten Lavigne don't hold back when it comes to living the life they want: free and relaxed. Their house, which they renovated themselves, is the living proof thereof: a cheerful melting pot filled with objects they designed themselves. The building, a former tailor's workshop, had potential but was far too big for the couple. Kwinten and Amaryllis managed to convince Amaryllis' sister and a friend to buy the apartments overlooking the street. They moved into the outhouse, an industrial space with red tiles, a concrete ceiling and an iron goods lift. "We didn't feel the need to change this. We kept the window frames and we even find them beautiful now", says Amaryllis. Bringing in an architect for the renovation wasn't necessary, so the couple got started on their own. They opted for temporary solutions here and there, but as it often goes, it ended up being more expensive than expected. That's why the kitchen that Kwinten put together ten years ago is still there. The living room on the top floor is a charming collection of plants, books, their daughter's toys, works of art and vintage furniture, the perfect backdrop for the design pieces that the gallery produces.

"We decided that we should be allowed to keep one copy of each design for our own use, because if you dedicate two years of your life to the creation of an object, you automatically have an emotional bond with it. We navigate between architecture, art and design and we love artists who also give their art a functional dimension", explains Amaryllis. For a long time, their own ground floor served as a showroom; three years ago, they opened their own gallery, in the chic Sablon district in the centre of Brussels. "Our life is now divided between our own multicultural neighbourhood in Brussels and the Sablon. It is an incredible luxury. And if we need fresh air and rest, we can head to our chalet in the countryside where we don't even have electricity..."



Room with a view

| PARIS |

EN It was just a square shell. And on top of that, it had no roof, because the conversion was in full swing. But Laura climbed onto a couple of wooden boxes and fell in love with the view. "For two years, I had been hunting for houses in the area, but there was always something not quite right: too small, too expensive, too dark, too old... But with this loft, I felt there was something I could finally turn into something beautiful. Laura Gauthier Petit, the driving force behind the young fashion label Fête Impériale, lives with her family in the Marais, in the heart of Paris, a few streets away from her husband's restaurant, her son's school and her own fashion studio. The loft is in an old factory building in what used to be the Chinese area of the City of Light, which had many clothing workshops.

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Flower-pattern curtains, a modern pink armchair, brown club chair, and a vintage standing lamp: the unique mixture of furniture and decoration in the living room are the perfect reflection of Laura's personality.

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Gordijnen met bloemetjesstof, een hedendaagse roze fauteuil, een bruine clubfauteuil en een vintage staanlamp: de eigenzinnige mix van meubels en decoratie in de leefruimte typeert Laura Gauthier Petit helemaal.

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Rideaux à fleurs, un fauteuil rose contemporain, un fauteuil club rétro ou encore une lampe vintage : le cocktail de meubles très particulier du salon donne le ton du loft de la styliste Laura Gauthier Petit.

The big empty room that she bought was the ideal setting for Laura's ambitious design plans. Nearly everything here was specially designed and set up for the loft, from the floor plan to the kitchen and the customised furniture. She called in the help of architect Olivier Gay, who she worked with to define the style and decoration. Laura and Olivier combined authentic, industrial features like the concrete elements and wooden beams, with mosaic tiles, striking carpets, panoramic wallpaper, flower-pattern curtains, marble and wood and a lot of vintage furniture. "In this loft, you should be able to be who you are and do what you want", says Laura. This notion of freedom in thinking and doing, can be seen in both her life and work. "For me, the most important thing is always creating a safe space, where you can recover from the stress of the day." To create her cosy nest, Laura primarily used soft fabrics and a clever mix of colours and materials as a contrast to the hard, industrial background of the space. This concept of hidden roughness is present in all her work, in both her own loft and her clothing. The result is an eclectic industrial interior where everything is possible.



Double vision

NEW YORK

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Sitting area in the former factory space, with a customised sofa and Smile chair by Valle. The design feels both South American and art deco, but with the fabric upholstery and the oversized feet, the occupant adds a whole new meaning to it. Art by Jayson Musson.

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Zithoek in de voormalige fabrieksruimte, met een op maat gemaakte bank en de 'Smile chair' van de bewoner, Giancarlo Valle. De vorm voelt zowel Zuid-Amerikaans als art deco aan, maar door de stoffen bekleding en oversized poten geeft Valle er een nieuwe betekenis aan. Kunstwerk van Jayson Musson.

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Le salon de ce loft aménagé dans une ancienne fabrique. Avec ses pieds géants et son textile ligné, le fauteuil 'Smile chair', dessiné par le propriétaire, Giancarlo Valle, est une relecture croisée du style Art déco et de la culture sud-américaine. Canapé sur mesure. Œuvre de Jayson Musson.

EN He worked as an architect on large-scale public projects but got very excited when he had to do the interior design for his own apartment and decided to design the furniture for it himself. This was the U-turn in Giancarlo Valle's professional life even though he prefers an O-turn, like a circle that does a full turn. "There have always been architects and designers who do not differentiate between designing buildings, interiors and furniture, like Frank Lloyd Wright. A few years ago, I also decided to take this route and to look for projects in which I could combine all these aspects." Starting with his own house, a 200 m2 apartment in an old cardboard factory in Brooklyn. The heavy machines that made the cardboard needed a stable and strong floor that was laid on-site and supported by massive pillars. For Valle, the challenge was to turn this extremely industrial loft into a comfortable, luxurious homely haven for him and his family.

Giancarlo Valle was born in Peru, but his parents are Italian. The two cultures that have been a part of him since his childhood are naturally present in his loft. Classics by Gio Ponti and Le Corbusier, just to name a couple, are juxtaposed with hand-sculpted tables in exotic wood. His furniture designs also bear traces of his bicultural background. "When I was young, my father used to bring furniture back from his trips to Africa, but there were also pieces from South America, Mexico and Peru of course. All handmade, almost primitive. They had a subconscious influence on my work, but more on the design than on the materials and the colours. What interests me when designing furniture is combining 'primitive' forms and patterns in modern variants using fabric upholstery for instance." One example is the back of the long bench in front of the windows of the living room to which he added a wavy pattern which also pops up in other parts of the apartment. "The wavy pattern is timeless, and you can find it both in the Inca culture and in contemporary graphic design," Valle describes, interprets and connects diverse cultures and style periods and that is the beauty of his work: everyone can identify with it - somewhere.