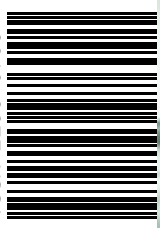


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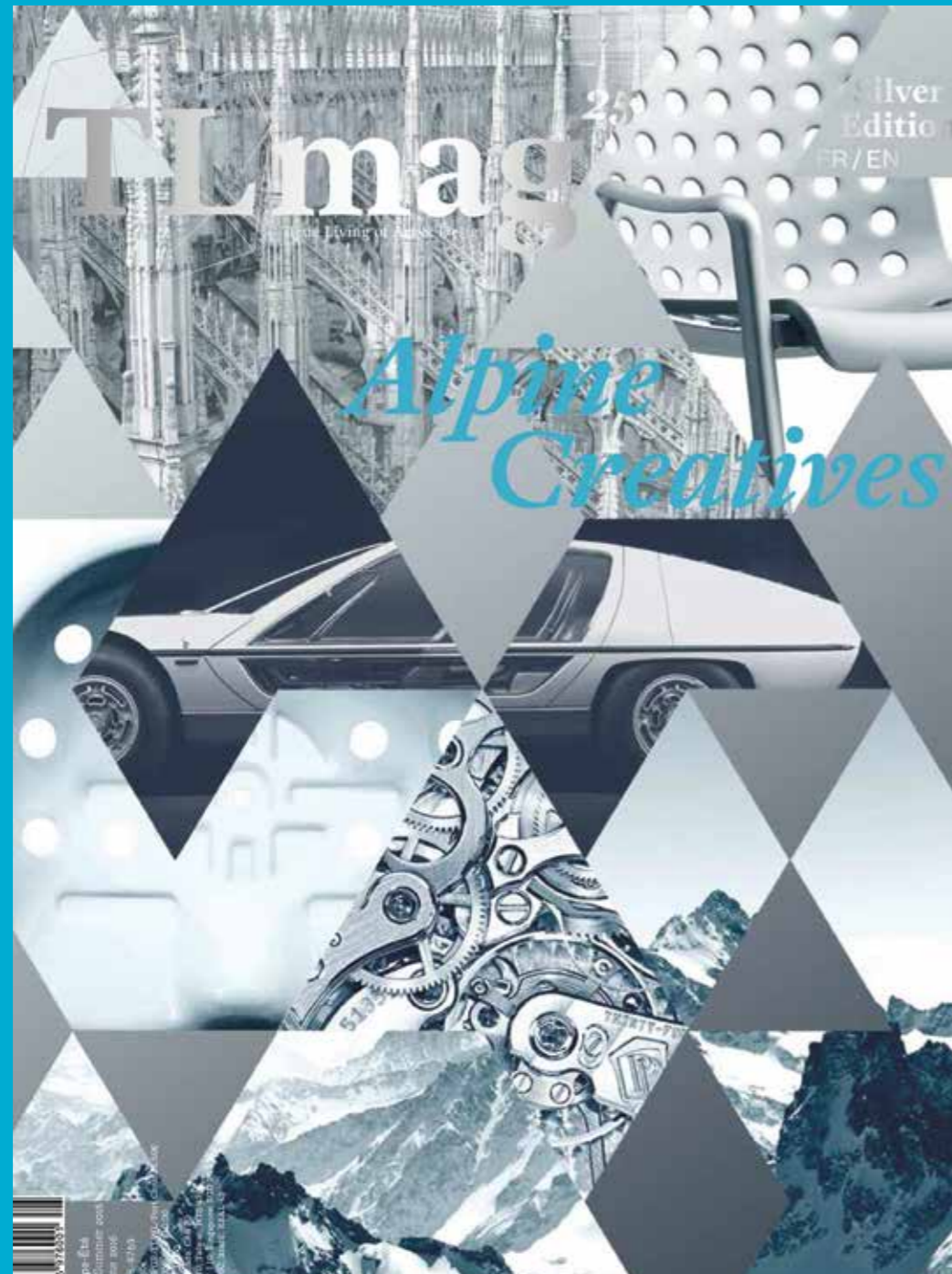
True Living of Art & Design

Silver Edition

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ONLINE & NEWSSTANDS



TLmag

About TLmag

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Founded in 2009 by Lise Coirier and her Brussels-based creative consultancy Pro Materia, *TL magazine* is a widely-recognized biannual publication capturing and contextualizing the latest innovations and creations in craft-led, material-oriented art, architecture, design, fashion, hospitality, luxury, and collector culture. Published in French and English, each edition focuses on a specific region or the correlation between different territories and creative scenes. Relaunched in September 2015, *TLmag's* online magazine mirrors the ethos and structure of print issues with daily features and weekly profiles.

Interdisciplinary and global, today's creative front continues to translate its know-how and intelligence into innovative objects, astounding works of art, cut-

ting-edge installations, reinvented architecture and ground-breaking urban schemes – painting a full picture of the society we live in. Extraordinary, diverse and abundant, *TLmag* advocates for authenticity. Transcending different domains – furniture, lighting, interior and graphic design with architecture, photography, fashion, visual, applied art and the intersections where many of these disciplines meet, *TLmag* becomes an essential resource for an ever-growing creative community – design-driven readers, creative professionals, designers, students and brands in search of precise, exceptional and unequalled creations.

www.tlmagazine.com

Signell Knutsson, Böcker VI, Booksole, made in polished stainless steel in edition of 5.

TLmag 25's silver cover designed by Alfredo Häberli (Interior Guest of Honor in 2006); a man who appreciates beautiful cars, the good life and the kind of design that marries poetry and precision. Häberli crafted the cover's Alpine silver diamond-scheme at his studio on Lake Zurich. *TLmag 25* goes on a journalistic road trip through the Alps, alternately speeding through and slowing down to admire art and design scattered throughout the long lakes and majestic mountains between Italy and Switzerland.



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SPAZIO NOBILE

CONTEMPORARY CRAFTS, DESIGN & PHOTOGRAPHY



Established in Spring 2016, Spazio Nobile is a Brussels-based platform championing the contemporary applied arts, design and photography. Modeled as a curated interior, that of Pro Materia founder Lise Coirier and Culture Lab director Gian Giuseppe Simeone, the gallery strategically integrates contemporary design within the daily environment. Collaborating with top and heritage brands, the duo works to transcend the classifications of contract and limited edition markets. On Spazio Nobile's walls, hang large-scale images that juxtapose craft-based furnishings, lightings and objects. Spazio Nobile hosts seasonal exhibitions that put different mediums in dialogue, based on conceptual themes. Highlighting expertise in design and the applied arts (glass, metal, wood, ceramic, etc.) as well as in photography, the gallery aims to create a dialogue

between diverse disciplines; a harmonious melange of contemporaneity and sense of history. More than a "gallery" in the conventional sense, Spazio Nobile is a space for work and exchange, dedicated to shared know-how; an aesthetic encounter that always offers a full cultural and sensory experience. It puts together a rigorous programme for visitors and collectors who are searching for meaning through unique pieces, limited editions and one-of-a-kind experiences. Creators fill the spaces in a sensitive and personal way, as in an apartment or an intimate showcase, allowing a free movement that is far removed from the spirit of a "white box." The exhibits are personal stories or questions that reveal the imagination and intention beyond objects. Dinners and gatherings punctuate each season, giving a true humanist dimension to the space.

Current and upcoming exhibitions:

Season II – Jörg Bräuer, Nathalie Dewez, Kaspar Hamacher, until 20 November 2016.

Season III: TLMag Silver Edition, from 24 November 2016 until 19 February 2017.

Season IV: Tomáš Libertíny, solo show, from March-May 2017.

Season V: When Danish meets Japan Handmade, June-September 2017.

Spazio Nobile by Pro Materia Gallery
Rue Franz Merjay 142, B- 1050 Brussels, Belgium
Open: Wednesday to Friday: 11:00 to 18:00 or by appointment
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www.spazionobile.com

www.promateria.org

Sparkling Silver

Par/By Lise Coirier



TLMag Silver Edition & Silver Guide 2016 marks the magazine's silver jubilee and the 25th edition of the Biennale Interieur in Kortrijk. *TLMag's* 'diamond cut' dymaxion is put into dialogue with the Silver Lining Interiors concept – designed by Office Kersten Geers David Van Severen, in close collaboration with Richard Venlet and Joris Kritis– of this year's event. After Biennale Interieur, the exhibition will move to Spazio Nobile in Brussels. A non-exhaustive selection of 25 designs – lighting, furniture, finishes, and accessories by cutting-edge creatives, recognized for their innovative concepts and culture of creation – will be contextualised in an 'all silver' environment. Enhanced by the visual qualities of reflection, iridescence, and optical effect, this showcase is brought together thanks to scenographic elements designed by Abet Laminati and Limited Edition/2tec2. Joining the exhibition is this special edition *TLMag Silver Guide*.

On show, 25 sparkling works by: Sebastian Herkner for Pulpo, Alain Gilles for Verreum, a curated selection of 6 Christmas balls by Yann Grienenberger of Centre International d'Art Verrier for Spazio Nobile (Design Nocc Studio, Mendel Heit Design Lab, Thibaut Allgayer, Studio Monsieur, V8 Designers, Design Philippe Riehling), Nathalie Dewez for ND Studio & Spazio Nobile, Sylvain Willenz for Retegui, Katia De Witte of 2tec2, Héléne Dashorst for Limited Edition, Ilaria Innocenti for Portego, Friederike Delius of Studio Berg, Niclas Jørgensen, Nedda El-Asmar of Studio Nedda for Maison Vervloet, Patricia Urquiola for Flos, Adrien Rovero, Oskar Zięta for Zięta Prozessdesign, Jessica Knutsson of Signell Knutsson, Palomba Serafini Associati for Kartell by Laufen, Tomas Kral, Alfredo Häberli for Georg Jensen, Christian Wassmann of Studio Christian Wassmann for Spazio Nobile, Monica Förster for Skultuna, Xavier Lust for Driade, Glenn Sestig for Spazio Nobile with Van Den Weghe and Lasvit, Hubert Verstraeten for Niessing, Poetic Lab for Lobmeyr, Lucie Koldová for Brokis.

Biennale Interieur
25th Silver Edition – Silver Lining Interiors
14-23 October 2016
Xpo Kortrijk
Doorniksesteenweg 216
8500 Kortrijk, Belgium

www.interieur.be

Spazio Nobile by Pro Materia Gallery
24 November 2016 - 19 February 2017
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www.spazionobile.com

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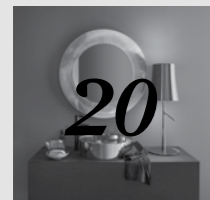
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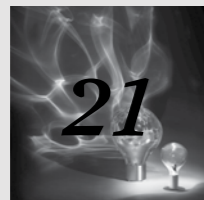
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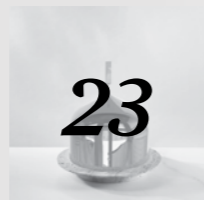
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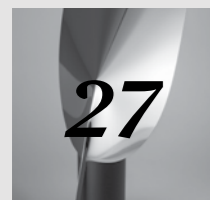
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Hélène Dashorst

Ingrained Shine



Amsterdam-based Hélène Dashorst is a master of woven fabric. Producing curtains, transparents, semi-transparent, upholstery, wallcoverings, rugs, carpets and packing solutions on commission, the textile designer has also developed self-initiated projects in various materials including horsehair, wool, raffia, and metallic thread. With a vibrant palette and sense of composition, her designs result from bold experimentation. Working with the luxury rugs brand Limited Edition, Dashorst has developed numerous carpets like Metropolitan and Tribu Zen out uncommon composites. *TLmag* spoke to the designer about the silver qualities of Looping, also developed for the Belgian design house. Constructed out of a single rope, the carpet coils in various paths. As something of a technical feat, Looping features 1,600 connection points per square metre.

TLmag: What is your affinity for silver?
Hélène Dashorst: I've recently designed a whole range of silver accent fabrics. Silver is a sophisticated and luxurious material but offers a cool colour palette that can give a carpet a unique character and haute-couture look.



TLmag: Your loop design features a silver aesthetic. What visual and functional treatment does this effect allow you to achieve?

H.D.: Silver is integrated into the yarn itself. The PP filament gives the carpet a metallic patina. With no extra surface treatment to material, the elegant colour runs through and through. This is why the carpet can also be used outdoors.

www.helenedashorst.com

www.le.be

“SILVER IS A SOPHISTICATED AND LUXURIOUS MATERIAL BUT OFFERS A COOL COLOUR PALETTE THAT CAN GIVE A CARPET A UNIQUE CHARACTER AND HAUTE-COUTURE LOOK.”

Friederike Delius



Reanimating the Common

Founded in 2014 by Universität der Künste (University of the Arts) Berlin graduate Friederike Delius, Studio Berg, explores the fertile ground between art and design; different yet similar approaches that, together, can readdress the conventional treatment of everyday objects. Designed to breathe new and personalized value into the daily practice of drying garments, Foldwork acts as both a clothing rack and hanging sculpture. Bringing this everyday tool out of the laundry closet and into the living room, Delius evokes the aesthetic that comes with timber-frame structures. *TLmag* spoke to the rising Berlin-based talent about her use of silver as one of multiple finishes.

TLmag: What is your affinity for silver as both a visual and material composite?
Friederike Delius: Silver offers many interesting aspects for design and can have a big impact on the perception of objects. It's lustrous quality, as experienced with mirrors, reflects sunlight and therefore can transform shapes; make them appear and disappear. The mate-

riality of silver simultaneously expresses strength and smoothness.

“BY LEAVING THE SURFACE OF FOLDWORK BARE AND MATT, THE STAINLESS STEEL REVEALS ITS MOST FAVORABLE PROPERTIES: A HIGH-END LOOK AND RUST-RESISTANCE.”

TLmag: What visual, physical or metaphoric treatment does this material and effect allow you to express?
F.D.: For Foldwork, I chose to work with silver as a 'natural colour' and decided to employ a core material. Working with stainless steel allowed me to achieve a silver finish without any alteration. Though its surface was brushed carefully



to achieve a soft appearance, Foldwork was left uncoated as to enhance the materials' own aesthetic properties. With this balance, the object could both diffuse light and attain a silky look.

TLmag: In what way can the silver finish and chosen material extend the function of your design?

F.D.: By leaving the surface of Foldwork bare and matt, the stainless steel reveals its most favorable properties: a high-end look and rust-resistance. Both qualities express the idea of Foldwork very well: an everyday object that has both functional and visual power.

www.studioberg.de

Nathalie Dewez

Ethereal Equilibrium



Coming onto the scene in 2002, Belgian designer Nathalie Dewez has since taken the design world by storm; introducing a sculpturally minimal approach all her own. Developing a variety of objects, furnishings and large scale installations for major brands like Hermès Petit H, Habitat, Ligne Roset, Established & Sons, and Moome, the designer is perhaps best known for her essentialist lighting fixtures. Dewez stays true to the tenets of form following function but also values long-lasting materials and the highest level of craftsmanship. The designer has received multiple accolades including a Design Pierre Bergé Foundation award. In 2011, she was named Belgian Designer of the Year. Developed for Bis Lighting and on display at Spazio Nobile, Balance is a nuanced yet formally powerful lamp employing its own tubular 'snake' structure to counterweight an encased LED strip and power cord. *TLmag* spoke to Dewez about the lamp's silvered iteration.

TLmag: What is your affinity for silver as both a visual and material composite?

Nathalie Dewez: Though I've never worked with the solid material, I enjoy combining silver finishes as they can help accentuate and expand light. However, it is hard to avoid that this type of material also reflects surroundings and can disappear within specific contexts. I enjoy how this quality can



“I ENJOY HOW THIS QUALITY CAN MAKE AN OBJECT FLOAT.”

make an object float. With other projects like Smoke & Mirrors I have developed with Bis Lighting for Spazio Nobile with the oceanic glass, it has been fruitful to experiment with how to mix clear and silvered glass. The latter also makes your reflection disappear; giving the product another dimension.

TLmag: Your Balance Light design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

N.D.: Such a treatment creates a more noble look than just painting. For Balance, the silver finish was achieved by soaking the entire form in a chrome bath without any need of polishing. Still simple this process might seem, attaining consistency across the entire surface was complicated. Left to its own

devises, the finish expresses the aluminum and steel very well.

TLmag: In what way can the silver finish and chosen material extend the function of your design?

N.D.: If considering that such a transportable lamp requires a level of manipulation to be used, chrome is perhaps not the best finish. Aesthetically, it is hard to maintain its shine with some many fingerprints. Nevertheless, the treatment does ensure longevity. This type of finish is perhaps better suited for pendant lamps or mirrors, when there is little tangible interaction. For such objects, silvering can really serve a function.

www.nathaliedewez.com



Katia De Witte

Glistening Ground for 2tec2

Launched in 2005 by Limited Edition, 2tec2 is a Belgian carpet design – manufacturer exclusively under the same brand name – that combines vinyl-coating with woven glass fiber. As a markable innovation, the flooring solution aims to revitalize commercial environments. Wear, stain, and water resistant, 2tec2 is a favourite amongst interior designers and architects the world over. Durable and hygienic, the indoor-cum-outdoor carpet solution bridges decades of Belgian craft with new technology. *TLmag* spoke to 2tec2 / Limited Edition creative director Katia De Witte about the innovative vinyl flooring design's silver-like qualities.

TLmag: What is your affinity for silver? How does it employed in 2tec2?

Katia De Witte: The silver effect adds a subtle and sophisticated character to our innovative woven vinyl. It gives it a refined and luxurious connotation, in harmony with contemporary interior elements. In addition, the silver flooring

accords a warmer colour tone, which means that it can easily be introduced to more traditional interiors. Within this context, it adds a touch of refinement and originality. We equate this quality to

“THE SILVER REFLECTS LIGHT AND CAN ADD NEW DYNAMICS TO ANY SPACE, TRADITIONAL OR CONTEMPORARY.”

rivers with silver-like highlights or simply, moments when the sun hits the sea and makes water glisten.

TLmag: What process did you use? How did your choice of material allow you to adopt an iridescence, reflectivity, or luminosity?

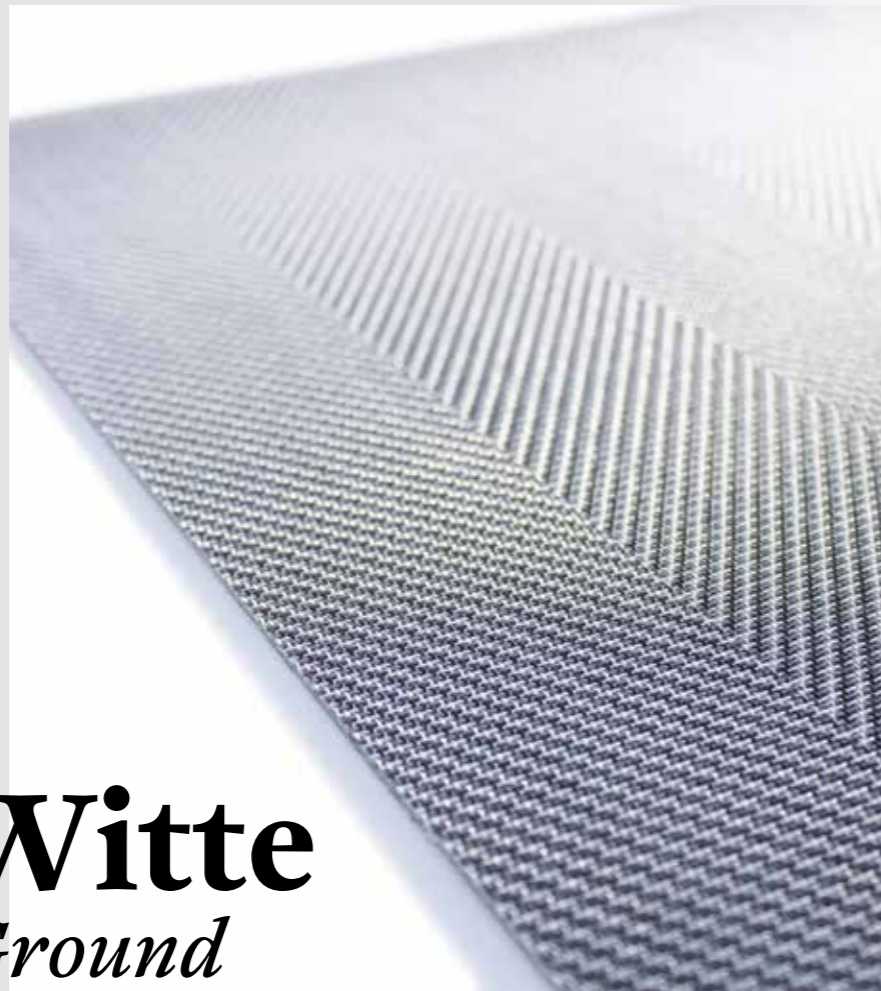
K.d.W.: 2tec2 is woven with yarns produced in-house at our location in Mouscron/Moeskroen, Belgium. This allows us to implement great creativity in both the design and the production process. All 2tec2 yarns consist of robust glass fiber cores, coated with vinyl. For each flooring reference, we combine at least five different coloured yarns. For this custom Silver iteration, we worked with subtle grey tones and transparent vinyl coatings. This composite is far more reflective.

TLmag: In what way can this treatment extend the function of your design?

K.d.W.: The silver reflects light and can add new dynamics to any space, traditional or contemporary. It makes the fabric very light, with a sophisticated aesthetic.

www.2tec2.com

www.le.be



Monica Förster

Celebrating the Nordic light



“THERE IS A MYSTIC ATMOSPHERE IN THE EXTREME AREAS OF THE NORDIC COUNTRIES WHICH IS NOT REALLY POSSIBLE TO EXPLAIN BUT NEEDS TO BE FELT.”

For celebrated Swedish designer Monica Förster, ideas often supersede shape. Nevertheless, her cross-disciplinary approach has been described as formally pure and materially innovative. Having worked for leading brands like Alessi, Bernhardt, Cappellini, De Padova, Offecct, Swedese, Poltrona Frau, Volvo and Whirlpool, Förster's Stockholm-based studio has established itself as one of Sweden's leading firms. Developing new typologies in industrial, furniture and object design, the designer has received numerous accolades including the prestigious Imm Cologne Interior Innovation Award in 2015. Her work is also featured in numerous museum col-

lections including New York's MoMA and London's V&A. *TLmag* spoke to Förster about her Silver Flower Pot vase for Swedish heritage brand Skultuna.

TLmag: What is your affinity for silver as both a visual and material composite?

Monica Förster: I like the purity of the metal. It also creates a really good contrast to the collection of pots that are now in brass and copper. I very much like the mix.

TLmag: Your Silver Flower Pot design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

M.F.: Reflections, both physical and visual.

TLmag: What process did you use to achieve a silver aesthetic?

M.F.: As part of the Flower Pots series which come in four sizes and three materials, the silver can be both matte or shiny. In that present case, it is silver plated but could also be ordered in 925 sterling silver.

TLmag: How did your choice of material allow you to adopt an iridescent, reflective, or luminous effect within your design?

M.F.: I grew up in Lapland and, in the winter, there is a lot of snow which reflects the light in many different ways. In springtime, the light is superstrong. I guess that this affects my design and the way I approach it. There is a mystic atmosphere in the extreme areas of the Nordic countries which is not really possible to explain but needs to be felt.

TLmag: In what way can the silver finish and chosen material extend the function of your design?

M.F.: In most of my studio work, the idea comes first, then the material follows to strengthen it. In some projects, the material itself could also be a starting point.

www.monicaforster.se

www.skultuna.com



Alain Gilles



*Gracious
Warmth*

Brussels-born Alain Gilles typifies a sense of rationalized forms and subtle humour inherent in contemporary Belgian design. Founding his practice in 2007, after years working in the financial sector, the designer has since worked with major 'editors' like Galerie Gosserez Paris, Magnitude, O'Sun, La Chance and Casamania. Some of his most iconic pieces have garnered accolades such as the prestigious Henry Van de Velde Label. In 2012, Gilles was named Designer of the Year by the hallowed Biennale Interieur. Developed for innovative Czech glassworks Verreum, Chubby employs the age-old technique of silvered-glass to profile the anthropomorphically-shaped stool. The uncommon combination of a curvaceous form, glass on such a large scale and upholstered fabric is intended to evoke a new level of warmth or comfort; not to mention the transformation of material. The base glass element works to reflect its surroundings while the upholstered seat ensures a sense of security. *TLmag* spoke to Gilles about Chubby's silver qualities.

TLmag: What is your affinity for silver as both a visual and material composite?

A.G.: Until lately, I never worked with silver as my lexicon of materials tended to be warmer. However, I recently began to explore how colder composites like shiny metals and translucent glass could combine with softer counterparts. Working with silvered-glass posed a new challenge for me. I wanted to see how I could employ these materials to express a touch of authorship.

TLmag: Your Chubby design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

A.G.: With the Chubby stool, we've created the first-ever piece of upholstered glass furniture. I find the juxtaposition of silvered-glass and fabric interesting as it blurs the lines of perception and makes room for new possibilities. The fabric has an appeasing mat effect while the blown glass reflects and distorts its surrounding. It turns this small stool into a larger-than-life object. Together, both

"TOGETHER, BOTH ELEMENTS ACHIEVE A RICH OPULENT EFFECT."

elements achieve a rich opulent effect. One is an understatement while the other can be seen as overstatement.

TLmag: What process did you use to achieve a silver aesthetic?

A.G.: Verreum was one of the first brands to bring back the old technique of silvered-glass; virtually extinct in the rest of Europe. Historically, this method was used as an inexpensive alternative to solid silver. For Chubby, a glass piece is first blown, double walled and then silvered from inside; similar to how mirrors are made. The ability to warm up and transform the coldness of clear glass with colour or tone is very satisfying.

www.alaingilles.com
www.verreum.com

TL #Silver Edition

Yann Grienenberger

Sparkling Spheres

for CIAV Meisenthal



France has long been associated with luxury crafts. Even its government allocates special labels to heritage workshops and brands, that offer financial support and garner prestige. This French tradition draws back to the days of King Louis XIV and the establishment of guilds. Forged for economic preeminence and cultural predominance, the decorative arts continued to define this country's place on the international stage well into the 20th-century. Weathering shifting styles, Paris, as well as its neighbouring regions, have remained bastions of artisanal production. Unfazed by the tides of industrialization, ateliers remained steadfast until they could. A recent push to revive old techniques has seen the reestablishment of different industries. Major fashion houses have launched similar platforms. Though focused on dissemination of historical methods, contemporary practitioners are not afraid to innovate. There is perhaps no better example of this phenomenon than CIAV, the Centre International d'Art Verrier in Meisenthal. Famous for supporting Art nouveau

masters like Émile Gallé, the Alsatian glassworks withstood the test of time till the 1960s, when it closed its doors. Reopened in the 1990s as both an active workshop and education resource, the centre is now famous for its Boules de Noël (Christmas ornaments). *TLmag* spoke to director Yann Grienenberger about these iconic designs which will be celebrated within a Silver Edition of 6 Christmas balls for Spazio Nobile.

TLmag: Why are silver and silver-treatments so important?

Yann Grienenberger: Silver objects absorb their surroundings and with that reflection tend to disappear. For that reason, the material forms as a paradox. When looking in a mirror, do we see reality or a version of that reality?

"WHEN LOOKING IN A MIRROR, DO WE SEE REALITY OR A VERSION OF THAT REALITY?"



TLmag: What is the history of silver-glass in Meisenthal?

Y.G.: Towards the end of the 19th-century, the region of Meisenthal became synonymous with silver-glass, otherwise known in the local dialect as 'bauernsilber', what directly translates as "little people's silverware." The technique became highly desirable as it offered the marvel of silver at an affordable price. Local craftspeople produced candle holders, vases, and Madonna sculptures, which found their place in the foyers of modest homes. However, one has to remember that 'glitter is not gold.' We no longer work with the technique ourselves but employ a local company Verrissima, based in nearby Goetzenbruck. Having mastered the craft of cutting, assembling, and enameling flat glass, their workshop is also poised to perpetuate traditional methods, including stained glass and of course, silvered glass.

TLmag: How has the Boules de Noël collection become so successful?

Y.G.: These contemporary objects are conceived by different notable designers, including Jasper Morrison and Mendel Heit. Sold in various colours, the ornaments are also produced in silver finish. If one considers the tradition of this technique, they must also consider the tradition of Christmas and how such objects can symbolize immutable rituals and family memories, past down through the generations.

<http://ciav-meisenthal.fr>



Alfredo Häberli

Polished Pets



Celebrated Swiss-Argentine designer Alfredo Häberli has been innovating the industry since launching his own practice over two decades ago. Based in Zurich, the *niño curioso* of Swiss design has worked with major brands including Alias, BMW, Camper, Iittala, Kvadrat, Moroso and Vitra, just to name a few. Exploring future-proof possibilities, Häberli still remains rooted in tradition, that of his native Argentina and his adoptive land. In 2014, he received the Swiss Grand Prix of Design. In 2006, he was named Guest of Honour at Biennale Interieur. Working in a plethora of applications, Häberli finds a sweet balance between joy and energy, expression and emotion, history and everyday observations. *TLmag* spoke to the designer about his silver-finished Peacock Pitcher for Danish brand Georg Jensen; a true promoter of the material.

TLmag: What is your affinity for silver as both a visual and material composite?

Alfredo Häberli: Since I was a child, I've been more attracted to silver than gold. While studying, I started to appreciate bronze. But with silver, one can achieve a shine and polish that transforms the material that reflects its surroundings; providing a contrast to a warm ambiance.

TLmag: Your Peacock Pitcher design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

A.H.: On one hand, the Peacock Pitcher has a strong highly polished and reflec-

tive mirror quality but on the other hand, it evokes the shapes of a bird. The finish was achieved by Georg Jensen's recognised craftsmanship and master artisans. Underneath its sculptural association, the form functions as a carafe.

TLmag: In what way can the silver finish and chosen material extend the function of your design?

A.H.: It is always difficult to imagine how to work with a reflective surface. The shape is essential and sometimes uncontrolled. But the end result always depends on the surrounding environment.

www.alfredo-haerberli.com

www.georgjensen.com

Sebastian Herkner



Rising star Sebastian Herkner has carved a place for himself within the design world by breathing new value into sometimes overlooked details. Bridging different cultures and contexts together with technological innovation and traditional crafts, the German designer looks to address each of his projects individually. Having studied at HfG Offenbach am Main (University of Art and Design) and having trained with fashion powerhouse Stella McCartney, Herkner's versatility in material and application can be seen in a rich portfolio of collections for brands as varied as La Chance, Dedon, Rosenthal and Moroso. After receiving a 2015 German Design Award, the up-and-coming talent was named the 2016 Guest of Honour at Imm Cologne; designing that year's career-defining Das Haus installation. *TLmag* spoke to Herkner about his silver-glass Container series for German design house Pulp.

TLmag: What is your affinity for silver as both a visual and material composite?

Sebastian Herkner: I first became interested in the treatment when discovering mercury glass. Looking at this technique's history and its German explanation 'bauernsilber,' one can



Artisanal Awakening

"I OFTEN LIKE TO CONSIDER DIFFERENT POTENTIAL FORMS OF CRAFT IN MY WORK AS THEY CAN ADD ANOTHER LEVEL OF VALUE."

understand the translation as 'silverware for farmers.' In the past centuries, such a method allowed everyone to have affordable silverware in their homes. However, nowadays the technique has become rare and exclusive.

TLmag: Your Containers design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

S. H.: My starting point was to revive a traditional craft. I often like to consider different potential forms of craft in my work as they can add another level of value.

TLmag: What process did you use to achieve a silver aesthetic?

S. H.: I first experimented with this project during the Glass is Tomorrow workshop at CIAV Meisenthal in France. Today, the Container collection is produced by Czech glassworks Verreum for German brand Pulp. Employing the mercury glass method, each glass piece is handmade to have a double-wall shell. Within the void, liquid silver is poured. It sticks to the glass and quickly creates a mirror surface. Such an effect creates a conversation between objects and space.

www.sebastianherkner.com

www.pulpoproducts.com

Innocenti Studio

Contrasting Forces

Milan-based Ilaria Innocenti came on to the scene in 2010 with a collection of carpets produced using traditional Sardinian techniques. Establishing her intuitive approach, the designer employs a decorative vocabulary that combines hand drawing with investigations of texture and material. For Innocenti, storytelling remains a viable tool. Her work can now be found at major platforms like London's Mint or La Rinascente in Milan. *TLmag* spoke to Innocenti about the silver qualities of the Self Portrait and Mini Portrait mirror designs for Italian brand Portego, conceived in collaboration with Giorgio Laboratore. Inspired by the shape of a personal paddle-fan, this double-faced mirror design plays on the ideas of feminine accessories, luxury, and beauty.

"I'M ATTRACTED TO SILVER'S NATURAL TRAITS BUT ALSO SHINY SURFACES."

TLmag: What is your affinity for Silver as both a visual and material composite?

Ilaria Innocenti: It's both ductile and precious. I'm attracted to silver's natural traits but also shiny surfaces. For the Self Portrait and Mini Portrait projects, we used two vastly different materials as to achieve a level of contrast that would underline each component's features. The double-sides mirror is formed using joined galvanized steel. This fan-shaped form is anchored by a folded paper-like solid wood handle.

TLmag: Self Portrait and Mini Portrait both feature silver finishes. What visual, physical, or metaphoric treatment does this effect allow you to express?

I.I.: We employed a technique that applies a fine mechanical polish on a iron plate, which achieves a silver finish. This kind of treatment allows the mirrors to become something more than just a metal surface. It allows them to express a sense of lightness and a "line of light."

TLmag: In what can these properties extend the function of your design?

I.I.: A thin layer of material becomes a mirror, that draws an elegant, straight and sharp line into a solid, warm and tactile form of carved wood.

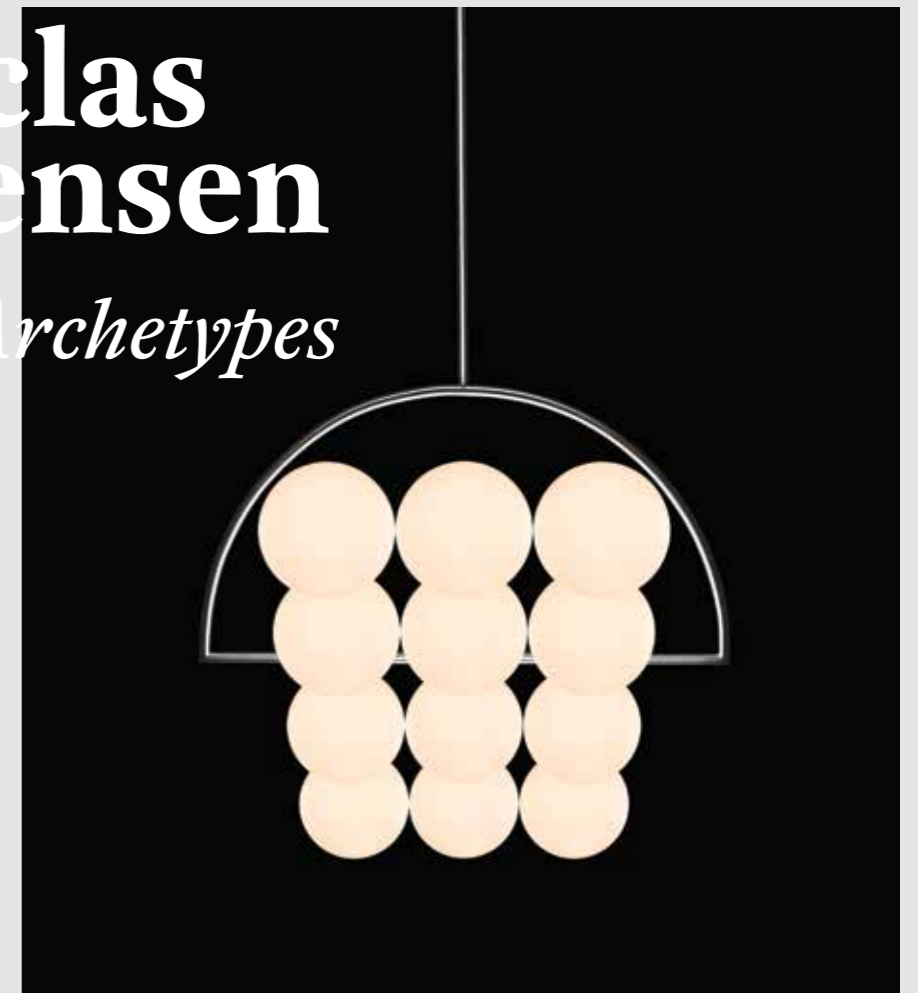
www.ilariai.com

www.portego.it



Niclas Jørgensen

Eternal Archetypes



Berlin-based Danish creative Niclas Jørgensen has worked in various sectors of the design industry. Integral to the foundation of Copenhagen-based Etage Projects gallery, the Design Academy Eindhoven graduate has recently returned to the craft of furniture and lighting design. Trained with seminal British master Michael Anastassiades, Jørgensen's technical knowledge allows him to push logical boundaries. Working on his first independent collection, the designer's approach exudes a strong sense of minimalism, Scandinavian Modernism, and the exploration of archetypal forms. *TLmag* spoke to Jørgensen about the silver iteration of his Stadium Light design.

TLmag: What is your affinity for silver as both a visual and material composite?

Niclas Jørgensen: Much like other elemental materials – gold, diamonds, wood and stone – silver has a strong haptic value. However, as a polished surface, silver gains a mirror effect and becomes

an almost non-material. It begins to embrace the colours of the surrounding environment. As silver has no colour or materiality of its own, the composite metaphorically remains timeless and disconnects from trends.

"HOWEVER, AS A POLISHED SURFACE, SILVER GAINS A MIRROR EFFECT AND BECOMES AN ALMOST NON-MATERIAL."

TLmag: How did your choice of material for Stadium Light allow you to adopt an iridescent, reflective or luminous effect within your design?

N.J.: I was able to use a technique that left the material as it is. There was no

need for coating. Focusing on a level of handicraft, I employed a very precise polishing process. The stainless-steel I used was sanded with a spectrum of different roughnesses until the finest grade revealed the material's shine and mirror effect.

TLmag: In what way can this silver quality extend the function of your design?

N.J.: The reflective surface of Stadium Light appeals to both haptic and visual levels of perception. The design expresses a smooth tactility but also evokes a strong aesthetic sensibility. Together these elements work to emphasize the object's minimalist form. Stainless-steel contains similar dualities: durability and fragility, endurance and ethereality.

www.niclasjorgensen.com



Lucie Koldová

Sensual Gloss

Having worked in Paris and Prague, Czech designer Lucie Koldová has become a major name within lighting and furniture design sectors. Though highly refined, her transcendent practice is still influenced by this cultural duality. Designing in various mediums, the designer employs the power of tried and tested craftsmanship but isn't afraid to explore new technologies. Developing objects for both contract and limited edition markets, Koldová has garnered numerous accolades, including a 2013 Grand Designer of the Year award in Czech Republic. Her minimal yet formally-expressive designs often contrast material properties and push the limits of proportion. For the past few years, the designer has worked closely with Czech boutique

glassworks Brokis. *TLmag* spoke to Koldová about the silver qualities of her new Whistle hanging lamp, conceived for the innovative brand.

TLmag: What is your affinity for silver?

Lucie Koldová: Provocative and sexy, silver's glossy shine has a monochromatic charm. For a design like the Whistle lamp, such a finish can extend the bounce of light rays. In other words, silver helps to reflect more light.

TLmag: What visual, physical, or metaphoric treatment does this effect allow you to express?

L.K.: It demonstrates a certain dignity which is emphasized by the clean lines of the light reflector. This is achieved by the combination of an internal polished

"THE CHOICE OF MATERIAL ACTUALLY PUSHES THE LAMP TO A HIGHER LEVEL, WITH A CLASSIER CHARACTER."

chrome metal cone and an external handmade glass volume.

TLmag: How did your choice of material allow you adopt an iridescent, reflective, or luminous effect within your design?

L.K.: The choice of material actually pushes the lamp to a higher level, with a classier character.

www.luciekoldova.com

www.brokis.cz



Lausanne-based Slovakian designer Tomas Kral prefaces his bio page by describing that he works on a smaller scale than his architect father. In fact, the ECAL graduate and professor's poetic interpretations of everyday objects adopt a far more nuanced approach. Working in diverse applications, Kral marries a strong sense of humour with an investigative appetite; collaborating with different craftspeople and experimenting with various modes of production. With pieces sold in top galleries like Libby Sellers, Kreo, Aram or museums like the MUDAC and Sm's Stedelijk, the designer has also developed numerous projects for international brands like Christofle, Praxis, Petite Friture, Safilo, Nespresso, Something Good, Hartô and Glass is Tomorrow for Nude Glass. Conceived in 2012, Auvent is a strong demonstration of Kral's practice. Combining the notions of miniaturised architecture with deflection, Auvent is a candle holder formed like a bent sheet of a paper. A leaf-like marquise extends light form a base candle through space. *TLmag* spoke to Kral about the design's silver iteration.

TLmag: What is your affinity for silver as both a visual and material composite?

Tomas Kral: Silver's greatest quality is its reflectivity. Simple or complicated, the material absorbs even details of its surroundings. Such representations can be so strong that a silver object can camouflage itself with in any given environment.

Tomas Kral

Subtle Amplification



"SIMPLE OR COMPLICATED, THE MATERIAL ABSORBS EVEN DETAILS OF ITS SURROUNDINGS."

TLmag: Your Auvent tea light holder design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

T.K.: Historically, silver was used to make candle holders and candelabras but rarely was the material employed for its reflective potential. With Auvent, my idea was to intensify the reflection and direction of a flame's light. The roof structure of Auvent is placed as to sit above the candle, using silvering to expand light.

TLmag: What process did you use to achieve a silver aesthetic?

T.K.: The technique I used is called electrolytic silver plating. I applied a very thin layer (just a few microns) of silver over a brass base. The nuance in process echoes the ability of extending light through the structure of the roof form.

www.tomaskral.ch

Xavier Lust

Intoxicated Fluidity



Pushing manufacturing technologies and form to new limits, Brussels-based designer Xavier Lust always looks to create a tension within his accessories, furniture, and urban applications. In this respect, the designer's oeuvre can be identified as a steady stream of research-based experimentations in deformation. Straddling the boundaries of limited edition and contract markets, the Belgian designer has worked with major brands like MDF Italia, De Padova and Skitsch and has shown with Nilufar Gallery and Galerie Pierre Passebon. His work has also been exhibited at the Musée des Arts décoratifs

**“THE MATERIAL
INSPIRES A SENSE
OF IMMORTALITY AND
A QUALITY OF LIFE.”**



in Paris, at Amsterdam's Stedelijk, and can be found in the streets of Brussels. Lust is the recipient of numerous awards including the highly prestigious Compasso d'Oro. *TLmag* spoke to the designer about his Cruise Wine Cooler designed for the Italian brand Driade.

TLmag: What is your affinity for silver?

Xavier Lust: Implemented throughout history for its luxurious and docile qualities, Silver has since been replaced with far more efficient nickel, chrome, and unoxidized aluminum. The metal is now seen as much more temperamental; a material that ages faster and demands more up-keep. However, for aesthetes, nothing rivals its luminosity. The material inspires a sense of immortality and a quality of life. Today, the term 'Silver' has become a 'porte-manteau' for a range of shiny metallic surface treatments.

TLmag: Your Cruise Wine Cooler features a silver finish. What visual, physical or metaphoric treatment does this effect allow you to express?

X.L.: Cruise's form evokes the hull of a ship but when looked at from the front, it reveals a level of asymmetry. The cooler's almost melted shape has a slight reference to alcohol and iced wine. From profile, one discovers a shape conducive to its function; a vessel allowing ice to surround a bottle in a circular motion. On sunny days, condensation and water droplets render the metallic surface in an almost romantic display of interaction. I've always opted to use materials for their inherent structural and surface qualities. This idea falls in line with Adolf Loos' 1908 declaration that "ornament is crime."

TLmag: What process did you use to achieve a silver aesthetic?

X.L.: Driade produced Cruise by moulding cut sheets of brass into welded shapes. These ultimate forms were then polished to a mirror finish. This treatment gives the object a level of fluidity that can capture its surroundings but at the same time become immaterial and disappear.

www.xavierlust.com

www.driade.com

TL #Silver Edition

**“SILVER'S GLOW
IS WARMER THAN
CHROME OR STEEL.”**



Belgian jewelry-maker and silversmith Nedda El-Asmar applies her delicate and nuanced approach to a range of applications including product and interior design. Trained at the prestigious Royal Academy of Fine Arts Antwerp and the Royal College of Art London, the interdisciplinary designer has worked for numerous labels including Hermès, Puiforcat, Eternum, Gense, Villeroy & Boch, Obumex and Demeyere. In 2007, El-Asmar was named Belgian Designer of the Year. With this and other accolades, the designer has been able to take on projects like designing the Royal Polar Survival Set interior for the Belgian Princess Elisabeth Station on Antarctica. *TLmag* spoke to El-Asmar about her ornate Torna door-handle design for heritage brand Maison Vervloet; developed in collaboration with industrial designer Erik Indekeu.

TLmag: What is your affinity for silver?

Nedda EL-Asmar: As a silversmith, I love to hammer a sheet of silver and make the material malleable at a cold temperature. I'm then able to shape various forms. Silver's glow is warmer than chrome or steel and over time, takes on its own patina.

TLmag: Your Torna door-handle design features a silver finish. What visual, physical or metaphoric treatment does this effect allow you to express?

N.E.A.: When polished, the planting finish emphasizes the ergonomic and fluid shape of the handle. Once you observe it well, you're able to understand how it twists and turns. Torna can be customized with a slew of different finishes; in polished or mat iterations, applied in colour or metal. They can even choose from additional inlays: shagreen like at Spazio Nobile, veneer, or leather.

TLmag: How did your choice of material allow you to adopt a reflective effect?

N.E.A.: When polished, the soft rounded shape of the handle accentuates the silver's reflectivity.

www.nedda.be

www.vervloet.com



Palomba Serafini Associati



"I LIKE HOW SILVER CAN ADD A TOUCH OF MASCULINITY, TECHNICAL APPEAL, AND PRECIOUSNESS."

Revitalized Echo

Founding their Milan firm in 1994, Ludovica and Roberto Palomba have carved their place within the worlds of interior, exhibit and product design. Working in various applications – such as yachts, storefronts, restaurants and private residences – the design duo has also developed an extensive portfolio of projects and brand strategies. Such endeavours have included Morphing for Kos, the Sun Collection for Zucchetti and numerous contributions to Zanotta. With a human-centered approach, much of the Palomba's designs have garnered them accolades like a prestigious Compasso d'Oro, Design Plus and Pro-duct Innovation Award. *TLmag* spoke to Roberto Palomba about the duo's SaphirKeramik Silver water basin, developed for Swiss brand Laufen in line with their Kartell by Laufen collection, a special edition for Spazio Nobile.

TLmag: What is your affinity for silver?

Roberto Palomba: Though silver is not gold, the material's colour is similar to platinum. I like how silver can add a touch of masculinity, technical appeal, and preciousness.

TLmag: Your SaphirKeramik Silver design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

R.P.: Such a finish allows for a mutant effect. The material's skin changes its semantic nature and tells a different story. Silver pigments are fixed to the structure and merge together to become one. Interestingly enough, in contrast to the technical appeal and strength you associate with a metallic material, silver is not robust and durable enough to survive the vitrification in the oven by 1260 Celsius. The silver surface has to be applied

before a second firing and melts at lower temperatures. It is too low to melt with the glazing, which makes the silver surface far less sturdy and resistible. You have to see this more as an exploration from the design side as a fully technically approved part of the Laufen assortment. We're really fascinated by the expressive power of this technique. Laufen has developed many options for different colours and patterns for bespoke visual concepts. This is how SaphirKeramik has changed to a blank canvas for unique designs.

TLmag: In what way can the silver finish and chosen material extend the function of your design?

R.P.: We wanted to breathe new life into the bathroom. Due to the link with Laufen and the Kartell world, we aimed to get closer to the experimentation of decoration. At this time, the brand was applying metallic finishes to their traditional materials. It's a research of "look and feel" of the object within a broader project of "collection."

www.palombaserafini.com
www.laufen.com

Poetic Lab

Rugged Shine

Exploring the anapestic potential of design, Poetic Lab founder Hanhsi Chen centres his practice on the thinking and production of silence. Graduating from the Royal College of Art London in 2013, the Taiwanese designer has applied his philosophic approach to projects developed for Logical Art and Beyond Object. Chen has also mounted numerous self-initiated and speculative projects at events like Milan Design Week. Exploring ideas of craft and contemporary production, reduced yet expressive forms, time and emptiness, the designer has already received a number of accolades including the Design Report Award in 2013. Chen's work has also been exhibited as part of Vitra's itinerant Lightopia showcase. *TLmag* spoke to the designer about the silver qualities of his Ripple Lamp which plays also on various thickness of the glass and slow motion. Developed for Austrian heritage brand Lobmeyr, this singular design explores the relationship between light and glass.

TLmag: What is your affinity for silver?

Hanhsi Chen: Even as a metallic material, silver presents a warm and gentle feeling. I prefer when it has a rough rather than mirror finish.

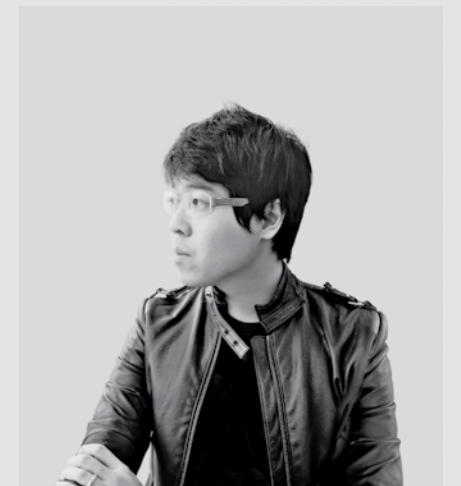
"I PREFER WHEN IT HAS A ROUGH RATHER THAN MIRROR FINISH."

TLmag: The Ripple Lamp for Lobmeyr features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

H.C.: We initially designed the base using high-polished brass to contrast the glass dome. When deciding to create a silver iteration, we employed a brushed finish that achieved a textured effect and softened the object's tone.

TLmag: How did your choice of material allow you to adopt an iridescent, reflective, or luminous effect within your design?

H.C.: For The Ripple Lamp project, the choice of material proceeded the design process. In other cases, scenarios or functionalities kick in first. We often look at different material compositions and select the perfect combination of visual and sensual effects. We find that polished metal works well within many of our designs as it can eliminate the



trace of physicality and blend into the environment.

TLmag: In what way can the silver finish and chosen material extend the function of your design?

H.C.: I think the material provides another layer and meaning to the design but not an entirely new functional role. However, silver does provide an emotional level to the object.

www.poetic-lab.com
www.lobmeyr.at

Adrien Rovero

Lustrous Chameleons



Establishing his Lausanne practice in 2006, Swiss designer Adrien Rovero has developed an approach that employs striking graphic compositions, minimalist forms, strong colour schemes and reimagined functions. The designer's vocabulary has been described as observational, inventive, uncluttered, based on assemblage and repurposed materials. Working between furniture, lighting and exhibition design, the ECAL graduate has conceived projects for clients like Hermès Petit H, Atelier Pfister, Droog, Tectona, Cristallerie Saint-Louis, Centre Pompidou, Grand-Hornu Images, Cité de la Céramique de Sèvres, Glass is Tomorrow for Nude Glass and MUDAC. Some of the designer's most iconic works can be found at top galleries Kreo, Libby Sellers and Ormond. *TLmag* spoke to Rovero about the silver qualities of his new Layered Mirror.



TLmag: What is your affinity for silver as both a visual and material composite?

Adrien Rovero: Other than when used to describe real silverware, the term is

“IT REFLECTS ITS SURROUNDINGS AND BECOMES SOMETHING OF A CHAMELEON. I’M TRULY FASCINATED BY THIS QUALITY.”

better used to define a finish that can be applied to any material. In this way, there's a similarity with other colour and surface treatments. However, silver is not a colour. It reflects its surroundings and becomes something of a chameleon. I'm truly fascinated by this quality.

TLmag: For Layered Mirror, what process did you use?

A.R.: The adhesion of two mirror glass layers is left evident, which achieves a silver effect in of itself. In this way, silver actually extends the function of the mirror.

TLmag: How did your choice of material allow you to adopt an iridescent, reflective, or luminous effect within your design?

A.R.: All of the materials and finishes involved come from traditional manufacturing processes. Like with most of my projects, I try to understand how these elements can be reworked. This has a strong influence on the outcome of my designs.

www.adrienrovero.com

TL #Silver Edition

Glenn Sestig

Reflective Awe



sion within its surroundings. The everyday blends into the ephemerality of surrealistic painting, specific to its environment and placed on a natural mass pedestal. The image of Alice in Wonderland comes to mind, falling deep into a rabbit-hole, without any reference to either space or time.

“IT IRRADIATES CLASS; TRANSCENDING ERA, CULTURE AND PERSONAL TASTE.”

Working in extreme precision, Ghent-based Glenn Sestig has established himself as one of Belgium's leading luxury architects. Working in various and at times, clashing noble materials, the Henry Van de Velde Institute graduate's interior designs have been described as monolithic; employing refined lines. Basing his approach on personal calculations, Sestig also draws inspiration from music and fine art. He recently designed the studio-cum-residence of famed Ghent DJ-duo Soulwax. Sestig has also forayed into products, nightclubs, penthouses and storefronts. *TLmag* spoke to the architect about his Pleasure Dome Supernova developed for Spazio Nobile, in collaboration with Lasvit and Van Den Weghe.

TLmag: What is your affinity for silver?

Glenn Sestig: As a visual material it can be interpreted as a finer detail within an interior. Often we finish our specialized mirrors with a silver coating as it has the highest reflectivity of all metals. Silver maintains an enduring role within most cultures. It irradiates class; transcending era, culture and personal taste.

TLmag: Your Pleasure Dome Supernova design features a silver finish. What visual, physical, or metaphoric treatment does it allow you to express?

G.S.: The perfect curve of the Pleasure Dome's silver bell renders a new dimen-

sion frequently in recent year. For Pleasure Dome, we juxtaposed it with a central dark natural stone dish. Together the two materials glisten within light and gain a silver aesthetic. This design is the perfect synergy of flawless mirror-effects and rough natural properties. Employing advanced laser-cutting technology, we were able to achieve the same level of precision across these polar materials.

TLmag: How did your choice of material allow you to adopt a reflective effect?

G.S.: The reinterpreted 'silver' edition of the Pleasure Dome stands as a singular object but also evaporates within its setting. As the hemispherical shape becomes reflective, surroundings are extended in a new elusive atmosphere. This scene incorporates into the object and visa versa. Opened, the object reveals surprises.

www.glennsestigarchitects.com

www.vandenweghe.be

www.lasvit.com



Biennale Interieur, Kortrijk, 14-23/X/2016
Spazio Nobile Gallery, Brussels, 24/XI/2016 - 19/II/2017

Though an innate and noble sustenance, Silver has always been seen as ethereal and elusive. Formed in its solid state or through techniques of imitation, the precious metal's reflective and luminous qualities have captured the passions of many.

www.tlmagazine.com / www.promateria.org



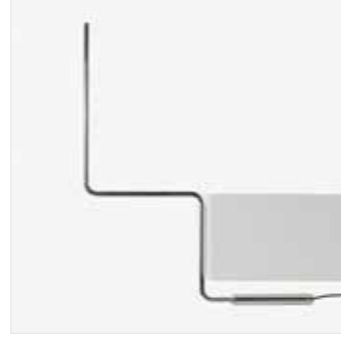
Sebastian Herkner (D), *Container*, ed. by PULPO (D), 2013. @pulpco GmbH



Alain Gilles (BE), *Chubby*, ed. by VERREUM (CZ), 2016. @verreum



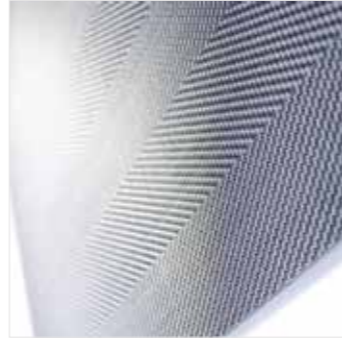
Nocco/M. Heit/T. Allgayer/Studio Monsieur/V&P/Ph. Riehling, *Christmas balls*, ed. by CIAV. @Guy Reibmeister



Nathalie Dewez (BE), *La Balance*, ed. by ND - Nathalie Dewez Coll./Spazio Nobile (BE), 2009. @Julien Renault



Sylvain Willenz (BE), *Alaka*, ed. by RETEGUI (FR), 2015. @SWDO



ztec2 design studio (BE), *Silver Lining Flooring* custom made for Dior, ed. by 2tec2 (BE), 2016. @2tec2



Hélène Dashorst (NL), *Looping*, ed. by LIMITED EDITION (BE), 2015. @Limited Edition



Iliaria Innocenti & Giorgio Laboratore (IT), *Self Portrait and Mini Portrait*, ed. by PORTEGO (IT), 2015. @portego



Studio Berg (D), *Fold Work*, 2013. @Studio Berg



Niclas Jørgensen (D-DK), *Stadium Light*, 2016. @Niclas Jørgensen



STUDIO|Nedda (BE), *Torna*, Door handle, ed. by MAISON VERVLOET (BE), 2015. @Maison Vervloet



Patricia Urquiola (IT), *Serena*, ed. by FLOS (IT), 2015. @Frank Huelsboemer



Adrien Rovero (CH), *Layered Mirror*, 2016. @Adrien Rovero



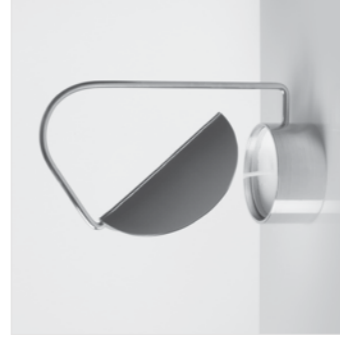
Oskar Zieta, *Chrome Plopp Stool*, ed. by ZIETA PROZESSDESIGN (PL), 2002. @Zieta Prozessdesign



Jessica Signell Knutsson (SE), *Böcker VI*, 2015. @John Gripenholm



Ludovica + Roberto Palomba (IT), *Saphir-Keramik Silver washbasin bowl*, special edition by LAUFEN (CH), 2014. @LAUFEN



Tomas Kral (CH), *Candle Holder*, 2012. @Martin Haldmann



Alfredo Häberli (CH), *The Peacock Pitcher*, ed. by GEORG JENSEN (DK), 2011. @FD Georg Jensen



Christian Wassmann (CH-US), *Dodecahedron*, 2014, for Spazio Nobile, 2016. @Christian Wassmann



Xavier Lust (BE), *Cruise, Wine Cooler*, 2009. @Serge Leblon



Monica Förster (SE), *Flower Pot, Small*, ed. by Skultuna (SE), 2016. @Skultuna



Glenn Sestig (BE), *Pleasure Dome Supernova for Spazio Nobile* (BE) with VAN DEN WEGHE (BE) and LASVIT (CZ), 2015. @Frederik Vercautse & Glenn Sestig Architects



Hubert Verstraeten (BE), *Labyrinth*, ed. by Niessing (D), 1994. @Niessing



Poetic Lab (TW), *Ripple Light*, ed. by JEL LOBMEYER (AU), 2014. @LOBMEYER / Klaus Fritsch



Lucie Koldova (CZ), *The Whistles*, ed. by Brokis (CZ), 2014. @Martin Chum

Jessica Signell Knutsson



Uncompromised Illumination

Recently launching her own Stockholm-based Signell Knutsson brand, Swedish designer Jessica Signell Knutsson has long explored the value of nuanced details and perfectionism within craftsmanship. For this reason, she opts to work in smaller, more controlled, batches rather than adhering to the economic constraints of mass production. Having studied at both Konstfack and Central Saint Martins, Knutsson previously worked for major design brands Asplund, LK Hjelle, and Italian Covo. Much of the designer's current work revolves around the idea of books; for her a personal identifier within any interior. *TLmag* spoke to Knutsson about the stainless steel iteration of the Book Socle collection; archetypical forms conducive to bound volumes, that promote the idea of limited edition production and experimental materials.

TLmag: What is your affinity for silver as both a visual and material composite?

Jessica Signell Knutsson: I find it interesting how silver can both heighten and reduce a piece, depending on how it's made, material, technique, size and function. It can either look cheap or exclusive. Someone who hates their

chrome-finished TV might very well love their chrome water tap.

"I WANTED TO EXPLORE THE BEST MATERIALS BUT ALSO REMAIN AS TRUE AS POSSIBLE TO MY MAIN IDEA WITHOUT TOO MUCH COMPROMISE."

TLmag: Your book socle design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

J.S.K.: Objects for Books, the larger project for which Book Socle is a part of, began with a need to work closely with the best craftspeople in Sweden. I wanted to explore the best materials but also remain as true as possible to my main idea without too much compromise. After sketching and deciding on a set shape, I experimented with plywood and MDF. I then went on to

work with more upscale materials like green Swedish marble and cow hide. With a luxurious presence, the stainless steel version came last. Its silver shine elevates this iteration above the others as it can mirror other objects in a given space.

TLmag: What process did you use to achieve a silver aesthetic?

J.S.K.: The Book Socle is made out of polished stainless steel. It was pre-finished on delivery, then water cut, folded, welded and polished again, with extra attention to its edges. The stainless steel has a weight that I like, which adds value to the experience. But it is also easy to wipe off, which is important for something that is so close to the floor.

www.signellknutsson.com

Patricia Urquiola

A Quest for Serenity



surprising illumination effects still being noble and elegant.

TLmag: Your Containers design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

"IN A LAMP, LIKE IN THE SERENA'S CASE, IT GIVES A SECOND LIFE TO THE LIGHT."

P. U.: The Jelly container with the silver-like finish enabled plastic to become a more precious material, more like a luxury item. Its sophisticated mirror-like surface has a kaleidoscopic effect multiplying the object inside to the infinity.

TLmag: What process did you use to achieve a silver aesthetic?

P. U.: We use a leaf in aluminum with a mirror surface in Serena whereas in Jelly in Precious, it is metallic PMMA.

TLmag: How did your choice of material allow you to adopt an iridescent, reflective, or luminous effect within your design?

P. U.: I love the magical, fascinating and animated mirror effect and its continuous variation according to the angle of the light source and the vantage point.

TLmag: In what way can the silver finish and chosen material extend the function of your design?

P. U.: In a lamp, like in the Serena's case, it gives a second life to the light. It is lightweight and plays with the diffusers, reflecting or allowing the light to pass through. It almost animates the "foliage".

www.patriciaurquiola.com

www.flos.com

Top designer Patricia Urquiola bases her approach on rigour, emotion, innovation and well-being. Trained with historical figures like Achille Castiglioni and Piero Lissoni, the Italo-Spanish master looks to reinvigorate the discipline by reintroducing the notions of precision, craft and handmade production. This holistic ethos has taken the Politecnico di Milano graduate to different parts of the world; a method that engages her directly with manufacturing processes. Having won numerous awards and national titles, Urquiola's artisan-oriented designs can be found in the gamut of major design houses Alessi, Axor, Baccarat, Cappellini, Cassina, Kartell, Kvadrat, Moroso, Louis Vuitton, Rosenthal, Panerai and Missoni; just to name a few. *TLmag* spoke to the industry leader about the silver qualities of her Serena standing lamp for lighting giant Flos.

TLmag: What is your affinity for silver as both a visual and material composite?

Patricia Urquiola: I have a very curious approach towards all the materials, I like to experiment with their abilities and challenges. Lately I'm attracted to changing surfaces, how the light is reflected and diffused on them. Silver has a unique finish that is able to reflect and play with the light resulting fun and



Hubert Verstraeten

Formal Distortion



Brussels-based jewellery designer Hubert Verstraeten has always developed his own processes. The Labyrinth collection for German design house Niessing is no exception. By pressing platinum wires into a conical form at high temperatures, the designer achieved a contrasted aesthetics of geometry and organic coils. Since coming on to the scene in the early 1990s, Verstraeten has developed numerous



“EVEN THOUGH I EXPLORE NON-TRADITIONAL METHODS OF PRODUCTION, THIS MATERIAL REMAINS IMPORTANT TO MY PRACTICE.”

watchmaker Ventura, the conceptually-oriented designer has exhibited throughout Europe; everywhere from Galerie Marzee in Nijmegen, the Netherlands to Ghent’s Design Museum and Grand-Hornu Images, near Mons. In 2000, Verstraeten received a prestigious Henry Van de Velde award.

For the designer, silver, much like platinum, has and will always have a strong reference to the world of jewelry. “Its silver, so it must be a gem,” he explains. “Even though I explore non-traditional methods of production, this material remains important to my practice.

Much like with the Labyrinth collection, the use of round shapes can be deliberately simple and archaic. They work well in juxtaposing levels of distortion. With potential for both qualities, silver is extremely malleable.”

Conducive to ideas of interaction and perception, the Labyrinth collection seems to epitomise Verstraeten’s unfettered approach, even if designed over two decades ago. Like the best works of art-oriented jewelry, this design remains timeless.

www.verstraeten.com
www.niessing.com

series, all exploring themes of interaction, perceivable transition, time, movement, attraction, and exploration. Having worked for his own brands Tamawa and the Swiss avant-garde

Christian Wassmann

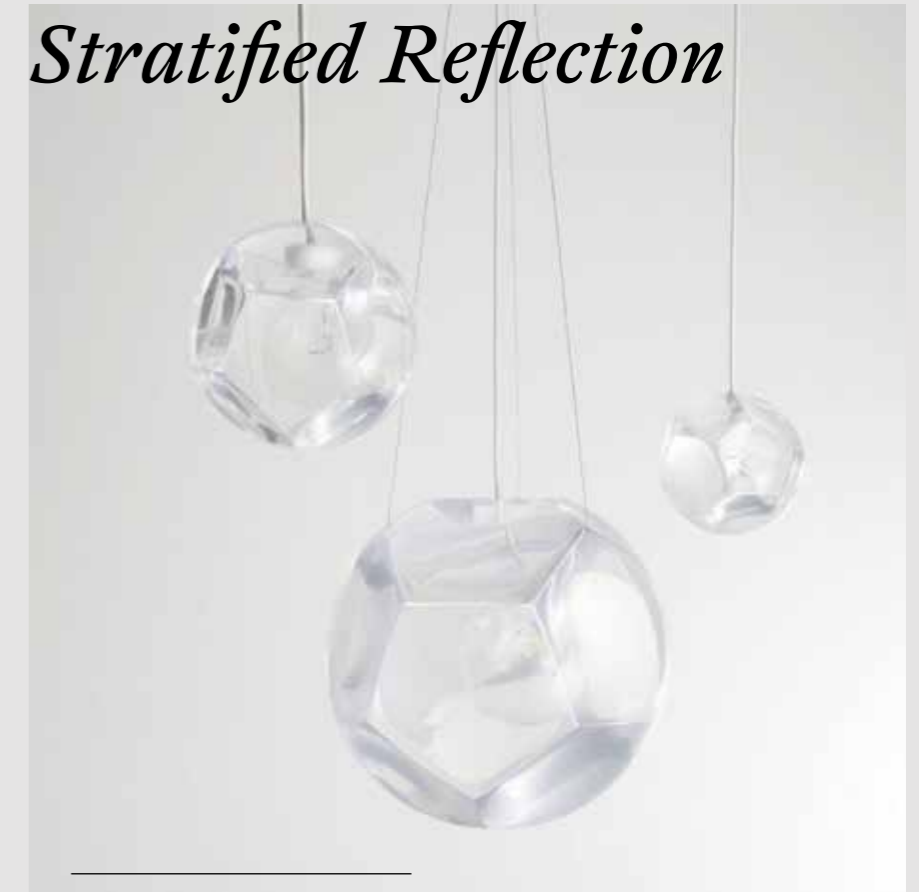
Stratified Reflection



Founding his New York practice in 2006, Swiss-born architect Christian Wassmann has made a name for himself within various sectors of the art and design world. Having trained with famed master Steven Holl and leading avant garde theatre director Robert Wilson, the architect has established a formal yet conceptual vocabulary on his own. Drawing in part from Modernist principles, Wassmann’s designs transcend mathematic reasoning, celestial influence, logical experimentation, ingrained meaning and elements of surprise. He has developed everything from Chelsea galleries to art fair interiors and Miami Beach villas, but also furniture and lighting schemes. Designed as a part of the Platonic Objects series, Wassmann’s Dodecahedron lamp for Spazio Nobile explores the potential of reflection and optical amplification by means of geometry. *TLmag* spoke to Wassmann about the Dodecahedron’s ethereal qualities.

TLmag: What is your affinity for silver as both a visual and material composite?

Christian Wassmann: I like what reflective surfaces can achieve. As both a flat material and suggestion of infinite virtual space, glass mirrors have often allowed me to enlarge spaces and create new perspectives. In one of my first commissions, East Village radio, I covered the acoustically-viable slanted walls in glass. Passersby don’t necessarily just see themselves but also the city behind them. In most of my designs, I let materials express their own properties. As strong composite, metal often has a



“I LIKE WHAT REFLECTIVE SURFACES CAN ACHIEVE.”

silver appearance that changes over time when buffed and sanded. I recently, acquired an antique Airstream mobile home for which I have polished its exterior to reflect natural settings.

TLmag: Your Dodecahedron design features a silver finish. What visual, physical, or metaphoric treatment does this effect allow you to express?

C.W.: The Dodecahedron is primarily a chandelier but it’s also an optical instrument that turns outdoor views upside-down. By adding a chrome cup to the light socket, the lamp now allows people to find their own reflection and that of their surrounding space.

TLmag: How did your choice of material allow you adopt an iridescent, reflective, or luminous effect within your design?

C.W.: The clear polyurethane resin I used is similar to glass but it doesn’t require the extreme heat that comes with the latter and that would make my twelve-step casting process impossible. Each pentagram is formed out of a lens that magnifies the central incandescent clear lightbulb. In this way, the Dodecahedron is also an homage to the near-extinct Edison invention. Each lens projects a shape onto the walls, ceiling and floors of a given space. When sunlight passes through the sphere, light fractures into prismatic colour, casting rainbows in all directions.

www.christianwassmann.com

Sylvain Willenz

Essential Reflections



the practice's own online store, many of Willenz's most iconic pieces can now be found in prominent museum collections. Developed for Retegui in 2015, Alaka is a series of oblique mirrors strategically framed in marble basis. Stripped bare of any pretense, the iterative design features bevelled edges that allow light to seamlessly blend the object within any context. *TLmag* spoke to Willenz about the silver qualities found in this collection.

TLmag: What is your affinity for silver as both a visual and material composite?

Sylvain Willenz: Whether done using traditional techniques or with aluminum on an industrial scale, the process of silvering mirrors is fascinating. I've been able to experiment and have produced several mirrors over the years. When Retegui asked me to design new products for its collection, using their core material marble, I thought it would be interesting to combine it with another element. Marble married to mirror came to mind. The materials contrast was very beautiful. The Alaka mirrors combine 3D milled marble slabs and industrial mirror in three different tints: silver, smoked and gold.

TLmag: Your Alaka design features a silver finish. What visual, physical, or

"THE ALAKA MIRRORS COMBINE 3D MILLED MARBLE SLABS AND INDUSTRIAL MIRROR IN THREE DIFFERENT TINTS: SILVER, SMOKED AND GOLD."

metaphoric treatment does this effect allow you to express?

S.W.: Alaka means angle in Basque. Run all around from one material to the other, beveling edges in the production process is both akin to mirror and marble. I thought it could work to visually reinforce the combination of both materials.

TLmag: How did your choice of material allow you adopt an iridescent, reflective, or luminous effect within your design?

S.W.: The choice of glass mirror offers a fresh treatment of reflection. At the same time, it can never become ostentatious, thanks to sober, classic, timeless and toned-down forms. Alaka celebrate the beauty of natural materials as well as craftsmanship.

www.sylvainwillenz.com

Zięta

Prozessdesign



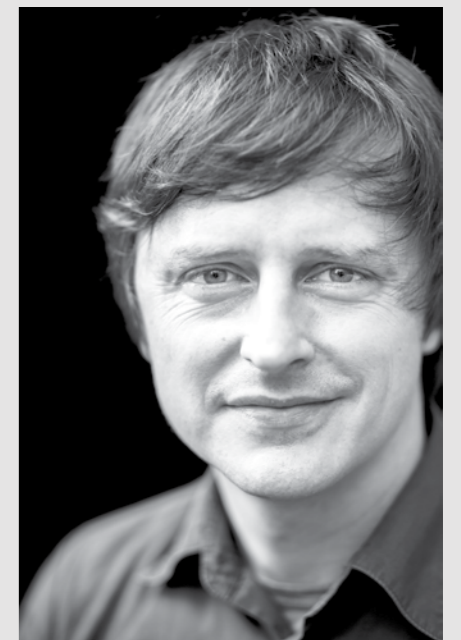
Inflated Shimmer

Contemporary industrialist Oskar Zięta invents new processes, set to meet future needs. A hyper rationalist, the Wrocław-based architect-turned-designer gives new meaning to the term 'less is more.' Having introduced FiDU technology – stabilized inflated metal – in 2007, Zięta has since explored a wide range of applications, from art installations and lightweight furniture to large scale construction. "It's all about controlled loss of control," he explains. Revitalizing a family-owned and run metal manufacturing plant in Silesia, the energetic innovator has founded Zięta Prozessdesign. The studio creates new product lines, targeting the furniture market but without following the standard approach. "Design is not that interesting, it's only one part of the larger picture," Zięta reveals. "Design is only a tool." For him, process determines shape. Epitomizing the FiDU technology, the Plopp stool family is Zięta best

"DESIGN IS NOT THAT INTERESTING, IT'S ONLY ONE PART OF THE LARGER PICTURE."

selling and most iconic design. Taking on a playful, toy-like and almost anthropomorphic shape, the seating solution begins as two carefully engineered, contoured and cut metal sheets. Welded along its edges, Plopp is then formed by injected high-pressure air. Featured in numerous museums, private collections and design stores the world over, Plopp has garnered numerous accolades such as the 2008 German Design Council Award. The stool comes in various finishes, including polished steel.

www.zieta.pl



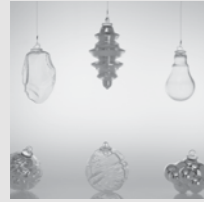
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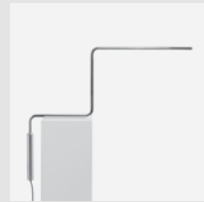
Sebastian Herkner (D), *Containers*, vases and side table in coloured silvered glass, hand blown Bohemian Craftmanship, low cm 17H x 23Ø, high cm 30H x 16,4Ø, Table cm 36H x 38Ø, ed. by PULPO (D), 2013.



Alain Gilles (BE), *Chubby*, pink silvered blown glass stool combined with upholstered fabric, wood, foam, cm 48H x 30Ø, ed. by VERREUM (CZ), 2016.



Design Nocc Studio (F), *Mix*; **Mendel Heit Design Lab (F)**, *Cumulus*; **Thibaut Allgayer (F)**, *Vroom*; **Studio Monsieur (F)**, *Silex*; **V8 Designers (F)**, *Helium*; **Design Philippe Riehling (F)**, *Tilt*; Limited edition of six clear and silvered Christmas balls free blown at CIAV Centre international des Arts verriers, for CIAV Editions (FR), 2016.

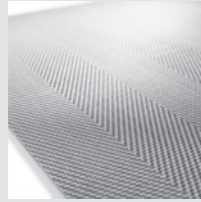


Nathalie Dewez (BE), *La Balance*, sculptural

table light in chrome exclusively produced for Spazio Nobile Gallery, cm 73H x 2D x 95W, ed. by ND - Nathalie Dewez Collection (BE), 2009.



Sylvain Willenz (BE), *Alaka*, a Carrara marble mirror, cm 150H x 2,8D x 48W, ed. by RETEGUI (FR), 2015.



ztec2 design studio (BE), *Silver Lining Flooring*, custom made, woven from 80% vinyl, 20% fiberglass, ed. by ztec2 (BE), 2016.



Hélène Dashorst (NL), *Looping*, handmade carpet assembled according to traditional methods in TAUPE polypropylene, cm 200Ø, ed. by LIMITED EDITION (BE), 2015.



Ilaria Innocenti and Giorgio Laboratore (IT), *Self Portrait* and *Mini Portrait*, small standing mirror with jewelry boxes, Handle: water colored solid cherry wood; Mirror: inox brushed and

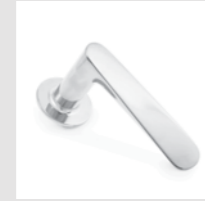
galvanized with light golden finishing, cm 36Hx20Wx2D; Accessories: handcrafted lathed solid cherry wood, cm 20Øx6H, ed. by PORTEGO (IT), 2015.



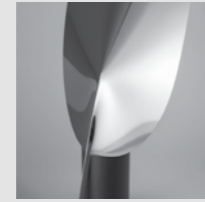
Friederike Delius / Studio Berg (D), *Foldwork*, wall piece/cloth rack in stainless steel, cm 95H x 134W x 44D, 2013.



Niclas Jørgensen (D-DK), *Stadium Light*, chandelier of satin polished stainless steel and opaline mouth blown glass spheres, cm 56H x 56W x 43D, 2016.



STUDIO|Nedda (BE), *Torna*, Door handle, Silver plated gilding metal, ed. by MAISON VERVLOET (BE), 2015.



Patricia Urquiola (IT), *Serena*, Adjustable table lamp providing indirect and reflected light, polished aluminium with oval leaf-shaped diffuser, cm 63,4H x 26,8W, ed. by FLOS (IT), 2015.



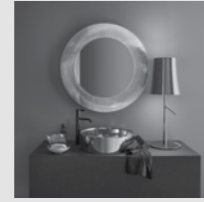
Adrien Rovero (CH), *Layered Mirror*, two rounded mirrored glass panels with a solid surface core and base, cm 53H x 48W x 32D, 2016.



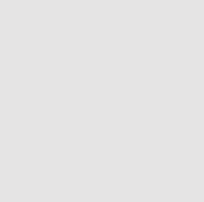
Oskar Zieta (PL), *Chrome Plopp Stool*, bestseller, two ultra-thin stainless steel sheets welded with FIDU technology, cm 50H x 35Ø, ed. by ZIETA PROZESSDESIGN (PL), 2002.



Jessica Signell Knutsson (SE), *Böcker VI*, a book socle in polished stainless steel, cm 7H x 33D x 33W, 2015.



Ludovica + Roberto Palomba (IT), *SaphirKeramik Silver washbasin bowl*, platinum colored washbasin bowl, cm 13,5H x 42Ø, special edition by LAUFEN (CH), 2014.



Monica Förster (SE), *Flower Pot*, Small, silver plated produced through metal spinning, cm 14H x 19Ø, ed. by SKULTUNA (SE), 2016.



Tomas Kral (CH), *Candle Holder*, silver plated metal, cm 12H x 7W x 6D, 2012.



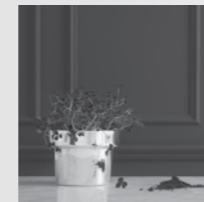
Alfredo Häberli (CH), *The Peacock Pitcher*, silver plated stainless steel carafe, cm 30H, ed. by GEORG JENSEN (DK), 2011.



Christian Wassmann (CH-US), *Dodecahedron*, glass with silver bulb cup, unique piece cm 30Ø, 2016.



Xavier Lust (BE), *Cruise*, Wine Cooler, silver plated metal, cm 25H x 19D x 30W ed. by DRIADE (IT), 2009.



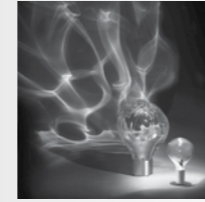
Lucie Koldová (CZ), *The Whistles*, small silvered glass blown pendant lamp with silver cup, cm 30H x 40Ø, ed. by BROKIS (CZ), 2014.



Glenn Sestig (BE), *Pleasure Dome Supernova*, Silver Travertine Titanium and dark natural stone with a silver glass blown dome, mm 500Ø x 600H, 25kg, for Spazio Nobile (BE) in collaboration with VAN DEN WEGHE (BE) and LASVIT (CZ), 2015.



Hubert Verstraeten (BE), *Labyrinth*, silver rings and pendants, ed. by NIESSING (D), 1994.



Poetic Lab (TW), *Ripple Light*, an ambient table light with silver plated base, free blown glass domes/ brass base with brushed silver plating, projection dome: cm 7Ø x 51 H, lighting dome: cm 12Ø x 25H, ed. by J&L LOBMEYR (AU), 2014.

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