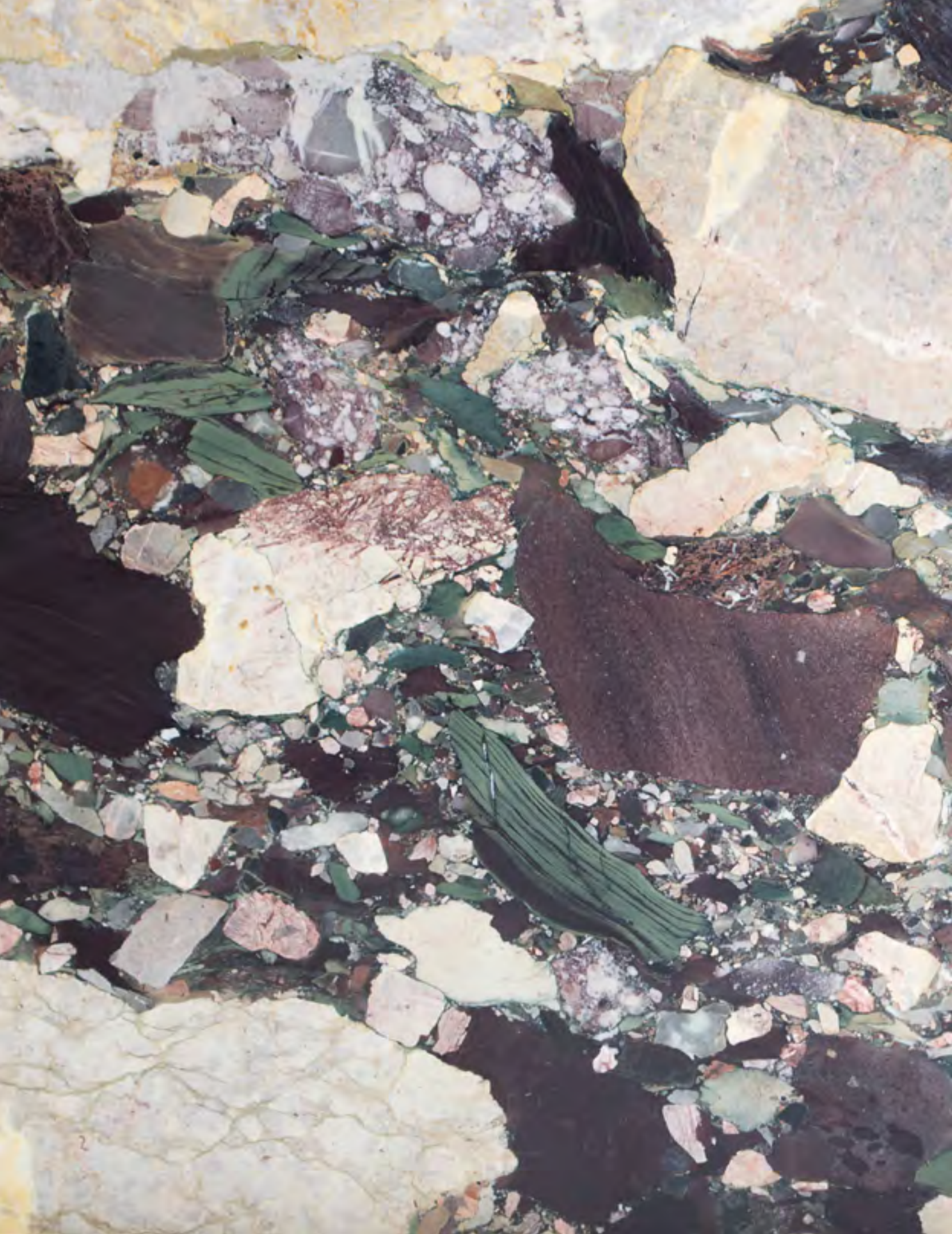


S T O N E D



S T O N E D

CHAPTERS

WHITE LINES

14

PINK FLOYD

52

GREEN DAY

80

FADE TO GREY

118

BROWN SUGAR

178

PAINT IT BLACK

226

INTERVIEWS

FRANCESCO BALZANO

26

KRIS MARTIN

40

MULLER VAN SEVEREN

72

TIM COPPENS

100

GLENN SESTIG

132

PIERRE YOVANOVITCH

154

SOPHIE DRIES

188

BAS SMETS

206

PIETER VERMEERSCH

240





Kitchen Unit

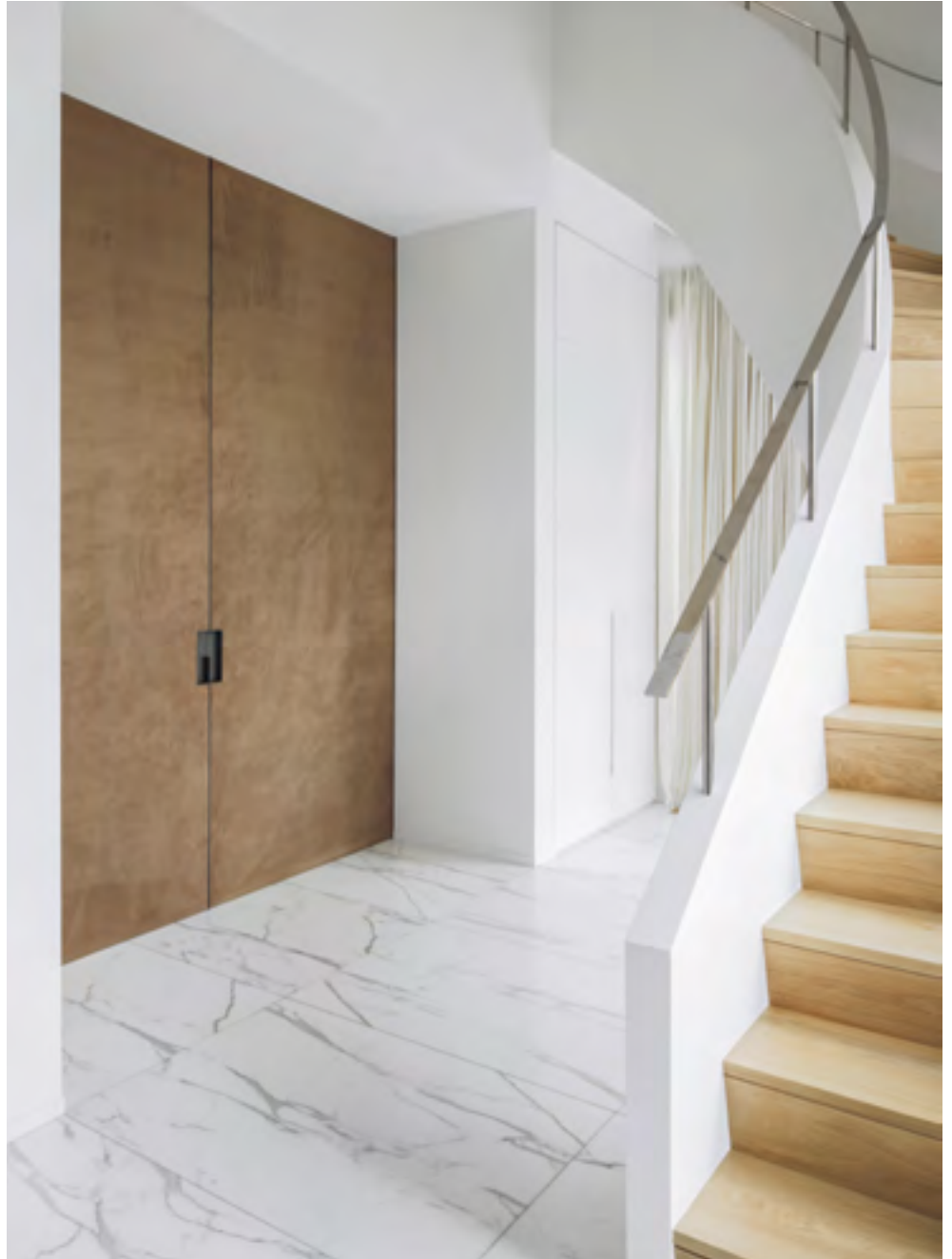
*Joseph Dirand
Obumex
Paonazzo*

Joseph Dirand, one of the important Parisian trendsetters from the last decade, is gradually conquering the international architecture and design scenes. Not only has he drawn private homes, but also luxury hotels and boutiques for Chloé, Pucci, Balmain, Rick Owens and Alexander Wang. For years his name has been on speed dial with aesthetes, who love his opulent minimalism. The Belgian custom design company Obumex also recently worked with Dirand; he designed a signature kitchen for them, a style statement petrified as a marble sculpture.









House MM

De Meester Vliegen
Art Deco
Statuario
Gris de Brindisi

Natural stone is timeless. It has been writing history in architecture, sculpture and the decorative arts since the days of the ancient Egyptians. Its most recent high point was Art Deco, the tumultuous years around the inter-war period when stylised inlay in marble or (semi)precious stones was all the rage. Just look at Jean Dunand's luxury objects or Michel Polak's Villa Empain (1930) and you will know exactly what we mean.

WHITE LINES



If minimalism and Art Deco had a bastard son, he might very well look like this contemporary villa. Something like *Pawson meets Mallet-Stevens*. The spiral staircase greeting visitors in the entrance certainly gives the house the right swirly, roaring twenties air. Another nice touch is the staircase's curve, inspired by the curved facade window, which is again a typical Art Deco style feature.

Natural stone plays walking bass throughout the house. The Statuario in the entrance sets the initial tone. But you also see marble appearing in even more exciting compositions elsewhere in the house. A very 'modernist' element, for instance, is the fireplace furniture piece: a graphic play of surfaces in Titanium travertine and white-lacquered wood that Gerrit Rietveld might have come up with. The bathroom, for its part, exudes the comfort of a first-class compartment on the Orient Express. Or a suite at The Savoy. Its floors, walls and wash-stand are all furnished with Gris de Brindisi, a grey-brown type of marble that has a sober pattern yet also looks and feels extremely luxurious. All that Jazz!





ARTISTS FROM
THE NEW STONE AGE



FRANCESCO
BALZANO

Your roots are Italian, but you live and work as an (interior) architect in Paris. How does that show in your work?

My father is Italian, but I was born in Paris. I studied classic graphic arts and became fascinated with the sketches and paintings of old masters. Especially those from the Italian Renaissance. I also gradually developed an interest in classic and modern sculptors, whom I like to call 'masters of volume'. Take Constantin Brancusi or Eduardo Chillida: artists operating in the area where art and architecture come together. Their monolithic concept of sculpturing fascinates me tremendously.

Which is why you also studied architecture. Which architects do you personally admire?

I love architects who have a global vision of a project, who see it both large-scale and small-scale. People like Carlo Scarpa, Mies van der Rohe, Arne Jacobsen, or Alvar Aalto: architects that design with their erasers. They look to simplify and they use pure, raw materials. As an architect, I prefer to design at the object level. Like I do with buildings, I view objects as reflections on matter, light, proportions, form and craftsmanship.

Your objects simultaneously have something monumental, primitive and classic about them. How come?

When I'm designing, I always have the golden ratio in the back of my mind. It's a mathematical, timeless approach to beauty. I don't use the golden ratio as a mechanical trick, but it does make my designs intuitively timeless. It's as if they might stem from classic antiquity as easily as from the present. In my mind there's no distinction between these two time periods.

What's the starting point for your different collections of furniture objects?

I use very diverse starting points when drawing collection objects. They do tend to be two-dimensional or linked to my roots in the graphic arts. My M collection, for instance, originated in a painting of a fictional house made by Japanese artist Minoru Numata. The pieces of furniture I designed would go perfectly with that non-existent house. The architecture of cities such as Florence or Venice is also a direct source of inspiration. When I walk around there, any stone or building can lead me to design a new piece of furniture.

Iconic Casa Malaparte in Capri led to the marble Curzio loose-change tray.

During my whole childhood we would travel to Capri. Every summer we would pass by the mythical cliff house of writer-director Curzio Malaparte. It's an artists' residence now, the place where so many famous artists once stayed. To me personally, this house almost embodies the essence of architecture. The roof, part of which is also a staircase, I translated into the sculptural Curzio vide-poche. An homage to Malaparte's house, which was immortalised in Jean-Luc Godard's film *Le Mépris*.

Why are many of your objects made in solid natural stone?

I love stone because it lets you sculpt it. It's a material that is directly connected with sculpture. You can't really say that about plastic, can you? Sometimes I use natural stone as a monolith, sometimes I combine it with noble metals or precious materials. Natural stone is primitive and brutal. Ideal for the kind of work I want to create: timeless objects that encourage contemplation. They do have their functionality, but they go further than that; they are instruments for the art of living, beyond fashion and trends. They communicate with space but also with the past.



‘I always have the golden ratio in the back of my mind. It’s a mathematical, timeless approach to beauty. I don’t use the golden ratio as a mechanical trick, but it does make my designs intuitively timeless.’





A square seat
in leather and
coated steel
versus a round
backrest cut
out of marble.
Microarchitecture
at its purest.



Corner Chair for Maniera

OFFICE
Kersten Geers David Van Severen
Calacatta

A geometrical composition of a square and a circle:
a typical element in the architecture of OFFICE
Kersten Geers David Van Severen. The same
element returns in their Solo House, which has a
ring-shaped house resting on a square column
structure. This Corner Chair does the same form
exercise.







Kitchen Unit

Verhamme + De Vel Architects

Bleu de Lignières

Macassar veneer

Wilfra

Sometimes inspiration is just there for the taking. When Verhamme + De Vel Architects needed to materialise this flat with a frontal sea view, they simply looked to the elements directly surrounding it. In this case: Knokke beach. The sand-coloured floor tiles evoke the beach, while the Blue de Lignières kitchen block reflects the water ripples in the surf. The 'wiped-out' veins of this type of marble stand perpendicular to each other in the kitchen block: a subtle graphic detail that lends the design a fresh air. To keep the flat from totally sinking away in soft hues, the architects and constructor added some spice to the interior with a wall in exotic wood, Macassar to be precise. The details in brushed copper complete the tactile picture.



This book is
MARKED

MARKED is an initiative by Lannoo Publishers.
www.marked-books.com

JOIN THE MARKED COMMUNITY on @booksbymarked

Or sign up for our MARKED newsletter with news about new and forthcoming publications on art, interior design, food & travel, photography and fashion as well as exclusive offers and MARKED events on www.marked-books.com

Author: Thijs Demeulemeester

Translation: Xavier De Jonge

Graphic design: Diederik Serlet

Photocredits

Frederik Vercruyse p. 2-3, p. 7, p. 12-13, p. 31, p. 34-39, p. 60-61, p. 168-169, p. 192-197
Van Den Weghe p. 4, p. 50-51, p. 71, p. 116-117, p. 176-177, p. 221, p. 224-225, p. 255
Cafeine.be p. 6, p. 8-11, p. 32-33, p. 44, p. 46-48, p. 68-69, p. 110-113, p. 148-149, p. 180-181, p. 222-223, p. 235-239, p. 244-247
Adrien Dirand p. 16-21
Piet-Albert Goethals p. 22-25, p. 62-65, p. 76-77, p. 104-107, p. 120-123, p. 150-151, p. 170-175, p. 188-191
Annick Vernimmen p. 26, p. 28 (bottom), p. 29 (top right), p. 132, p. 135 (bottom), p. 218-219
Francesco Balzano p. 28 (portrait, top right), p. 29 (middle & bottom), p. 108-109
OFFICE p. 30
Kris Martin, p. 40 The Fall, 2017, installation view VNH Gallery, photo Claire Dorn; p. 42 from top to bottom Maarten Messiaen (portrait), Altar, 2014, installation view Oostende, photo Benny Proot, Still alive, installation view Santa Sabina Rome, photo Federico Tribbioli; p. 43 from top to bottom Unter der Erde scheint die Sonne, photo Studio Kris Martin, Untitled (Rheims), photo Roman März, courtesy König Galerie, Bee, 2009, installation view Santa Sabina Rome, photo Federico Tribbioli
Tom De Meester p. 45, p. 114-115, p. 248-249
Jef Jacobs p. 54-59
Diederik Serlet p. 66-67
Sofie Lachaert p. 70, p. 254
Fien Muller p. 72, p. 74 (top & bottom), p. 75, p. 88-89
Mirjam Devriendt p. 74 (portrait)
Bangkokhappiness/Shutterstock p. 78-79
Tim Van de Velde p. 82-86, p. 90-98, p. 202-205, p. 210-213, p. 214-217
Giovanni Giannoni p. 100, p. 102 (middle & bottom), p. 103 (middle & bottom)
FashionStock.com/Shutterstock p. 102 (top left)
Jordan Hemingway p. 103 (top right)
Jean-Pierre Gabriel p. 124-130, p. 134, p. 135 (except bottom image), p. 136-143, p. 152-153, p. 166-167, p. 182-186
Jeroen Verrecht p. 144-147, p. 162-165, p. 198-201
Jean-François Jaussaud/Luxproductions p. 154-161
Jose Manuel Alorda p. 156 (portrait, top right)
Michiel De Cleene p. 206-209
Alexander Popelier p. 208 (top)
B.E.S.T bench by Bas Smets & Eliane Leroux, Courtesy Valerie Traan gallery, exhibition 10.05 - 21.06.2018, p. 209 (middle)
Michaël Verheyden p. 220
Serge Anton p. 228-233
Pieter Vermeersch, p. 240 Untitled, 2016, Oil on marble, 48 x 36,7 x 2 cm, Private collection; p. 242 from top to bottom Untitled, 2016, Oil on marble, 240 x 160 x 2 cm, Private collection; Untitled, 2016, Oil on marble, 208,1 x 135,2 x 2 cm, Private collection; Untitled, 2015, Oil on marble, 35,5 x 24,3 x 2 cm, Private collection; p. 243 from top to bottom Untitled, 2015, Oil on marble, 73 x 63 x 2 cm, Private collection; Untitled, 2016, Oil on marble, 48,6 x 43,5 x 2 cm, Private collection; Untitled, 2016, Oil on marble, 131,5 x 110,2 x 2 cm, Private collection
Claire Dorn p. 242 (portrait)
Exhibition view Galerie Perrotin, Paris, France, 2017, Photo: Claire Dorn, p. 242 (top right)
Evan Dion p. 250-253

If you have any questions or comments about the material in this book,
please do not hesitate to contact our editorial team: markedteam@lannoo.com.

© Lannoo Publishers, 2018
D/2018/45/44 - NUR 450, 454
ISBN: 978 94 014 4999 1
www.lannoo.com

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any other information storage and retrieval system, without prior permission in writing from the publisher.

#AREYOUARKED

Van
Den
Weghe

SETTING THE TONE IN STONE

DOMINIQUE
DESIMPEL

TILES MARBLE MOSAICS OBJECTS TERRACOTTA


LANSSSENS
NATUURSTEEN