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VILLA MULLER, BELGIUM

L'ATELIER, BELGIUM

OMMERSTEIN CASTLE, BELGIUM

OSTEND SEA VIEW, BELGIUM

PRIVATE VILLA IN SINT-MARTENS LATEM, BELGIUM

KREON, BELGIUM

A DAYLIGHT MUSEUM IN ANTWERPEN, BELGIUM

PRIVATE HOUSE, BELGIUM

PRIVATE BEACH HOUSE, SPAIN

OLD SOAP FACTORY, TURKEY

KAJSTADEN - TALL TIMBER BUILDING, SWEDEN

BLOSSOM STREET, UK

SECONDARY SCHOOL EXTENSION, SPAIN

ZAAZ WELLNESS & BEAUTY SPA, DUBAI



EDITORIAL

By **Jacques ALLARD**
Chief Editor

We have the pleasure of presenting you the latest issue of our **Archi-News magazine**.

We all feel this edition is a "Grand Cru" showing exceptional beautiful residential and non-residential architectural creations. You will discover 13 special projects from exquisite villas, multi-residential projects, office buildings, spa & wellness facilities, educational and cultural buildings. Projects and architects from Belgium, Denmark, Sweden, the Netherlands, United Kingdom, Spain, Greece and Turkey. Beautiful sophisticated projects created by the finest architects and where quality and well-being are absolutely key.

In the category of residential projects, we begin with an example of a remarkable residential named "la villa Muller" located south of Brussels in Sint-Genesius-Rhode, designed and built in 1938, over 80 years ago! This beautiful "Belle époque villa" designed by architect Marcel Spittaël has been discovered recently and is now protected by the Flemish government. Not far from there in the same town, Sint-Genesius-Rhode, we present a project from architect Marc Corbiau, a mixed villa and atelier especially designed for a famous Belgian artist-painter. Other exquisite residences are Ostend Sea View and a Villa in Sint-Martens-Latem by Berkein Architects and lastly the renovation of the Ommerstein Castle-Villa in Dilsen-Stokkem by Vittorio Simoni, a private beach house in the south of Spain by the Interior architect Kurt Wallaëys and a small renovation of a residential house in Brabant Wallon by architect Fabian Dhaussy.

In the non-residential category, we start with the renovation of the Royal Museum of Fine Arts in Antwerp, by Dutch architects Kaan. The majestic stair hall was our choice for the cover of this 54th edition of Archi-News. Additional very interesting projects are the ones from Danish architects CF Møller, presenting the tallest Timber Building in Sweden; from Onz Architects transforming an abandoned soap factory into a dynamic research lab in Izmir, Turkey; the Kreon Headquarters by Conix RDBM architects; a beautiful extension of a secondary school in Valencia by Virai Arquitectos Madrid and finally refurbishing and extending existing buildings in London by the Eckersley O'Callaghan architecture firm (EOC)

The common denominator of all these projects is everlasting quality based on fine and intelligent architecture and fine materials.

In this edition of Archi-News we take you on a journey to discover the best architecture available today.

We hope you will enjoy our selection of projects as great examples of sophisticated and timeless architecture.



Villa Muller

Front facade of the beautiful
1930s villa in the province
of Flemish Brabant.
Marcel Spittaël, Belgium

Cover : Royal Museum of Fine Arts in Antwerp (KMSKA)

The majestic staircase is a crucial element of this newly
restored luxury art space.

KAAN Architecten Rotterdam, Netherlands

Photo © Stijn Bollaert



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Marcel Spittaël
(Belgium)

VILLA MULLER

Sint-Genesius-Rode



◀ Photo © Serge Brison

The story of a quest, which resulted in a book and in protection by the Flemish monuments authority.

Schliemann discovered Troy and Amaury De Smet discovered the history of this beautiful but unknown residence.

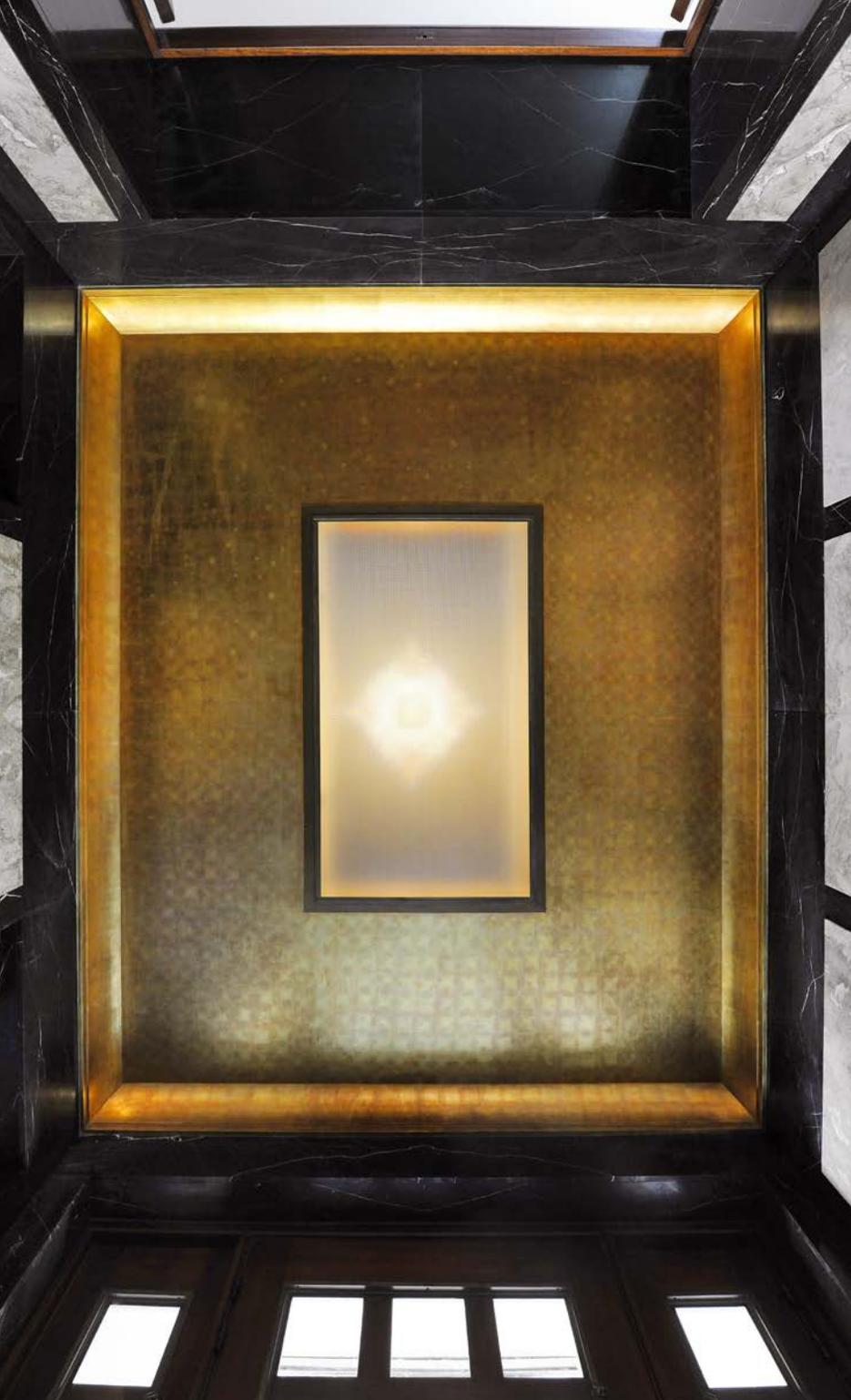
It is the year 2006, Amaury is 15 years old. When he entered his friend's house, he was immediately fascinated by the the magnificence of the house. Nobody knew yet who had built it, nor who had commissioned it. All the archives had been destroyed in World War II or, at any rate, were untraceable.

It took the young Sherlock Holmes eight years to find out what he wanted, but in the end, he was able to give the villa the name "Muller", because he was the client. Armand Muller was an industrialist, who had the house commissioned in 1938, while he managed his own business in Argentina. World War II broke out so the Mullers remained in Buenos Aires.

The clients never lived in the house. After the death of the childless couple, the villa came into the hands of several owners in succession, who - apart from a few minor interventions - only carried out the necessary renovations of water and electricity. Miraculously, everything was always done with respect for the property's heritage value.

Through persistent sleuthing, Amaury De Smet traced the building plans and the name of the architect in 2014. That turned out to be none other than Marcel Spittaël, the man who had the Institute of Tropical Medicine in Antwerp to his name. Villa Muller is thus his second masterpiece.

The monumental villa is located on a corner plot in Sint-Genesius-Rode, south of Brussels, in the middle of a fenced garden with a pond. The exterior is soberly modernist, the interior



is art deco. Spittaël designed the villa as a total concept. He designed the banisters, the bathroom, the kitchen, as well as the grilles of the heating, the lighting and the door handles. It is a sophisticated setting of unusual stone, marble, precious woods and gold leaf decorations.

The construction of the villa would be almost unaffordable today.

An interesting detail: the garage has two doors so that one can drive in through one and one can drive straight out through the other.

All photos © Serge Brison







Visit www.sergebrison.be for more information.

Amaury De Smet (author) and Serge Brison (photographer) wrote a book in 2015: "Villa Muller: Marcel Spittaël, 1938" which was published by Archives d'Architecture Moderne (AAM) publishers. In English: Archives of Modern Architecture (AMA).

The book was so well documented and provided with beautiful photos that it shook up the Flemish heritage authorities. A procedure was started and since 2017 the villa has been protected as architectural heritage.

Amaury De Smet and Serge Brison have only one wish: that the owners of the villa preserve this heritage as well as they discovered it.

Gerda STERK, © Archi-News 2021



fr.fnac.be/a8791662/Amaury-De-Smet-Villa-Muller-1938



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Bureau d'architecture Marc Corbiau
(Belgium)

PURE
ARCHITECTURE
AS AN ART
OF LIVING





◀ Photo © Philippe D.

Marc Corbiau has been designing exclusive houses for thirty-five years combining classical and modern elements creating both contemporary and timeless architecture.

Minimalist, sober and refined are key elements throughout his work.

Corbiau graduated in architecture in 1966 from Sint-Lucas Brussels. He built luxurious villas and apartment buildings in Belgium, France, Israel, Switzerland, Spain and Greece. He has collaborated with renowned interior architects such as Claire Bataille and Paul Ibens and landscape architects such as Jacques Wirtz.

He converted a house owned by Jacques Dupuis (Uccle, 1956) into his own home with an office (1988 and 1995).



“My designs
are oriented
toward art”

All photos © Philippe D.





Corbiau is inspired by ancient art and architecture, by Andrea Palladio, but also by American minimalism. This approach, which combines the classic with the modern, and which searches for harmony and pure geometry, creates an architecture that exudes calm and serenity.

Marc Corbiau likes the natural light that he guides and sculptures into his projects, the materials carefully selected to create space of wellbeing and tranquillity and the interior open spaces are connected with the gardens and landscape.

L'Atelier, Rhode Saint Genese

The Workshop, Rhode Saint Genese

As an art collector, it was a great privilege that the Belgian artist, painter and sculptor Sophie Cauvin asked him to design her new studio.

The artist had just acquired a unique plot of land in Rhode-Saint-Genèse. A plot with a slight slope with an exceptionally majestic 150-year-old red beach tree right in the middle.

The landscape architect Piet Blanckaert was called upon to design the garden and together with Marc Corbiau and Sophie Cauvin, a perfect harmony was created between the surrounding garden and the artist's studio.

The artist wanted to create an absolute symbiosis by separating sculpture, painting and ceramics but having them under one roof.

The basis of the building design is light. The 3 glass houses provide perfect lighting for an artist and this light is uniform.



All photos © Philippe D.

The light coming from the north means that there are no shadows in the workshop, everything is uniform. Which is elementary for artist's work.

Sophie Cauvin had a vision of a timeless building. The raw VALS stone, as used in by Peter Zumthor's masterpiece in Therme Vals in Switzerland and the idea of a garden that is reminiscent of a Japanese ZEN garden create a soothing whole.

The whole project revolves around a special red beech tree and the scenography of the entrance provides a shock of reconciliation.

L'Atelier is close to Brussels but everything is calm, elegant and zen.

Sophie took special care of the grounds by planting evergreen / year-round green varieties. No other constructions are visible and the artist can completely isolate herself and be creative.

Today "L'Atelier" is used as a studio but also as an exhibition space.

Jacques ALLARD © Archi-News 2021



Visit corbiauarchitecture.com for more information.



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OMMERSTEIN CASTLE

Dilsen

SIMONI | JENNEN
(Belgium)



◀ Photo © Vittorio Simoni

Vittorio Simoni began his career as an interior designer, but soon decided to become an architect. In his first interior design projects in the 1980s, functionality and simplicity were already of primary importance, without lapsing into cool minimalism. Vittorio Simoni always starts from the situation and then looks for a custom architectural solution with an eye for colour aesthetics, spatial comfort and respect for people and the environment.

It is not the first time I have had the pleasure of meeting Vittorio Simoni. This time it was special again. Vittorio is more than an architect or an interior designer. He is a person who senses society and people. Artists perceive so much more. And when Vittorio starts talking, he always takes pen and paper in hand to illustrate his thoughts. Usually, I ask him to let me keep these sketches, which he has made especially for me. Today Vittorio talked about Architecture, Fashion, Music and Art and their evolution since la belle époque.

So fascinating that perhaps a book will be published about this.



For this magazine, we will focus on his architecture and present the restoration, conversion, interior design of

Ommerstein Castle, Dilsen, including gatehouses and garden design.

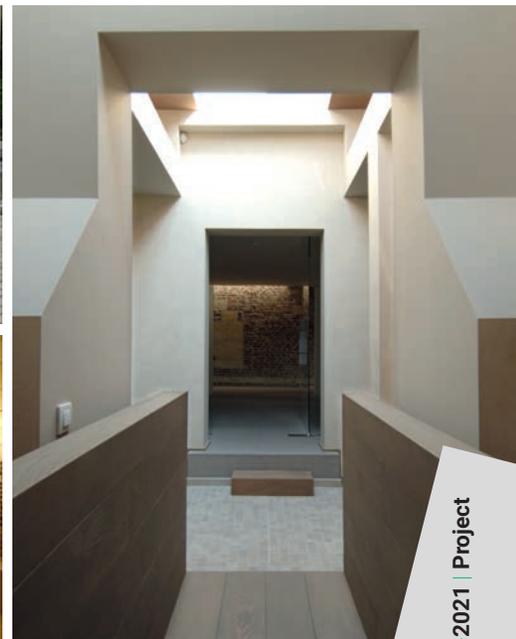
The castle itself has no historical value. It had been rebuilt several times over the years, the roof structure was in extremely poor condition and the interior was utterly unfunctional. Therefore, the choice was made to dismantle the castle completely and to start almost from scratch during the design process.

The client wanted the castle to be luxurious. Therefore, a modern design was sought that would still radiate a certain 'classical' chic.

Even when entering the chateau, details point to the modern approach, such as the start of the monumental staircase in blue stone. In the entrance hall, one of the support columns was incorporated into a curved pillar, this shape is reflected in the natural stone floor. From the hall, the living quarters, the client's office and the kitchen can be reached through monumental double doors.

A great deal of attention was paid to the details, for example the door frames and handles, which are inspired by Art Deco forms. These forms are inspirational as they combine a clear, stylised and therefore modern language of form with great decorative freedom, and give the whole a 'classic' look. A slightly curved profile in the stucco ceiling, almost invisible to the eye, hides the air circulation system.

All photos © Vittorio Simoni



The client's office is located at the front of the building, and has a built-in library that flows into a wooden panelling. The eye-catcher is the ceiling, in which a stucco dome floats, covered with silver leaf. The dome structure is intended to form a reflective shield for the light fitting below. Silver leaf is also used in the toilet on the ground floor, where it covers a narrow niche, so that it literally 'sucks' the light in.

Opposite the toilet, a staircase leads to the basement. Here, extra care was taken to finish the profiles of the steps in natural stone. Polished sections alternate with rougher, thickened sections. One of the vaulted cellar rooms houses the jacuzzies, covered with Venetian mosaic tiles. The curved niche above the baths reflects the rounded arch of the door on the other side of the room. This door opens

onto a corridor that leads to the sauna and the shower room. The basement also houses a fitness room and a large technology room.

Again, on the ground floor, the big challenge was probably the dining room, an elongated space with a central fireplace mantelpiece. Large fireplaces have a tendency to come across as unwieldy, which would be inappropriate in this precarious building. However, with minimal interventions, it is possible to refine an unwieldy form. For example, the corners of the mantelpiece were removed by adding a concave profile. In the same spirit, the ceiling mullions were designed, again inspired by Art Deco motifs. A staircase hall leads to the upper floors. Here, as well, great care was taken with detailing the profiles of the floating steps. The stairs leading from the first floor to the



attic were also given a special design. In the attic, they end in a wooden footbridge that seems to float in the space.

On the first floor, a corridor leads to the parents' sleeping quarters. At the back, one of the few original parts of the castle can be seen, the castle tower. The tower was highlighted by pulling it away from the modern renovation.

On the same floor are the bedrooms - of the parents, the children and guests. They all have separate bathrooms. In one of the bathrooms, a technical solution was combined with a practical



one. The glass wall separating the shower in one of the guest rooms from the bathroom needed to be reinforced. The reinforcement was at the same time turned into a rack for hanging bath towels.

In the attic, almost all structural elements were hidden. The original beams had no historical value and had to be replaced. In a few places, the memory of the old beam structure was preserved. Furthermore, a complex construction of supporting structures was designed to divide the space. There is an access to the tower from the attic. The ceiling of the tower room was lifted a little so that a floating floor was created in the actual tower room, situated above it. From the tower room, the roof terrace can be reached, which was incorporated into the French mansard roof.

We are proud in this edition of Archi-News to focus on beauty and sustainability. Projects that can last for generations and

Jacques ALLARD - Vittorio SIMONI © Archi-News 2021

Visit simoni-jennen.be for more information.



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berkeinarchitects
(Belgium)

Geert Berkein from Aalter / Belgium is passionate and enthusiastic about contemporary architecture. His minimalistic approach towards the design creates a dialogue between green spaces and buildings. The studio Berkein architects focuses to translate that same simplicity and minimalism into both small and spacious residential projects, working together with property developers and privated individuals.



All the designs are in a strict but elegant relation to their environment. The strive for simplicity of the concepts often translates into a play of volumes and voids, of solids and glass walls.

But with a well-thought-out planning concept and the use of the right materials, Geert Berkein shows that minimalism does not necessarily have to be cold.

Not only orientation, functionality, light and space play a prominent role, but also the in-

tense connection of the surroundings receives a lot of attention.

"My goal is always to create a warm, pleasant atmosphere in a modest, pure architecture. Time and again, our office designs personalised living spaces in which interior and exterior flow seamlessly into one another, with an eye for detail. "

Architect Geert Berkein strives for minimalism, transparency and simplicity. Minimalist architecture is a clear added value for the future resident.

All photos © Nicolas Vantomme



OSTEND SEA VIEW, OSTEND

At the beginning of 2018 Berkeinarhitects was commissioned by the Global Estate Group to develop a unique building project right on the seafront in Ostend.

Ostend Sea View is a project that blends architectural innovation and the rich history of the site.

It derives its unique character on the one hand from the historically protected façade on the seafront, which will be retained, but on the other hand from a prestigious new residential tower next to it.

The project is located on the Zeedijk, west of the Venetian Galleries and a stone's throw from the Wellington horse racing track and the Versluys Arena. Remarkable: this year Troon 17 is the only new construction project with a frontal view of the sea.

A rich history

The large corner building used to house the prestigious etiquette school "Sacré-Coeur". Well-to-do families from Wallonia in particular sent their daughters to this boarding school to teach them good manners and to breathe in the healthy sea air. Later, in 1955, the school was sold to the college. Until 2017, hundreds of students of Electromechanics and Construction and Aviation Technology

graduated from KU Leuven and the VIVES university of applied sciences, the former KHBO.

Berkeinarhitects encased the 'Ostend Sea Tower' in a sand-coloured natural façade, integrating it to its surroundings in a perfect balance.

The new landmark with its iconic architecture and high-quality finishing's comprises mainly 2- and 3-bedroom units as well as some spacious duplexes. Due to their unique location, the exclusive flats with immense terraces enjoy breath-taking unobstructed views of the sea and beach.



All photos © Nicolas Vantomme

PRIVATE VILLA IN SINT-MARTENS LATEM

Berkeinarchitects built this modern villa under the motto 'warm minimalism' at the request of an ambitious builder and client with a passion for architecture, in a quiet spot in picturesque Sint-Martens-Latem.

A result of amazement

At the front, balanced stacked light-coloured building blocks impress the visitor. The path to the façade exudes austerity, peace and simplicity. Closer up, we can better see the fine horizontal lines of the elongated Danish facade stone made of baked clay.

This is in stark contrast to the lively fresh-green tree as an eye-catcher. The glazed front porch arouses curiosity.

Once inside, the colourful art takes you to another dimension. We walk on admiringly

As closed as the front is, as open is the south-facing rear of the villa.

With the almost completely wide glazed rear façade, the daylight and the overwhelming garden flow richly into the living room. The black-coated, minimalist aluminium window profiles provide an unobstructed view. Despite the fact that all living spaces are located seamlessly next to each other, every place feels cosy and breathes tranquillity.

In terms of the environment and energy, too, the aim was to be CO2 neutral. In addition to



All photos © Geert Berkein



triple glazing and ventilation system D, a geothermal heat pump with underfloor heating and passive cooling was chosen.

Outside, the wide canopies provide shade and cover the outdoor table. On and around the terrace, too, simplicity of lines and surfaces in natural materials.

The water of the sleek swimming pool lends a floating terrace around the house with the water of the organic pond in the undulating garden. From the garden, the vastness of the façade is accentuated by the ribbon-shaped beam structure and again by the horizontally fine-lined Petersen brick.

Sleek, timeless, warm minimalism.

Jacques ALLARD – Geert BERKEIN © Archi-News 2021

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CONIX RDBM Architects
(Belgium)



Conix RDBM is today one of the finest architectural firms in Belgium.

The founders of CONIX RDBM Architects are the architects Christine Conix, Jorden Goossenaerts and Frederik Jacobs. Our organisation consists of a multidisciplinary team of 65 members operating from offices in Antwerp, Brussels, Rotterdam and Terneuzen.

Because every project is unique, we do not focus on a specific building typology. Our extensive portfolio includes new buildings, reconstructions and renovations in the field of residential projects, care centres, government projects, schools, cultural projects, commercial buildings, offices, banks, industrial projects, but also property developments, masterplanning, interior design and product design.

Continuously in motion and guided by emotions, we create architecture that has regard for the





All photos © Serge Brison

given space and offers a meaningful answer to the needs of our client, the location, society and the time spirit. In order to do so, we developed a unique methodology allowing us to create an integrated concept that sees to the four chronological stadia: Research, Design, Build and Maintain. The resulting concept is, irrespective of its nature, extent or budget, innovative in its architecture and creative in its working process.

Our ultimate goal is to create architecture that offers an added value to its users as well as to society as a whole. We want our architecture to be functional, flexible and aesthetic, for now and for the future.

A cross-pollination of lighting and architecture

CONIX RDBM Architects collaborated with Kreon to create the new headquarters for Kreon in Oudsbergen. For the concept and development, CONIX RDBM Architects put their heads together with Kristof Pycke, the art director at Kreon. The result is a surprising cross-pollination of lighting and architecture. The philosophy followed by Kreon over the past 15 years is integrated into every detail of the building: creativity and technical innovation are essential elements in the company's culture. They are reflected in the design of the new building.

Concept

The entire building breathes the Kreon company philosophy: simplicity and purity. The design aims for a classic appearance with sober, timeless architecture. As a result, the abundant light streams unhindered throughout the open structure. As a lighting manufacturer, the company draws its inspiration from the architecture and interior design of the '20s and '30s. The influence of the Bauhaus architecture is recognisable in the symmetry, the repeating elements and the tight geometric shapes of the Kreon products. Right angles and lines are the basic shapes of

modern architecture. Kreon uses them in their lighting products and in the architectural design of their new office building. The cleverly simplistic design gives the space a universal and timeless character. And in the building, they are in evenly balanced dialogue.

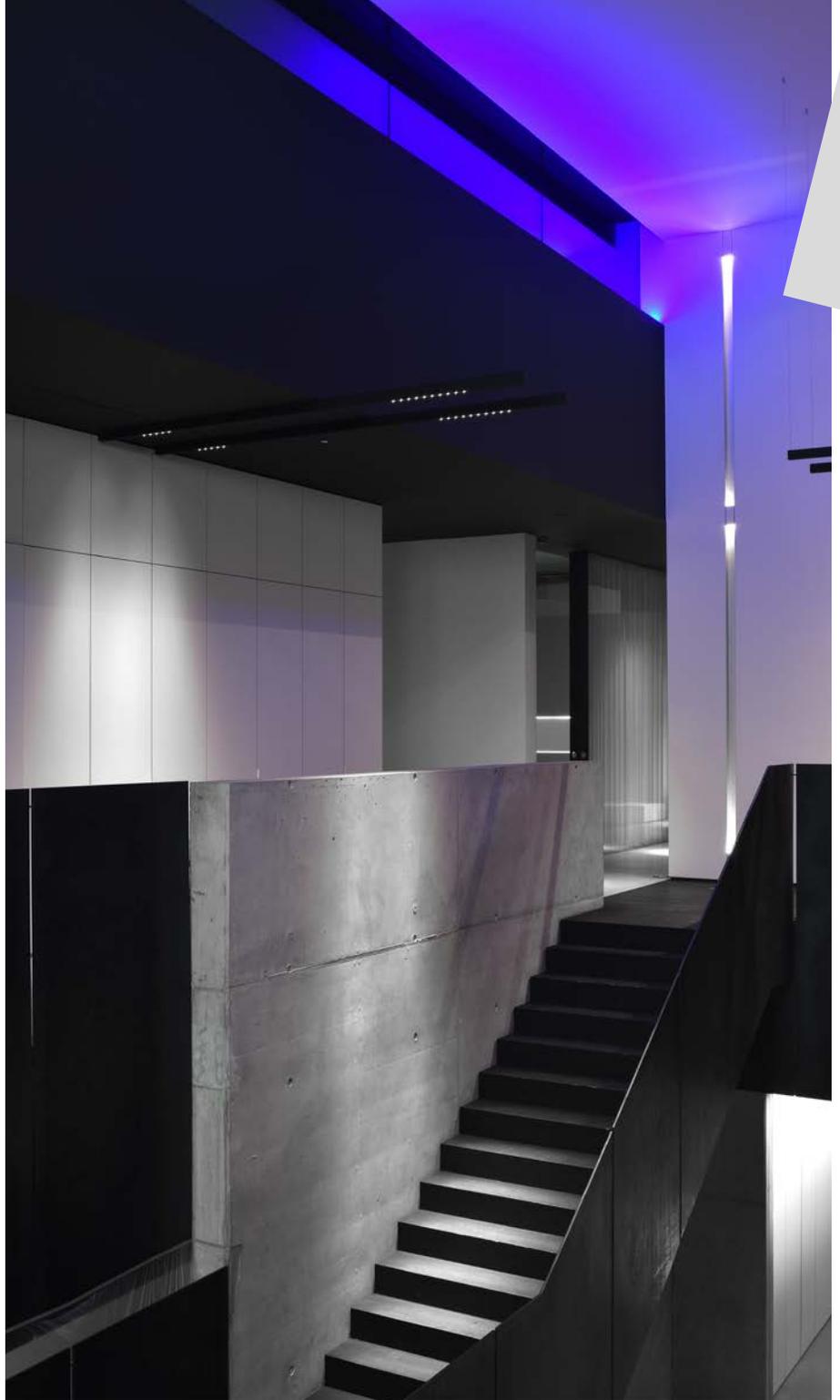
The lighting fittings do not stand out anywhere in the new building. Logical, because they were designed from an architectural perspective, not on the basis of their light radius. They therefore blend seamlessly into the total concept. The same holds true for other Kreon products such as climate ceilings and signalisation. The Kreon products, as well as sunlight, contribute to the marriage between light and shape. Light streams freely through the glass façade, bathing the building's interior.

The generously lit spaces offers a sense of clarity and freedom – strengthened by the modest colour palette. White and black act as the overtones both inside and out. They respectfully interact with each other on the walls and floors, while the black ceiling expresses an engaging monologue. The materials used have a noble simplicity: wood, brick, glass and metal. The primary building blocks of architecture – such as the brick walls – are presented unabashedly to visitors.

Symmetry and repetition create a feeling of peace and regularity throughout the headquarters. Even the inbuilt cupboards, furniture and lighting elements comply with the uniform cadence of the building.

Jacques ALLARD – Gisèle VIDTS © Archi-News 2021

Visit conixrdbm.com
and [@conixrdbmarchitects](https://www.instagram.com/conixrdbmarchitects)
for more information.



A wide-angle photograph of a grand, empty museum gallery. The room features high ceilings with a large, rectangular skylight in the center, surrounded by ornate architectural details. The walls are a deep red color, and the floor is made of light-colored wood in a herringbone pattern. In the center of the room, there is a circular, tufted display case with a purple velvet interior. Several doorways are visible along the walls, leading to other parts of the museum.

A DAYLIGHT MUSEUM

Antwerpen

KAAN Architecten
(Belgium)

FOR THE 21ST CENTURY: **KAAN Architecten**
unveils the main phase of its intervention
on the Royal Museum of Fine Arts in Antwerp (KMSKA)

After winning an international competition in 2003 commissioned by the Flemish Government, Dutch architecture office

In addition to being one of the last examples of bold neoclassical architecture in the city of Antwerp, the museum houses a rich art collection that embraces seven centuries of art: from Flem-

ish Primitives to expressionists, from paintings to drawings and sculptures.

Rising above the remains of the 16th century citadel and intertwined within the remarkable star-shaped urban fabric, the museum was originally designed in the 19th century by architects Jacob Winders and Frans van Dyck.

It opened to the public in 1890.

KMSKA was conceived as a daylight museum, where visitors would enjoy a promenade surrounded by stunning artworks as well as the external landscape, witnessed through its multiple lookouts over the city and the inner patios. During the 20th century, new developments



▲ Photo © Sebastian van Damme

in exhibition design and museum distribution brought fundamental changes to the building's layout, modifying the original circulation route and the connection with the city.

In the early 2000's, while "KAAN Architecten" started working on the museum's masterplan, renovation and extension, the southern neigh-

bourhood of Antwerp began to progressively gain greater value through public investments and urban transformation.

in order to highlight the heritage value and the resilience of the outstanding 19th century building, nestled in this fast-changing district.

The extension co-exists with the powerful historical structure without diluting its monumental character.

One of the architects' most intrepid initiatives was to completely conceal the extension of the museum within its existing inner structure — the new addition is not visible from the outside —

Photo © Sebastian van Damme ▶

The entrance hall leads to the majestic de Keyserzaal (named after artist Nicaise de Keyser), which serves the pivotal role of introducing the visitors to while visiting the historical museum, guests walk through an enfilade of exhibition rooms tinted in dark pink, green and red; oak doors, tall columns and ceiling ornaments in plasterwork collectively convey a feeling of ancient grandeur.

On the first floor, large windows visually connect the bright yet modest interiors with the surroundings, while on the second floor, the main halls are lit by wide glass canopies and equipped with elegant sofas for those enjoying the art masters.

Several spaces consist of bright white exhibition halls, which are part of the new museum extension and where daylight beams in form 198 triple triangulated north-facing roof elements located on the top hall and flooding through four large light wells, measuring up to 23 meters floor-to-ceiling.

These skylights are designed to guide and diffuse the light, and their structure also features additional lighting to compensate for the seasonal loss of daylight. The three-dimensional urethane high-gloss floors of the new museum enhance the dazzling effect of these spaces.

We invite you to visit the museum's official website (www.kmska.be/verbouwing) for more information about the museum's upcoming developments.

Jacques ALLARD – KAAAN architecten © Archi-News 2021

Visit kaanarchitecten.com for more information.

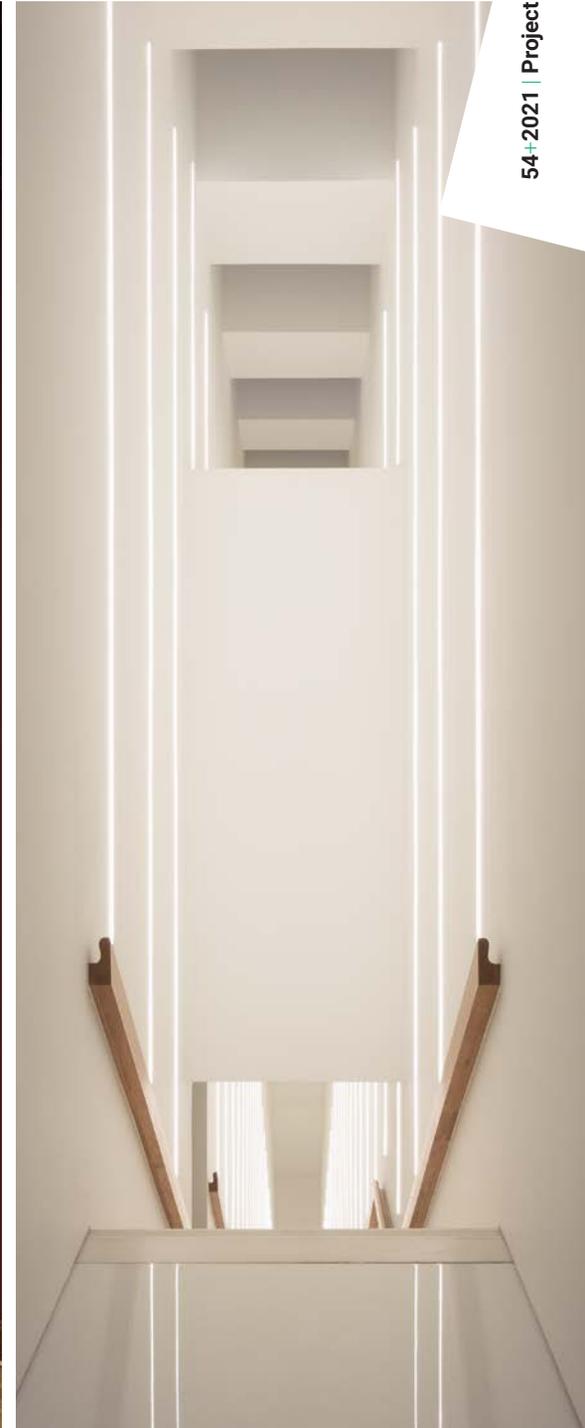
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▼ Photo © Stijn Bollaert





PRIVATE HOUSE

Brabant Wallon

In Belgium, in the heart of Brabant Wallon,

Fabian Dhaussy

merges contemporary architecture with traditional construction.

The approach of architect Fabian Dhaussy aims to push the design as far as possible down to the smallest details, in order to offer an architecture where "it is good to live" with warm, controlled and friendly spaces, in communion with their external environment. The office designs both small and larger-scale projects, developing a relationship of trust with their clients.

The designs include new constructions of individual or collective housing, industrial construction, or the transformation and expansion of existing buildings.

The extension project brings light, openness and uniqueness to the existing building.

The project is distinguished as much by the discretion of its expression on the street, as by the richness of the interior volumes and their recesses.

Private house, Brabant Wallon

The metalwork used on the facade and on the roof enhances the use of facing brick and further strengthens the unity of the project, making us forget the two-stage emergence of this dwelling.

The particular attention paid to the details of the exterior joinery, as well as the delicacy of the openings further reinforce the overall reading of the whole.

Resolutely concerned by your needs, we make every effort to shape a unique, personalized project that meets your budget.

Jacques ALLARD – Fabian Dhaussy © Archi-News 2021

Visit www.dhaussy.be for more information.

BOOKS

40 YEARS VALENTINY ARCHITECTS



5 Books - 5 Topics: Culture, Learning & Working, Living, Leisure, Monography

EAN: 9783035622560
 Publication date: July 1, 2021
 Print length: 2000 pages
 Publisher: Birkhäuser
 Author: Anna Valentiny
 Format: 488 mm x 290 mm
 Language: EN/FR/DE

François Valentiny and Hubert Hermann founded the architecture office Hermann Valentiny Architekten shortly after graduating from the University of Applied Arts in Vienna, where they had studied together in Wilhelm Holzbauer's master class. The book is a retrospective that looks back over forty years and tells the stories behind the numerous designs and buildings by Valentiny hvp Architects. Five richly illustrated volumes showcase previously unpublished material from the Valentiny Foundation.

VILLA MULLER



Marcel Spittael, 1938

EAN: 9782871433057
 Publication Date: 21/09/2015
 Print length: 167
 Publisher: Archives D'architecture Moderne
 Author: Amaury De Smet, Serge Brison
 Format: 210 mm x 300 mm
 Language: FR/NL

The enigmatic Muller villa, which bears the name of the clients, is related to other constructions by Robert Mallet-Stevens, Josef Hoffmann and also Michel Polak. Both the exterior and the interior have remained intact. Built in 1938 in Sint-Genesius-Rode, near Brussels, by Marcel Spittael (1899-1981), it plunges us into the heights of artistic life during the interwar period. Hidden behind severe, elegant brick facades, the visitor discovers a luxurious decor of marble, precious woods and gold leaf decorations. Every detail, from the door handle to the lighting fixture, testifies to the designer's talent.

PRIVATE BEACH HOUSE

South Spain coast



Kurt Wallaeyns
(Belgium)

Kurt Wallaeyns is a well-known interior architect and product designer - including for TAL (with the light profile Oscar), and is a member of the well-known designers - collective Creative Four - C4, which - among other things - was responsible for the internationally successful exhibition concept Architect @ work.

Kurt likes to take on any exciting challenge within the field of work of the interior architecture.

Commissioned by a Belgian customer, Kurt Wallaeyns was asked to take care of this first-line coastal villa.

From concept study of the renovation, the elaboration of the complete implementation file, to the coordination and supervision of the implementation.

The existing villa was completely stripped and equipped with all contemporary comfort and a modern timeless look. With white as the main tone in both the exterior and interior, the powerful sun penetrates deep into the house with its beautiful light.

A balanced choice of lighting and a sophisticated integration of design and custom furniture create a unique atmosphere and warm experience in this holiday home.

The location on top of a high rock wall and the fantastic view of the mighty Mediterranean Sea give the project a special dimension.

Jacques ALLARD – Kurt Wallaeyns @ Archi-News 2021

Visit www.kurtwallaeyns.be for more information.





ONZ ARCHITECTS

Turkey

Created in 2007,
ONZ Architects may
be considered as one of
the most innovative and
successful architecture
offices presently in Turkey.

Its founder, Onat Öktem (1982) graduated from the Middle East Technical University-Faculty of Architecture, in Ankara, before pursuing his masters at the Delft University Architecture Faculty, in the Netherlands. He stays then in the Netherlands where he joins the Dutch office 24H Architecture in Rotterdam, very much involved in the nature thematic. The other Partner, Zeynep Öktem (1983), also graduated in architecture from the METU, finishes in 2009, in the same Faculty, her thesis on the concept of a school for autistic children. Together, they participate

to many competitions during their training period and at the beginning of their professional life. ONZ is noticed and receives many national and international awards. This multidisciplinary office creates ambitious projects on different scales, which reduce the environmental impact such as the Birds Nest project, the Research and Technology centre Eco-Park in Ankara or the Kastamonu Campus in Turkey.

VITUS COMMODITIES – ALGORITHM FACTORY BY ONZ ARCHITECTS
ADAPTIVE REUSE OF AN ABANDONED SOAP FACTORY INTO
A RESEARCH LAB AND OPEN-AIR MUSEUM

Rotterdam and Ankara based architectural office ONZ Architects is transforming an abandoned soap factory into a dynamic research lab for Vitus Commodities, an energy company which utilizes Artificial Intelligence Technologies on globally traded energy markets with a focus on Machine Learning and Deep Learning. The 1200 square meters, two-storey stone building in Urla-İzmir is preparing to be repopulated and relive its glory days, in the midst of new a production environment.

Until the late 19th century soap was manufactured in small workshops in the Ottoman period. Around mid- 19th century with tax deductions for raw materials and the facilitated transport of machinery from abroad, actualized by the Ottoman Empire, larger scale factories of soap began to be built and used¹. These factories were mostly built-in areas where olive farming was widespread, one being the Urla district in İzmir. A number of records dating back to 16th century mention a special Urla soap manufactured in the area². Historians postulate the existence of another soap factory in 1920s at close proximity of the site where the current soap factory is located³. Records show that the current soap factory was built on four periods between the

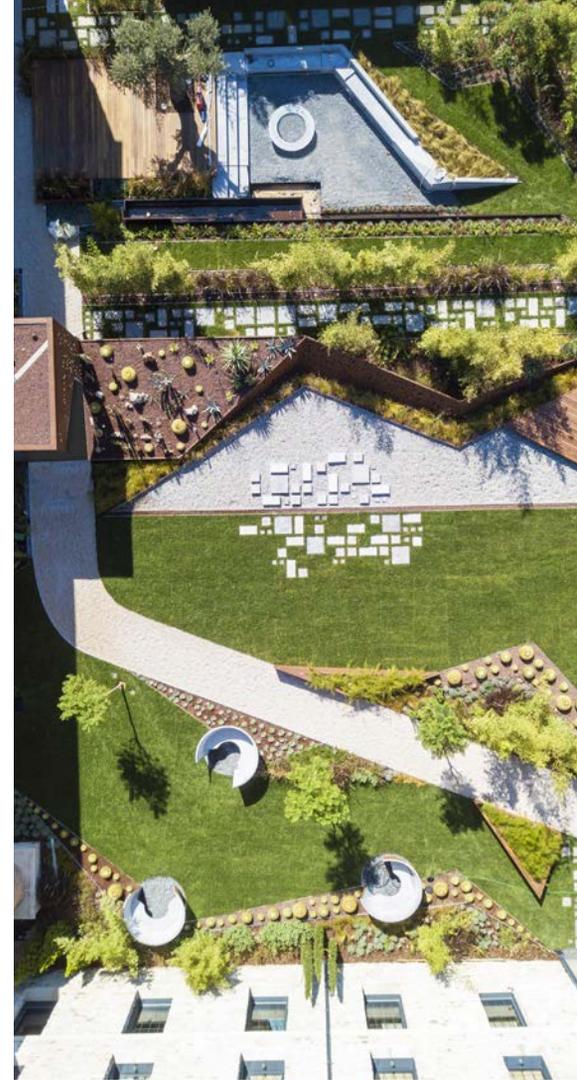
years 1950 and 1970. With such a rich history of soap making, the factory-maintained activity for many years until it has outlived its duty. At the present time it was abandoned and left for decay until purchased by Vitus Commodities.

Vitus Commodities is an energy company which utilizes Artificial Intelligence Technologies on globally traded energy markets with a focus on Machine Learning and Deep Learning. The company upon the decision to move their headquarters to Urla, chose the old soap factory as their new working space to renovate and introduce the space as a cultural asset to the neighborhood and provide an extraordinary working space for its employees. The beautiful stone building with an amazing timber roof structure promised a great potential however required a lot of work. The design for the new headquarters was realized by ONZ Architects. After the demolition of add-on annex buildings in the site and the restoration of the building, the construction has begun in July 2018 and completed in 2021.

The old soap factory is registered as a grade II cultural asset. The 1942 square meters site is also a grade I archaeological site. The two-storey building is located approximately 135 meters

away from the sea shore, in İskele neighbourhood in Urla/İzmir. The L shaped building built as two rectangular masses in Northwest- Southeast and Northeast-Southwest directions is approximately 1200 square meters in two storeys. Additionally, there is a 55 square meters one-storey annex building on the site. For the design of the shared research lab ONZ Architects used an open space design to fully expose the magnitude of this special building, especially on the upper floor where the space is enfolded with an impressive timber

1. S. ÖZTÜRK, "Osmanlı Devleti'nde Sabun Sanayii", Türkler, C. 10, Yeni Türkiye Yayını, Ankara 2002, s.781-790.
2. Halil Sahillioğlu, "Osmanlılarda Narh Müessesesi ve 1525 Yılı Sonunda İstanbul'da Fiyatlar", Belgelerle Türk Tarihi Dergisi, S. 3, Aralık 1967, s. 52.
3. Stephanos Grillis. Urla İskelesi. (Taş baskı 1924) (www.klazomeniaka.com)



away from the sea shore, in İskele neighbourhood in Urla/İzmir. The L shaped building built as two rectangular masses in Northwest- Southeast and Northeast-Southwest directions is approximately 1200 square meters in two storeys. Additionally, there is a 55 square meters one-storey annex building on the site. For the design of the shared research lab ONZ Architects used an open space design to fully expose the magnitude of this special building, especially on the upper floor where the space is enfolded with an impressive timber



structure. This open layout gives the opportunity to fully perceive the whole space regardless of standing positions. Spaces that require privacy such as the meeting room are designed as cubicles within the whole space in order not to disturb the space flow. With the ever-changing and evolving patterns of work, it is important to provide people a variety of working spaces as the modern work environments do not consist of desk job workers anymore. The dynamic work routine of

Vitus Commodities is no exception. The design for the new headquarters of Vitus Commodities is thus realized with this reflexion in mind. Employees and visitors can enjoy snacks and beverages in the kitchenette located on the upper floor, work or relax in the quiet working zone or participate discussions in the brainstorming area. The ground floor is reserved for more private and quiet office rooms and meeting rooms.

Using the old soap factory which has an historical importance for the neighbourhood as a private research lab could be interpreted as alienating, and although it is a great service for the community to renovate and repurpose this problematic industrial legacy it is still important to share it with the public and not hide this historical asset behind closed doors. Being conscious of this responsibility, a sizeable part of the ground floor is reserved to an art gallery open to public. The landscape is also designed so that visitors and locals can observe old machinery for soap production renovated and exhibited on site. Reminiscent of the building's production days, the gigantic metal boilers are also repurposed as seating units and exhibited in the landscape. The design team aimed to establish the continuation of this green texture into the building itself and decided to use a design language that would not interfere with this firm relationship of nature and the historic interior of the factory. Exposed infrastructure, raw materials like oak wood and metal were used to be in harmony with the industrial background of the building with pops of color on certain places to reflect the dynamism of Vitus Commodities.

Jacques ALLARD – ONZ architects © Archi-News 2021

Visit www.onzmimarlik.com for more information.



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YOUR
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KAJSTADEN Sweden

The Tall Timber Building residence by **C.F. Møller Architects** has become a landmark and, during construction, became Sweden's tallest solid wooden building in the new district of Kajstaden at Lake Mälaren in Västerås. All parts of the building consist of cross-laminated wood, which includes the walls, joists and balconies as well as the lift and stairwell shafts.

Kajstaden - Tall Timber Building is an important landmark for sustainable construction and a reference project that shows that conversion to climate conscious architecture is possible. Through research projects and several active wood projects, C.F. Møller Architects has focused on innovation as well as developing and implementing multi-storey buildings with solid wood frames. In Kajstaden, an active decision was made to prioritise industrial timber techniques for the building material to influence and take responsibility for the impact of the

construction industry on the environment and climate change. A crucial advantage of wood, unlike other building materials, is that the production chain for the material produces a limited amount of carbon dioxide emissions. Instead, it is part of a closed cycle, where carbon is retained in the frame of the building.

Research also shows that buildings with a wooden frame make a positive contribution to human health and well-being- thanks to better air quality and acoustic qualities.

The building process

The Kajstaden - Tall Timber Building is nine floors high with an elevated ground floor and a top floor with a double height ceiling. The high precision technology involved in CNC-milled solid timber with glulam elements results in air-tight and energy-efficient houses without other unnecessary materials in the walls. The low weight of the material means fewer deliveries to the construction site and a more efficient, safer and quieter working environment during construction. It took an average of three days per floor for three craftsmen to raise the frame. Mechanical joints with screws have been used, which means that the building can be taken apart so that the materials can be recycled. The total carbon dioxide saving is estimated to be 550 tonnes of CO₂ when using solid wood instead of concrete.

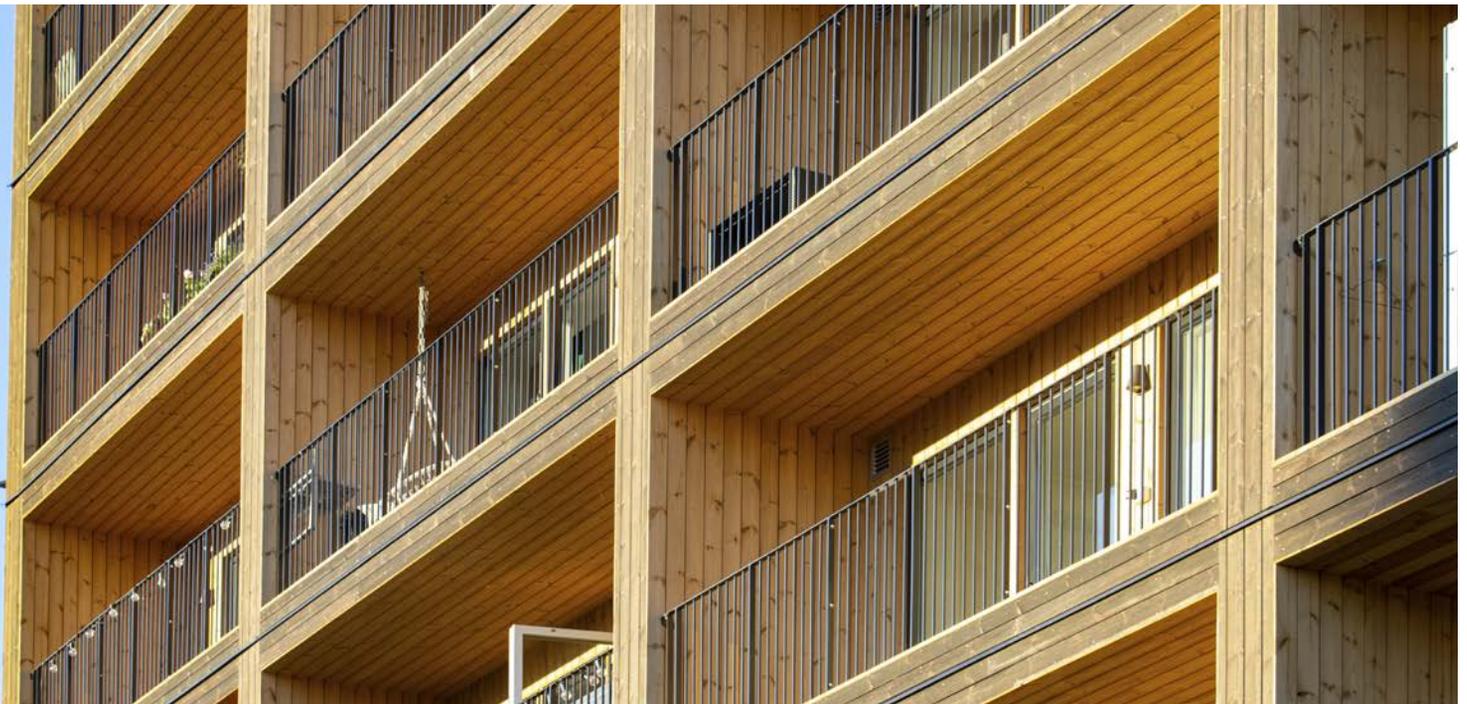


Residential neighborhood near the water

Kajstaden is a central residential neighborhood near the water in the Öster Mälärstrand area of Västerås. The new neighbourhood is designed as a city block and is a natural extension of Västerås city centre.

The area includes Mälarparken and Notuddsparken, which link together to form a cohesive green area. The neighborhood has a generous view of Lake Mälaren and is located directly adjacent to the square and the quay-side promenade. The concept includes an electric boat sharing scheme and a special chilled room in the lobby for food deliveries from MatHem.

The housing being constructed is comprised of 99 flats with the first stage estimated to be complete by the spring of 2018. In its entirety, the local plan for Öster Mälärstrand contains about 700 flats with marinas for





recreational boats, which will be connected and integrated with new residential developments.

The apartment building was inaugurated, and tenants moved in during February 2019.

Client: Slättö Förvaltning

Size: 7,500 m²

Address: Västerås, Sweden

Year: 2016-2019

Architect: C.F. Möller Architects

Landscape: C.F. Möller Architects

Contractor: Martinsons and Consto

Engineer: Bjerking

Visit www.cfmollerarchitects.com for more information.





BLOSSOM STREET

Shoreditch, UK

We had the chance to meet French architect/engineer Audrey Aquaronne currently working for London based engineering firm **Eckersley O'Callaghan architecture firm (EOC)** and we are delighted to present one of its latest projects developed named Blossom street, a mixed-use scheme aimed at refurbishing and extending existing buildings in a conservation area...



The Blossom Street development in Shoreditch, east London, is a mixed-use scheme by British Land restoring, retaining, refurbishing and extending existing buildings in a conservation area. The central office buildings, designed by AHMM and Stanton Williams, utilises brick-faced UHPC facade panels developed by Eckersley O'Callaghan to mimic the look of hand-laid brick facade, but 50% quicker to install and consequently allowing greater flexibility in the construction timeline.

The UHPC (Ultra High Performance Concrete) system is a new and innovative technology where up to five panels a day can be installed using a simple tower crane and eliminating the need for scaffolding to hand-lay bricks. Compared to traditional hand-laid construction, the air-tightness, water-tightness and acoustic performance are improved thanks to the factory-controlled production, while thermal performance is maintained.

This new technology suited the project well, as it required a subtle combination of conservation, refurbishment and new construction. Surrounded by characteristic London buildings with hand-laid brickwork, the priority was to keep this historical architectural aesthetic of the neighbouring buildings while trying to speed up the construction process due to very tight construction programme constraints.



All photos © Allford Hall Monaghan Morris and Stanton Williams

To meet this challenge, investigations and studies have been carried out to transpose the initial hand-laid design solution into a more ingenious alternative solution involving off-site fabrication.

The solution is based on a panelised facade system prefabricated in factory, featuring traditional bricks laid on moulds and then cast into Ultra High Performance Concrete, a thin fibre-reinforced extra strong concrete mix, allowing panels to be much lighter than typical precast concrete. Windows are then integrated in the factory, allowing greater quality and a higher level of finish compared to a site-built solution. The positive impact of this solution is immediately visible.

Brick-faced UHPC also allowed a thinner wall build-up compared to either traditional hand-laid or precast systems, providing the client more usable internal area.

The high complexity of the relationship between existing, refurbished and new build necessitated to keep the initial hand-laid brick solution in multiple areas, therefore creating complicated interfaces. This challenge, among others, required great care to develop robust details at interfaces.

With its facade mainly composed of brick-faced UHPC prefabricated panels but also involving unitized curtain wall, stick curtain walls and hand-laid bricks, the Blossom Street pro-

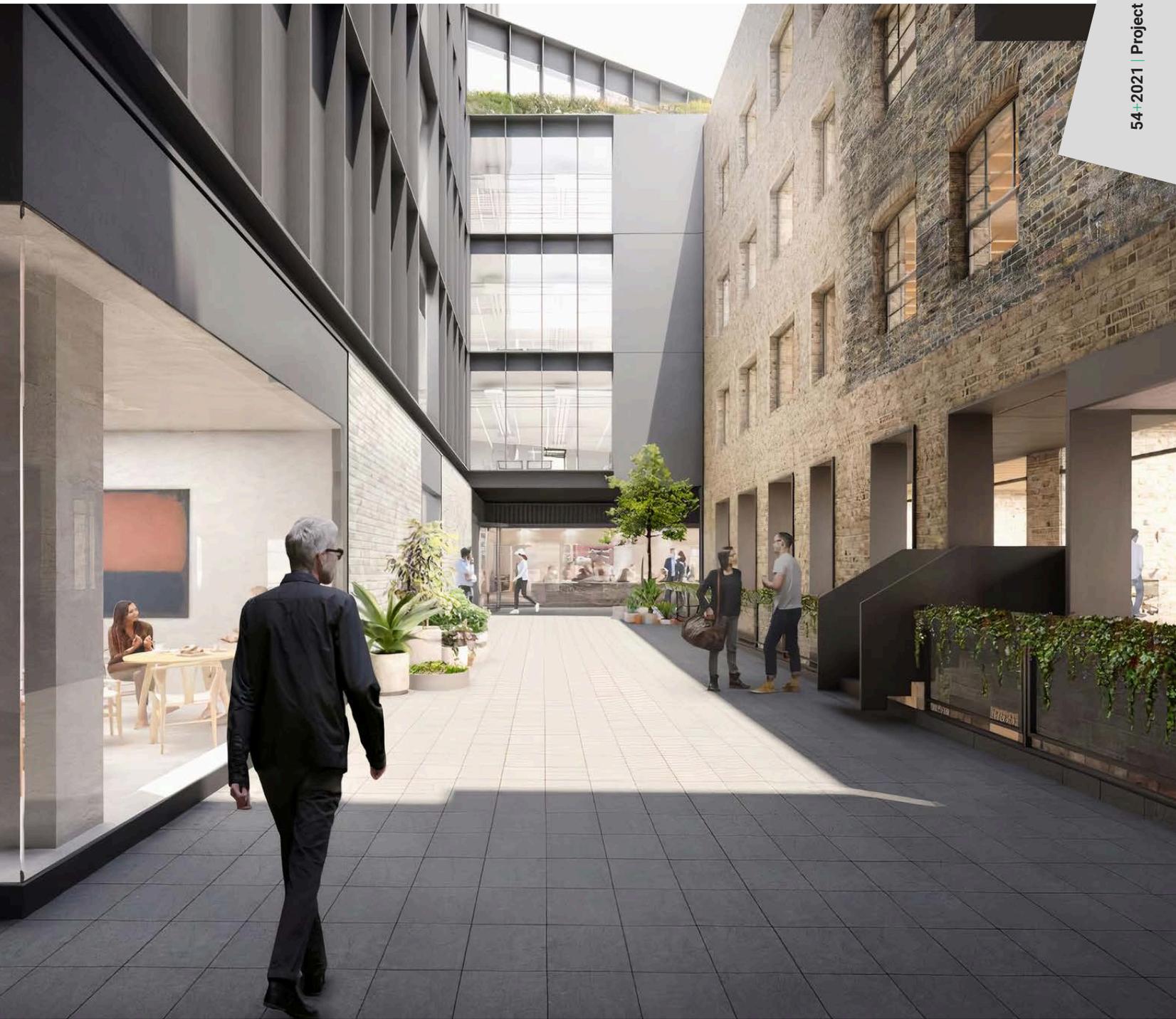
ject is key development in the construction industry to prove the benefits of prefabrication in a large scale program to limit construction risks on site, improve quality level and accelerate the construction programme.

Jacques ALLARD – Audrey AQUARONNE
© Archi-News 2021

Visit blossomstreet-ec1.co.uk
for more information about the project

and uk.linkedin.com/in/audreyaquaronne/en
for more information about the architect





SECONDARY SCHOOL EXTENSION

Moncada, Valencia, Spain



Competition, 1st prize

--

Virai Arquitectos
(Juan Manuel Herranz
and Marta Parra, architects)

Team: Christian Álvarez,
Jorge Garrudo and Pepa Jiménez

All photos © Miguel de Guzman

The classroom building was made as an extension to an existing secondary school in the town of Moncada, Valencia.

The school is located on the outskirts of the city center, near the orange fields.

The program is developed in a compact two-storey structure. Each of the floors connects to the circulations of the existing building. The laboratories and special classrooms for professional studies are located on the ground floor. All the regular classrooms are located on the first floor.

The building has been placed very close to the boundary of the site in order to allow the maximum possible separation from the



former building and to preserve the existing playgrounds. This forces the building to have a north-south orientation, with the main facades facing east and west. As this is not the most suitable orientation for a classroom, it is necessary to pay special attention to the way in which natural light is treated.

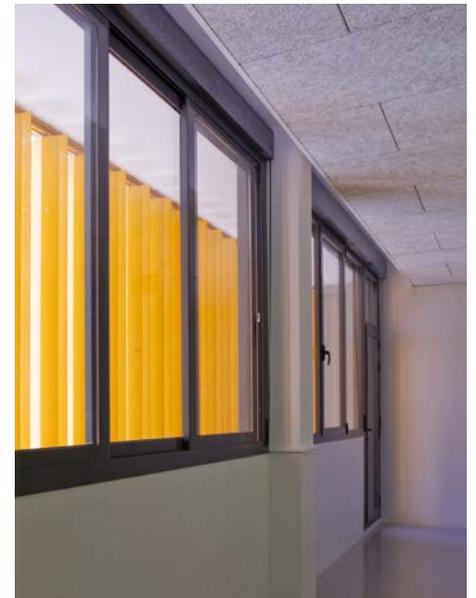
The use of a gallery with large vertical louvers and the setbacks of the lower body helps to control natural light and allowing the needed sun protection.

At the point of contact with the existing school, the class room building sets back to lighten the union between the two constructions. On the ground floor, a covered area creates the access to the building and connects with the former school.

For the interior, we have chosen for clean and simple finishes. In the classrooms white and clear colors predominates, to transmit calm and tranquility, reserving the color for the corridors and communication areas.

The result is a complete and strong performance that contrasts with the all the different little buildings and extensions around the school.

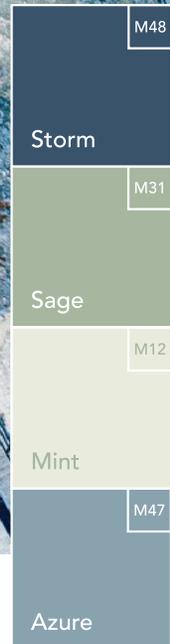
Visit www.viraiarquitectos.com for more information.





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ZAAZ WELLNESS & BEAUTY SPA

Dubai, United Arab Emirates

ZAAZ Wellness & Beauty is a spa located in Dubai's Jumeirah neighborhood designed by interior design firm **VSHD Design** Dubai. Set across two floors, its interiors are reflective of Moroccan and Berber heritage combined with minimalistic modern design elements.

A homegrown brand with a mission to offer beauty and wellness treatments from Morocco in a harmonious and calming environment, ZAAZ uses top-of-the-line beauty products and organic skin oils and creams sourced from Morocco. Traditional Moroccan and Berber architectural and design elements can be found throughout the spa, dressing each space in a look inherent to Moroccan culture and history, with a particular focus on elements from southern Morocco.



The design of ZAAZ, which took 12 months to complete, required the sourcing of specific material, custom-design elements, and heritage items, including Tadelakt, a waterproof plaster made in Morocco for the hammam on the second floor; and specially made Zellij tiles, which can be found throughout the spa offering an authentic experience of a spa in Morocco. A distinct feature of ZAAZ is its simplicity. The design of the spa provides a taste of Morocco in

a discreet manner without an uproar of embellishment and instead focuses on the beauty of the materials, the lighting, lines, and proportions inherent in each spa. The spa upholds Morocco's aesthetic traditions and heritage as well as its renowned beauty rituals through a minimalist design rich in materials that offers a sense of peace, serenity, and escape.

Project Data

Name of Project: ZAAZ Wellness & Beauty.

Location: Dubai, United Arab Emirates

Area: 240 m²

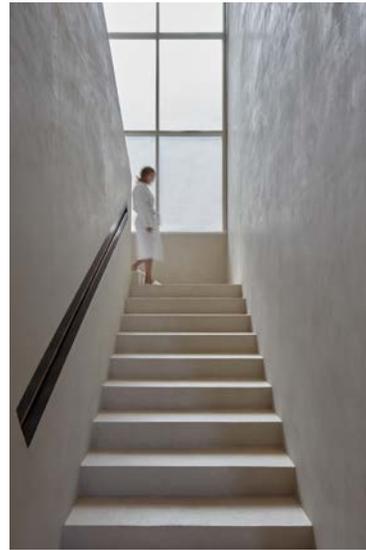
Client: Asmaa Quorrich

Lead Designer: Rania M Hamed

Senior Designer: Arianna Cardin

Project Manager: Bryan Miranda

Photographer: Oculis Project



All photos © XXX

About VSHD Design

Founded in Dubai in 2007 by interior architect, Rania Hamed, VSHD Design is a multiple award-winning interior architecture firm renowned for the style, functionality, quality, and attention to detail of its projects in Dubai, Abu Dhabi, Cairo, London, Amman, and Florida. The firm combines extraordinary talent and global experiences to create exceptional spaces that

are as “cutting edge” or “timeless” as each client’s vision.

VSHD’s mission is to develop architectural and interior design experiences that are distinctive, compelling, and of superb quality. Infusing modesty and elegance into the transformation and repurposing of spaces, the firm has garnered international recognition for the beauty and subtle luxury of its projects.

Visit www.vshddesign.com for more information.

54+2021 | Project

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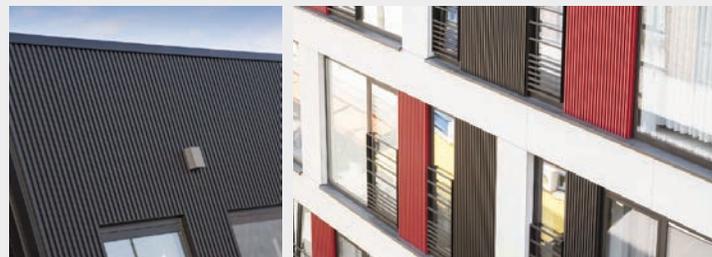
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www.claerhoutaluminium.be

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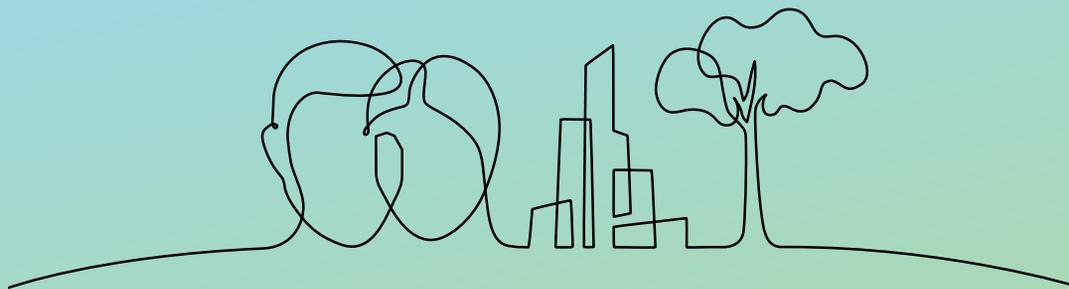
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