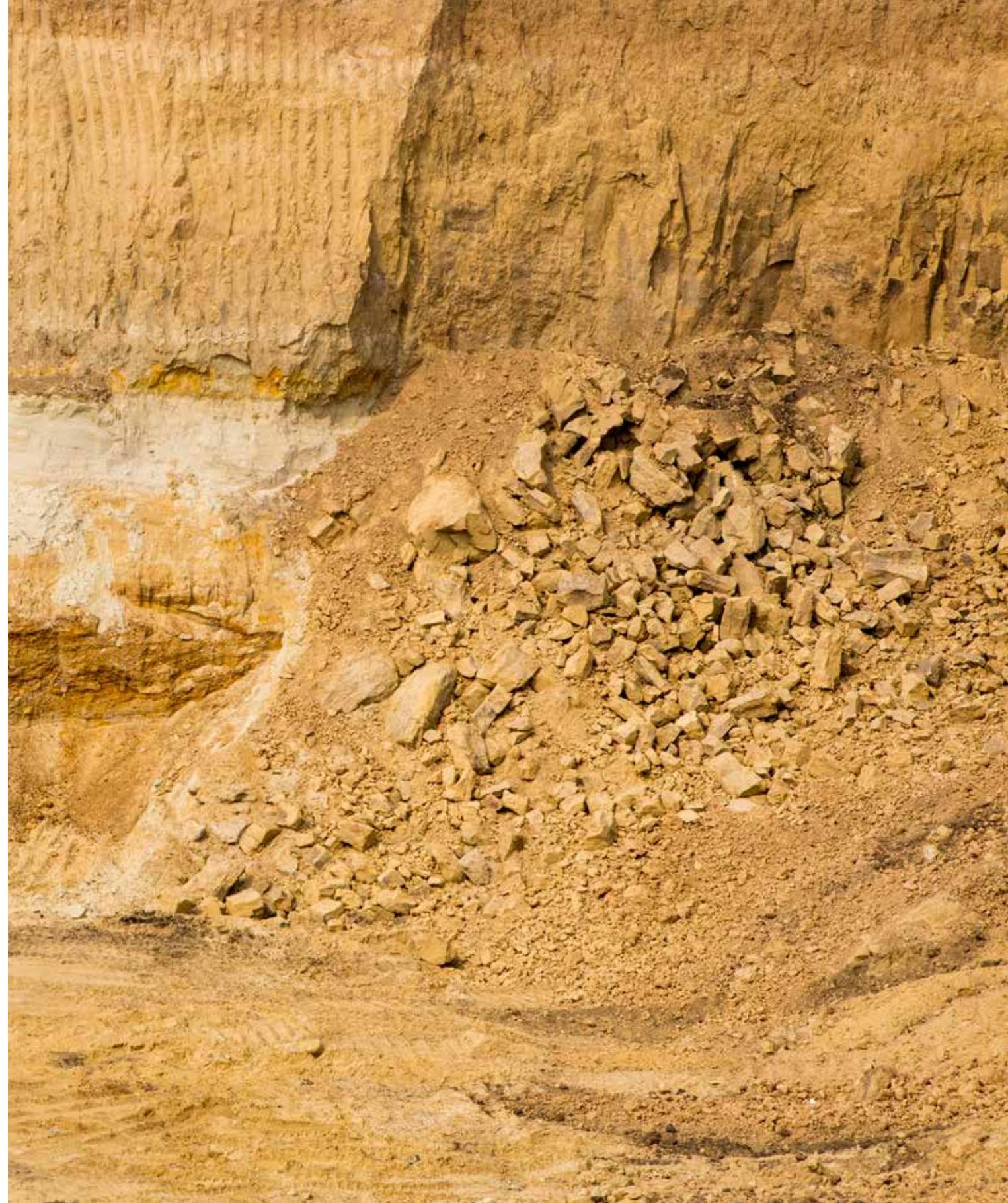


# Clay Heritage *Nature of Home*





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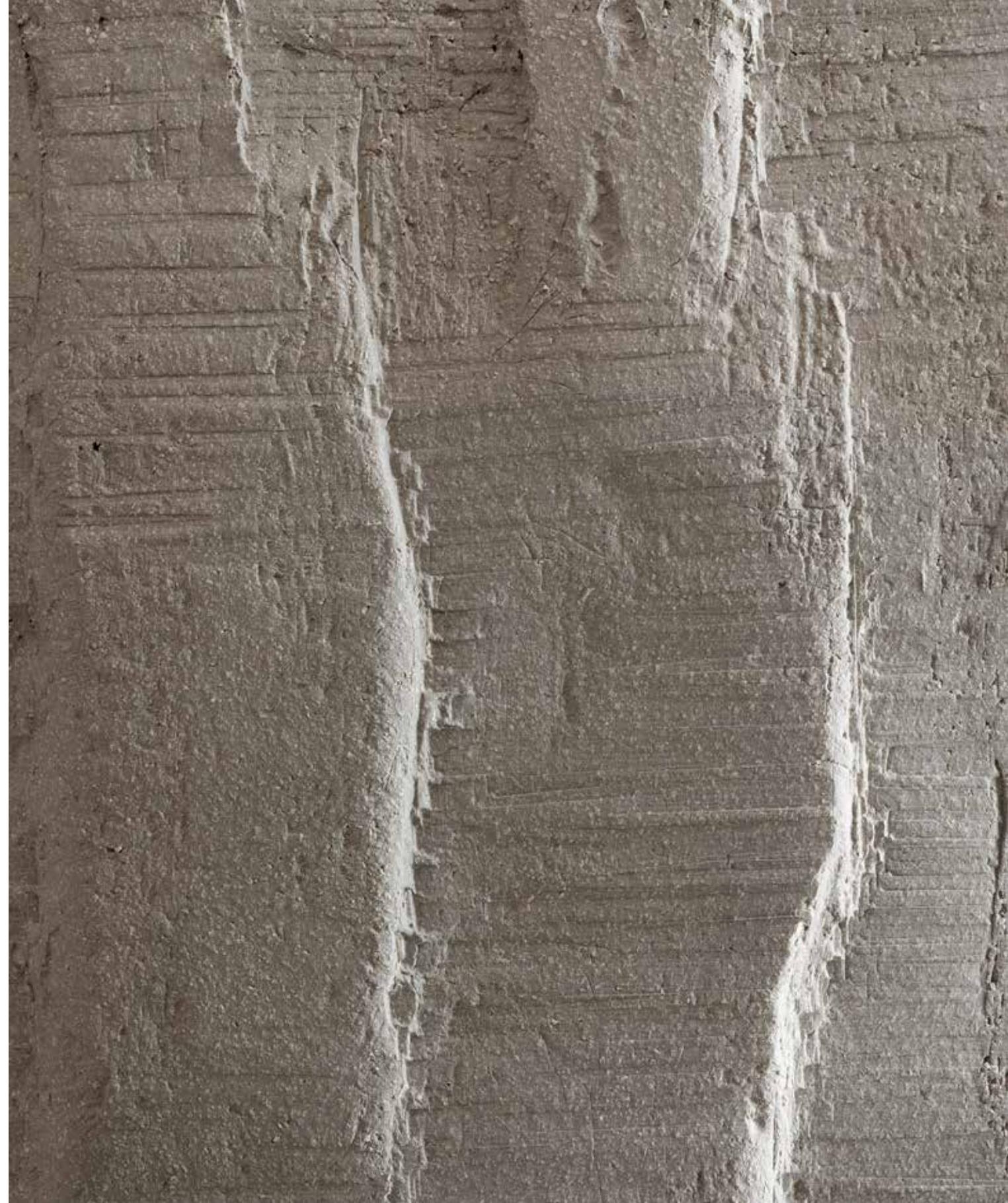
After your body, your home is the next most personal thing in life. It's a retreat, a sanctuary, a place where you should be able to close the door on the rest of the world and feel secure. In times of economic turmoil, political instability and rising unemployment, it's been harder than ever to close that door to the rest of the world. Homes have become houses, which in turn have become statistics relating to what too many people don't have and can't afford. Anxieties of daily life outside have been brought indoors at a time when we all need somewhere to retreat to more than ever.

We build our homes and surround ourselves with objects, materials and furnishings that we trust in; those with which we like to live and connect. We identify with the space in which we live and use home as a shelter to disconnect from an often depersonalised urban context. We create intensely personal spaces where evidence of life brings character and comfort. We don't have to know the owners to see that these are happy abodes. Furthermore, you will see that happiness doesn't come

from adopting a design-by-numbers approach to building or furnishing.

By introducing clay into the realm of furniture, Atelier Vierkant enhances the use of a material that humans have been able to connect with ever since ancient times. Clay Heritage returns in the round-shaped bathtubs, the complex body of the stone series, coffee tables, plates, stools, vases and larger vessels. The imperfections of each shape and piece make it unique. Working in clay, letting the rough materials run through our hands, modelling and creating ... as artisan, we can experience the sense of home through these actions. 'Heimweh', a German word without a proper translation in English, indicates nostalgia and the sense of missing home. We often forget the difference between 'knowing something about a place' and 'actually being there' and experiencing it with all our senses. We define home as the place we belong to, the place we can connect with easily, the place where we work, live, and spend time with family and friends. We feel at home in the place we can connect with our Heritage and where we revive the memories of our ancestors.

Digital media allow us to be present outside the walls of a defined physical space. Instead of fake materials like plastic and composites which are not what they pretend to be, we move towards materials that simply are what they are: wood, glass, metal, and clay. People go back to their origins, their Heritage.



Wiktor presents

Kåseholm Collection



Kåseholm manor, whose original owner was Johan Urne, was built in 1650 on a property known as Esbjörnstorp. At that time, the manor was a stone house indicative of contemporary architecture, yet only the arched cellar from this period can still be seen today. In 1671 the house was temporarily owned by a merchant by the name of Kield Krag. During the long-lasting war between Denmark and Sweden in the following decades, the manor was acquired and sold several times by merchants, noblemen and public personalities. In 1794 the manor was bought by His Excellency the Count Tage Thott and his wife.

It was then that Kåseholm underwent a renovation and adopted the Neoclassical style that can be seen today. The most notable additions were the High German Baroque roof with dormer windows and the sweeping double-railing staircase.

The current owners of Kåseholm manor are Joakim Silvan-der-sson and Jamie White; two explorers, serial collaborators and bon-vivants. They enrich the original austerity characterising Kåseholm with a shared belief in the power of creative thinking honed through years of living and working internationally in the fields of hospitality and consulting, and through their professional experience with Silverwhite Collective, an international multidisciplinary design studio.

Most recently, Joakim and Jamie launched Solliden, a 60-acre eco-resort in Northern California, also known as wine country. Situated among native California oaks on the edge of the world's largest geothermal field, Solliden offers breath-taking views of the famous geysers. Their vents release steam high into the air,

exposing visitors to a spectacular example of this natural phenomenon. Solliden hosts extraordinary celebrations for a diverse set of clients - from Venture Capitalists and Silicon Valley start-ups to award-winning California chefs and cutting-edge artists from the San Francisco Bay Area.

Backed by these experiences and fuelled by their inspiration, which has matured over their time spent in California, Joakim and Jamie hope to imbue Kåseholm with the same creative energy and commitment to the local environment and community as shown in previous projects. In fact, Kåseholm is a historic estate that has proven itself to be a perfect location for magical celebrations, one-of-a-kind experiences, memorable conferences and corporate off-site meetings. Through its exclusive event space and experienced partners — including the 2-Star Michelin Chef Daniel Berlin — Kåseholm offers both private dining and overnight experiences. Flanking an expansive courtyard, the Black Gallery Barn is a newly renovated area with an allure of contemporary design. This barn is able to accommodate up to 160 guests, while the monumental Hay Barn can accommodate up to 300 guests for a seated dinner. Kåseholm is committed to environmental protection and assists in monitoring the health of Österlen's native ecologies and agrarian traditions. This involves protecting an extraordinary population of Oak, Beech and Chestnut trees, including one planted by King Carl X Gustaf in the mid-17th century and known as the largest Chestnut tree in Sweden. In addition to the copious amount of rich flora, the estate is also home to a small group of native Skåne geese.



On account of the unique experiences provided by the evocative setting of Kåseholm, and due to the plenitude of untainted nature that surrounds it, the estate was chosen to host and present Atelier Vierkant's new collection. These shapes, lines and colour matches perfectly blend with the renovated indoor and outdoor areas of the estate, where a sober Neoclassical style meets modern-style furniture and a colourful, contemporary finish, all combining to transmit warm, graceful vibes.

The term that best describes the newly created vases is 'experimentation'. New ideas and inspirations have been materialised in the form of colour experimentation, daring

shapes and innovative decorative patterns as well as textures. From the long, thin cylindric shapes of CD and CC models to the cut, oblique lines of FG and the unique shape of CS which vertically combines two different-sized cylinders, Atelier Vierkant's Kåseholm collection has a unique impact on the surrounding environment not just by complementing and enriching it but above all by introducing pieces that stand out as masterpieces in the art of pottery. A completely renovated colour palette explores the pastel shades of sage green, pink and light green, creating chromatic combinations that highlight the shapes, curves and sizes of the new models.





The extreme versatility of clay is fully utilised in the daring shapes of CS, composed by two cylindric shapes. The smaller form creates a base upon which a larger clay structure is placed. The unusual shape gives pots an enhanced sense of verticality in line with the impressive height of the wooden structure, which used to be a massive haystack warehouse. Nonetheless, their overall height is counterbalanced by the pattern of horizontal, regularly-placed severe lines decorating their surface. The intense burgundy, brick red and grey of the colour palette strongly recall

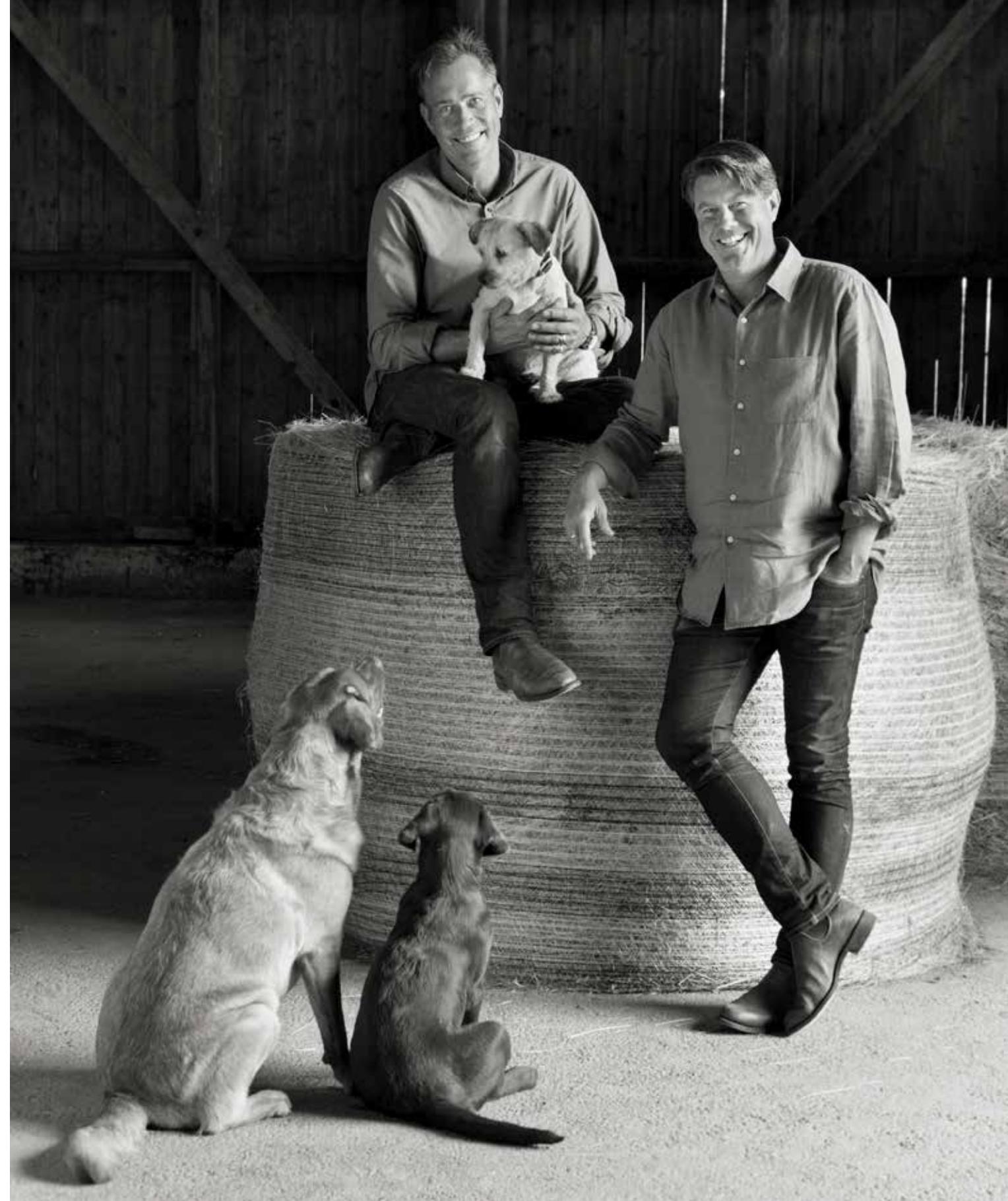
the tints of the surrounding wooden structure and of the stone floor below, while the tender shades of green and white succeed in creating an evocative chromatic contrast, further enhanced by the alternated stripes of the pattern and the rough horizontality of the texture. The three-dimensional sense of volume is fostered by the cylindrical shapes which resemble the soft haystacks of the background. It is also reinforced by the tints seen in the inner-surfaces of the pots, which contrast with the external decorations and accordingly convey an enhanced sense of depth.





Experimentation is furthermore pursued in the search for unusual yet harmonic sizes, complemented and highlighted by thoughtful colours and textures. In this perspective, different degrees of thickness have been adapted to the tiny size and rounded lines of CS and CSD in which the pattern of two different overlapping cylindrical shapes is repeated on a smaller scale.

The horizontal, striped texture and the neutral yet vivid colours emphasize the volume of the rounded, circular shapes of the model, resulting in unique decorative elements whose innovative design is in perfect accordance with the coexisting classical and modern vibes of Kåseholm.





Another strong link to the many pieces of art decorating the indoor areas of the manor is produced by the cut-up, broken lines of FG that immediately recall the sloped lines of the modern painting behind them. Nonetheless, the two-dimensional pattern is enriched by the rounded, conical shapes of the vases, giving volume to the area. This particular colour combination partly plays off of a soft chromatic contrast, as well as a delicate colour

match with the picture. In doing so, it maintains its natural artistic continuation while also allowing the models themselves to stand out as unique pieces of art. More neutral colour variations and combinations in the tints of grey, creme and taupe blend with the colour of the walls and create a contrasting link between the façade and the light brown of the parquet, enhanced by the oblique shapes that break the overall horizontality of the room.



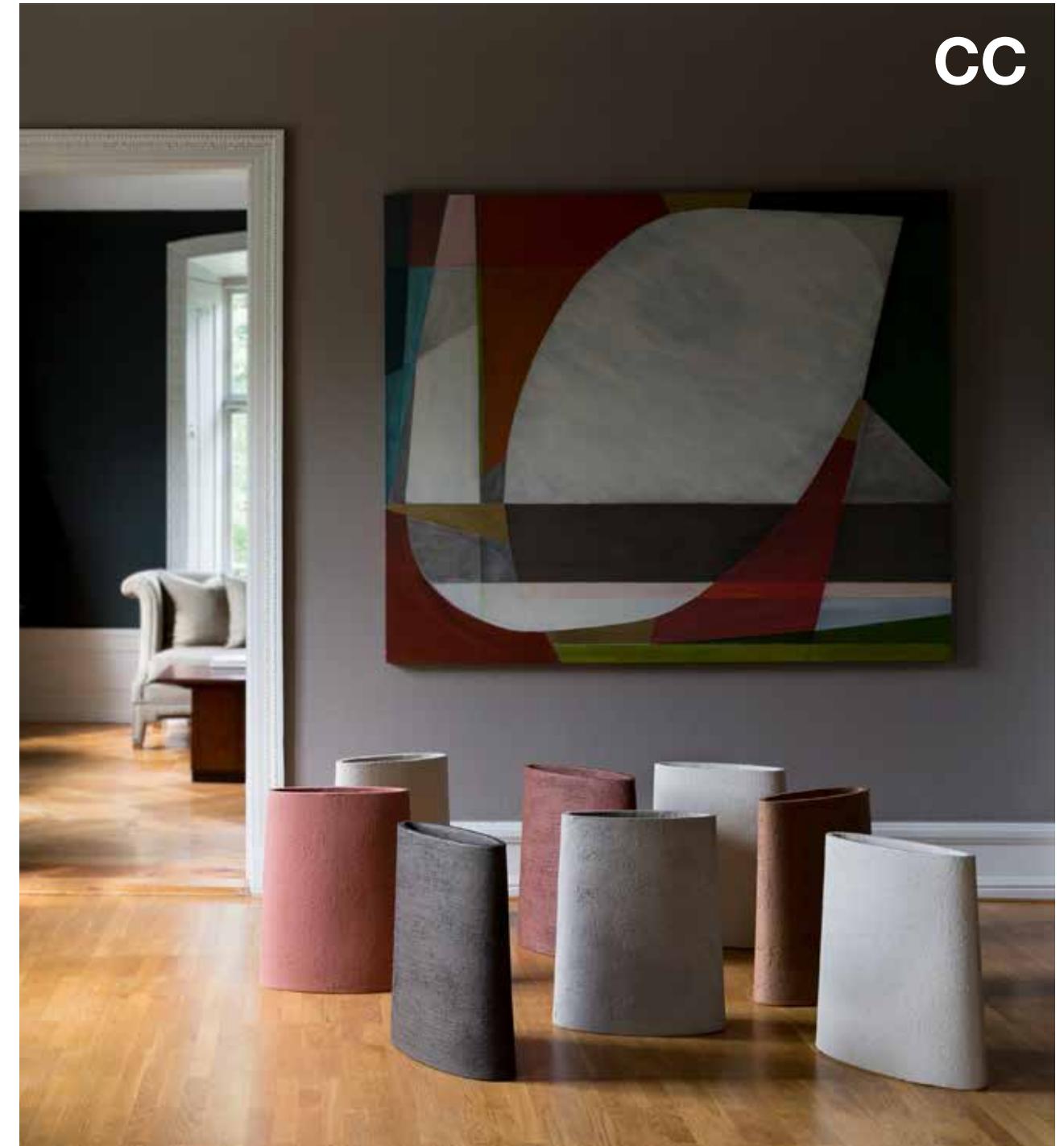






Cylindrical shapes are used as additional inspiration in the creation of CD model vases. Here, the common theme of experimentation plays a major role in the shape and texture, and a lesser role in the choice of colours. The horizontally stretched cylindrical silhouettes characterising the vases, coupled with the thin slot on the top, allow the natural light to penetrate, effectively creating a scheme of shadows and lights that stresses the depth and plasticity of the clay bodies. This unique and innovative shape is linked to the natural, striped texture of the wooden elements behind it through their shared earthy, yet sophisticated, streaked textures and the greyish and brown shades colouring their surfaces.

The delicate lines of elliptical, sloped CC models provide geometric variation to the pattern of rhythmic, horizontal lines provided by the floor and the plastered skirting. The delicate colour palette is thought to provide a strong hint at the tints of the modern picture on the wall blending harmoniously with its lines and colours.







The journey in shape and colour experimentation continues with the D series vases, which deploy their potential in their striped pattern and one-of-a-kind shape. The combination of tints is meant to create a narrative that links the vases both to the renovated style and to the refined colours of the manor and of the surrounding natural environment where sage green, grey and shades of brown can be found in the rocks, fields, and trees. In this perspective, natural tints and sophisticated patterns intermingle to enhance the unique D-shape of the vases.





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