TRENDS

BY
DELABIE

#06



IN THE AIR

Discreet essentials
Tranquil strength
The source of design

DESIGN STORY

Interviews with Delphine Beji
at AIA Life Designers
and La Cabina de la Curiosidad

DESIGN TROTTER

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Germany, Morocco...

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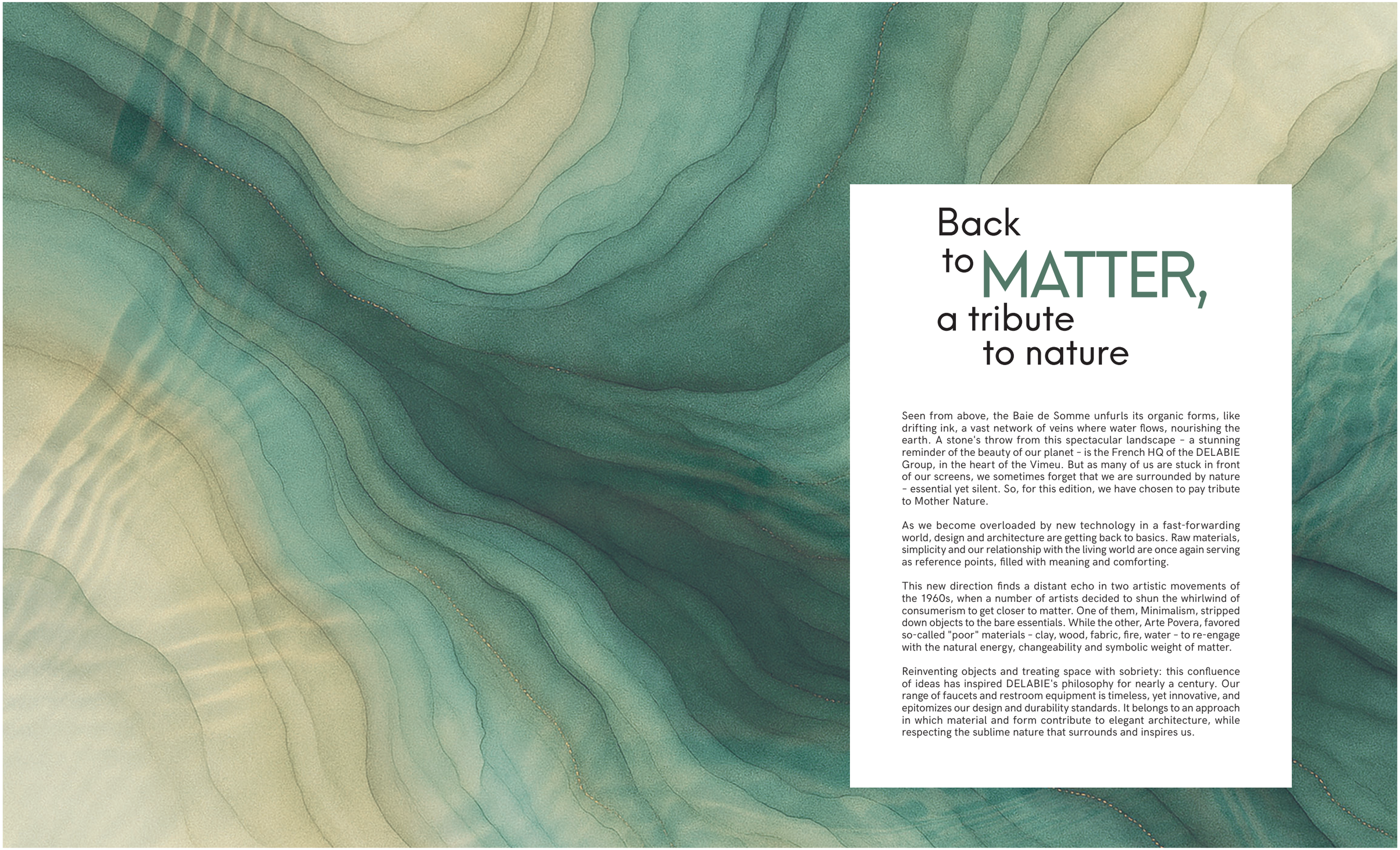
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/// TRENDS BY DELABIE

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Back to MATTER, a tribute to nature

Seen from above, the Baie de Somme unfurls its organic forms, like drifting ink, a vast network of veins where water flows, nourishing the earth. A stone's throw from this spectacular landscape – a stunning reminder of the beauty of our planet – is the French HQ of the DELABIE Group, in the heart of the Vimeu. But as many of us are stuck in front of our screens, we sometimes forget that we are surrounded by nature – essential yet silent. So, for this edition, we have chosen to pay tribute to Mother Nature.

As we become overloaded by new technology in a fast-forwarding world, design and architecture are getting back to basics. Raw materials, simplicity and our relationship with the living world are once again serving as reference points, filled with meaning and comforting.

This new direction finds a distant echo in two artistic movements of the 1960s, when a number of artists decided to shun the whirlwind of consumerism to get closer to matter. One of them, Minimalism, stripped down objects to the bare essentials. While the other, Arte Povera, favored so-called "poor" materials – clay, wood, fabric, fire, water – to re-engage with the natural energy, changeability and symbolic weight of matter.

Reinventing objects and treating space with sobriety: this confluence of ideas has inspired DELABIE's philosophy for nearly a century. Our range of faucets and restroom equipment is timeless, yet innovative, and epitomizes our design and durability standards. It belongs to an approach in which material and form contribute to elegant architecture, while respecting the sublime nature that surrounds and inspires us.

Striking a CHORD

PEYUCO DUHART CULTURAL CENTER
SAINT-JEAN-DE-LUZ (FRANCE)
DOMINIQUE COULON & ASSOCIATES







AND THEN THERE WAS LIGHT

Winner of two Architecture MasterPrize awards in 2025 (Architectural Design Award and Best of Best), the cultural center in Saint-Jean-de-Luz is a clear reflection of Dominique Coulon's philosophy. Here, the architecture itself invents the place, eschewing all established methods; and its complexity is explored like living matter.
All of the building's interior spaces resonate, like stanzas in a poem. Different usages cross paths, light circulates and space embodies the art of sharing.

Facing Saint-Jean-de-Luz Bay, a few hundred meters from the oceanfront, the cultural center, designed by Dominique Coulon, espouses the Site's complexity rather than inhibiting it.
A host of fragmented spaces have been adjusted to suit the building's purposes: main auditorium, music school, and drama and dance studios.
An architecture of chosen pieces, in perfect tune, fitting together like a symphonic music score.
At the heart of the composition, the agora takes pride of place. Opening upwards across three floors, and bathed in natural light, it connects the different usages and unites each section. As much a passageway as a shared space, it emphasizes transparency and offers exceptional views of the garden with its small open-air theatre.
Functional yet never stark, dense yet always fluid, the architecture orchestrates short walkways and bright spaces that entice visitors to stroll.
A haven of serenity and sharing born of a unique and complex environment.

Photo credits: © Dominique Coulon & associates - Eugeni Pons





DELABIE products installed:
TEMPOSTOP time flow basin faucet (Ref. 745100)
TEMPOSOFT MIX 2 time flow basin mixer (Ref. 742510)
HEMI inset round washbasin (Ref. 120470)

An elegant MONOLITH

YOU CANNOT MISS ITS SMOOTH OUTLINE.
THE RAVA WASHBASIN FLOATS ON THE SURFACE, SCULPTURAL, PERFECTLY ROUND AND ELEGANT.
A DISCREET YET BOLD PRESENCE, IN HARMONY WITH ITS ENVIRONMENT.

With its matte black finish, it catches the light like a pebble polished by time. A seemingly simple yet ingeniously thought-out object: a one-piece, seam-free pressed bowl with rounded edges to prevent injury.
Also available in stainless steel, the RAVA washbasin embodies the essence of DELABIE design: a simple form whose beauty stems from the material itself. Easy to clean, long-lasting and CE marked, RAVA naturally blends into the most demanding public, cultural and hospitality environments.
An elemental item that combines sophistication and simplicity.

DELABIE product presented:
RAVA matte black countertop washbasin (Ref. 120670BK)

Discreet ESSENTIALS

SMALL DETAILS, BIG EFFECTS

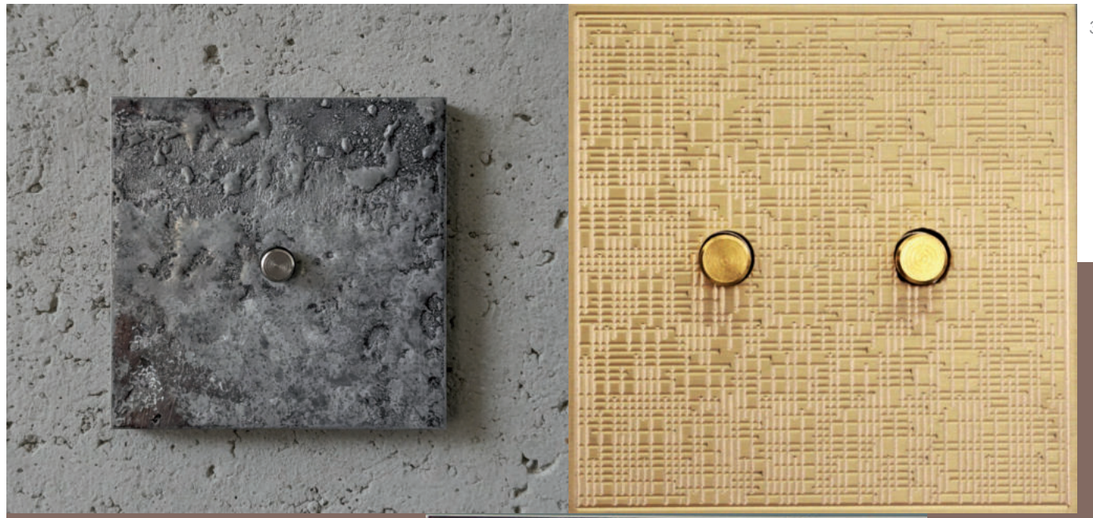
They hide behind the door, cling to the wall, sit on the table... We forget all about them, and yet, they change everything. Coat hooks, door handles, discreet accessories: they improve life without ever hogging the spotlight. True elegance can be found in a simple, well thought-out coat hook, or in an ergonomic curve. In the design world – as in architecture – details are never secondary: they are the invisible sign of comfort.



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1. **Pouffe,** Cecilie Manz
2. **Pair door lever PH1920,** Dauby
3. **6ixtes© switches**
4. **Coat hooks, stainless steel finishes: bright/satin/white powder or matte black,** DELABIE
5. **Cork Family,** Jasper Morrison Studio

IMPERIAL Lines

HONG KONG PALACE MUSEUM (CHINA)
ROCCO DESIGN ARCHITECTS ASSOCIATES



PAST PRESENT

On the edge of Victoria Harbour stands a calm, light-filled mass, which is both sober and majestic. The Hong Kong Palace Museum, a Chinese art and antiquities center designed by Rocco Design Architects (RDA), re-imagines the magnificence of the Forbidden City with a resolutely contemporary feel.

As if hovering above the earth, the building is composed around three vertical atriums, each facing a different direction, drawing the light and our eyes upwards. Raw materials - stone, polished concrete and golden bronze – form a sensual and contained color range. The metal's shimmering echoes the shifting light of the harbor, transforming the museum into a living organism sensitive to its surroundings.
A temple of culture and sharing, the museum serves as a bridge between past and present, housing more than 900 artifacts from the Forbidden City. But beyond safeguarding culture, it is also a conduit; a place where memory becomes experience.
Its geometric sobriety sums up the age-old belief that simplicity is not a finality; it is wisdom.

DELABIE products installed:
TEMPOMATIC electronic urinal valve (Ref. 428150)
TEMPOMATIC electronic direct flush WC valve (Ref. 463030)

It's RAINY Men

LISTEN TO THE MUSIC OF RESTRAINED RAIN,
EXPANSIVE AND ENVELOPING, CARESSED
BY WATER THAT STILL UPHOLDS PRECISION.
THE RAINY SHOWER HEAD: WHERE RUGGEDNESS
FINALLY MEETS SOFTNESS.

The RAINY shower head turns bathrooms into comfort zones, without forsaking performance. With a gentle jet, a flow rate regulated at 6 lpm, and a self-closing timed flow, the mechanics remain infallible, but there is a new nuance: the soft rain effect.
Designed for demanding shared environments - schools, sports centers and intensive-use spaces - the RAINY shower head is proof that you can combine economy and wellbeing. Water is precious, but the experience is more intense. And beneath the tamed rain, you surprisingly forget everything metal and feel only the essential: pure and simple water enveloping your body.

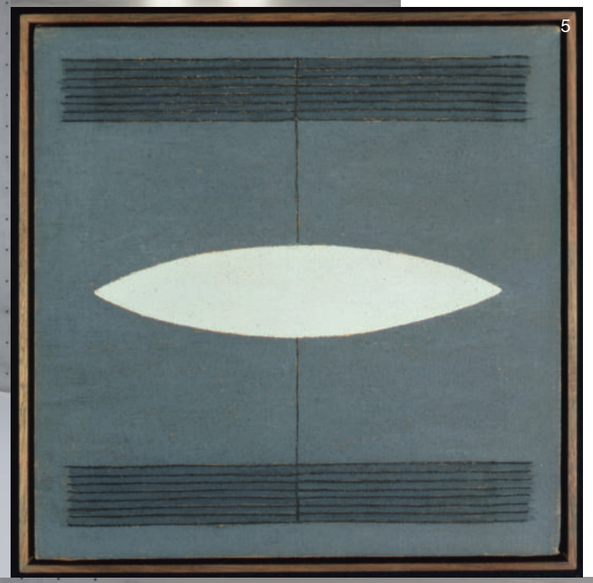
DELABIE products presented:
RAINY shower heads (Ref.s 708000 & 708030)

Maximum SENSATIONS

**EXHIBITION AT THE BOURSE DU COMMERCE,
PINAULT COLLECTION
PARIS (FRANCE)**


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WHEN ART STRIPS DOWN FOR INTENSITY

White on canvas, a suspended grid, a positioned square… At the Bourse de Commerce, the Minimal exhibition gave us time to pause in a hurly-burly world: pared-down forms, materials laid bare, breathing light… Numerous contrasts, controlled emptiness, and the rare luxury of evidence.

Presented by the Pinault Collection, the exhibition brought together more than one hundred works by almost forty international artists, such as Agnes Martin, Dan Flavin, François Morellet and Lee Ufan, not forgetting exponents of Mono-ha, like Kishio Suga and Nobuo Sekine. Curated by Jessica Morgan (Dia Art Foundation), the show established a subtle dialogue between suspended works and those anchored in matter.
Although Minimal closed in early 2026, it made a lasting impression. Because beyond the history of a movement born in the 1960s, it reminded us that this was a deliberate stance: the paring down of materials, of anything superfluous, and the importance of the viewer.
Metal, glass, canvas… simple materials, natural or industrially-made, that reconfigure space and light.
As edition 6 of TRENDS by DELABIE explores the force of stripping back to the bare essentials, Minimal was a clear source of inspiration.
An invitation to design spaces where you no longer seek to impress, but to arouse feeling.
Where the work, like architecture, exists primarily through the experience it creates.

1-2-3-6. Views of the Minimal exhibition,
Bourse de Commerce – Pinault Collection, Paris, 2025.
© Tadao Ando Architect & Associates, Niney and Marca Architects, Pierre-Antoine Gatier Agency.
Photo: Nicolas Brasseur / Pinault Collection.

4. **"monument" for V. Tatlin**, Dan Flavin, 1964
Cold fluorescent light, 305 × 70 x 11.5 cm
Pinault Collection © Stephen Flavin / Adagp, Paris, 2025
Photo: Jean-François Molliere

5. **Blue-Gray Composition**, Agnes Martin, 1962
Oil on canvas
30.5 × 30.5 cm (without frame)
Pinault Collection
© Agnes Martin Foundation, New York / Adagp, Paris, 2025
Photo: Marco Cappelletti © Palazzo Grassi

Of glass and STEEL

EUREF-CAMPUS
SCHÖNEBERG DISTRICT, BERLIN (GERMANY)
EUREF-CONSULTING, JOHANNES TÜCKS


Gasometer © Christian Kruppa / EUREF AG

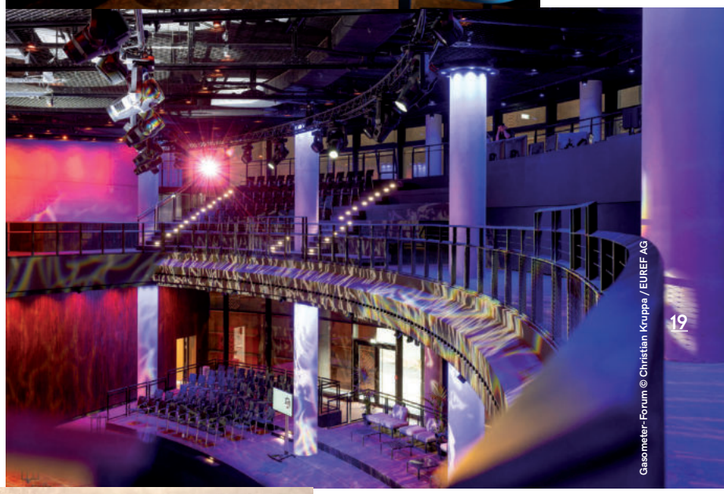

Gasometer-Dachterrasse © Christian Kruppa / EUREF AG

FROM HISTORY TO HOPE

In Berlin, a former gasometer has become the beating heart of a forward-looking district. On a reinvented gasworks site, EUREF-Campus has a concrete vision of the energy transition, with futuristic architecture blending perfectly with the site's history.

An open-air urban laboratory, the EUREF-Campus project began in 2008 at an old gasworks. The 5.5-hectare site now assembles architecture, research and innovation with a clear goal: to show that a sustainable city is already a possibility. Delivered in 2024, the historic gasometer is the centerpiece. The carefully-restored, listed steel structure remains in place as a reminder of the past, while a modern circular building has been inserted at a respectful distance. Inspired by the original tank's telescoping movement, the architecture superimposes time and space: at the base, an open forum; above, workspaces; and right at the top, a public rooftop with views across Berlin. An ensemble where heritage and the future confront each other and then unite.


Gasometer- Sky-Bar © Christian Kruppa / EUREF AG


Gasometer- Forum © Christian Kruppa / EUREF AG


© DELABIE

DELABIE products installed:
BLACK BINOPTIC MIX electronic basin mixer (Ref. 378MCHB)
UNITO black wall-mounted washbasin (Ref. 121830BK)
MINI BAILA black wall-mounted washbasin (Ref. 121180BK)
FINO black design-led urinal (Ref. 135710BK)
S21 S black wall-hung WC pan (Ref. 110310BK)
Black wall-mounted electronic soap dispenser (Ref. 512066BK)
Black paper towel dispenser (Ref. 510601BK)
(and other accessory ranges)

LA CABINA DE LA CURIOSIDAD

ARCHITECTURAL Remedy


Chaki Wasi, artisanal center, Shalalá Community, Ecuador.

Photo: Francesco Russo - Instagram @francescorussophoto www.francescorussophoto.com

WINNERS OF THE 2025 GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE, MARIE COMBETTE AND DANIEL MORENO FLORES EMBODY A DIFFERENT KIND OF ARCHITECTURE: SLOW, DEEP-ROOTED AND AWARE. WITH LA CABINA DE LA CURIOSIDAD, THEY ARE DEVELOPING AN ENGAGED PRACTICE, DEEPLY CONNECTED TO THE LOCAL LANDSCAPE, LOCAL HANDICRAFTS AND A NATURAL EQUILIBRIUM, WHERE BUILDING IS AS MUCH ABOUT CARING AS ABOUT POETIC GESTURES.


Marie Combette and Daniel Moreno Flores

Founded in 2019 in Quito, by Marie Combette and Daniel Moreno Flores, La Cabina de la Curiosidad is a sustainable architecture collective with strong roots in Ecuadorian territories.
Their approach involves ethnography, craftsmanship, ecology and design, with particular attention paid to natural resources, the reuse of materials and community dynamics.
In participative projects, they transform local and recycled materials into "aware" architecture, with a close link to the lifestyles and know-how of the communities. Their experimental and imaginative work highlights the history, ecosystems and settings of their sites,while upholding accessible, aware and profoundly human architecture.
They won the 2025 Global Award for Sustainable Architecture and the 2025 Médaille d'Architecture - Prix Dejean, and were nominated for the Mies Crown Hall Americas Prize in 2020, 2022 and 2024.

La Cabina de la Curiosidad started as a laboratory of ideas before becoming an agency. Can you tell us about the origins of the collective and what united you in this shared venture?

Daniel Moreno Flores: Marie and I are from very different backgrounds: countries, contexts (rural and urban), life journeys and temporalities. But our essence is the same: the need for a creative, imaginative life, expressed through action. We're driven by direct action, by becoming the craftspeople of our own designs, and by building with our own hands. We share a desire to work with recycled and natural materials, and to support culture through architecture. And most importantly, we share the same motivation to create spaces that heal wounds, both social and ecological.

You speak of artilugios (mechanisms) rather than projects. What does this term say about your approach to architecture, usages and the place of human beings within space?

D. M. F.: We're architects with a broad vision, who seek to understand the world through a process of assimilation and critical assessment. Our work is based around notions such as community, landscape, recycling, systems and imagination. "Artilugios" aren't objects in a classic sense; they're living mechanisms that assist human beings in their gestures, usages and movements. Ours is an architecture that moves, shifts and pulsates: a living architecture that reflects the living world.

> **To create spaces that heal social and ecological wounds.**

Land, history and ecosystems are central to your approach. How does this attention to context guide your architectural and building choices?

D. M. F.: It's crucial that we fully immerse ourselves in all the knowledge surrounding a project, so that the architecture can become an authentic response to local complexities.

We like to work with "constellations of ideas", where architectural solutions reveal the virtues which are already present on and around the site, and which help it to prosper. We ask serious questions about the common good and how architecture can engage with today's great crises, like waste management, water pollution and cultural erosion, among others.


Quilotoa viewing platform, Shalalá Community, Ecuador.

Photo: Lorena Darquea - Instagram @ lorecdarquea www.lorenada.com

Your work advocates an economy of means, the use of local resources and the management of waste. In your opinion, how do you reconcile economy, joy, and functional quality in contemporary architecture?

D. M. F.: We live in an age of global crises and serious social shortcomings. We believe that architecture is an essential way of approaching the problems this causes and providing concrete solutions. But it's more than finding functional solutions; an architectural act also presupposes making a stand regarding the most fragile forms of life and making a commitment to help them.

For each of our commissions, we provide a two-fold response by meeting the innermost needs of residents while delivering a social, environmental and cultural solution.

We see architecture as a combative and assertive tool that provides support for fragile yet essential processes.

You recently won the 2025 Global Award for Sustainable Architecture and the 2025 Médaille d'Architecture - Prix Dejean. What do these awards mean to you, and what do they say about your engagement?

D. M. F.: Winning awards makes us determined to continue developing architecture that serves the common good: a discipline that fosters citizenship and unites and transforms humankind.

Our engagement can be seen in projects that question what exists right now and in building a future in harmony with the land, its inhabitants, collective memory, culture and the environment. And above all, in how we create spaces which, rather than being purely functional, actually soothe, make amends and bring joy. Architecture that heals as much as it houses.


Lodging in the quarry, looking towards Tungurahua, Baños de Agua Santa, Ecuador

Photo: Sebastian Crespo - Instagram @ bicubik.photo www.bicubik.photo


A paradise in the mountains of Ilaló, El Tingo, Ecuador.

Photo: Marie Combette

TRANQUIL
Strength

WHEN MATERIAL DEMANDS RESPECT

No artifice, no embellishment: here, the material reveals itself in its simplest truth. Solid wood, hewn stone, bare metal… each no more than a presence with nothing left to prove, except for its timeless solidity.
Discreet, near-indestructible allies of our daily lives, these objects remind us that beauty is not only on the surface, but in weight, texture and density.
Let the tranquil strength of materials speak for itself.



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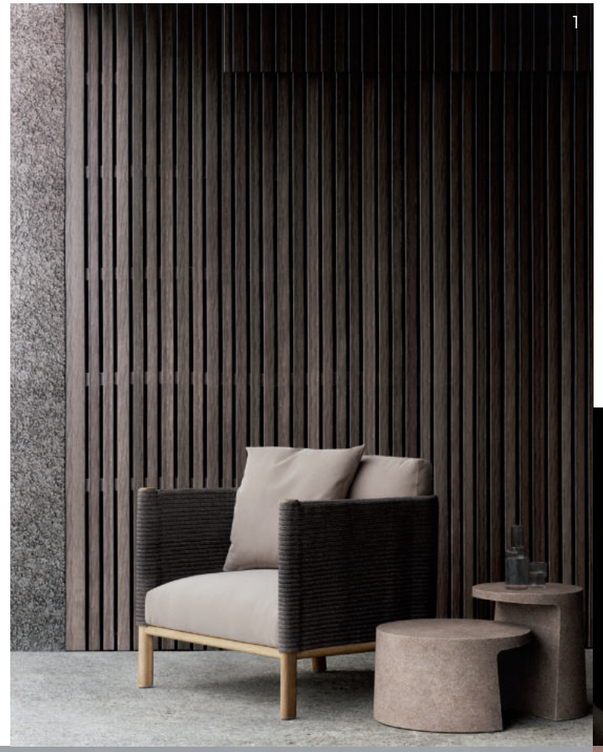


6

1. **Urushi lacquer bench (black),** Max Lamb
2. **Stainless steel grab bar with UltraPolish finish,** DELABIE
3. **Furtiv,** Gaëlle Lauriot-Prévost & Dominique Perrault for Ozone
4. **Ego Kitchen,** Abimis
5. **Norma Sculpture,** Tim Vranken, Cedric Verhelst
6. **KANAME Oval,** Philipp Mainzer for e15

VINCENT VAN DUYSEN

Silence INHABITED


1

WITH VINCENT VAN DUYSEN, DESIGN AND ARCHITECTURE BECOME AN EMOTIONAL EXPERIENCE. FOR MORE THAN THREE DECADES, THE BELGIAN ARCHITECT-DESIGNER HAS CULTIVATED A RESTRAINED ESTHETIC, WHERE RAW MATERIALS CONFER WITH LIGHT AND SILENCE. FAR REMOVED FROM COLD MINIMALISM, HE ADVOCATES A WARM, ALMOST SPIRITUAL ART OF LIVING: SPACES PARED DOWN, YET INHABITED, WHERE ARCHITECTURE, FURNITURE AND OBJECTS COMPOSE A COMPLETE LANGUAGE. A QUEST FOR ESSENCE THROUGH HAVENS OF BEAUTY.

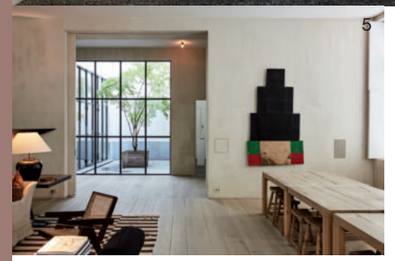

Portrait by Stefan Temmerman


2

Born in Belgium in 1962, Vincent Van Duysen founded his practice in 1989, and today it has a team of around forty collaborators. Their work ranges from architecture and interior design to the creation of furniture for major international brands. Van Duysen's approach has always been based on a single ambition: to reach the essence. Through pure materials, light, and a respect for proportions, his work has a timeless esthetic, anchored in reality, but with touches of sensitivity.
Over his career, Vincent Van Duysen has won numerous awards: the 2020 EDIDA Award for Best Interior Designer of the Year; and more recently, in 2025, the Best Designer of the Year award by Elle Decoration Spain.


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1. **Giro for Kettal**, 2021
2. **Infra-Structure Episode 2 for Flos**, 2020
3. **VO Residence**, Knokke, Belgium, 2017. Photo: François Halard
4. **Casa M**, Portugal, 2020. Photo: Vincent Van Duysen
5. **VVD II Residence**, Antwerp, Belgium, 2003. Photo: Thomas Seear Budd

In your projects, raw materials (stone, wood, metal) have a central role. What do you look for other than their esthetic qualities?

Vincent Van Duysen: Natural materials are key to my creations. They instill a feeling of serenity and wholeness to my interiors and objects. I think a large part of the emotion that emanates from my work comes from the way the materials blend into space and interact with light. Wood, fabrics, concrete and stone are organic materials which, over time, gain a patina, a timelessness, and a warm, refined character. Put together, they form a whole; a refuge where you feel protected, surrounded by beauty. A bit like in a sanctuary.

Your work has sometimes been called minimalist, and even austere, when your spaces are actually warm and extremely sensorial. How do you reconcile formal rigor and a lived-in mood?

V. V. D.: I'm not really attracted to sober, minimalist interiors. I look for warmth. I think my work runs very much counter to the soulless, clichéd ideals of minimalism. My approach does pare things down and remove the superfluous, but that's in order to reach the very heart of things. I work with strata and contrasts to reveal a warm sensuality, far removed from all rigidity. And it results in, as you said, a "lived-in mood".

> **To me, back to basics means stripping things down to attain authenticity, simplicity and purity.**

You promote a "holistic" approach, in which architecture, interiors and objects form a totality. How is the gesamtkunstwerk vision (total work of art) still relevant today?

V. V. D.: I think my concept of the "art of living" is still relevant today, because it consists in understanding how people live in a space. It's not just about constructing volumes, but about creating whole environments where people can live surrounded by art, furniture and objects.

With today's ecological challenges, frugality is increasingly important. Has "back to basics" influenced your recent choices?

V. V. D.: To me, back to basics means stripping things down to attain authenticity, simplicity and purity. In my projects, this often translates to monolithic, almost archetypal spaces, with classic proportions and familiar forms. Whether these spaces use heavy or light materials, there must always be a connection to nature.

Some spaces, like walkways, waiting rooms and toilets, are often seen as secondary. How do you view these "invisible" places?

V. V. D.: I don't think any space is secondary. Each space, however discreet, contributes to the mood and rhythm of a building. Walkways and thresholds are transitional spaces; the silence between two musical notes. I try to give them the same attention that I do to the main rooms, to bring continuity and calmness on a human scale. A project's soul owes as much to its intervals as to its major work.

Perfect TEMPO

WATER CASCADING INTO THE PALM OF YOUR HANDS. WITH PRESSURE AT THE PERFECT TEMPO. IT FLOWS THEN DISAPPEARS, LIKE TRACKS LEFT IN THE SAND. AN ACTION, A NOTE, A CYCLE: THE MUSIC OF WATER, WITHOUT EXCESS.

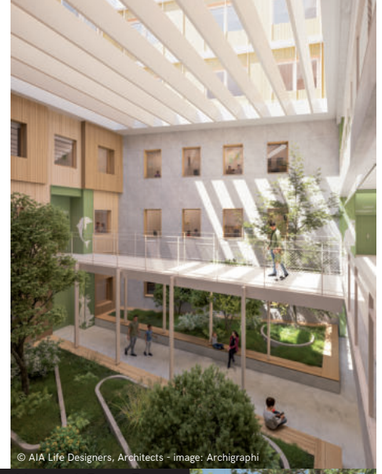
A discreet melody, composed for up to 85% in water savings. The perfect blend between comfort and sobriety: 3 liters per minute, a regular rate, with no dissonance. Beneath its understated allure (chrome-plated solid brass body and timeless lines) TEMPOMIX resonates with durability (30-year warranty). With its ergonomic push-button and adjustable temperature limiter, simplicity becomes harmony. In public spaces, sports centers and schools, it slots in with an even beat, an echo of nature. TEMPOMIX is the perfect flow for an aware world.

DELABIE product presented:
TEMPOMIX time flow basin mixer (Ref. 795000)

AIA LIFE DESIGNERS

CONVERGING Views

FOUNDED IN 1965, AIA LIFE DESIGNERS IS A MULTIDISCIPLINARY COLLECTIVE OF MORE THAN 700 ARCHITECTS, ENGINEERS, URBAN PLANNERS AND LANDSCAPERS. DRIVEN BY A CULTURE OF SHARED INTELLIGENCE, THE AGENCY FOSTERS NATURE-SENSITIVE, SOCIALLY ENGAGED ARCHITECTURE WHICH COMBINES QUALITY OF USAGE, ENVIRONMENTAL RESPONSIBILITY AND A SUSTAINABLE VISION FOR TERRITORIAL DEVELOPMENT.



© AIA Life Designers, Architects - image: Archigraphi

Child Brain Institute, Robert Debré Hospital, Paris, France



© AIA Life Designers, Architects - image: Frédérico Kraus



© AIA Life Designers, Architects; photo: Alice Prenat - studio Portrait Madame



© AIA Life Designers, Architects - photo: Serge Marizy

An architect with AIA Life Designers for twenty years, Delphine Beji grew alongside the firm before taking over its leadership in May 2025. Elected chairperson by her colleagues, she embodies continuity with her strong desire to perpetuate the collective's founding philosophy of multidisciplinary, shared intelligence and disregarding the traditional divides between professions. Strongly attached to the independence of a group owned entirely by its partners and employees, she also wants to ensure that architects have a place in public debate around today's major challenges.

New terminal at Roland Garros Airport, Reunion Island, France



© AIA Life Designers, Architects

Al Medina Stadium, Rabat, Morocco



© AIA Life Designers & Pierpgramme, Architects; photo Marouane Beslim

AIA Life Designers advocates "shared architecture", sustained by the joint views of architects, engineers, urban planners and landscapers, among other professions. How does this collaborative approach change the way you design a project?

Delphine Beji: Shared architecture sums up our belief that architecture isn't an autonomous discipline. Faced with today's challenges, shared intelligence is indispensable. The moment we start a project, we gather together architects, engineers, urban planners, landscapers and other specialists. Each of them brings his or her own expertise and sensibilities.

The architect is still the conductor who ensures coherence, but everyone has an equal voice. One idea is then retained for its pertinence, regardless of who submitted it. It's a demanding, time-consuming method, but it allows us to go much further in the process and develop more relevant projects.

This approach also transforms user experience. Dialogue between the professions results in more comfortable, better controlled and healthier buildings. Health is a big part of our DNA. Overall health, meaning physical, mental and social.

Through sometimes simple principles – like biophilia, transit quality and landscape relationship – we try to create a true sense of wellbeing.

Can you reconcile architectural goals, innovation and environmental responsibility in a world of declining resources?

D. B.: It's possible, as long as you have a clear method and clear commitments. For more than a decade, all of our projects have been based around four axes: decarbonization, rehabilitation, health and adaptation to climate change.

We're committed to reducing our projects' carbon footprint by respecting the Paris Agreement, using precise monitoring tools. We prioritize rehabilitation wherever possible. We develop architecture that's favorable to health, with support from our foundation. And finally, we do more than just meet the standards; we integrate the most demanding climate scenarios – notably those of the IPCC –to make buildings resistant to extreme conditions in the future.

A good example is the new airport terminal on Reunion Island – the world's first bioclimatic terminal. The main hall is naturally ventilated by the prevailing winds, so no air conditioning. The construction work also respected the habits of bats living on the site. The project has won awards for its engineering and its architectural quality, proving that environmental performance and beauty can coexist.

Another major example is the Child Brain Institute at the Robert Debré Hospital in Paris. This caters for extremely vulnerable children, and we have a limited space to work with, between the Paris ring road and a park. So, the idea was to create a protective shell – a bit like a skull – while also opening the building up to biodiversity. A bioclimatic atrium and calming lobby were designed to reduce stress, working closely with the hospital teams and families.

> **To rise to today's challenges, viewpoints, knowledge and culture need to converge on each project.**

Al Medina Stadium in Rabat encapsulates the dialogue between architecture, landscape and usage. How did you envisage this fusion between nature and structure?

D. B.: The stadium site is very urban, with little room between public space and the building itself. We devised a light outer shell, like a cloud rising from the ground. Below this, a large, landscaped continuum leads to the stadium stands and commercial areas: restaurants, cafés, etc.

This loop connects to the city via four wide pathways, ensuring continuity between public space and the stadium. Rabat is a city with a lot of greenery, so landscaping is another link between the city and the stadium facilities. The stadium never shuts, inviting people to stroll in and play sports, making health visible and accessible to all.

In your opinion, what are the major changes facing architecture today, and how is AIA Life Designers preparing for them?

D. B.: The big change architects must make is adopting a more holistic approach to their projects. You can't limit your thinking to the property itself; you have to consider the neighborhood, the territory and the landscape. And social and environmental impacts stretch far beyond a property's boundaries.

We've developed this approach with our research teams, our foundation and our partners. One example is the recent extension to a hospital in Marseille, designed to maintain connections with the district and avoid all social rupture. Architecture must be a tool for healing, bonding and caring about the living world.

Floating under a CLOUD

AL MEDINA STADIUM
RABAT (MOROCCO)
AIA LIFE DESIGNERS

A LIVING LOOP

In the heart of the Agdal district's green belt, Al Medina Stadium is a measured presence and forms a subtle dialogue between architecture and nature. It structures usage, encourages movement and makes sport part of an urban and vegetal continuum.

Located near a series of green spaces linking the racetrack to the botanical gardens, Al Medina Stadium integrates seamlessly into a continuous landscape. Its architecture is not imposing; it gently unfurls, attentive to usages, flow and climate. Designed as an open venue, the stadium is organised around a large landscape continuum, accessible to the public every day. This outer ring connects the stands to the service and commercial areas, while naturally extending the public space.
On match days – and other days too – it is a place for strolling and sharing.
Above it, a light roof floats like a protective cloud. It shelters spectators from the sun and rain while collecting rainwater. A blend of functional efficiency and landscaping awareness, Al Medina Stadium embodies architecture in movement, where sport, city and nature become one.

DELABIE products installed:
CANAL wall-mounted wash trough (Ref.s 120240, 120250, 120260, 120300 and 120310)
PMR XS TC stainless steel vandal-resistant washbasin (Ref. 160250)
TEMPOSTOP time flow basin faucet (Ref.s 748110, 745100 and 745300)
S21 P and 700 P floor-standing WC pans (Ref.s 110300 and 110700)
TEMPOFLUX 1 time flow direct flush WC valve (Ref. 761627)
TEMPOSTOP time flow urinal valve (Ref. 779427)
L stall urinal (Ref. 130200)
Drop-down grab bar (Ref. 35164S)
Wall-mounted stainless steel soap dispenser (Ref. 510582)
and other accessory ranges

© AIA Life Designers & Programme architects - image: SAN

The SOURCE of design

AND WHAT IF EVERYTHING WERE MERELY MOVEMENT AND FLUIDITY?

Curved lines, transformational materials and careful consideration of resources. This collection explores forms inspired by real life; objects that evoke undulation, cycles, and future matter. Whether they are made from recycled materials or they contain an organic sensitivity, all are part of a single approach: design that converses with the natural world.



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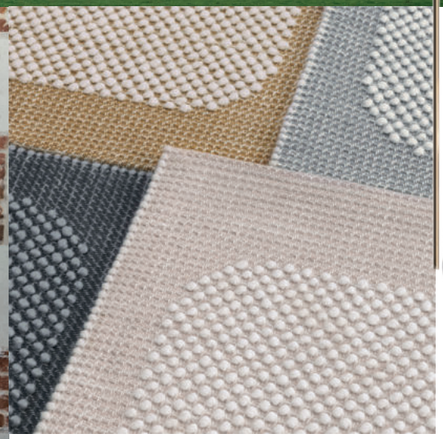
4



5



6



7

1. **Reform Lounge Chair/Wood,** Reform Design Lab
2. **3D-printed vases for The Ode To,** Niklas Jeroch – Photo © Studio Radical Softness
3. **FINO design-led urinal and TEMPOMATIC 4 control plate,** DELABIE
4. **Choux de Créteil,** Gérard Grandval – Photo © Shutterstock
5. **Il Pezzo 12 Cluster Chandelier,** Cosimo Terzani and Barbara Bertocci, 2019
6. **"Trosne" chair in Leatherstone©,** Photo © Ella Perdereau
7. **Muuto, Pebble Rug**

Discreet LUXURY

LAFINCA GRAND CAFE
MADRID (SPAIN)
LAFINCA A+D (ARCHITECTURE & DESIGN)

IBERIAN ARCHITECTURE

A major player in prime real estate in Spain, LaFinca promotes an art of living, where security, confidentiality, design and quality go hand in hand. Driven by a vision that combines architectural innovation and premium experience, the group develops places designed to last.
From the "Sky Villas" at Golf Los Lagos to the LAFINCA GRAND CAFÉ mall, their projects have the same goal: to celebrate beauty and harmony in a constant dialogue with nature.

Located in Pozuelo de Alarcón near Madrid, LAFINCA GRAND CAFÉ is a BREEAM-certified lifestyle center of almost 10,000 m². Its architecture stands out for its large white volumes with curved lines, constructed in Krion® and glass, blending purity, smoothness and visual continuity.
Filled with light and opening on to nature, the project led by Raquel Castellanos offers a fluid experience where discreet luxury, innovative materials and conviviality meet "over coffee" to celebrate a new vision of urban simplicity.







Bold and radical with its matte black finish, the BLACK BINOPTIC MIX basin mixer blends technological precision and perfect hygiene: infrared detection, optimized flow rate, electronic purge. Designed for durability, underpinning contemporary use with elegance and responsibility.

DELABIE products installed:
BLACK BINOPTIC electronic basin mixer & electronic faucet (Ref.s 378MCHB and 379ENCB)
Wall-mounted electronic soap dispenser in matte black stainless steel (Ref. 512066BK) and other accessory ranges

LAFINCA GRAND CAFÉ is a very modern, very convivial place. Did classic public spaces influence how you designed the center's walkways, volumes and uses?

Raquel Castellanos, Director of Architecture and Design: The LaFinca A+D team of architects, which I manage, were inspired by neighborhood squares: places where cultural and leisure activities take place, and where people like to stroll or sit on a cafe terrace. We wanted to integrate that concept - present in many of our towns and villages - in a new building, in a more avant-garde and innovative way, and within an environment that we built which includes housing and a golf course.

LaFinca specializes in the construction and management of prime real estate. You use innovative materials and cutting-edge technologies. In your opinion, are luxury and innovation compatible with responsibility and sustainability?

R. C.: They MUST be compatible! For LAFINCA GRAND CAFÉ, responsibility and sustainability were incorporated in the project's early phases. The construction firm used sustainable practices like sorting materials, strict waste management and resource optimization. All across the project, we prioritized high-performance materials, lower energy and water consumption, local plant varieties - which require little water - and efficient lighting. These engagements earned us BREEAM certification: proof of responsible construction and efficient design.



LAFINCA GRAND CAFÉ maintains a real dialogue with nature: abundant light, greenery, the presence of water... How did you develop this relationship with the living world?

R. C.: At LAFINCA GRAND CAFE we applied the same architectural identity that we apply to all of our projects: airy spaces opening onto the exterior, large windows to let in lots of natural light, blending the building into its surroundings, and using state-of-the-art materials in terms of technology, quality and efficiency.

Even in the toilets the center has robust, high-performance equipment, while giving the impression of a "home sweet home". In your opinion, what part do such functional spaces play in the overall experience of the place?

R. C.: In a building that welcomes the public, it's crucial to design and treat these spaces like they are in a private home. Giving them a sleeker, warmer, more intimate feel enriches user experience. For these spaces at LAFINCA GRAND CAFÉ, we not only considered the human users, but also their pets, by installing special pet-friendly bathrooms where owners can groom their animals.

Photo credits: © LaFinca A+D

KRISTINA DAM

MINIMAL Aura

KRISTINA DAM'S DESIGNS ARE BORN FROM A DIALOGUE WITH ART. TRAINED IN GRAPHIC DESIGN AND NOURISHED BY SCULPTURE AND ARCHITECTURE, THE DANISH DESIGNER HAS DEVELOPED AN ESTHETIC SHE CALLS "SCULPTURAL MINIMALISM": ESSENTIAL, POWERFUL OBJECTS, IN WHICH EACH DETAIL COUNTS AND MATTER OUTWEIGHS EFFECT. WHEN BEAUTY IS BORN OF A BLUEPRINT.


1

One in a long line of Scandinavian designers, Kristina Dam advocates an approach in which simplicity and quality are preferred to abundance. Her work draws on Bauhaus and modern architecture as much as it does on sculpture.
She favors raw materials (oak, stainless steel, stone) to produce long-lasting, often multifunctional pieces with timeless appeal, designed for real-world use.
A vision where art leaves the gallery and enters the home.



2

> **Good design heightens the senses, arouses curiosity and creates a welcoming feeling.**

You call your studio's output "sculptural minimalism". What does that mean exactly?

Kristina Dam: I came up with that five years after I opened the studio to give myself a clear framework. I started out in the art world, sculpting unique pieces that were shown in galleries; plus I also trained as a graphic designer, which explains the alliance between sculpture, architecture and minimalism.

The idea is to associate a strong sculptural presence with functional clarity. At the start of each new project, I ask myself whether it fits these two conditions.

The Bauhaus-inspired Outline Chair is a good example, with its frame-in-frame structure and small details in walnut providing the sculptural touch


3


4

How important is the material in your creative process?

K. D.: It's key. Very early on I chose to use natural materials: oak, stainless steel, marble… Danish designers have shown their pieces are timeless, repairable and likely heirlooms.

I strive to create long-lasting pieces, to be cherished and then handed down. I don't worry about colors – they change according to trends; whereas raw materials always remain expressive.

In choosing these materials, are you contributing to "producing less but better"?

K. D.: Yes. Many of my pieces are multifunctional. For example, my Japanese Table can store trays. The Curved Bench can become a coffee table or hallway furniture.

My aim is to create versatile objects, able to keep pace with lifestyle changes rather than being replaced. Fewer objects, but more useful, longer-lasting and which you become attached to.

Your esthetic is timeless, both raw and sophisticated. How do you find a balance between what's on-trend and what's permanent?

K. D.: Intuitively. I never try to set trends; but I sometimes pre-empt them! When I launched Curved Side Table in stainless steel, the material hadn't become fashionable yet. Today, it's everywhere. I want my designs to be part of everyday life. That's why I also create "accessible" sculptures that you can buy in a design store without going to an art gallery. For me, art belongs in the home. I'm more inspired by architecture than by interior design. Light, volumes and moods nourish my work. Balance comes from that: pared-down but lived-in objects.

What role does design play in creating calm spaces? Can it be instrumental in wellbeing?

K. D.: Absolutely. Tactility is crucial. Materials, textures and volumes calm the mind, while also stimulating the eye.

People say they feel good in my home. That's due to the artwork, the calming colors, the overall balance, and the ability to reconnect to the real world, far from computer and phone screens.

I often incorporate vintage pieces. They add history and depth. Good design heightens the senses, arouses curiosity and creates a welcoming feeling.

Have you ever designed any restroom equipment or sanitary ware? Do you think it's possible to create beauty in this sector?

K. D.: I've only ever worked on bathroom accessories, but I think beauty has a place in all functional spaces. Every detail contributes to harmony: materials, colors, proportions… For bathroom faucets – as with everything – I look for the same balance between function and the expression of calmness.

1. **Kristina Dam**, Copenhagen, Denmark
2. **Curved Bench**, Marie-Louise Hald, Copenhagen, Denmark
3. **Kristina Dam Studio**, 3daysofdesign 2025, Copenhagen, Denmark
4. **Outline Chair**, Meyers Bakery, Copenhagen, Denmark

MIXER
with no mixed feelings

NO DOUBT ABOUT IT, THE TEMPOMATIC 7 MIXER WILL LEAVE NOBODY WITH MIXED FEELINGS. WITH ITS SLEEK, CLEAN LINES, ITS ESTHETIC IS PURITY INCARNATE, A REMINDER THAT BEING TRULY MODERN MEANS BEING SIMPLE AND LONG-LASTING.

Beneath its cool exterior, the TEMPOMATIC 7 conceals mechanics designed to last: satin finish stainless steel body, electronic system, and an especially hygienic solenoid valve that is easy to clean. But that is not all: the TEMPOMATIC 7 range comprises faucets of different heights, so they can adorn both conventional and countertop washbasins. The result? Flawless operation combining water savings and comfort, and able to withstand daily use, even in the busiest public places. A mixer that will make its mark with reliability, durability and timelessness.

DELABIE presented:
TEMPOMATIC 7, H. 245 mm satin finish electronic basin faucet (Ref. F7EV1002)
TEMPOMATIC 7, H. 115 mm satin finish electronic mixer (Ref. F7EM1001)

Reinventing use.
Uniting performance and design experience in public places.

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