

TOGETHER

2022 / ISSUE 1

A burst of energy

PALETTE

Spring is yellow, the colour of serenity and joy. Here we have a roundup of the latest offerings, to bring a touch of brightness to your home.

Face to face with Ola Gustafsson

INTERVIEW

With an ever-increasing focus on sustainable architecture and cities on a human scale, energy, green spaces and mobility are the pillars of future metropolises. The director of Copenhagen's Jan Gehl architects gives us his point of view.

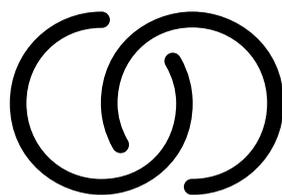
Hospitality

OBJECTS

"The great advantage of a hotel is that it is a refuge from home life" in the words of George Bernard Shaw. We discover what's new in hospitality with Ideal Standard solutions.



Ideal Standard



Ideal Standard





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Ideal Standard's Singular™ logo — a new approach that was developed by the company to deliver tailored solutions and meet the needs of any project. Design, experience and performance are the cornerstones of a history spanning more than a century.



In its broadest sense, hospitality means creating space for others to feel comfortable and be themselves. Providing excellent hospitality is therefore an interesting and far-reaching topic, that can be examined from several different angles as we are discovering in this edition of the Together magazine. Looking firstly through the lens of design and architecture, we caught up with Ola Gustafsson, director and architect at Gehl - an urban planning and research consultancy that focuses on creating human-centered designs and public spaces that are beneficial for everyone, from car drivers to pedestrians. Our feature about The Tokyo Toilet Project further discusses the need for cities and public facilities to transform, to ensure they are not only more inviting but also meet the demands of contemporary living. Hospitality is of course also one of the most important components in the hotel industry. Against the backdrop of ever-evolving customer expectations, our feature around Spaces for living well shows how Ideal Standard can provide a wide range of innovative and

aesthetically striking solutions that create inviting, comfortable and truly inspiring spaces. Our extensive portfolio from a complete range of product categories offers endless possibilities to bring such spaces to life. And to help our partners choosing the best solution for their project we recently introduced Ideal Standard Singular™ - a completely new approach to specification bringing together our deep product knowledge, project expertise and design services. Ideal Standard Singular™ represents an exciting development for Ideal Standard and there is much more to discover in the upcoming months. Until then we sincerely hope you enjoy reading this issue.

Jonas Nilsson
CEO

Jan Peter Tewes
CEO

IDEAL STANDARD INTERNATIONAL

Face to face *with* Ola Gustafsson

The appeal of a place begins with the city and its capacity to interpret the needs of its inhabitants. The commitment of the architect and urban planner Jan Gehl and his team is a tangible example of this approach in many international metropolises. We talk about it with the director of the Copenhagen studio.



Side by side with Jan Gehl

Ola Gustafsson, long-time Director Architect of the Danish studio with Jan Gehl (corner inset). His work can be seen mainly in China, Scandinavia, and South America, where he works in collaboration with local teams.



“There was a time when even here in Copenhagen we had an incredible number of cars. Every square had a parking lot and the streets were teeming with vehicles, buses, lorries, and noise. There were not many bicycles and, for cyclists, travelling was very dangerous. Then the Municipality began to prohibit the circulation of automobiles in some streets and to free up the squares from the cars. In the beginning, people complained, claiming that such restrictions were unnecessary, that they were not inherent to Nordic culture. Then, when they saw how places were transformed and having been able to experiment with the opportunities that were being created for everyone, their attitude changed. At that time I was a young parent, bringing my children to pedestrian areas where they could play and run about freely – something that was previously unthinkable. Thanks to these changes it has become increasingly easy to convince people that these transformations of public areas have delivered valuable benefits. I think it is very important to share what we now call “experiences in excellence”.

If we observe how public life in Copenhagen has actually become pleasant, examples created in inspirational models applicable in other cities around the world are transformed. In 20 years, any metropolis will be able to become like the Danish capital, provided that today they decide that this example is something worth changing.” These are the words of Jan Gehl, a Danish architect, born in 1936, expert in the field of urban and architectural planning, during a Masterclass held in 2016 at his studio in Vesterbrogade in Copenhagen.

His research began during the 1960s and strongly contributed to changing the perception of the city and above all of the liveability of public spaces, having worked for years observing and investigating the behaviours of human beings and how they interact with constructions and among themselves. By doing so, he reconverted human settlements, both large and small, in safe, sustainable and healthy places, restoring homo sapiens to his optimal habitat. In 2000, together with the urban designer Helle Søholt, he founded Gehl Architects, an urban research and design studio



A sustainable model

Aarhus, Denmark. Trøllastan (The Timberyard) is an urban district pre-certified Platinum by the DGNB (German Sustainable Building Council). The development plan for the area included analyses of the businesses, the microclimate, soil and environmental conditions, traffic, circular resources, and surveys on the habits of students. Within the development plan, the study also functioned as a landscaper for streets, squares, and parks.



Life around the station

Beijing, China. Liyuan Metro Station doubles as a subway stop and station access. The requalification transformed a zone used exclusively as a passageway into an attractive place for both the inhabitants of the neighbourhood and for those who are simply in transit. The areas for parking bicycles, the bike trails, and the pedestrian walkways were optimised and green spaces were created. Works began in 2021.

In order to truly make a difference, we must understand not only the technical solutions available to us, but also what lies behind the behaviours of people. Creativity is an important resource for architects, but so is empathy, understanding people and interpreting their needs.

with offices in Copenhagen and San Francisco, that today continues to advance its research further and propose innovative urban plans in many metropolises around the globe. We spoke with Ola Gustafsson, Director Architect of the Danish studio, for many years beside Gehl. His work evolved mainly in China, Scandinavia, and South America, where he works in collaboration with local teams.

The importance of being an architect today. A profession that not only deals with creativity, but also requires an enormous sense of responsibility towards the community, territory, climate, mobility, social relations, health and hygiene. How do you carry out your work?

Compared to many other professions, architects have more opportunities to relate to the complex problems that the world is dealing with, because they are the interface between human life and the surrounding environment. In order to truly make a difference, we must understand not only the technical solutions available to us, but also what lies behind the behaviours of people. The recurring question that I must ponder is: why do we make the choices we do? Only after having sought out the answers can we create solutions that truly work for society as a whole. Creativity is an important resource for architects, but so is empathy, or understanding people and interpreting their needs.

What should the cities of tomorrow be like?

More humane, more “local”, more inviting, more equitable, healthier, more connected, more ecologically diverse, more flexible, more multifunctional. Technology is certainly one tool for creating more sustainable cities, but we must not forget the end user – the person – to project cities that help to improve the citizens’ quality of life.



An urban integration project

Copenhagen, Tivoli Gardens. This area is the object of a concept study for a new access area for the famous Tivoli amusement park, involving the requalification of the street to harmonise the entrance square with (light) urban mobility, favouring ecological diversity and promoting the use of that space.

Cities have a tendency to be more and more densely populated. How can we create a more harmonious quality of life and reduce the differences?

By concentrating on the things we share. First of all, public spaces. High quality public spaces (intended as squares and parks, but also streets, abandoned areas, and courtyards, indoor spaces, etc.), can be a platform to improve the quality of life and promote social interaction across age, geographic, cultural, and other types of differences. They can also give rise to sustainable behaviours. In the densely populated cities, the sharing of spaces becomes even more important to create access to services we need every day.

Can architecture help to overcome the political, religious, and economic conflicts of our society?

Not in and of itself, but when the practical aspects are combined with social, economic, and other types of efforts, architecture, and more specifically urban planning, this can help

to build a more equitable city. In an era when sources of information become sounding boards that echo our convictions and social media create information bubbles where we rarely listen or hear the viewpoints of people with ideas that are different from our own, the public spaces of our cities must instead create a forum where we can meet people who are different from us and learn to co-exist as a community.

Public services: what should a sustainable city offer its citizens?

The first thing is an equitable and sustainable transportation system – which means public transportation, pedestrian and cycling infrastructures -, which offer equal access to urban destinations, as well as vicinity to basic public services, like schools, health care, and work places. An example is the mixed-use city, or places where different services co-exist: offices, schools, shops, cultural centres, private residences. I would add quality public spaces, including green spaces, places of social interaction, playgrounds, recreational facilities, healthy dietary options, clean air.

Personal hygiene and protection from viruses and bacteria have become important demands in our daily routine: how important is it to plan for public restrooms capable of offering hygiene and safety?

It is very important. In effect, these spaces – including those for small children – but also those for socializing and meeting others safely, so outdoors, – avoid social isolation in case of future pandemics / lockdowns.

High quality public spaces, intended as squares and parks, but also streets, abandoned areas, and courtyards, can be a platform to improve the quality of life and promote social interaction across age, geographic, cultural and other types of differences. They can also give rise to sustainable behaviours.

Can the circular economy be applied to architecture? Can we imagine buildings made with recyclable materials?

Of course. We must not only imagine these things, we need to make all aspects of the

construction sector much more circular. Much of a building's ecological footprint is determined during construction. The most sustainable solution lies in the reuse of existing structures, so the absolute priority should be to create cities and buildings that are sufficiently

flexible, in such a way as to be able to adapt their use to meet different needs over time. The traditional city block is an example of this flexibility, where the ground floors can change their intended use independently of their upper floors, infilling (walls that are not support structures, but only serve to define and enclose the rooms of a building, editor's note.) may integrate existing building and, consequently, these infrastructures can be adapted to serve new uses.

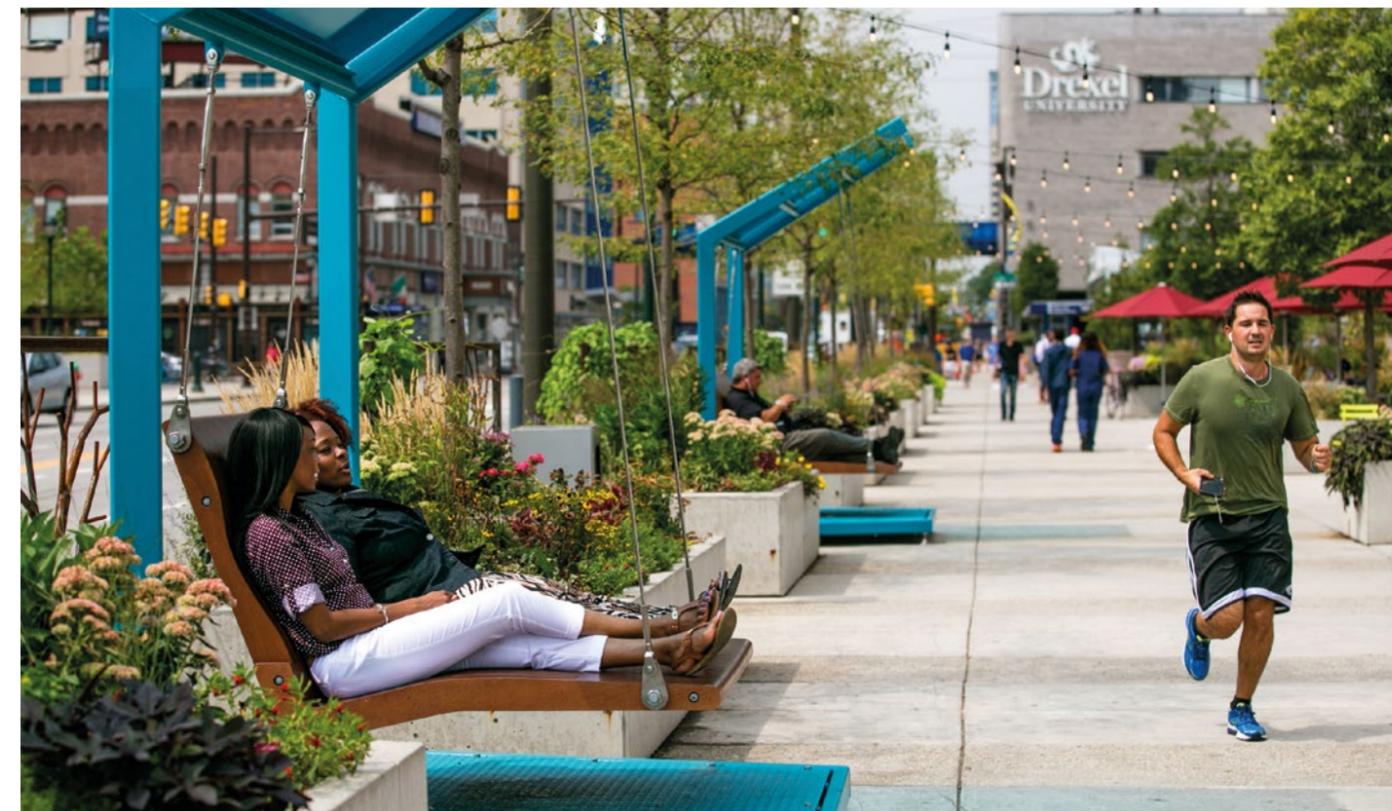
The relationship with nature: can we still recover a synergy between artificially constructed environments and natural ones?

Of course, absolutely, but we must be much better at thinking holistically about those eco-systemic services that even a densely populated system can provide. For example, planning urban lawns with the diversity of plants and environmental opportunities for indigenous species, green roofs and walls, permeable surfaces and tree-lined streets that create ecological corridors for birds and insects, because asphalt deserts or grassy lawns do not offer ecological diversity.



From industry to neighbourhood

Stockholm, Sweden. Slakthus District. The objective is to transform an ex-industrial zone into a neighbourhood with a dynamic 24/7 lifestyle. Hosting different activities capable of animating the entire zone all day long, a model area will be designed where people can live, work, enjoy the outdoors and spaces designed for cultural activities and shopping.



Urban furniture on the veranda

Philadelphia, USA. Thanks to flexible urban furnishings, an area overlooking the 30th Street Station, an important railway hub abandoned for years, has been brought back to life. In collaboration with the University City District, swing seats were created to engage passers-by, creating a zone of social interaction and relaxation. This project dates to 2015.



The city at the foot of the Andes

Santiago, Chile. District of Huechuraba. The Gehl studio was invited by the Tánica group to develop a Master Plan on 150 hectares spread out over abandoned areas and agricultural sites. Image of a public space with an urban imprint at the foot of the mountains. A meaningful dialogue between Nature and the comfort of the citizenry.



A test as a working method

San Francisco, USA. In 2015 this American city started up the Market Street Prototyping Festival, to test how to improve the quality of the zone. The Gehl studio, together with different institutions, involved the public in the interpretation of local needs and the proposal of solutions to create a Better Market Street. Some pics of the cocoon seating shelters.



Culture plays an important role in the development of cities: how should its presence be manifested? In which spaces?

To be more accessible and attract a new public, the cultural institutions of a certain relevance should literally open their doors and connect with the public life outside. In places like the MuseumsQuartier in Vienna and the Quartier des spectacles in Montreal, cultural events in quality public spaces contribute to creating a stimulating neighbourhood for all visitors, thereby lowering the access threshold to culture.

Which projects is the Jan Gehl studio working on now?

A large variety of projects that range from data collection, to analysis, to urban strategy and the planning of new districts and urban spaces, all centred on the human experience and the public sphere as a fabric of connection. Among others, I can cite: air quality and urban living, or how to mitigate exposure to pollution in urban spaces, in particular for children. This combines the analysis

It is necessary to design urban spaces rich in biodiversity and create environmental opportunities that host wild species; green roofs and walls, permeable surfaces and tree-lined streets that create ecological corridors for birds and insects, that the existing asphalt deserts or grassy lawns are not able to support.

of two sets of very different data: the levels of pollution and the analysis of public life (where children move and spend their time in the city). The actions include incentives



to frequent places less exposed and an urban replanning of spaces characterised by high levels of pollution (for more information: → gehpeople.com/projects/air-quality-copenhagen/). Another job is a concept study for a new access area for the famous Tivoli amusement park, involving the requalification of the street to harmonise the entrance square with (light) urban mobility, favouring ecological diversity and promoting the use of that space: → gehpeople.com/news/proposing-a-new-people-place-at-the-heart-of-copenhagen/). I can cite a third study: the analysis and design of a metropolitan square in Beijing, with particular attention paid to the pedestrian and cycling environment and to the role of the square as a neighbourhood meeting place. (for more information: → gehpeople.com/projects/liyuan-metro-st-beijing-china/)

We are also working on a master plan of new urban districts, with the objective of promoting a sustainable lifestyle, in Huechuraba, in Chile, where Gehl delivered a preliminary project to guide a new urban district that unites the city, the existing quarters and the rural and mountainous landscapes with particular focus on the use of the ecological peculiarities of each site (for more information: → <https://gehpeople.com/projects/masterplan-framework-huechuraba-chile/>).

What are the differences between your two offices - Europe and the USA? Are the problems you deal with similar or do they change according to the geographic context?

Influence and inspiration are reciprocal between the two offices and the continual exchange are sources of enrichment for our work. In Europe we have public institutions that are more present and with which we tend to collaborate more, while in the United States private companies assume greater responsibility for urban solutions, as do the strong base movements. Even if the urban contexts are different in the "old" and "new" worlds and influence the work, the basic needs of people are similar and constitute the base of the activities that we carry out both in Europe, in the United States and elsewhere.



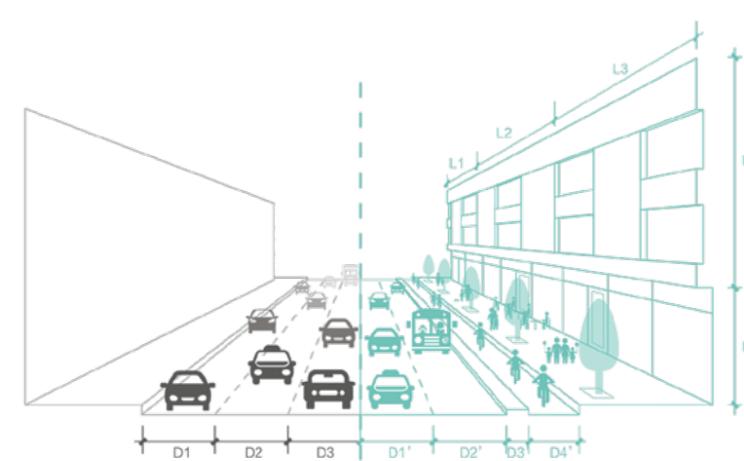
Reducing pollution with green barriers

Air quality in the city is known to determine the health and quality of the inhabitants' lives. The project elaborated for two highly-trafficked streets in Copenhagen aims to create green barriers between pedestrians and automobiles, thereby eliminating parking lots on the surface and slowing down the speed of traffic.



Life in the times of Covid

An outdoor concert in the Vesterbro quarter of Copenhagen during reopening after the lockdown. The image is part of a study that the Gehl studio conducted in four Danish cities during the pandemic. Find the results of this study by visiting → covid19.gehlpeople.com



Shanghai Street Design Guideline

A manual for designing the Chinese cities of the near future. It begins with the concept of the city being, above all, a place inhabited by individuals. The human scale must be the starting point to create roads, neighbourhoods, sustainable districts capable of safeguarding the health of the inhabitants while triggering neighbourly relations and inter-cultural exchanges.

THE TOKYO TOILET

A restyling project to transform existing facilities into clean, highly functional environments in perfect harmony with their surrounding spaces. Facilities that will attract visitors and help to break down prejudices and encourage new habits. Genuine architectural and urban planning challenges that find creative and sometimes unusual solutions to problems of contemporary living.

Nao Tamura's design is inspired by *Origata*, a traditional Japanese method of decorative wrapping. A symbol of hospitality towards visitors, the facility offers three separate spaces that also cater for the LGBTQ+ community.

When we think of an architectural project, we tend to imagine large structures. We visualise skyscrapers, bridges, housing developments, museums, industrial sites, railway stations and airports. It is not common to visualise significant projects enclosed in small spaces. Space on a human scale is usually associated with domestic settings or with certain new generation hotels or at the workplace. But change is afoot and we are now concerned with improving the quality of our daily lives, finding innovative solutions to our real needs and our increasing mobility, and trying to overcome differences in gender, race, economic status and religion. Global population is growing and greater average life expectancy will increase the world's population to somewhere between 8.5 and 9 billion by 2050 (United Nations, Demographic megatrends and global population growth, September 2019). Cities will absorb new migrations and urban centres will need to provide increasingly specific and adapted services. The city must become our first home offering toilet facilities, drinking water, places to eat, green spaces, extensive transport networks and free interactive connections. The Tokyo Toilet project, launched in 2019, in the Japanese megacity is an example of this change, tangible evidence of how to interpret this need to adapt to new demands.

東京都のトイレ

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An interplay of geometries which, thanks also to the fiery red of the architecture, attracts passers-by and symbolises this project to redesign public spaces.

The Nippon Foundation, a non-profit social innovation hub that works to achieve a better society, is renovating 17 public toilets located in the Shibuya district. These spaces designed by 16 internationally renowned architects - including four Pritzker Prize winners Shigeru Ban, Tadao Ando, Toyo Ito and Fumuhiko Maki - use advanced design to make them accessible to everyone, regardless of gender, age or disability, demonstrating the possibilities available in an inclusive society.



Shigeru Ban has worked on two fundamental concepts: cleanliness and safety. Using a new technology applied to the glass, spaces have been created that are visible from the outside when they are vacant. The walls turn opaque when the door is locked.

Japan is as far away from European culture as one can imagine. We are seduced by the country from every angle: the small everyday gestures, the elegance of the people, their care for nature and the immense amount of spiritual heritage displayed everywhere. One Tokyo district, Shibuya, is an example of how rich, varied and fascinating life can be in the Land of the Rising Sun. With 16 suburban railway and underground lines running through the district and with its numerous parks, Shibuya is a crossroads for trends, architectural styles, shared spaces and above all souls. It is home to places such as the Love Hotels, tastefully furnished establishments offering an expression of ironic creative freedom, where guests can stay in absolute privacy. Shibuya is also the birthplace of cosplay, which has become very fashionable since the mid-1990s. Like all trendy places, the district also has a darker side and is known for being the headquarters of the ruthless Japanese mafia, the Yakuza. Japan is also well known for being one of the cleanest countries in the world.

Public toilets too have a high standard of hygiene. But there is limited use of these facilities because of the prevailing stereotypes that they are dark, dirty and unwelcoming. To dispel these misconceptions, The Nippon Foundation, a non-profit social innovation hub founded in the 1960s by businessman and philanthropist Ryoichi Sasakawa, which works to achieve a better society through areas like support for children, people with disabilities and other activities, has decided to renovate 17 public toilets located in Shibuya in partnership with local government. These spaces have been designed by 16 internationally renowned architects - including four Pritzker Prize winners Shigeru Ban, Tadao Ando, Toyo Ito and Fumihiko Maki - and use advanced design to make them accessible to everyone, regardless of gender, age or disability, demonstrating the possibilities available in an inclusive society. The first three facilities were opened on 5 August 2020, four more have now been completed and the project is expected to reach its conclusion by mid-2022.

It is no surprise that maintenance plays an important part in the smooth running of the project. A specialist team keeps these sites clean and tidy thanks to a tripartite agreement between The Nippon Foundation, the government and the Shibuya City Tourism Association.

"In Japan," explains architect Masamichi Katayama, "toilets originated from kawayaya, huts built over rivers dating back to the prehistoric Jomon period. Trying to envision the appearance and atmosphere of the primitive kawayaya of the past, we built an ambiguous space that is simultaneously an object and a toilet by randomly combining 15 concrete walls. The spaces between the walls lead users into three different areas designed for men, women, children and the disabled. The design creates a unique relationship in which users are invited to interact with the facility as if they are playing with a curious piece of playground equipment". Katayama's comments were made to mark the opening of the first Tokyo Toilet project in Ebisu Park. In contrast, Shigeru Ban's focus was on the psychological aspects of using a public toilet. with the facility as if it were a curious piece of playground equipment. Takenosuke Sakakura

wants the restroom to illuminate the park like an andon, or lantern, creating an inviting public space for the visitors. Ebisu East Park, known as Octopus Park, is home to Fumihiko Maki's "Squid Toilet". "Thinking about a variety of users, from children to people on their way to work," explains Maki, "we wanted to create a safe and comfortable place that uses a decentralized layout to allow for good sight lines throughout the facility." Work is currently taking place on other toilet facilities designed by Kengo Kuma, Marc Newson and Sou Fujimoto, among others. It is no surprise that maintenance plays an important part in the smooth running of the project. A specialist team keeps these sites clean and tidy thanks to a tripartite agreement between The Nippon Foundation, the government and the Shibuya City Tourism Association. And a documentary is going around the world to spread news of this initiative. (→ filmfestival.forma2.studio/about/trailer)

→ tokyotoilet.jp/en/



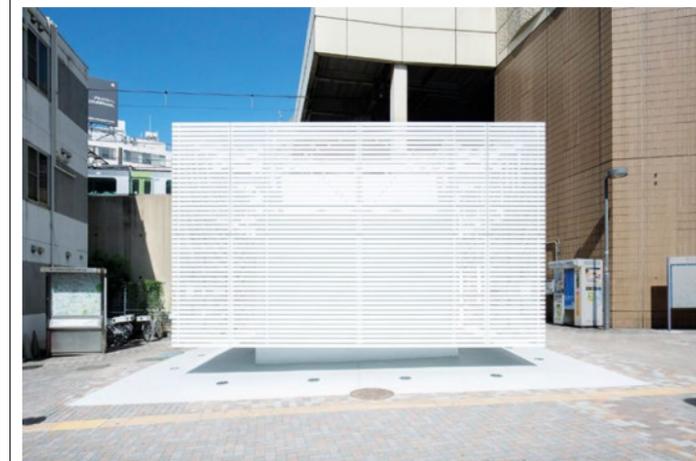
After three years of research, design and testing, Kazuo Sato has developed the concept of the Voice Command Toilet. "Hi Toilet" is a public toilet where all commands are voice-activated. A genuinely contactless toilet.



A specialist team is responsible for maintaining all the public toilets commissioned by The Nippon Foundation.



White is the chosen name for Kashiwa Sato's project. Located in front of Ebisu station, it has become another symbol of The Tokyo Toilet project and is greatly admired and used by passers-by.



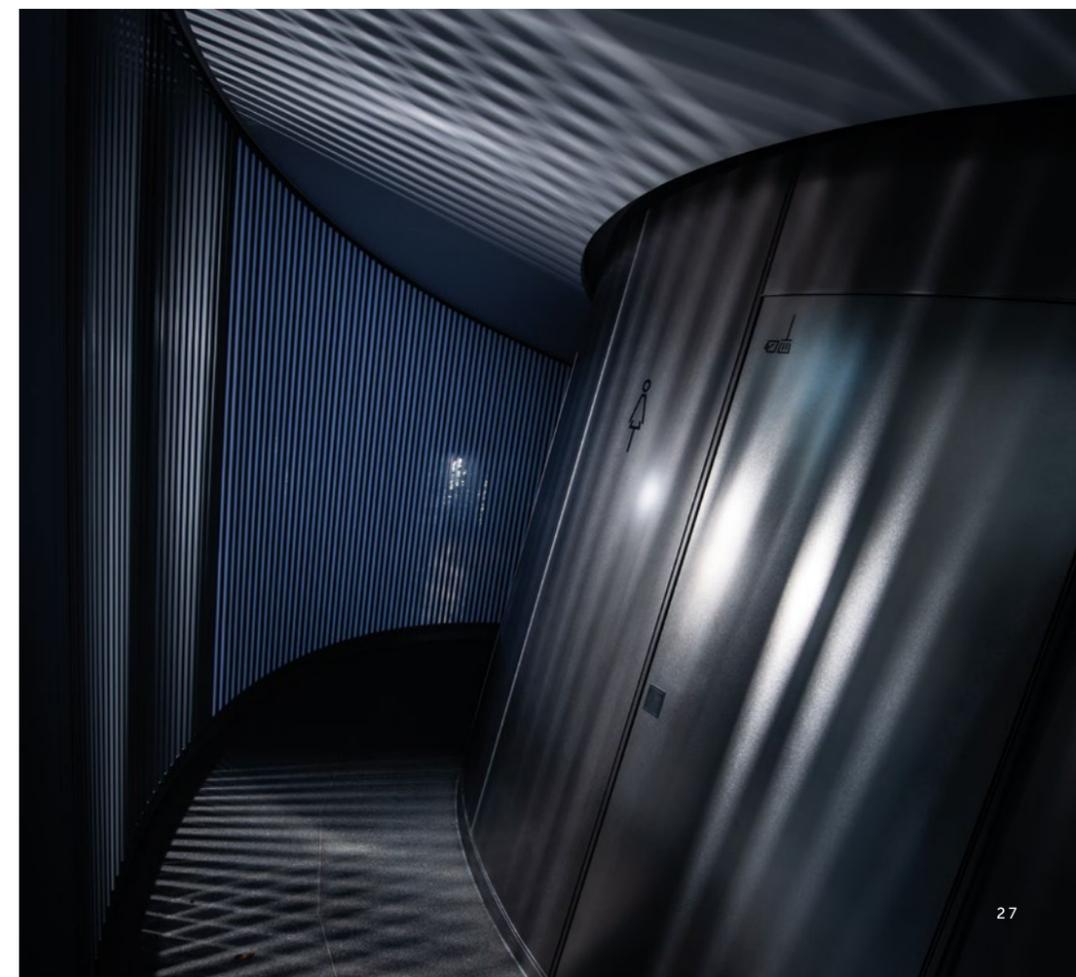


The project designed by Kengo Kuma is called *A Walk in the Woods*. His idea? To create a village in the lush greenery of Shoto Park, a public restroom camouflaged in nature.



Ebisu East Park, known as Octopus Park, is home to Fumihiko Maki's "Squid Toilet". "We wanted to create a safe and comfortable place that uses a decentralized layout to allow for good sight lines throughout the facility," explains Maki.

Tadao Ando's idea was to design a private space that maintains the perceptions of the park in which it is located. From natural light to wind and the rustling of leaves, from the singing of birds to the chitter-chatter of people, the outdoors is part of the private space that breathes life into a fascinating architecture designed for a social project.



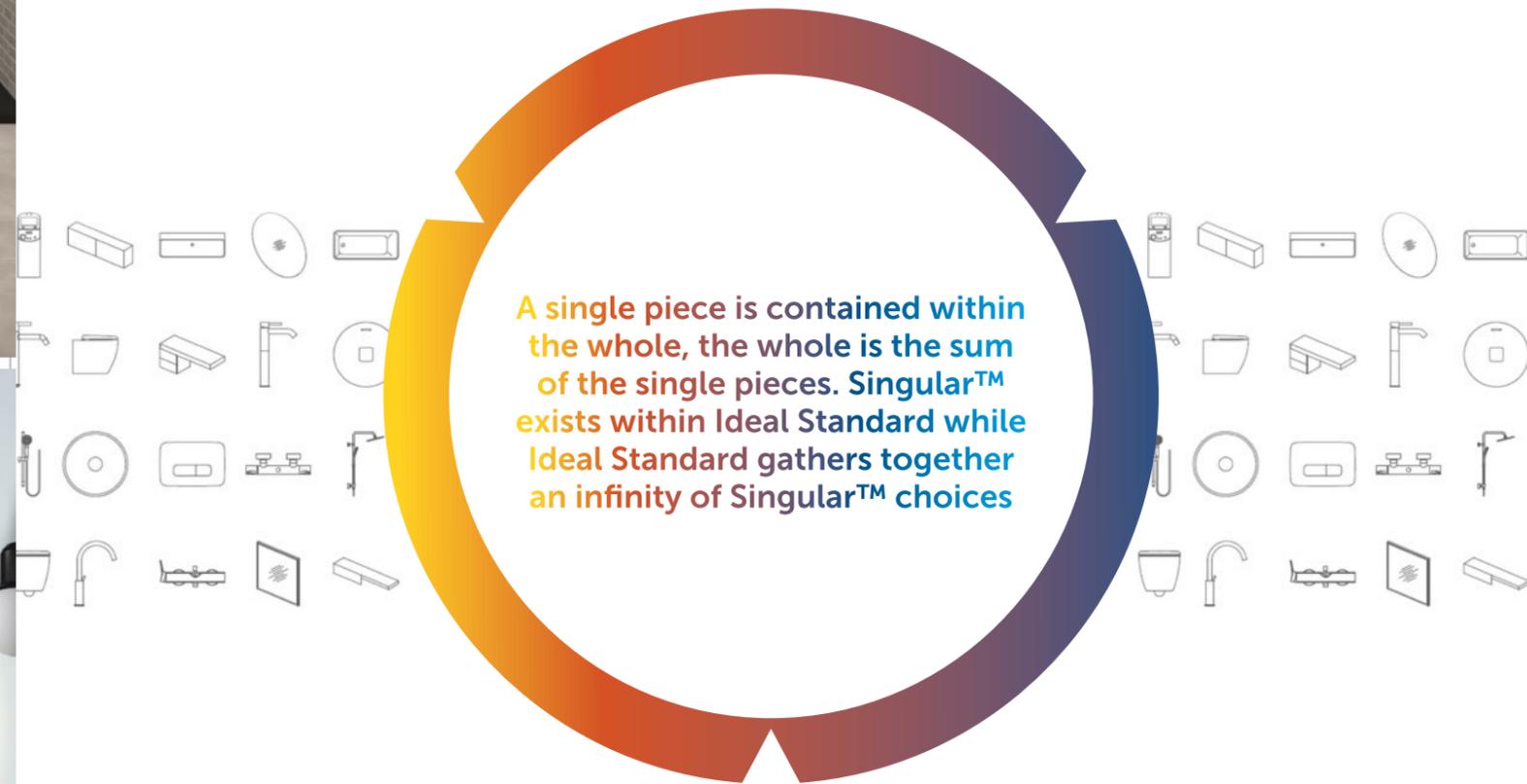


"We hope that this restroom will illuminate the park like an andon, or lantern, creating an inviting public space for the visitors," says Takenosuke Sakakura describing his fascinating project.





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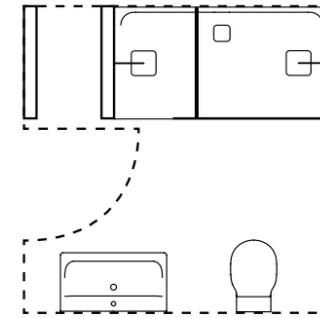

With Singular™, Ideal Standard listens to and interprets the real needs of customers by organising its huge catalogue of products into five macro categories: home, hotels, public spaces, schools, and health care.

Through a series of Sector Books, it presents concrete solutions that traverse styles, measurements, colour palettes, technical performance, and specific functions for each sector, providing accurate proposals to be inspired by or to replicate. A guide to choosing, with the goal of creating the bathroom you have always dreamed of owning or designing.



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flexibility of Singular™, finding the right
solution is quick and easy. Singular™ cards
encompass all the Ideal Standard products
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 E0279V3 Connect Air Basin 80cm ○ 01	 R0474NE Connect Air Furniture unit 80cm	 T4441XG Syphon ● A2 ● A5 ● GN	 E2288V3 Connect Air Wall hung Toilet with RimLS+ ○ 01	 E0368V3 Connect Air Seat ○ 01	 R0123A6 Oleas Flush plate ● AA ○ AC ● JG	 A9132XG lom Toilet holder ● AA	 A7193XG Cerafine O Shower mixer ● AA	
 BC555XG Cerafine O Basin mixer ● AA	 K8285FV Ultra Flat S Tray 170x90cm ○ FR ● FS ● FT ● FU ● DD	 K9379V3 Connect 2 Wet panel 120cm ○ EO	 K9380V3 Connect 2 Fixings ● VA	 B0024XG Idealrain Shower head 20x20cm ● AA	 B9445XG Idealrain Wall connection 40cm ● AA ● A2 ● A5 ● GN	 BC807XG Wall bracket with connection ● AA ● A2 ● A5 ● GN	 BE175XG Shower hose 175cm ● AA ● A2 ● A5 ● GN	 BC774XG Hand stick ● AA ● A2 ● A5 ● GN



A BURST OF ENERGY

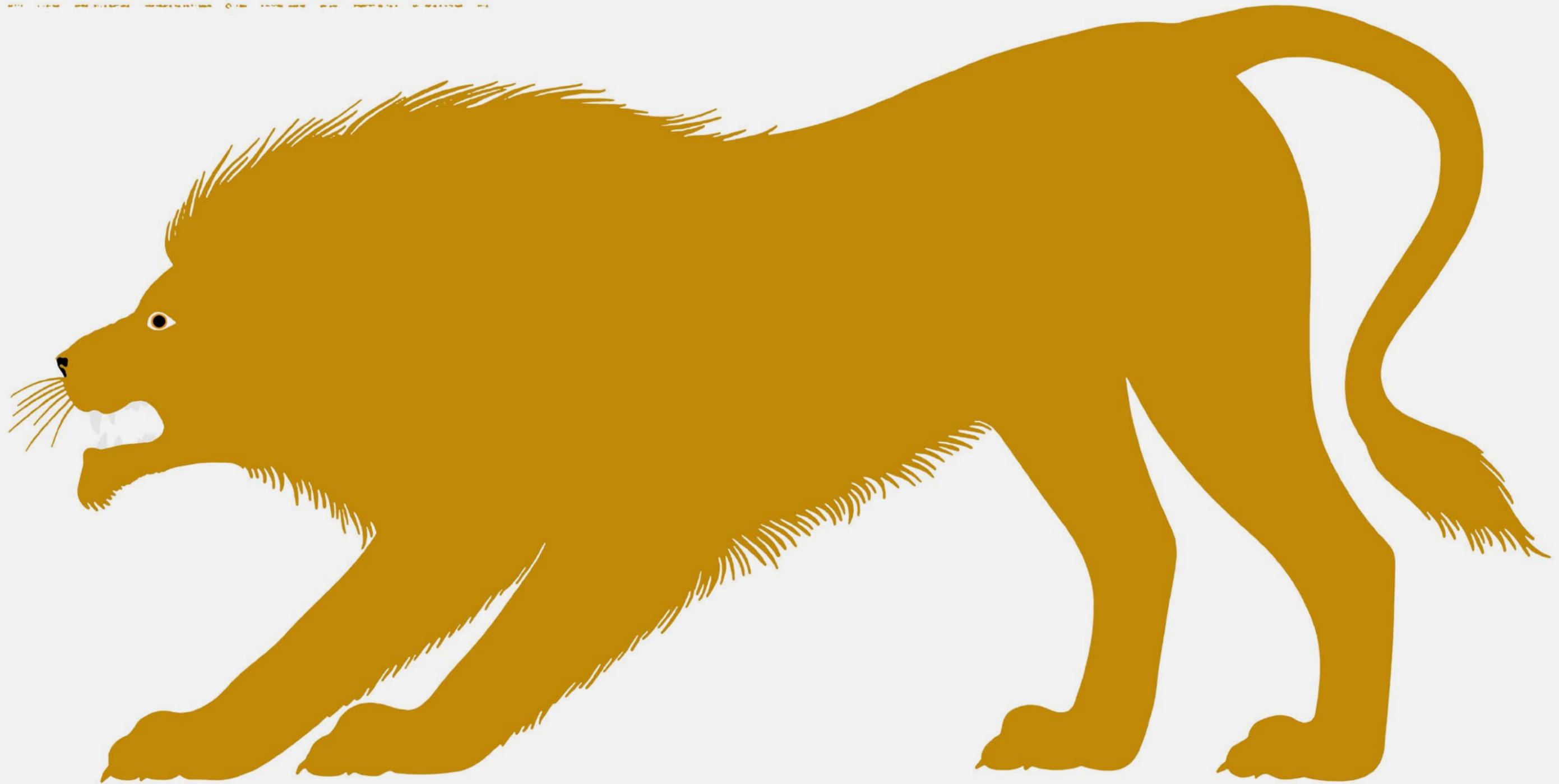
When children draw the sun, our planet's life source, they colour it in yellow. Yet in reality, it only takes on this hue at sunset. According to Goethe, however, it is the colour closest to light, and has a cheerful, serene, gently stimulating character.

P. O. P.

Piccoli Oggetti Possibili (Small Possible Objects) is a 2018 collection designed by Enrica Cavarzan and Marco Zavagno, AKA Zaven. Made of painted wood, these small sculptures encourage interaction and use within the home. They are the fruit of a study on the theme of the body in relation to objects and the surrounding space. Produced by Galleria Luisa delle Piane, Milan.

→ <http://zaven.net>

ART | DESIGN | ARCHITECTURE | CULTURE | LIFESTYLE | TRAVEL | HISTORY | SCIENCE | ARTS | MUSIC | FILM | TV | BOOKS | GAMES | SPORTS | POLITICS | ECONOMY | ENVIRONMENT | HEALTH | EDUCATION | TECHNOLOGY | SOCIETY | RELIGION | PHILOSOPHY | PSYCHOLOGY | SCIENCE | ARTS | MUSIC | FILM | TV | BOOKS | GAMES | SPORTS | POLITICS | ECONOMY | ENVIRONMENT | HEALTH | EDUCATION | TECHNOLOGY | SOCIETY | RELIGION | PHILOSOPHY | PSYCHOLOGY



SUPER—ICON

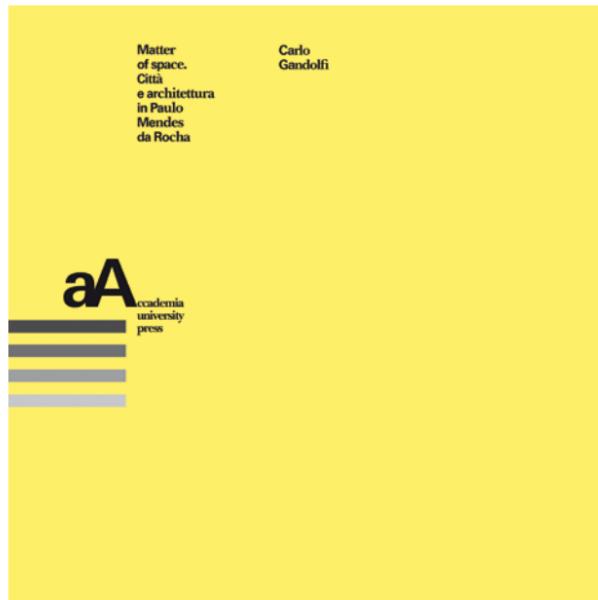
This piece harks from a series of editions that transform images into symbols through calculated reduction, aiming to eliminate the superfluous in favour of meaning. With its apparent simplicity, the iconic *Leone* by Enzo Mari conveys a profound artistic and philosophical significance, reflecting on how natural subjects can become symbols. This four-colour silkscreen print is part of the *Nature Series* for Danese Milano.

→ <https://www.danese milano.com/en>

MATTER OF SPACE

Italian university publishers are changing their approach and opening the door to disseminating qualified research. aAccademia University Press in Turin is one of these new cultural realities. The publication *Matter of Space* is part of the Arts | Architecture | City studies, themes and research series. Cities and architecture in Paulo Mendes da Rocha. The study, written by Carlo Gandolfi, analyses the theme of architectural and urban space in contemporary cities, starting from the idea that each building comprises an articulated system of relationships between structural construction elements and interior and exterior spaces.

→ <https://www.aaccademia.it>



BLENDING ART AND DESIGN

Designed in 1953 by George Nelson for Vitra with the idea of bringing modern design to American houses, the *Ceramic Clock* is inspired by art to give a sculptural, playful feel to this piece with a strong character.

→ <https://www.vitra.com/en-gb/home>



A HOMAGE TO ACHILLE CASTIGLIONI

Featuring a directional head and vertically adjustable light that can slide from ceiling to floor along a tensioned steel cable. The lamp provides adjustable lighting thanks to a dimmer switch with Soft Touch technology. Introducing the *OK* lamp designed by Konstantin Grcic for Flos, with historical inspiration taken from Achille Castiglioni's *Parentesi*.

→ <https://www.flos.com/en/global/>



A HEATED BENCH

Square Bench is a new-generation heater. Electrically powered, it can be placed in any environment thanks to its self-supporting structure. "It's not just a piece of furniture," say designers Ludovica and Roberto Palomba, "and it is not just a functional element, but both things combined in one total design." For Tubes radiators.

→ <https://www.tubesradiatori.com>



CASA AMARILLA

Immersed in a rural landscape with a minimalist design and colour that highlights its architecture, this architectural design project is by JB Arquitectos, a firm based in the small town of Puebla, not far from Mexico City.

→ <https://www.jb-arquitectos.com>

A CLASSIC ALWAYS IN VOGUE

Campanino Classica is the emblematic model of the Chiavari chair, renowned and admired by designers and interiors professionals the world over. Designed by Giuseppe Gaetano Descalzi in 1807, the seat is made from hand-woven Vienna straw. The chair comes in multiple finishes.

→ <https://www.levaggisedie.it>

SUPER THIN, SUPER DURABLE

Ipalys, Ideal Standard's ultra-thin rectangular washbasin is suitable for every room and style. It's perfect when combined with bright wallpapers or contrasted against a gold background. Made of Diamatec®, an innovative material that makes it indestructible, *Ipalys* is available in thirteen finishes.

→ www.idealstandard.co.uk





BIO WASTY

Easy to handle and attach to worktops, this Guzzini container is ideal for collecting food and compostable waste when preparing meals. It is made entirely from recycled, post-consumer, antibacterial plastic material and has a lid that can be opened and closed with just one hand.

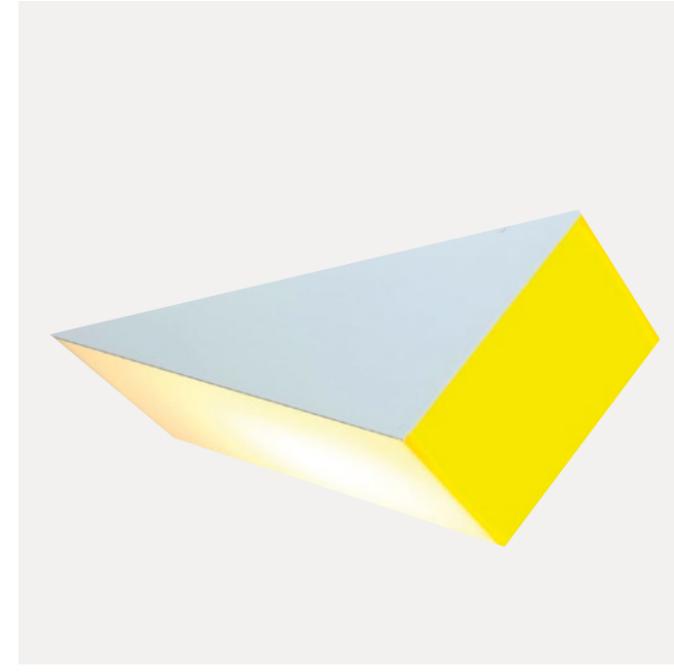
→ <https://www.fratelliguzzini.com/eu/>



TIMELESS

The Burlington sock comes in a range of bright colours that will go with everything. Made from soft combed cotton with a ribbed edge – a real must-have!

→ https://www.burlington.de/uk_en/eu/



SOLID LIGHT

Their sculptural quality and spatial dynamics are the distinguishing characteristics of the objects designed by sisters Gwendolyn and Guillane Kerschbaumer in the Areti atelier, with bases in London and Trieste. For them, "solid light [acts as] an abstract geometric intervention on a ceiling or wall surface". Photo, Solid ceiling light.

→ <https://www.atelierareti.com>



'O SOLE MIO

Faded, crumbling Italian facades provided the inspiration for the Manufactory collection by Libeco, a historic Belgian brand. *Quinten* is a versatile tablecloth in pure linen that can be paired with other products from the collection. Runners, napkins and guest towels are also available. This is a collection to explore!

→ <https://www.libecohomestores.eu>



EVERYTHING ON WHEELS

A spacious two-tier trolley when completely open, usable as a small desk when half closed. It can be stored between two cabinets when not in use. Practical and light, it bears the name of the historic Bauhaus school – a tribute to the ideal combination of form and function. Available from donHierro.

→ <https://donhierro.com/en/>



THE GIGOLO GLASS

The latest trend in mise en place mixes up styles and colours. The NasonMoretti collection features a rich selection of solid colours applied to typical glass-blowing techniques with hand finishes that give these glasses an exclusive touch. For a sophisticated mix & match tablescape.

→ <https://www.nasonmoretti.com>



WELL-KEPT BREAD

Known as a bread pot, the 481 by Hedwig Bollhagen is a timeless object that has been rediscovered by design enthusiasts. The characteristic oval shape is paired with a domed cover with a conical hinged handle and two small openings at the base to ensure the contents stay fresh. Whether it's loaf or baguette, this celebrated piece provides sustainable, hygienic storage for baked goods.

→ <https://www.hedwig-bollhagen.de>



COLOURFUL KITCHEN CLOTHS

Orvokki in Finnish is the pansy, a flower that brings to mind 1970s decor. Here it is screen-printed onto linen and cotton fabric to create colourful kitchen towels. Kauniste's original design has been produced in pastels that give the print a simple naivety.

→ <https://www.kauniste.com>



LUMINOSITY

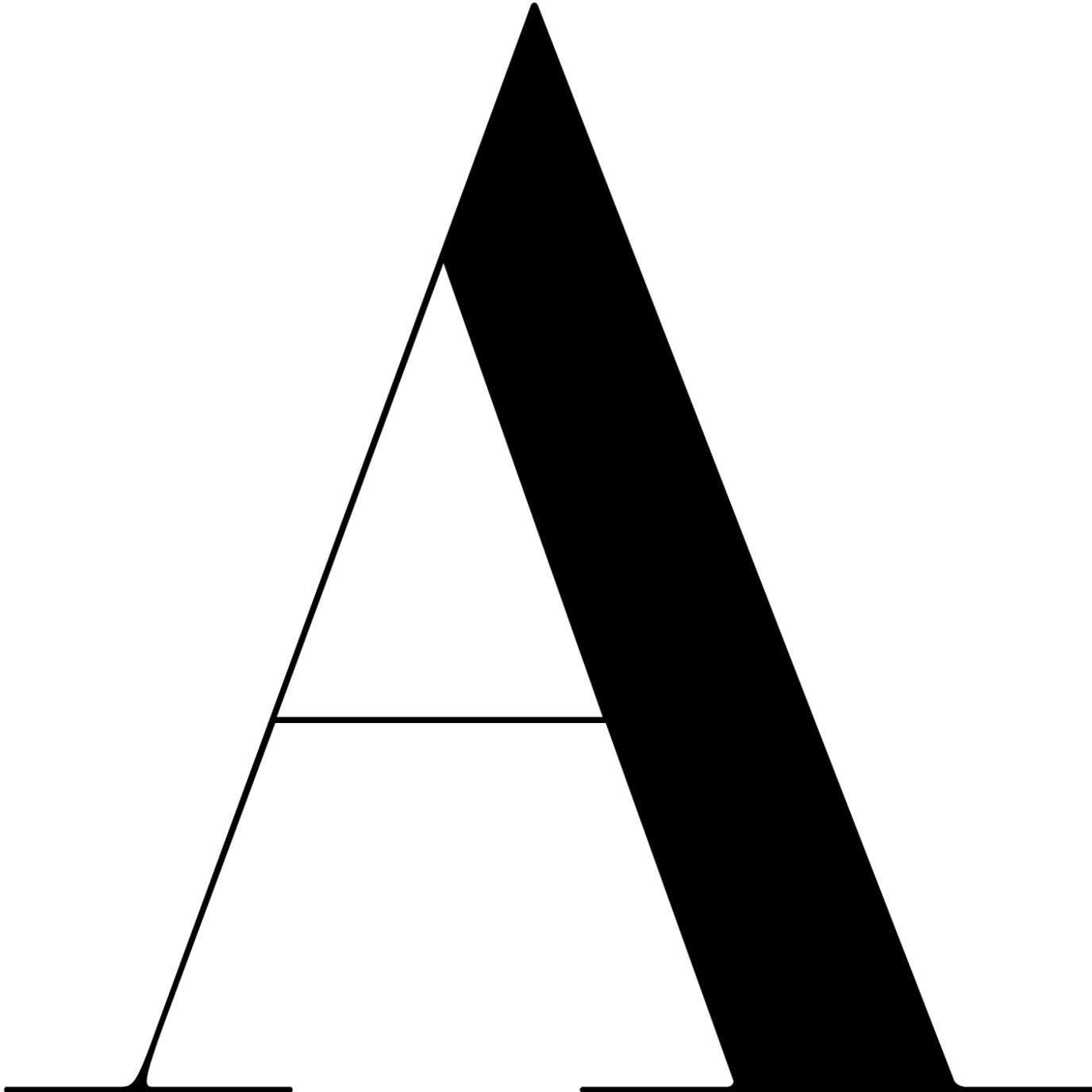
Louis Poulsen has always given shape to light with design projects that harmoniously integrate with their surroundings. LP Circle is a ceiling light with a modern design, which creates a comfortable environment through diffused light. By Mikkel Beedholm.

→ <https://www.louispoulsen.com>



ALICE

Dinner was ready. Alice had planned everything the day before: she had contacted a food blogger friend of hers for some tasty new ideas, ordered her shopping online and cooked remotely thanks to her smart kitchen connected to her tablet



Only the finishing touches were left. She got home a little earlier than usual so that she could relax and wait for Marco to join her. She was already imagining their evening snuggled up on the sofa, eating and watching a Netflix series. Cosy, relaxing evenings together were a rarity as they were both so busy, so the opportunity to spend some time together was to be cherished. Alice worked for a large international advertising agency and Marco, a brilliant A&E doctor, often had to work exhausting shifts.

Thanks to home automation and smart appliances, cooking had never been so easy and fun for Alice. She lived in an attractive, shabby-chic three-room apartment, which she had designed with the help of her architect uncle. Incorporating smart technology enabled her to set cooking times and modes any time and from anywhere. Today once again,

she had been able to prepare an impressive dinner well in advance and without too much effort. Both she and Marco were very particular about their food choices, following a vegetarian, plant-based diet. They detested junk food, avoided sandwiches hastily gulped down during lunch breaks and, above all, had completely eliminated intensively farmed fish and meat. The young couple was very sensitive to environmental issues,

reading books like *Eating Animals* by the US writer Jonathan Safran Foer and *Animal Liberation* by the philosopher Peter Singer, a reference text for the animal rights movement.

Alice opened a bottle of Valpolicella Classico DOC, arranged the various dishes on the table and contemplated her menu with satisfaction. Creamy spiced pea soup, whole wheat piadinas with cannellini bean hummus, cherry tomatoes and onions, a savoury radicchio tart, and to finish off, a sublime strudel with Trentino apples, pine nuts, raisins and cinnamon. It was a perfect balance of proteins, carbohydrates and vegetables.

Everything was just right when Marco arrived: artfully soft lighting, the woody fragrance of smouldering sandalwood, and soft jazz playing in the background. The couple spent a lovely evening watching TV, savouring the food and chatting about this and that. It was at that moment Alice had an idea. She told Marco that in her free time she would like to grow her own fruit and vegetables, as she felt the need to reconnect with nature. All that advanced technology was fantastic, of course – it solved a myriad of practical issues... And yet, she said, she felt a pressing need to immerse herself in nature, to take in its scents, breathe in its colours, and go back to basics to reconnect with Mother Nature.

Alice's face lit up as she talked. "You know, Marco," she continued excitedly, "growing a vegetable garden could be a fantastic opportunity to surround ourselves with nature without going too far from home. And, instead of wasting time sifting through products of questionable origin, we could look for a piece of land where we could produce good quality vegetables. What do you think? It would be the perfect way to consume exclusively plastic-free products, make an ethical choice based on a new awareness of food, and

learn how to cultivate organic, exotic or unusual produce.

You know as well as I do that while the vegetables in the supermarket look wonderful, they usually turn out to be flavourless, as they tend to come from intensive farming. Not to mention the practically non-existent nutritional value. It's always so disappointing!"

And so, Alice's new green adventure began with Marco's full support. A Google search identified a series of urban allotments available to residents – something that she

had heard a lot about and which was now well established in most cities around the globe. Over the following days, she found a small green space close to her house owned by the council, which was assigned to her after paying a relatively symbolic rental fee. Filled with enthusiasm, she enrolled in an online course called "The Beginner's Kitchen Garden" and dusted off her childhood memories of helping her grandmother in the garden. The important thing was to get stuck in ... after which, all you can do is learn from your mistakes. She bought a spade, a hose and a rake, and checked that there was water near the plot to allow for cultivation. She removed stones, dug up weeds and roots, scattered fertiliser, flattened the soil, and planted four types of vegetables to start with – potatoes, courgettes, onions and beans. She also added some herbs she had bought from a nursery. Over time, she became increasingly expert; she quickly learned how to seed and replant

vegetables without using chemicals or pesticides, how to protect the vegetable garden using natural methods, to respect planting periods, manage weeds, irrigate, fertilise and make her own compost using organic kitchen waste. The months went by and Alice was ever-more satisfied and radiant. Marco also developed a passion for their new hobby. Both of them realised how satisfying it was to use their spare time to do something useful for themselves and for society. In no time at all, they became exemplary urban farmers, christened their land L'Orto di Alice (Alice's Kitchen Garden) and got several friends involved in the initiative, in the growing awareness that, in addition to being good for health and the environment, urban gardens were the ideal places to meet up and overcome the quintessential loneliness of urban living. Not only did they discover the true value of the land and respect for nature, but above all they realised the importance and the pleasure of being together, reinforcing bonds of love, community and friendship every day.

Tale:

MARINA GERSONY

Illustrations:

DAVIDE BONAZZI



Jan Peters Tewes — Joern Fredric Kengelbach



Jan Peters Tewes



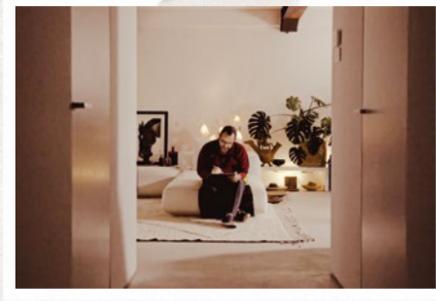
Marina Mrdjen



Cordelia Simpson



Soheila Sokhanvari — Cordelia Simpson



Roberto Palomba



Joern Fredric Kengelbach



Roberto Palomba



Robert Platt



David Chipperfield



Joe Tabet



Darren Cross



Marco Sammiceli



Ahmed Hafez



Janus Rostok

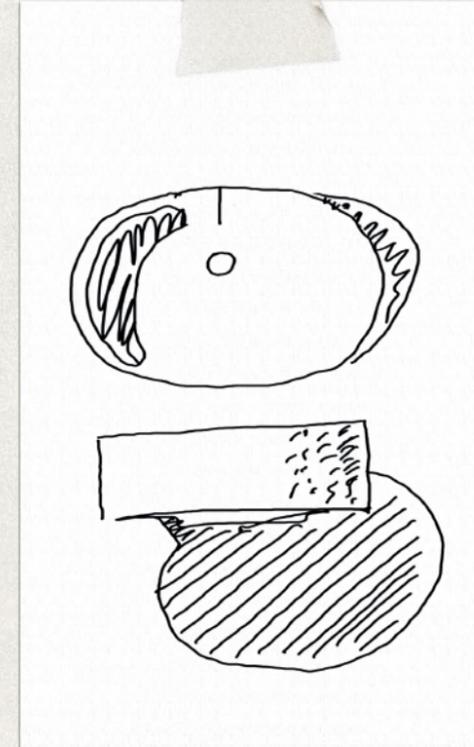
TOGETHER
world tour
 Ideal Standard

How do you keep your promises of research, functionality and quality while pushing the boundaries of progress? Ideal Standard has embarked on a journey to discover new inputs in order to stay innovative and up to date. The first five legs in this journey of exploration touched down in Milan, Berlin, London, Paris and Dubai, where the latest collections were presented. The result? Each location came up with original messages to shape the design of the future.

Always moving forward in order to learn more about a future that we are already experiencing... Seeking new stimuli, suggestions and new relations to stay one step ahead of the goals we have already achieved... The Together World Tour was born with a pioneering spirit, while remaining conscious of everything that has been done to date. It is a journey around the world to meet and be met, to understand the needs of different communities, and to present the work carried out in recent years.

The latest design pieces from the Ideal Standard collections were put together with selected cities in a sort of game of matching pairs. With its harmonious meeting of styles, the exercise highlighted the richness of a catalogue that speaks many languages. Milan, Berlin, London, Paris and Dubai saw Linda-X, Extra, Conca and Atelier Collections unveiled. Captured through the camera lens, each itinerary has been made into a video that explains the brand's creative dynamics and international positioning, while uncovering the destination's hidden gems, revealing memorable places and introducing local characters. Viewers can accompany Jan Peter Tewes, CEO of Ideal Standard International and Roberto Palomba, the company's Chief Design Officer, who uncover the atmosphere and architectural culture of the various urban centres from city to city, along with the elegance and variety of Ideal Standard design.

I. MILANO

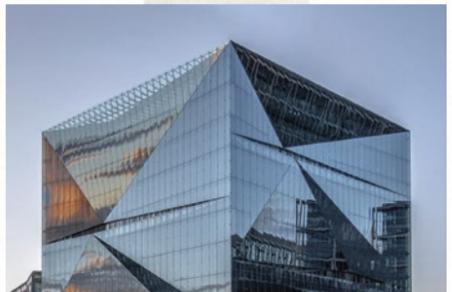


Meeting Marco Sammiceli, Director of the Triennale Milano Italian Design Museum, we learn that “before entering a museum, every design piece has improved all our lives at home, in the office, in the city. Because a good designer always thinks about human beings”. Capturing the essence of an era and transforming it into iconic forms is another key objective for any designer. And so, reconnecting with the great masters of the past, Roberto Palomba explains how reinventing shapes and updating functions while incorporating new technologies and innovative materials is an important part of his work. This journey inspired the Atelier Collections, which includes Linda-X, created in homage to the series of washbasins designed by Achille Castiglioni in 1976. The collection uses Diamatec®, a next-generation material that enables us to create ultra-thin objects. Linda-X features a stepped platform base that enables the basins to be placed on narrow furniture, while creating a visually lightweight, almost floating appearance. “Transforming limits into opportunity” continues Palomba, “is another challenge that pushes designers to create not only new aesthetics, but above all new types of products.”

EVERY DESIGN PIECE
RELATES TO EVERYDAY LIFE.

Linda-X





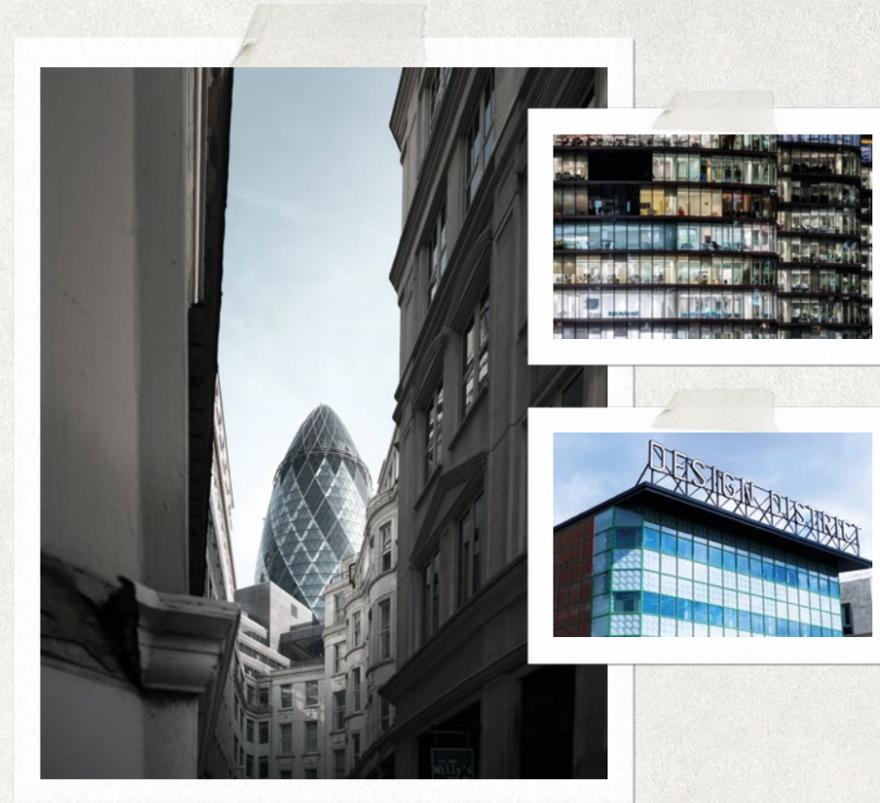
Extra



Speaking with Hartmut Dorgerloh, Director General of the Humboldt Forum, a new centre for art, culture and science, we discover that the past and present intersect continuously in this German city to create innovative research in constant transformation. The architecture of the building, uniting the Baroque style with minimalist shapes, projects a language stratified by a timeless aesthetic. David Chipperfield, the English architect who oversaw the restoration of the Neues Museum, also maintains that the complexity of Berlin's history, "is an element to be respected, not from an educational point of view, but because of its value and deeper meaning". "Presenting the Extra collection in Berlin" says Roberto Palomba, "reinforces the idea that form and function are deeply linked, as the best dictates of the Bauhaus school affirm. Extra is a pure project composed of a square volume with light proportions and slender materials. It is an archetype, an absolute that helps to offer ever-changing settings. It becomes classic when combined with a traditional tap, or ultra-modern and minimalist when paired with a monobloc tap. It is chameleon-like – it adapts to the space that hosts it."

SETTING STANDARDS, CREATING PRODUCTS FOR EVERYDAY USE THAT COMBINE BEAUTY AND FUNCTIONALITY AND CAN BE USED BY THE GREATEST NUMBER OF PEOPLE POSSIBLE.

II. BERLIN

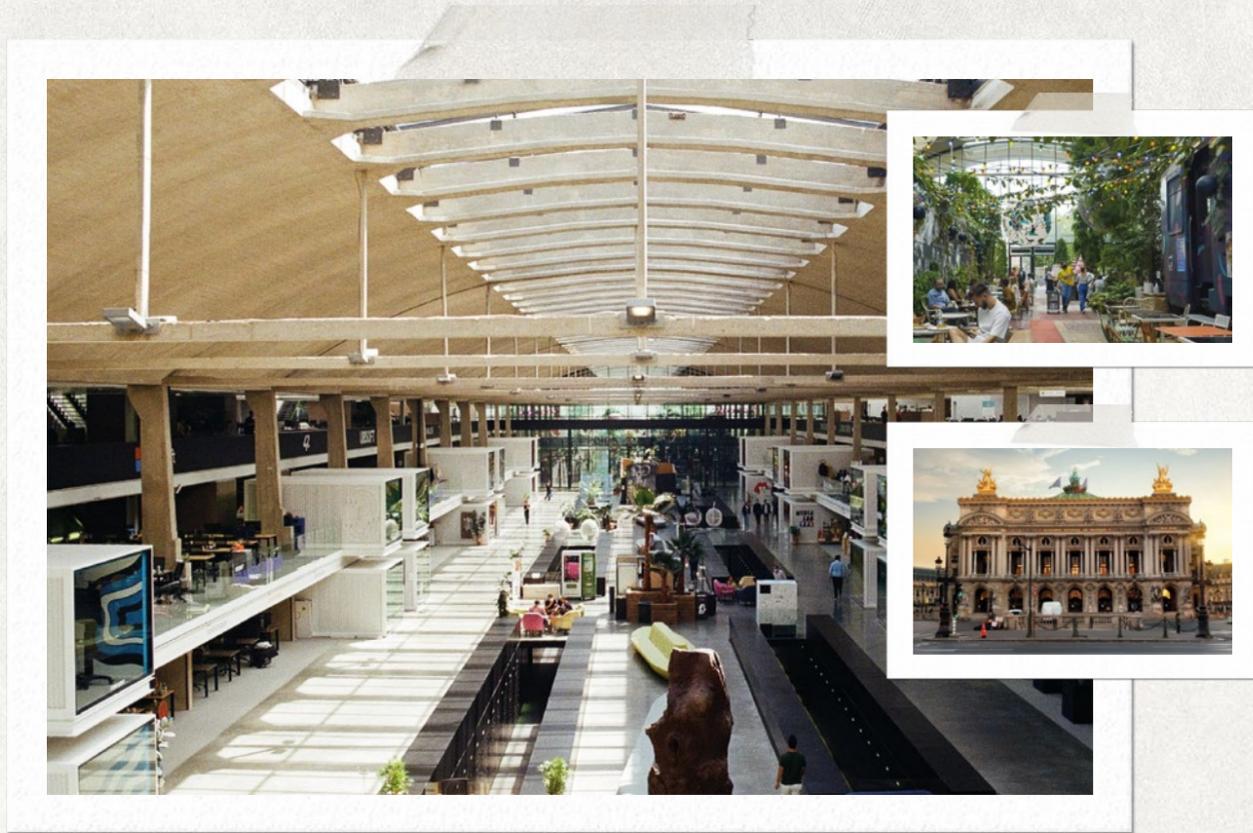


ALWAYS NOURISH YOURSELF
WITH INNOVATIVE, AVANT-GARDE
CREATIVE ENERGY.

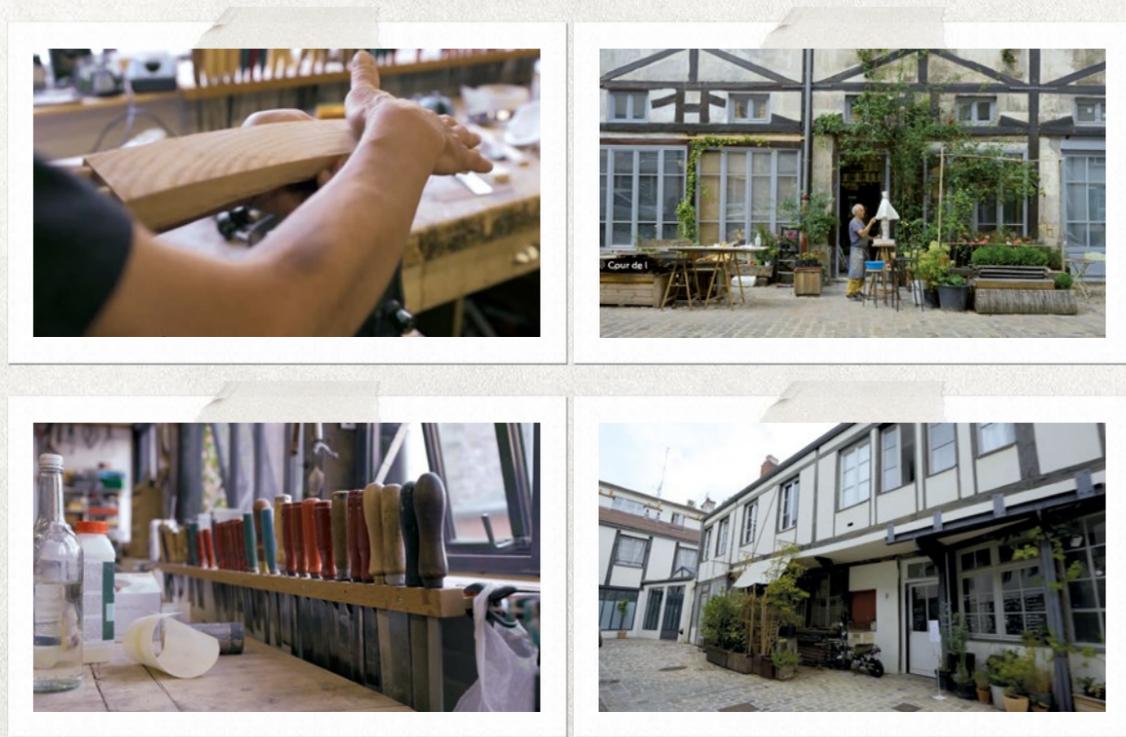
III. _____ LONDON

"London is a melting pot of ideas born from a mixture of stimuli from the world of art, music, bars and the streets, from the many cultures that coexist and a background that has ancient and deep roots" says textile and fashion designer Darren Cross. It is precisely its multimedial nature, eclecticism and diverse ethnicities that create bold and revolutionary new aesthetics, making London an eternally surprising destination. Roberto Palomba recognises the same inspirational impetus in the Ideal Standard proposals: "If design

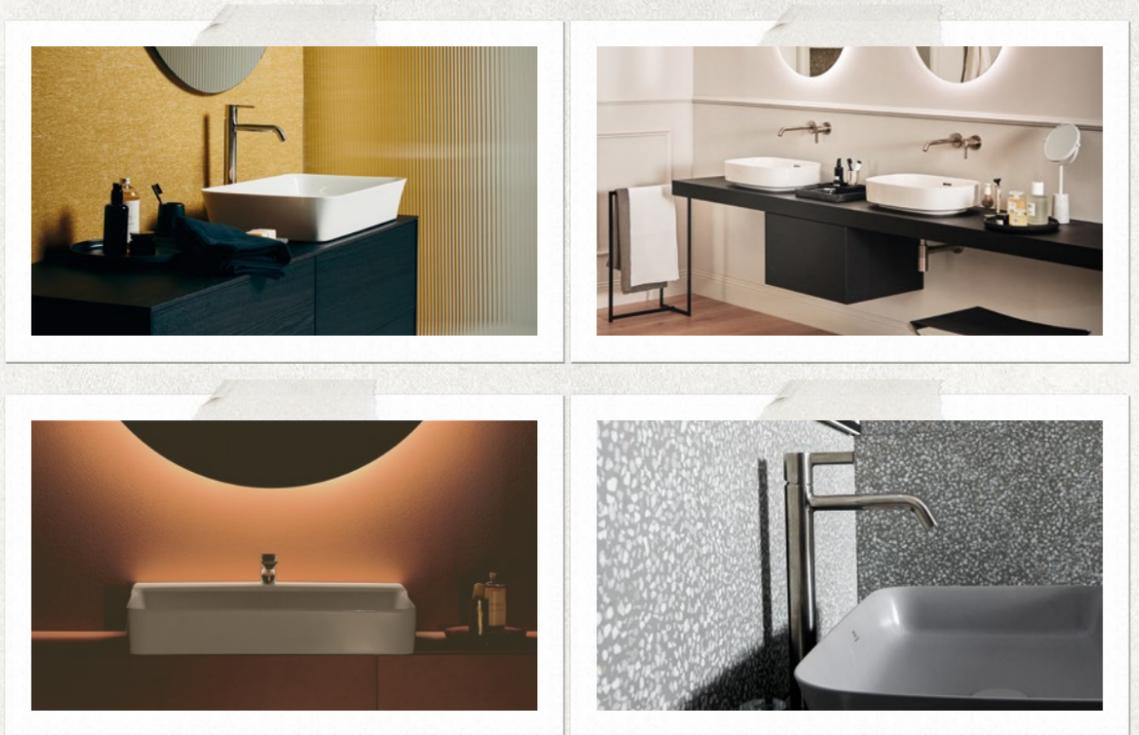
is contamination then today, in the Internet era, anything goes. So, the question is: how can we turn around time without losing the drive to interpret the society we are currently living in? Reinterpreting design icons from the past allows us to blend the seduction of a vintage touch with the strength of technological innovation. The company's readiness to invest in experimentation has resulted in collections capable of giving any bathroom a strong identity and refined elegance."



IV. PARIS



Atelier Collections



What can industry learn from the artisan world? Which processes are applicable to the world of design? L'Atelier is based in Paris in the 11th arrondissement, at 37 bis rue de Montreuil, also known as the Cours de l'Industrie. Around 50 artists and artisan workshops have managed to preserve a site founded in 1673. Visiting the various workshops, we discover ancient crafts that are still thriving alongside a lively, collaborative and generous community spirit. From artists to carpenters and wigmakers to fashion designers, everyone here upholds the manual work from which creativity blooms; work that takes time and the greatest attention to detail to achieve ever-higher quality. The 34,000 square metres of former railway depot Halle Freyssinet, on the other hand, are home to the world's largest start-up campus. Promoted by Xavier Niel, born in 1967, and directed by young talent Roxanne Varza, this project is a place in which to work, organise workshops, prototype products and receive personalised financial and marketing advice. This digital innovation hub is supported by the government, who would like to make it a global reference. It is home to more than 30 fast-track programmes, each of which is managed by a large company that rents desks and creates tailored programmes in its areas of expertise. The two realities get together to come up with new marketing strategies and share their different cultures and novel production processes, proving Paris to be the ideal city to present Atelier Collections, an ideas factory designed to promote the creative process and enable the creation of timeless collections.

LEARNING FROM ARTISAN WORKSHOPS WHERE ATTENTION TO DETAIL, CONTAMINATION, EXPERIMENTATION AND THE ABILITY TO TRANSMIT KNOWLEDGE FROM MASTER TO STUDENT ENABLE US TO ACHIEVE EVER MORE HIGH-PERFORMANCE GOALS.

A FUTURE THAT LOOKS
TO THE PAST TO DESIGN
A SUSTAINABLE TOMORROW

In an era that courses along at a dizzying speed of thought and often propelled by technologies whose full potential is yet to be explored, the importance of individuality has become an indispensable heritage – something demonstrated by the 2020 Expo hosted in this United Arab Emirates city. “Every entity, with its history, its needs, its requirements and expectations, becomes the focus of a global synergy that exponentially increases its capacity,” explains Robert Platt, Vice President of Visitor Experience Integration at Expo 2020 Dubai. Dubai could be a paradigm for this idea: born almost as a sociological, urban and architectural experiment located in a dry, barren geographical region, it has become an icon of modernity, unimaginable engineering feats and architectural challenges. “Having overcome the initial phase”, says architect Joe Tabet, founder of JT & Partners, “Dubai can now stop to reflect on its origins to rediscover the deepest sense of its roots and development. By observing nature and the buildings of the last century, the

V.

DUBAI

Conca & Intellimix



city has become a part of the whole and, precisely for this reason, it is now seeking harmony with the planet.” At this point, the technologies and knowledge acquired are put to the service of the common good in a connection aimed simultaneously inwards and towards respecting the planet. As Ahmed Hafez, the CEO of Ideal Standard Mena, confirms, “Ideal Standard fits perfectly into this journey because, although its past is still highly present and visible, it manages to stay dynamic and draws vital energy from technologies, but above all from creative thinking.” Roberto Palomba introduces two concrete examples of this way of thinking. Conca, a collection created in the 1970s by Paolo Tilche, is now a symbol of sustainability thanks to the use of advanced technologies, leading to a reduction in the quantity of ceramic material used. We then turn our attention to Intellimix, the latest generation in touch-free mixers, which dispenses soap and water at the same time. Designed for hygiene in public spaces, it is also a functional addition to domestic settings. Looking towards the future while keeping a decidedly level head is the key message from this last stage of our multifaceted tour around the world. Stay tuned for more trips and messages of note.





BETTER WITH AGE

The ancient, fermented Pu-erh tea, used as far back as the Tang dynasty, is produced in the Yunnan region in Southern China. Once processed, the leaves are pressed and matured for several years. Pu-erh improves with age and has beneficial curative properties, helping digestion, lowering triglyceride levels and keeping cholesterol down. The freshness of the *Sheng Pu-erh* leaves is astonishing, and the wonderful floral bouquet typical of its aftertaste soon becomes apparent.

→ <https://easternleaves.com>

— *The Art* of Welcoming



Tea is a work of art and needs a master hand to bring out its noblest qualities" writes Kakuzo Okakura in *The Book of Tea*. In a quiet moment of contemplation, hands join around a precious teacup. This warmth and hospitality are also shared with guests visiting your home. We delve into what makes for a masterful preparation.

THE INDIAN MEMORY

Cardamon is part of a series of dusky-toned teapots with contours strongly reminiscent of Indian temples. The collection was created in 1987 when architect and designer Ettore Sottsass and Alessio Sarri, a young ceramicist in Sesto Fiorentino at the time, came together. These ceramics are born from experimentation with forms at the limit of technical possibilities, suspended between architecture, sculpture and landscapes. Still in production, they are now iconic collectables.

→ <https://www.alessiosarri.com>



HARVESTED AT HIGH ALTITUDE

For those in the know, Dayuling is a sacred destination home to one of the rarest teas in the world, cultivated in Taiwan at an altitude of 2,400 metres. *Dayuling-Oolong* has a soft flavour, with a woody taste and a delicate aroma. Wolf Tea has no stock from 2021 due to adverse weather but offers a rare collection from 2018.

→ <https://wolftea.com>



LIFE IN MINIATURE

Originally from Chaozhou, a Chinese city in the eastern province of Guangdong, this compact teapot holds 75 ml. It is inspired by travel teapots of the Ming period and is handmade from *Zisha* clay, a rare blend of kaolin, quartz and mica with a high iron oxide content.

→ <http://www.farmerchinatea.com>

A single syllable, tea, encapsulates an infinite variety of rituals, habits and transversal olfactory experiences that have been preserved across many cultures. However, the common denominator in all the ways of preparing this infusion comes down to just one requirement – time. Slowness, stopping to take your time and gather your thoughts, often together with others, is the main element in preparing tea. It always starts with heating the water and waiting for the precise temperature, then taking the time for the infusion to reach the correct fragrance. It also takes time to drink tea. And months, or sometimes even years, are needed to grow and

harvest the leaves – a period dependant on nature, the seasons and the morphology of the terrain; a period that consciously or not encapsulates our archetypal relationship with the planet we live on, all in a simple cup. In short, tea is a remedy, helping to bring mind and body back into balance. Its original function, in fact, was as a medicine. While in the collective imagination tea is inextricably linked to the Far East – it would be impossible to imagine China or Japan without tea – the ritual of its preparation is deeply rooted in many other cultures. The afternoon tea enjoyed by the English aristocracy, accompanied



MUSEUM PIECES

Tanka is a teapot fired at a high temperature, then fired a second time with natural charcoal in a ceramic *saggar* box. It was designed by Japan's Akira Satake of Osaka, who moved to North Carolina after a career as a musician and record producer. A lecturer and teacher who is passionate about ceramics, today his creations are included in leading collections in museums around the world.

→ <https://akirasatake.com>



KETTLE PLEATS

Like a fabric densely pleated to form a three-dimensional creation, this kettle is reminiscent of a haute-couture dress. Designed by Michele De Lucchi, *Plissé* combines functional aspects with a plastic design that affirms the designer's architectural training, as well as his passion for artisanal craftwork and sculpture.

→ <https://alesi.com>



STORE WITH CARE

A good tea should be kept in a dry place away from light. WT24 is a tall metal cylinder designed by Wilhelm Wagenfeld in 1924. The simple, linear shape is typical of the functional design of the early 20th century. Presented by Tecnomumen.

→ <https://tecnomumen.com>

THE BAAS TEAPOT

"It's just like in nature, where organic forms are randomly thrown together and yet always create a beautiful image". Dutch designer Maarten Baas turned to the natural world to describe this teapot with its irregular form, typical of his playful designs. The result is a sculptural piece, perfect for display even when not in use. For Valerie-Object.

→ <https://www.valerie-objects.com>



A TIMELESS CLASSIC

The *Raami* teapot designed by Jasper Morrison includes an internal strainer and locking lid. With its carefully designed finishes, it is a timeless creation that seems just as familiar as something you have known your whole life.

→ <https://www.iittala.com/en-it>



ECO TEATIME

Millions of disposable teabags are used and thrown away around the world every day. The Organic Company offers a sachet in unbleached, reusable organic cotton for a more ecological cup of tea.

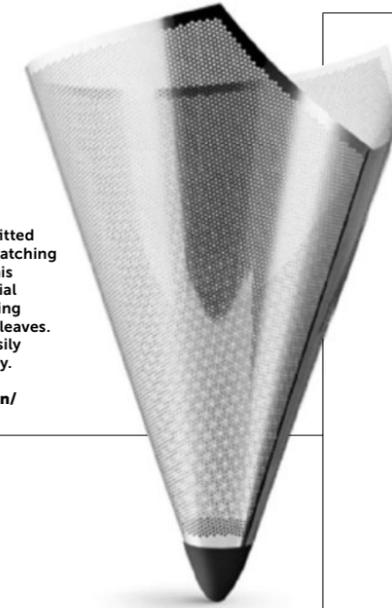
→ <https://theorganiccompanydk.com>



PRACTICAL FILTERING

Designed in stainless steel and fitted with a silicone tip to prevent scratching the base of the cup or teapot, this conical filter ensures the essential oils remain in the infusion, helping to release the full flavour of the leaves. The edge stays cool so it can easily be removed once the tea is ready.

→ <https://www.evasolo.com/en/>



MING TEA

From the Wu Yi mountains, in the lands where the gardens of the Ming dynasty were once located, comes *Da Hong Pao*, or the Grand Red Dress, an exclusive tea whose leaves come from just six plants that have survived over the centuries. Legend has it that these trees were planted to serve the emperors, and that this precious drink cured the mother of a royal from a serious illness. For this reason, it is still considered unique and exclusive today.

→ <https://twgtea.com/teas/loose-leaf/da-hong-pao-prestige>



by scones and clotted cream, embodies a piece of English colonial history that began with the cultivation of *Camellia sinensis* in Darjeeling and Assam in India. This then led to a controlled, high-quality production that would join the flourishing trade with the East – a first seed of what we now define as globalisation. The flavour of a black tea left to brew in a boiling samovar for hours, producing a unique sound and a light steam that floods and warms the room, is light years away from the elegant white tea infusion destined

for the Chinese nobility, made from young leaves harvested one by one at a precise stage of maturity, and left to infuse for just a few minutes in water at 40°C. These extremes are all united by the ritual nature of hospitality, self-care and care for others, as well as the precious gift of time.

"I must drink lots of tea or I cannot work. Tea unleashes the potential which slumbers in the depth of my soul." wrote Leo Tolstoy, summarising the potential contained in a sip of tea.

Foto by Hiroshi Iwasaki



ICONIC

A timeless and functional industrial design, the *Cylinda* line created by Arne Jacobsen in 1964 is now an icon of Danish design. Cylindrical shapes and Bakelite handles compose the collection's characteristic features. The winner of the Danish Council's ID Prize in 1967 is still a contemporary design must-have.

→ <https://www.stelton.com/en>

SPINNING TOPS

A thick wooden lid ensures good insulation to keep tea warm and can also be spun across the table as a spinning top. The teapot and set of cups are designed by Nendo. Available on the Japanese designer's online store.

→ <https://nendohouse.co.jp>



PREPARING THE RITUAL

Crafted from a single piece of bamboo, this traditional tea whisk or chasen is designed to mix hot water with matcha, the Japanese powdered green tea. The dense arrangement of the tines creates a uniformly smooth consistency, eliminating the clumps that often form when the powder comes into contact with water. From Marie Kondo.

→ <https://konmari.com>



NORDIC ELEGANCE

In Scandinavia, they pronounce it *Njord*. This is the name of the new brand created in 2020 through a collaboration between the Bernadotte & Kylberg design agency and Nordic Nest. Shapes is the first NJRD collection to offer the finest breakfast porcelains inspired by the Northern Lights and nature. The collection also includes rugs and soft throws.

→ <https://njrd.com>



PRECIOUS DETAILS

It's the details that make the difference. Those who love to enjoy a good cup of tea know the rites of preparation and select each tool with care. Celeste Ortelee fires her ceramics in a high-temperature Japanese oven built by a master kiln builder from Seto, one of the six oldest kiln villages in Japan. Pictured here is a spoon to collect the leaves in enamelled ceramic with natural raw materials.

→ celesteortele.com

Foto: Xavier Nicostrate



TEA FOR TWO

A space-saving solution designed by Laurence Brabant and Allain Villechange, *T for 2* is a compact set for two people composed of a teapot, filter, two cups and two saucers. The stackable components are easy to carry, with one hand on top and one underneath.

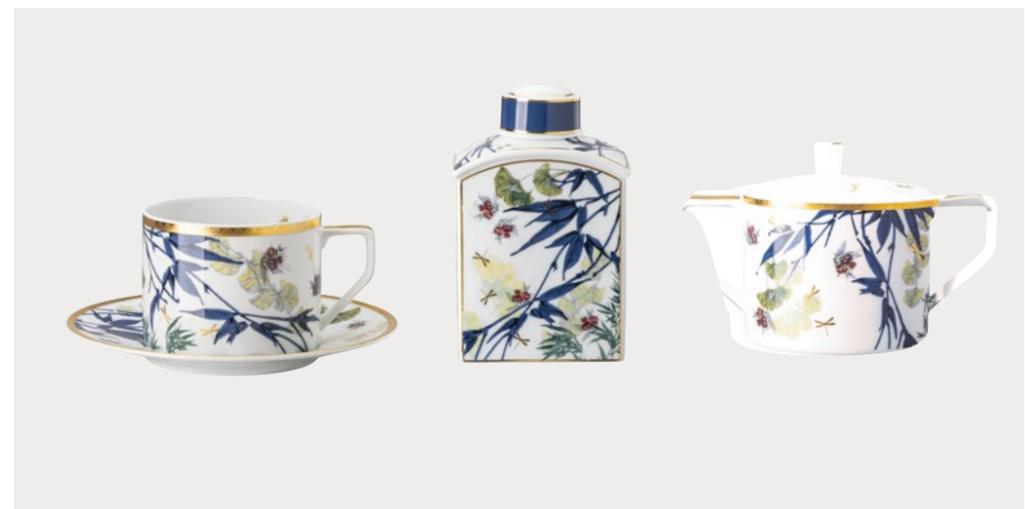
→ laurencebrabant.com

Photo: Xavier Nicostrate

EAST MEETS WEST

Rosenthal porcelain inspired by 18th century Chinoiserie style. Gianni Cinti drew on scenes from *Turandot*, an opera by Giacomo Puccini set in Beijing's imperial court, to design delicately coloured peonies, bamboo leaves and ginkgo that meet golden dragonflies in flight. An ancient world to uncover.

→ www.rosenthal.de/en/



HOSPITALITY

SPACES FOR BETTER LIVING

In the words of George Bernard Shaw, "The great advantage of a hotel is that it is a refuge from home life". And it's true: when we enter a hotel room, we look for a new experience, pleasure, a different lifestyle. Change the layout of the spaces and a bathroom can become an oasis of well-being. Ideal Standard interprets our desires, providing solutions that can adapt to both private spaces and the world of hospitality.

If one thing is certain today, it is that we are living in an era of change. Our habits are changing, the format of our working days, our living arrangements and our needs. Our homes are transforming to adapt to new emotions and necessities. We want them to reflect us; what we are becoming. Opening the door to a hotel room is something entirely different. Somehow it makes us feel free, worldly, open to what is new. It doesn't need to look like us; in fact, we want it to be different from our homes, to turn our habits upside down.

Designing a hotel room is, in some way, like re-educating our imagination. Inspired by the domestic space, architects and interior designers interpret the room, experimenting with new spatial layouts.

It is fundamental that it surprises us, that it helps us to enjoy a different experience, and makes us happy in that moment. We already know that we will have to adapt to an order that is not of our choosing, which is precisely what makes us curious to inhabit an unfamiliar space and, above all, discover new tendencies and comforts. Hotel rooms, in fact, exist before we inhabit them, and are just waiting to be experienced. They are designed to interpret our desires, to enable us to experience a different time that can transform us and transmute us into a different version of ourselves. Designing a hotel room is, in some way, like re-educating our imagination. Inspired by the domestic space, architects and interior designers transform the room, experimenting with new lifestyles. We offer ourselves up gladly



Pamper time

Another one of the pleasures of staying in a hotel is the chance to try out special personal care products. Amenities sets can introduce us to exclusive fragrances, soaps and creams. *Comfort Zone* cares for both the face and body.



A sea-view suite

In total white to leave space for the natural setting. The living room features corner sofas and a large coffee table in front of the fireplace for moments of relaxation. **Opposite:** large *Conca* countertop washbasin. **Previous pages:** the bedroom is integrated with the bathroom area, where the freestanding bath creates separation from the washbasin area. All fixtures are from the *Conca series, Atelier Collections*, by Ideal Standard.



Precise shapes

The *Joy* mixer combines pure elegance with a strong personality. The result of a single fusion, it is available in three refined, opaque finishes, in addition to the traditional chrome-plated range. Pictured here: the *Silver Storm* version combined with the round washbasins and the central bath from the *Conca series, Atelier Collections*.

**Fluid space**

The bedroom opens up to the bathroom creating a new definition of privacy. Relaxation is shared and transformed against a new backdrop. Washbasins and a central bathtub from the *Linda-X* range. Joy wall and floor mixers.



An oasis of well-being

Some next-generation hotel rooms are veritable apartments, designed to satisfy and stimulate every desire. The focus is on relaxation with large beds positioned in front of breathtaking views, saunas and therapeutic showers by the gym, large well-spaced washbasins, plenty of soft bath linens and exclusive cosmetics. When artfully mastered, all of this makes any stay more enjoyable and stimulates the desire to replicate innovative solutions in the home.

Pictured: washbasins, taps and bath from the *Conca series*, *Atelier Collections* by Ideal Standard.

Sort of Coal cosmetics are ultra-exclusive, with secret Japanese formulas.

→ sortofcoal.com





No barriers

Two further interpretations of new hotel living: the bedroom is part of the living area, while the bathroom area is separated by a glass door for light and visibility. White dominates, mixed with just a few warm tones. The plants convey calm and proximity to nature.



Details make all the difference

A smoothly functioning mixer, quality ceramics, and ergonomic baths and washbasins determine the guest's level of satisfaction during a stay. Ideal Standard makes these objectives its mission, always striving to improve the offering and functionality. Pictured: mixer, washbasins and bathtub from the *Conca series, Atelier Collection*.



Sculptured washbasins blend in with furnishings and wallpapers and become the true stars of the bathroom.

to this change and, if the stay offers us any new comforts, we look into how we can replicate them back in our own homes. Hotels have also changed – especially next-generation hotels. Rooms are larger and brighter and are designed to be inhabited with pleasure and comfort foremost.

The way spaces are organised is the first major transformation. Bedrooms open up to bathrooms, changing their classic styles of use. A free-standing bath opposite the bed inspires a rewriting of notions of behaviour, privacy and the traditional – comfortably immersed in fragrant water, you can sip a good wine and chat, or admire nature or a cityscape from the window. The shower too not only provides an energy boost, but transforms into a chromotherapy experience, a Kneipp massage, or a soft cascade that envelops the body.

Since the bathroom is the most technologically advanced place in a hotel room, it is also the one that best incorporates innovation. Frosted glass walls help restore privacy to the space; sculptured washbasins blend in with the furnishings and wallpaper; sensor mixers provide soap and water at the same time; rainfall showers evoke spas and hot springs; while sophisticated hygiene systems ensure absolute cleanliness and reduce noise. Ideal Standard incorporates these changes in an extensive catalogue that adapts to both homes and hotels, offering a revolution within the revolution and a capacity for metamorphosis and flexibility that help you to design infinite spaces and customise every detail.



An artist's touch

Column washbasin from the Conca series – another proposal with a precise aesthetic. Also suitable for smaller spaces. All from *Atelier Collections*, designed by Ludovica+Roberto Palomba for Ideal Standard.

Shinji Nakaba

The perfection of errors

Finding beauty in contrasts and small, seemingly worthless items: with a free spirit guided by nature, one Japanese artist creates sculptural jewellery to wear as badges of harmony and acceptance of diversity.

The Eastern concept of beauty does not seek perfection but identifies the beauty in tiny flaws and finds harmony in errors. The definition of beauty for Japanese jewellery artist Shinji Nakaba has two aspects – the sensory element, or what we see with our eyes, and the aesthetic concept that he defines as the “fresh beauty” of works of art that convey a sense of never-before-seen beauty and incorporate order, a message, a new style of living and new values. “Making familiar things that no longer communicate value attractive using new expressions is very important to me. I focus in particular on the human body, the face, the hands, the feet – elements that we see every day and that are reproduced in infinite languages of art. They can seem like obsolete, repetitive, lifeless and tired themes if they don’t have the power to communicate. Because producing works that are increasingly perfect demonstrates the ability of the creator and can lead to success, but at the same time it makes the works themselves less attractive,



Free spirit

Shinji Nakaba in his studio in Tokyo, a kind of cabinet of curiosities full of objects, books, boxes and marvels.



almost soulless. I try to bring imperfect beauty to my work. It's a new process for me and it's becoming my true goal."

This is how Shinji Nakaba, who was born in 1950 in Sagami-hara in the Kanagawa prefecture on the outskirts of Tokyo, introduces himself. Raised by a dressmaker mother, he developed a passion for beauty and authenticity as well as respect for women from an early age.

I believe that my mission is to convey through jewellery that everything that exists is equally beautiful, whether it be gold, platinum, iron, paper or waste materials. What is important is that it has a soul; it encapsulates a thought.

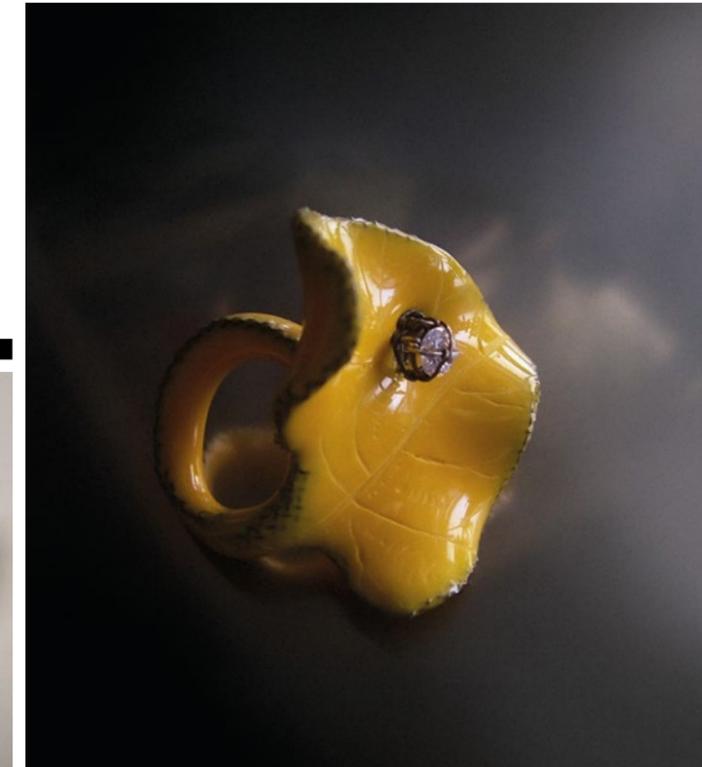
"When I was in high school," he says, "I was heavily influenced by the counterculture and hippie movements. I have always wanted to live life freely rather than following social norms. I thought about my talents and how I could direct them, and I wanted to earn my living by creating my own art. To achieve this goal, I went through several jobs. I started by learning how to sew in my mum's dressmaking business. Then I worked as a hairdresser and a shoemaker. It was during this stage of my career that I discovered contemporary jewellery. Rather than being a world of status symbols, it was an opportunity

for self-expression. So I decided to study the foundations for creating jewellery. I was interested in sculpture and antique jewellery, but there were no schools for that, so I had to learn on my own. I sold my car to buy tools and I turned a corner of my room into a workshop. It was 1974 and I was 24 years old."

Practising yoga, breathing techniques and meditation have also influenced his career, as did experimenting, above all else. "At the end of the 1980s I was concerned with affirming my own style in the world of contemporary jewellery. I often thought about nature and how plants and animals continuously produce marvellous works of art without thinking about what they are doing. And so, I too started to create works without thinking too much; instead of criticising the ideas that came to my mind, I gave them a shape." "Today," he continues, "the purpose of my work is mainly to break down the boundaries between opposites, such as male and female, past and present, heaven and hell, life and death, good and evil, beauty and ugliness. I think that every piece should contain the two extremes in a hybrid state. For example, learning how to sculpt ancient gems and then using the same technique to sculpt discarded plastic to create a cameo brooch may

An exceptional solitaire

Nakaba's creative power is displayed through unusual combinations. A diamond nestled in a lacquered leaf makes the solitaire even more precious. Below: Sketch and creation of a brooch.



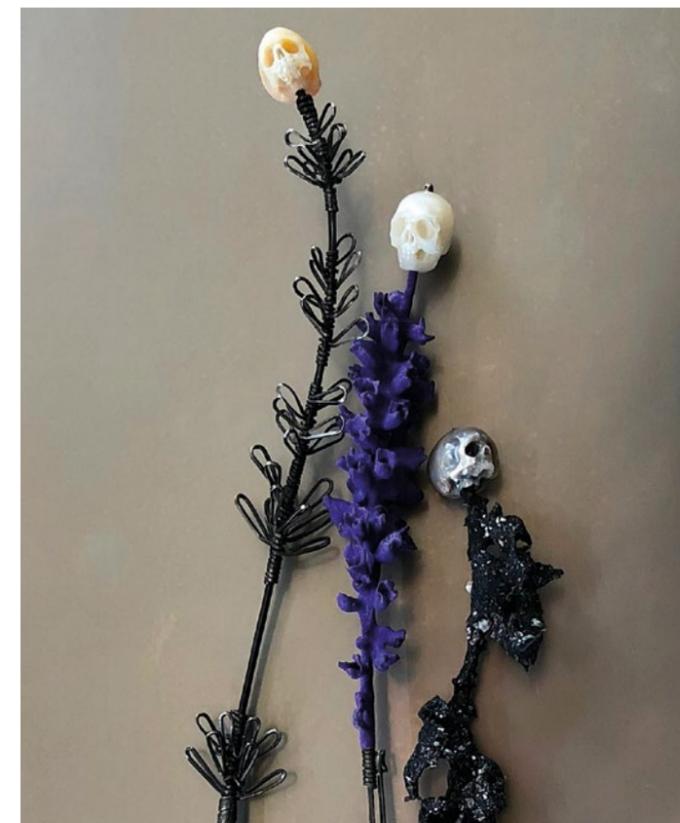
The power of black

Above and aside: From Baroque to Victorian, by way of the Orient. A black iris that adapts to the human body, becoming a brooch or a ring.



Fluid objects

Above. A sculpture-brooch inspired by nature. A work of art to wear and to display.



Pure art

Poetic, essential and meticulous in every detail. Each of Shinji Nakaba's works are different, unique pieces.





A snake around your finger

This ring in the form of a snake is inspired by the Art Nouveau 'whiplash'. All of Nakaba's jewellery contains a precise sense of movement.

The purpose of my work is mainly to break down the boundaries between opposites, such as male and female, past and present, heaven and hell, life and death, good and evil, beauty and ugliness. I think that every piece should contain the two extremes in a hybrid state.

seem like madness and a waste of time. But I think it's a very useful activity."

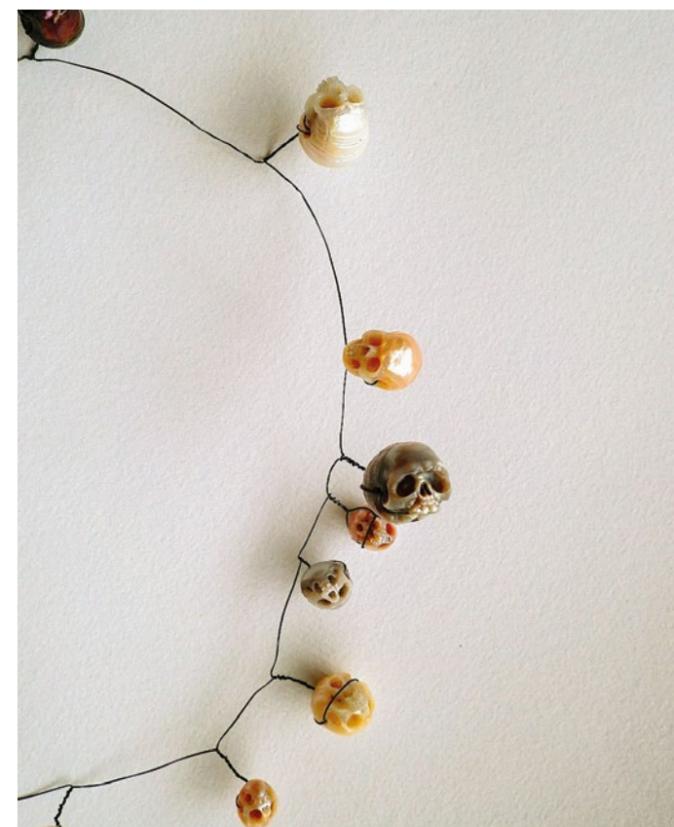
Which explains the extreme variety of his collections and the subjects represented. "I have always loved both precious gems and waste materials of no value. In the 1990s I started using plastic bottles, steel and aluminium cans. The fresh beauty of jewellery, regardless of its price, can be created with any

material: it's the idea that makes the difference, the message it contains and conveys. On the outside it might seem useless and of little worth, but in reality it can create and transmit a great deal of beauty. My creations are very diverse.

They can be inspired by nature, a shape or a material.

There is only one recurring theme: a pearl skull that has a special place in my heart. I'm fascinated by the infinite potential of pearls, and I feel that only pearls can actually turn my idea of ephemeral beauty into reality. I like to observe how an innocent pearl can create a dark object – what a contradiction! I have carved skulls in various materials – crystal, ivory, coral and precious stones ... but pearls are by far the most attractive. I have come to believe that pearls were born to be skulls; their mystical beauty makes them fairy skulls. I believe that innovation comes from a lawless spirit and from curiosity. There is a saying that goes: when you travel in a constantly evolving world, the only thing that matters is to radiate beauty. Because beauty is like a beacon for the survival of humanity!

→ s-nakaba.shop-pro.jp/



Vanitas

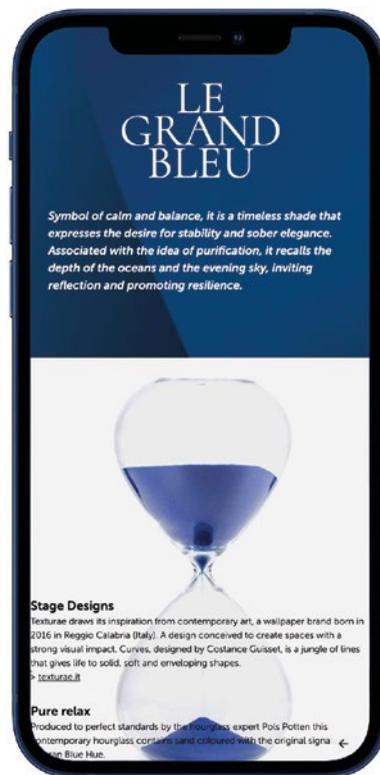
The skull is the distinctive trademark of the Japanese jewellery maker's work. He carves it into all his stones, but his favourite material is pearl: "Only pearls can turn my idea of ephemeral beauty into reality."



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