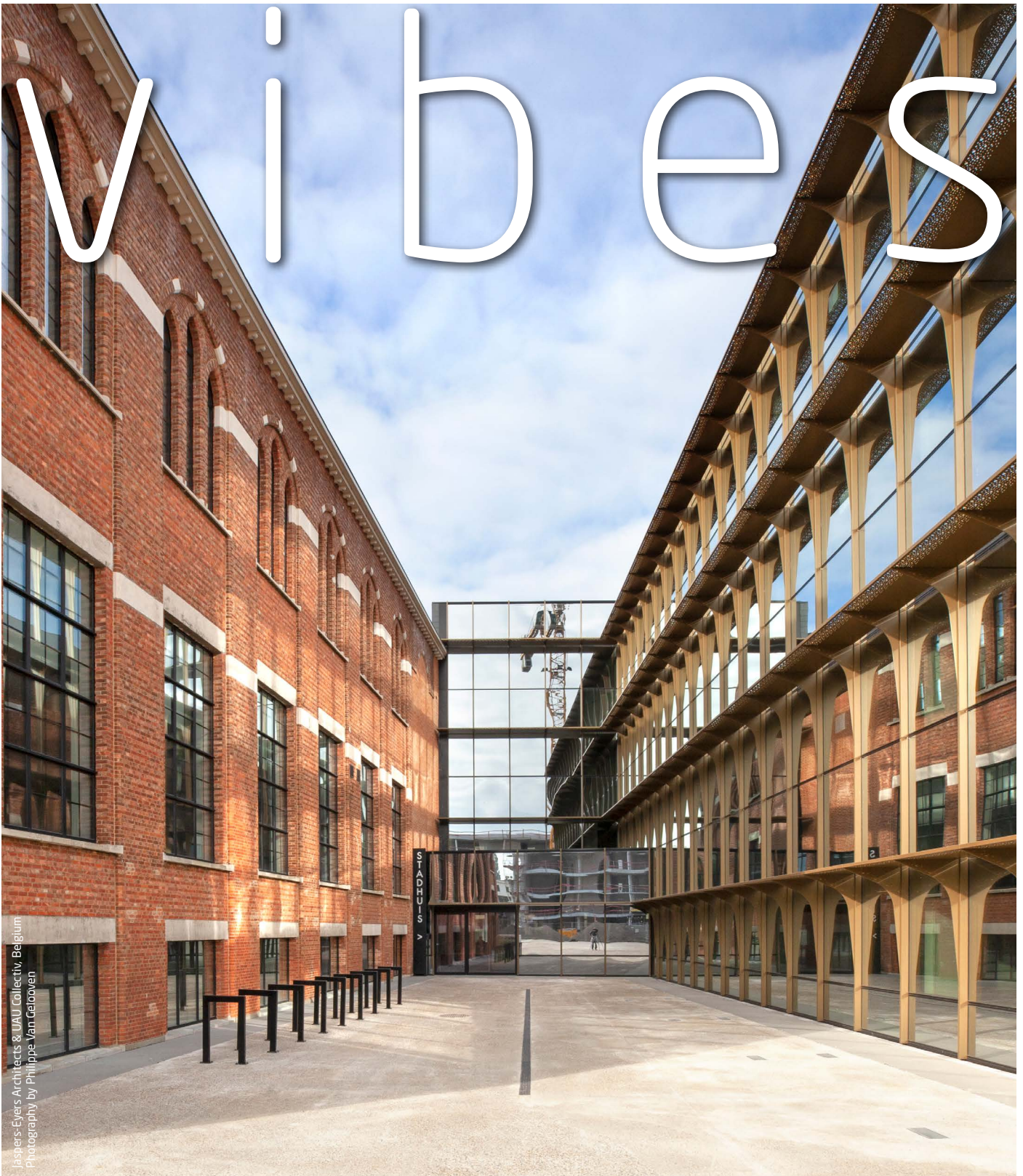


# wibes



Jaspers-Eyers Architects & DUA Collectiv, Belgium  
Photography by Philippe Van Gelooven

colour journal 2022-2023

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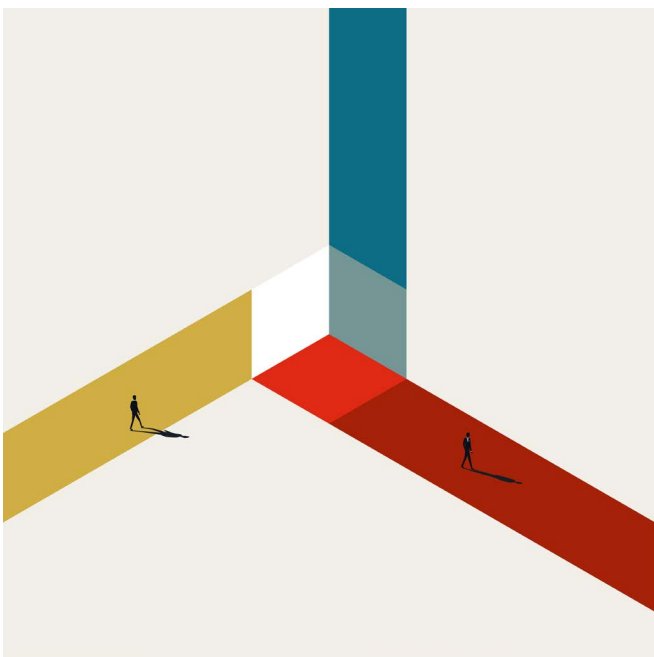
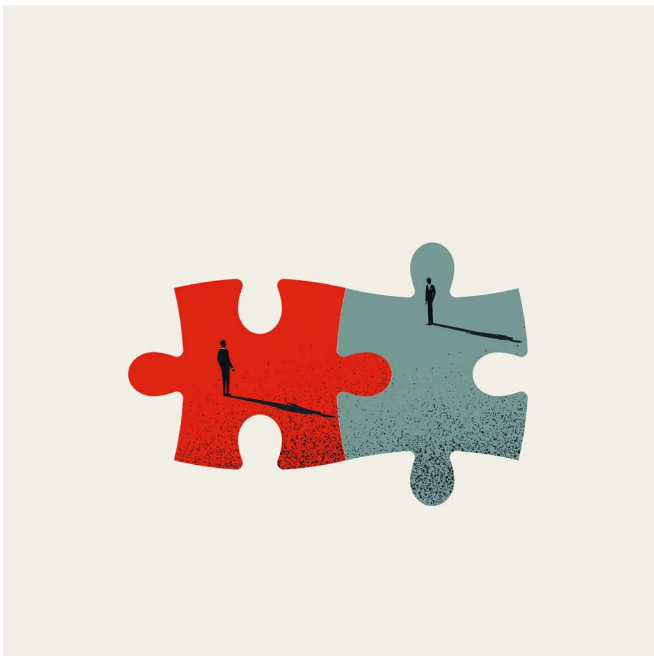
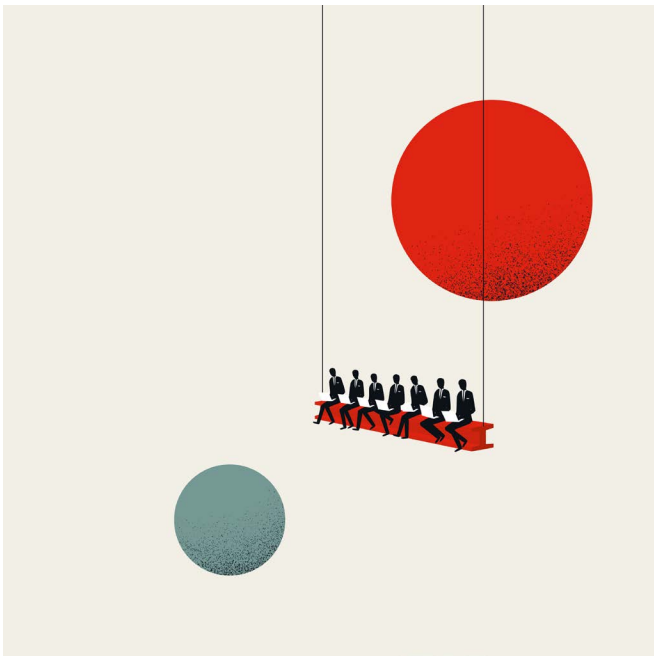
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# the importance of collaboration



## The importance of collaboration

### For Axalta's Olaf Conreur, the most inspiring construction projects are the result of great teamwork.

Axalta works globally, collaborating on projects of all scales, from product and interior design to architecture, infrastructure and engineering. We sat down with Olaf Conreur, Director Global Segment Strategy Construction at Axalta, to understand more about the importance of collaboration in complex construction projects. A chemical engineer by training, Olaf has worked in the architectural and furniture sectors all his career, primarily in the coatings industry.

Olaf starts our conversation by outlining just how complex the value chain can be, and cites facade projects as an example. "We talk to all the stakeholders: the architects, fabricators, powder coaters, contractors, developers and owners, to name a few! Our job isn't just to supply the coating, it's often to listen, guide and facilitate. We can give input on the aesthetics, as well as the best way to protect the facade", he explains.

To Olaf, the collaboration aspect of large construction projects is just as exciting as seeing the final building. "I have travelled extensively on all continents and have, of course, come

across plenty of cultural differences when it comes to colour preferences. However, time and time again, what amazes me is how similar we can be, and how people always come together to create something fantastic."

Some projects, such as the Mohammed VI tower by Rafael de la Hoz Architects, are global in themselves. The building is located in Morocco, while the architects and other partners involved were spread across several countries. Olaf believes that the project benefitted from this mix of cultures.

"In our collaborations with design professionals, we often start by explaining what powder coating can do", Olaf adds. "Not everybody realises that the coating is there to protect the metal substrate. So it's about finding the right finish with the right performance, focusing not only on aesthetics but also considering maintenance costs and the level of durability that is needed. And of course, sustainability; our role is also to educate specifiers about how powder coatings can make a positive impact. It's a process using zero VOCs and no solvents, with incredibly low levels of waste, creating building components that have a very long lifespan."

With regard to aesthetics, Olaf stresses that there is so much creativity involved when it comes to powder coatings. "The colours and finishes are endless. What's more, colour is what you see first, and there are so many emotions behind colour." The architects' design is often part of a bigger plan for place-making, and Olaf sees an increased focus on the role of colour in the wellbeing of the community, and the harmony and safety of the neighbourhood. "In the end, it's incredibly fulfilling to contribute to a project that becomes iconic", he says, "and that improves the day-to-day life of a neighbourhood."



Earth Oasis  
Pure Essence  
Tech Cocoon

# the beauty of collaboration

## Six styles of outdoor living

**Six complete design styles with unique colours, sophisticated materials and every possibility for ultimate outdoor enjoyment. The partnership between Renson and Francq Colors has proven to be a formula for success. From now on, customers can not only choose an outdoor design, but also a total concept - perfectly attuned to the home and personal preferences. As a trusted partner in powder coating, Axalta fully supports this mission.**

When it comes to outdoor solutions, Renson also devotes plenty of attention to experience. Instead of focusing solely on functional, high-tech systems, this family business from West Flanders develops complete experiences for outdoor living at its finest. Six brand-new design styles take this focus to the next level and are the result of an intensive partnership with trend agency Francq Colors. "Offering a choice of different styles makes it even easier for the contractor and end customer to ultimately enjoy a beautiful, harmonious outdoor solution," says Kerlijne Deneyer, Head of Product Management for Outdoor Solutions at Renson.

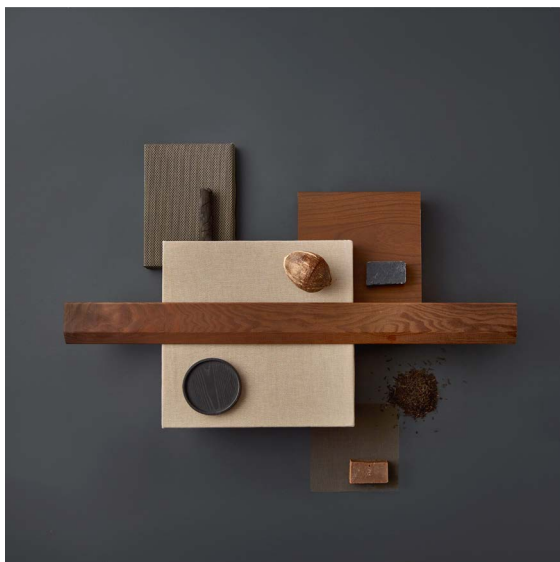
## Interplay of elements

Developing unique and complete styles requires finesse and know-how. Twice each year, Francq Colors compiles colours, materials, patterns, designs and much more in a well-balanced trend report. This report forms the basis for the advice given to brands like Renson. Trend and colour watcher Hilde Francq explains. "The garden and terrace are increasingly an extension of the home. This makes it essential that their design and furnishings are perfectly tailored to the existing architecture. We selected trend themes that will continue to dictate in the long term and from these, distilled a number of clusters customised for Renson that are bold without being garish."

The proposed materials and furnishings were then tested in the R&D department at Renson. Technical quality remains paramount. The new styles must meet the same high standards, including the paint and varnish products. Axalta matched Francq Colors' fully developed moodboards with high-quality and rich colour coatings. For the design styles, Axalta even developed a personalised pantone colour. "As a partner of many years, we know exactly what Renson desires and expects in terms of quality, finish and effect. Combining this with the know-how and vision of Hilde Francq and her team was a fantastic culmination of our partnerships, as Francq Colors is also a long-term and trusted partner of ours. The seminars every other year inspire us to further fine-tune our colour palettes."







Idyllic Garden  
Crystal Lounge  
Spiritual Harmony



# the beauty of collaboration

## From neutral to colourful

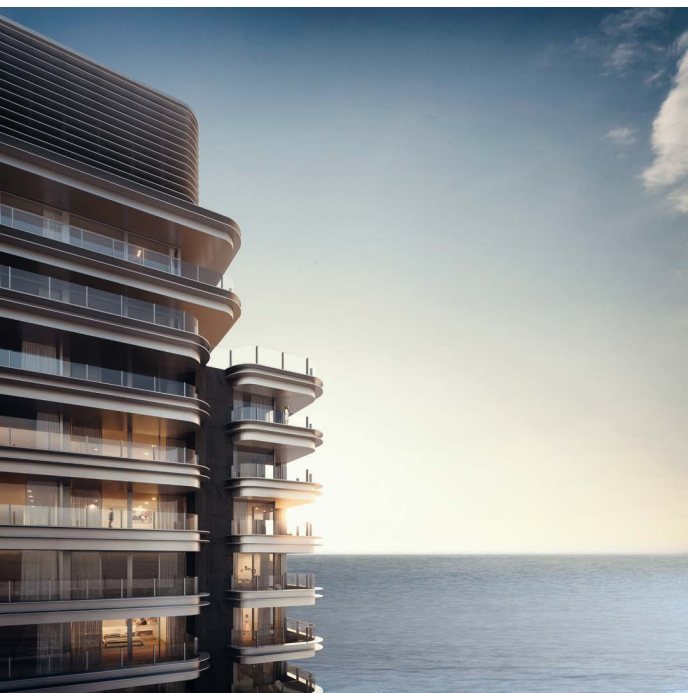
With six different concepts, Renson has a suitable style for every customer, in line with the trends of both today and tomorrow. Francq comments, "There are two trends that we are seeing right now. On the one hand, neutral tones are very popular. For the design styles, our nude shades play a starring role in Pure Essence and Idyllic Garden. Terracotta and browns also belong to this range of new neutral colours. On the other hand, bright colours are back with a vengeance. After the coronavirus pandemic, people are looking for hope, joy and optimism. We've translated this evolution for Renson into Tech Cocoon and Crystal Lounge."

The meticulous selection and composition of trends are aimed at creating a timeless design – in tune with the times, but just as relevant five or ten years down the line. „Although we will undoubtedly continue to work together“, says Kerlijne Deneyer of Renson. "Whether this entails an update or expansion of this concept, the tone has been set."

[www.renson.eu](http://www.renson.eu)

[www.francqcolors.be](http://www.francqcolors.be)





LUNAR CHROME  
SD801C7046020  
Smooth | High-gloss | Metallic

EL Architects, Belgium

# collaborating on iconic landmarks

## Iconic architecture in Oosteroever, in Oostende

The Ensor Tower I at the Oosteroever site – the first of two residential towers of the same name – gives Oostende a new iconic landmark. The residential tower – designed by El Architects and the Versluys Group – is part of a new trendy urban district in the historic harbour area. The aluminium facade cassettes and rounded corners, finished in a powder coating – ('Lunar Chrome') – developed by Axalta especially for this project, lend the site international prestige.

Oosteroever in Oostende is a leading development project on the Belgian coast. This new water-ringed urban district orchestrates perfect harmony between high and low buildings, trendy shops, restaurants, pedestrian promenades, open green zones and tourist attractions.

## New York effect

The Ensor Tower is not the first development by the Versluys Group. The vertical lines throughout attractively separate the different residential apartments, while the horizontal accents emphasise the height of the tower. Marie Van Der Meeren, project manager for the finishing aspects of the Ensor Tower I at the Versluys Group, comments, "With 25 floors above the ground, this is the tallest residential tower ever built by the Versluys Group. Both residential towers are carefully positioned to create a 'New York effect'. Due to the proximity of the sea, all building materials needed to be highly resistant to seawater and sea air. The building has a concrete core insulated with rock wool and clad with customised aluminium facade panels – with rounded corners – and fitted with aesthetic fins of the same material."

## Lunar Chrome

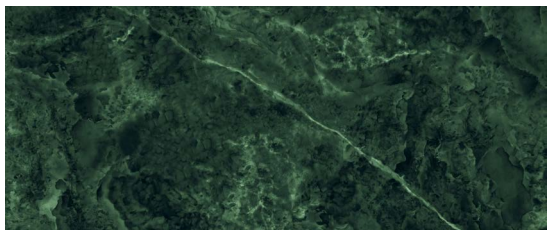
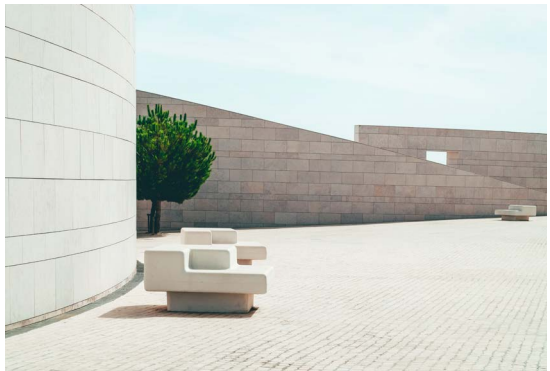
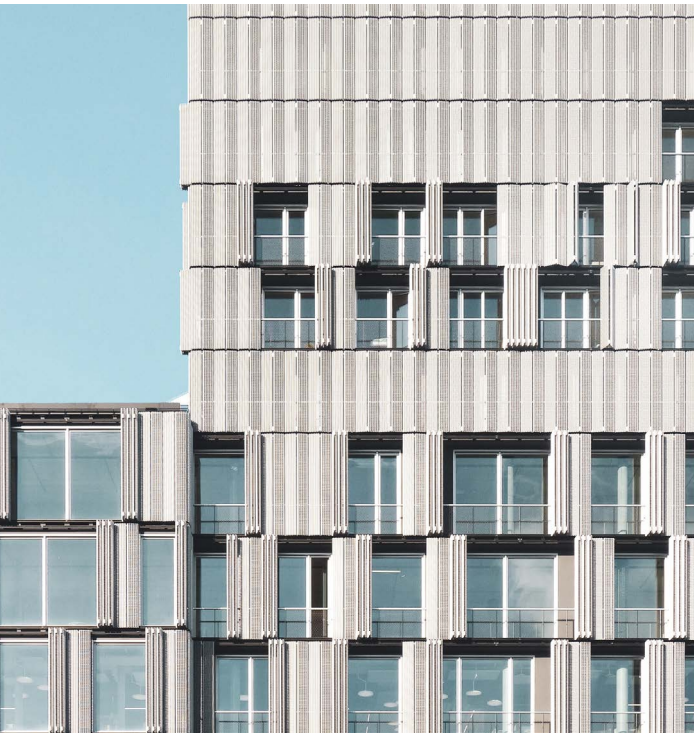
For the surface finish of the aluminium facade cassettes and fins, the client opted for Axalta's Qualicoat-labelled Alesta® SD powder coatings. SD is the abbreviation for SuperDurable Architectural, a series of solvent and lead-free polyester powder coatings for use on aluminium profiles and panels, among other materials. The preferred choice was a specific glossy smooth chrome look that is Qualicoat Class 2 certified, but also extremely durable, highly resembles the chrome effect and reflects the surrounding buildings in Oosteroever. "The powder coating for the Ensor Tower I

was specially developed and produced for this project. It is the result of the shared expertise and teamwork of several European Axalta sites. The initial discussions with the customer on the colour development were initiated in our country, after which our French colleagues further fine-tuned and produced the powder coating in their composition. The coating itself took place in Italy," explains Valérie Vanhees from Axalta Coating Systems Belgium. "The SD801C7046020 Lunar Chrome has excellent edge coverage. This means that the coating layer is also nice and even on sharp or rounded corners."

Written by Philip Declercq for Dimension magazine  
Courtesy of Groep Versluys

[www.groepversluys.be](http://www.groepversluys.be)  
[e-l.be](mailto:e-l.be)







# new colours for a changed world

## **Developing new colours for a changed world An interview with trend studio Francq Colors**

With a track record of 150 years in colour technology and innovation, the Axalta ColourDesign team is developing an exciting new collection to be launched in autumn 2022. The project explores how a post-pandemic world will affect product design and architecture; translating this into a combination of colours, finishes and effects.

Supporting our journey is Antwerp-based trend studio Francq Colors. Founded by Hilde Francq to provide insights into the colours, forms and materials of the future, the studio focuses on products within interiors, architecture, fashion and lifestyle. It researches consumer behaviour and trends through the lens of colour, but also through materials, textures, patterns and shapes.

We sat down with Hilde Francq to understand more about the process of developing Axalta's new colour collection.

### **Could you explain your approach to trend and colour forecasting?**

Central to our work is a report which we publish twice a year, looking two years into the future; it's our bible, and it contains over 100 pages of information on emerging trends. As part of the research, we talk to established design professionals and seek out conversations with emerging studios, which we believe will become the future authorities in their fields.

We forecast four conceptual themes based on our research into macro trends; from sociological to technological aspects, and even economic and political tendencies. We then relate these themes to colour palettes and combinations, as well as materials, textures and patterns.

### **Tell us about your collaboration with Axalta**

We've been working with Axalta for a long time, and it's a very considered process, as the palettes we are exploring together need to have a long-term focus. There is a slower pace to the life cycle of colour trends for architecture and interiors, whereas in fashion, trends are more changeable. Another exciting aspect of our collaboration is that Axalta

are creators of colour! In most of our work we suggest existing RAL or Pantone codes, but with Axalta, we have more freedom. We can select and combine palettes from their vast collection of existing coatings, and we can also ask them to colour match. That can involve finding a piece of clothing or a beautiful object, and creating a powder coating that matches its colour and texture. It gives us endless possibilities.

### **Do you believe that new colours can be invented ad infinitum?**

Yes, I do. There will probably never be a point when every colour has been documented. There are so many variations, and you can play with so many hues; it's exciting to think that there is an infinite number of colours to explore in our world.

### **Lastly, can you give us a sense of the new collection?**

Axalta's new collection will have four distinct themes, all reflecting the needs and preferences of a post-pandemic world. Our world has changed, the importance of nature has grown, and warm colours are increasingly favoured. People want tactility, warmth and organic elements: we've had enough of the flatness of video calls!

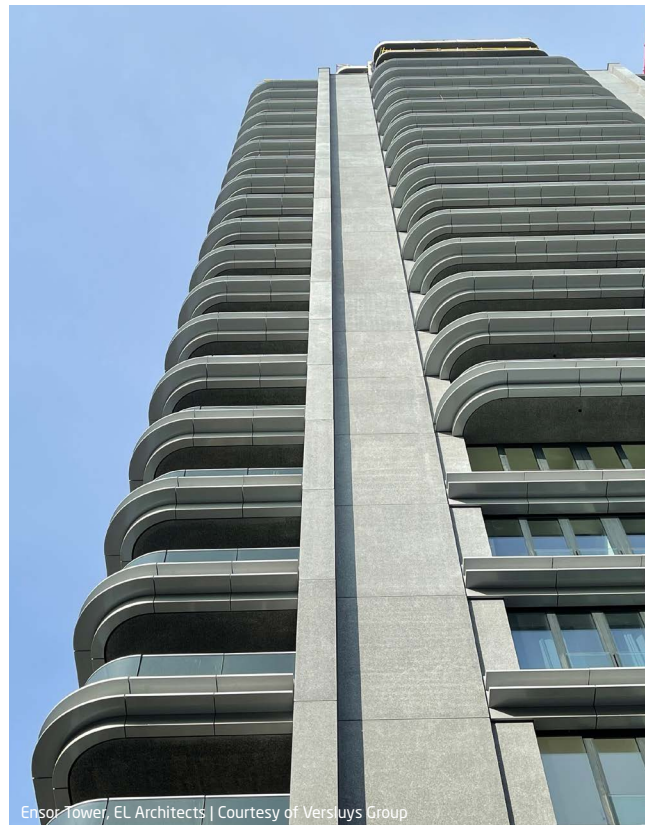
A sneak preview of the new collections' colours can already be exclusively explored in this magazine. Marble Green, Lunar Chrome and Grained Stone can be found in the architectural trend selection. Quartz Glint is part of the design trend selection.

Sample panels can be ordered via [www.axalta.com/vibes2022](http://www.axalta.com/vibes2022)

[www.francqcolors.be](http://www.francqcolors.be)



architects Przemot Łukasik & Łukasz Zagala | Photography Juliusz Sokolowski



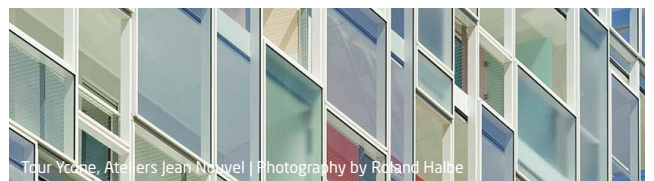
Ensor Tower, EL Architects | Courtesy of Versluys Group



EKLAA, AFAA architects



Renson Outdoor



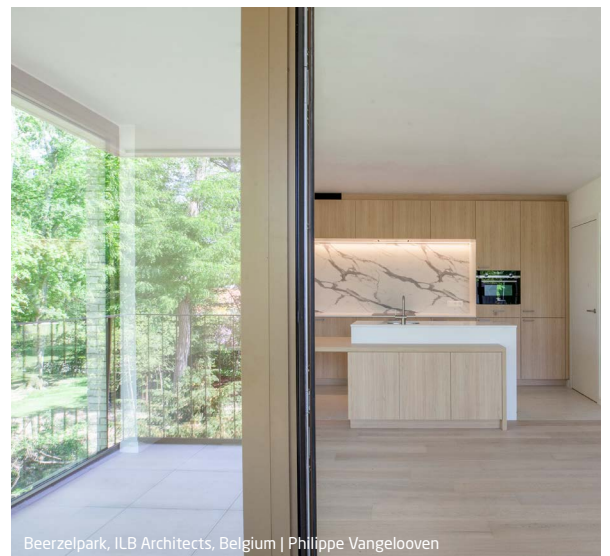
Tour Ycone, Ateliers Jean Nouvel | Photography by Roland Halbe



Stadhuis Beringen, Jaspers-Eyers & UAU Collectiv, Belgium  
Philippe Vangelooen



Stadhuis Beringen, Jaspers-Eyers & UAU Collectiv, Belgium  
Philippe Vangelooen



Beerzelpark, ILB Architects, Belgium | Philippe Vangelooen

# architectural trend selection



MARBLE GREEN  
SD031C6043020  
Fine Textured | Metallic



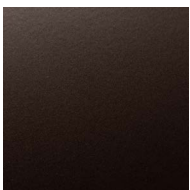
FINE PEARL  
SD301C9034020  
Smooth | Matt | Metallic



NORDIC LICHEN  
SD301C5008020  
Smooth | Matt | Metallic



LUNAR CHROME  
SD801C7046020  
Fine Textured | Metallic



INTENSE CARBON  
SD301C4014020  
Smooth | Matt | Metallic



GRAINED STONE  
SD034C7041020  
Fine Textured | Speckled

In architecture we see a new wave of minimalism. Very sleek and functional design that captivates thanks to the combination of traditional materials, industrial and crafted materials.

Facades and cladding are built with traditional materials like perforated steel and aluminium, and are processed or manufactured in such a way that it makes their shapes interesting again. For the finishing, we see stone-like effects giving a natural touch to otherwise rigid materials. Windows tend to blend in to the facades and walls and turns buildings into organic, fascinating shapes.

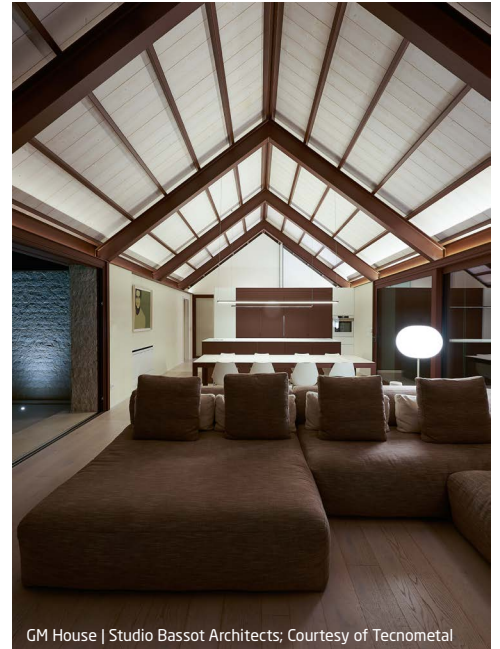
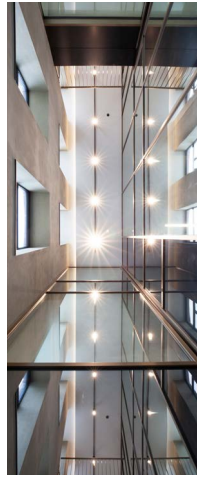
The colours are rather minimal and basic yet dare to surprise with hints of blue and dark green. This sober colour palette is enhanced with subtle metallic effects that give new dimensions to the architecture in the sunlight.

Order your sample panels of the design & architectural trend selection 2022-2023 via [www.axalta.com/vibes2022](http://www.axalta.com/vibes2022)





Christian Watson, UK



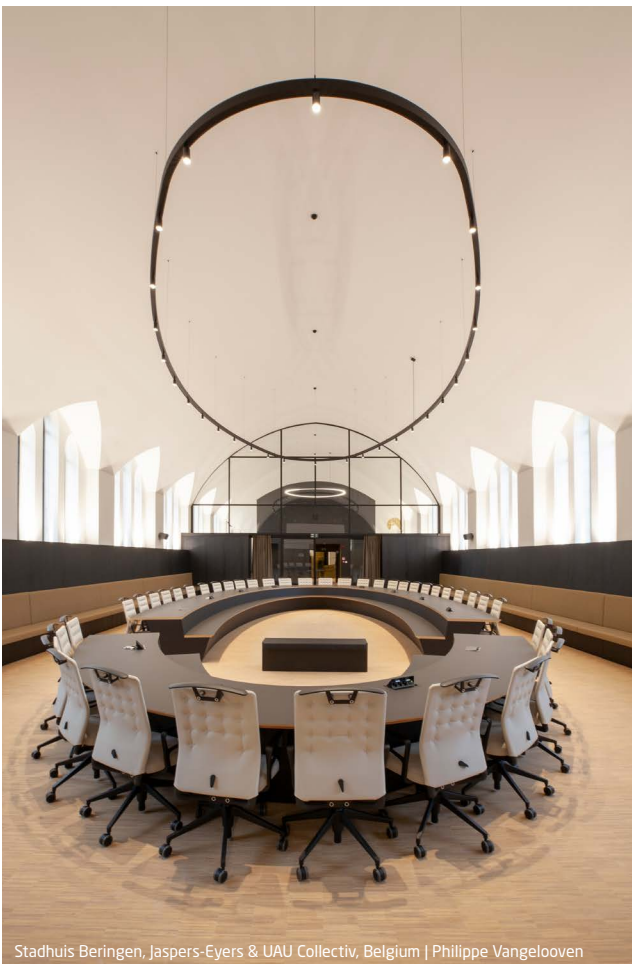
GM House | Studio Bassot Architects; Courtesy of Tecnometal



Joquer | Spain



psmhome | Belgium



Stadhuis Beringen, Jaspers-Eyers & UAU Collectiv, Belgium | Philippe Vangeloven



Stadhuis Beringen, Jaspers-Eyers & UAU Collectiv, Belgium | Philippe Vangeloven



Waypoint | Italy



Zieta Studio | Poland



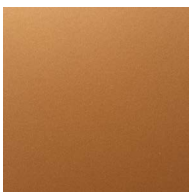
# design trend selection



QUARTZ GLINT  
SD034C1122920  
Fine Textured | Speckled | Metallic



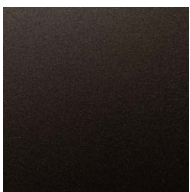
SMOKED STEEL  
SD031C8025020  
Fine Textured | Metallic



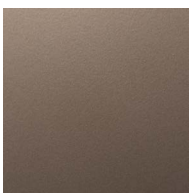
SUPRANODIC TERRA  
SD201C8214720  
Smooth | Matt | Metallic



SUPRANODIC MINK 7048  
SD201C7704820  
Smooth | Matt | Metallic



BLACK STEEL  
SD201C4035020  
Smooth | Matt | Metallic

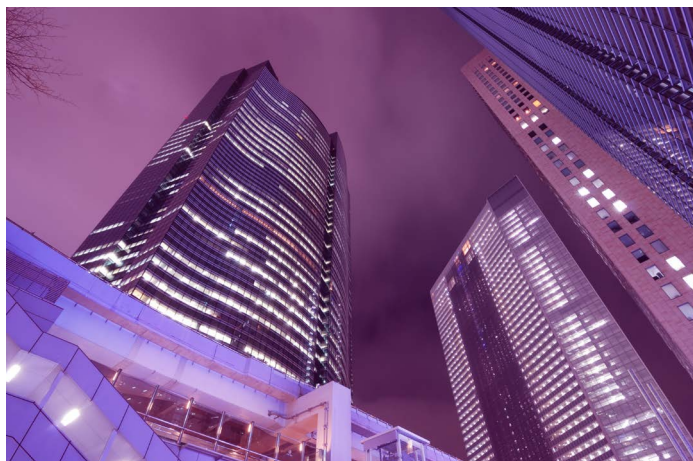


SUPRANODIC HORIZON  
SD201C7357320  
Smooth | Matt | Metallic

Minimalistic lines and surfaces evoke a sense of silence and calm. Neutral spaces that make us feel comfortable, with a high level of quality. This quality is found in the materials, like wood, metal and elegant fabrics with sustainable, natural fibers.

The warm and rather neutral colour palette finds its inspiration in nature. Cold metals are finished with interesting sandy finishes, resembling earthy surfaces. Subtle metallic effects, in elegant bronze and copper-like shades, have a luxurious and embracing effect on our living spaces. Colour classics like black get more depth by resembling black steel, and greys are given warm undertones that make them much more interesting

Order your sample panels of the design & architectural trend selection 2022-2023 via [www.axalta.com/vibes2022](http://www.axalta.com/vibes2022)



ROYAL MAGENTA  
SD301C3154821  
Smooth | Matt | Metallic

SD031C3154721  
Fine Textured | Metallic

# colour of the year

**Royal Magenta: this specially designed colour concept showcases a move toward magenta hues, sustainability and is bringing a luxurious finish to the market.**

The selection for the eighth edition of the exclusive Global Colour of the Year, Royal Magenta, is a deep cherry colour that brings a luxurious finish to the market. The robust design has a majestic dark finish engrained with merlot and garnet hues. The colour appears berry red in sunlight yet reveals a dark, mysterious look in night time hours.

The sophistication of Royal Magenta is derived from Axalta's track record of providing luxury finishes to the market and ties into global colour trends that convey elegance with an indulgent colour offering. Burgundy, violet and cherry-like hues are becoming more fashionable in the market. The premium colour creates an opulent finish appearing lush with faceted jewel accents.

The Colour of the Year is annually developed by the R&D department of Alestas<sup>®</sup> powder coatings for architectural applications in the premium Alestas<sup>®</sup> SD, SuperDurable quality in a matt and fine textured finish.

For more information on Alestas<sup>®</sup> SD visit [www.axalta.com/superdurable](http://www.axalta.com/superdurable)





**#1**  
JET BLACK  
AE03054900520  
Fine Textured



**#6**  
BLACK GREY  
AE03057702120  
Fine Textured



**#2**  
ANTHRACITE GREY  
AE03057701620  
Fine Textured



**#7**  
ANODIC CHAMPAGNE  
AE20101000220  
Smooth | Matt | Metallic



**#3**  
ANODIC GOLD  
AE20111000820  
Smooth | Matt | Metallic



**#8**  
PURE WHITE  
AE03059901020  
Fine Textured



**#4**  
ANODIC BRONZE  
AE20108000320  
Smooth | Matt | Metallic



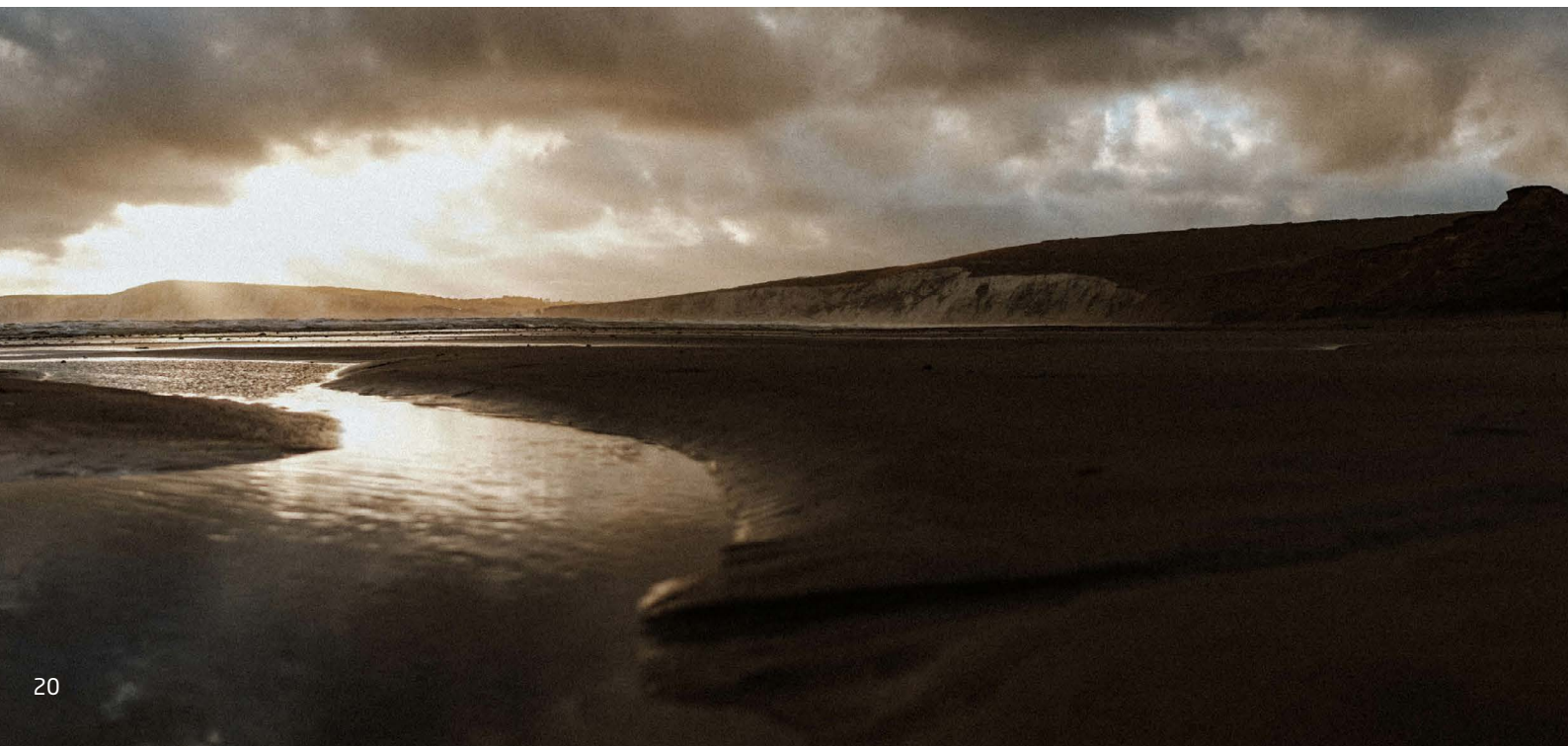
**#9**  
ANODIC BROWN  
AE20108000420  
Smooth | Matt | Metallic



**#5**  
JET BLACK  
AE30014900520  
Smooth | Matt



**#10**  
TRAFFIC WHITE  
AE03059901620  
Fine Textured





# colour popularity

**Designers' colour searches signal emerging trends  
Vibes editor Sally Put reflects how calm, sombre  
colours continue to inspire in a volatile world.**

When designers and architects want to experiment with colour and finishes, they turn to COLOURit. Axalta's complimentary online tool allows them to apply different powder coatings onto objects and surfaces, from architectural details to whole facades, to explore and compare effects. Both the designer and the client get a true sense of different colour shades with various gloss levels, structures and effects.

The most popular colours explored by designers and architects via COLOURit, tell an intriguing story. Their requests are typically quite different from actual sales, and are a useful indicator of emerging colour trends.

Designers' top 10 favourite colours over 2021 are calm and serious, with a touch of drama. The anodised finishes top the popularity stakes, with bronze, gold, champagne and brown sitting alongside off-whites and sombre blues and greys.

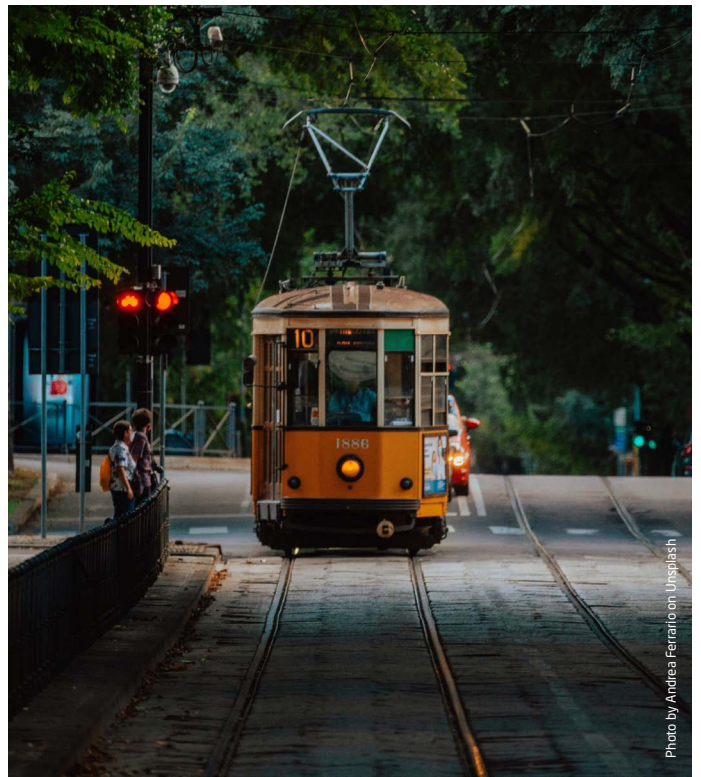
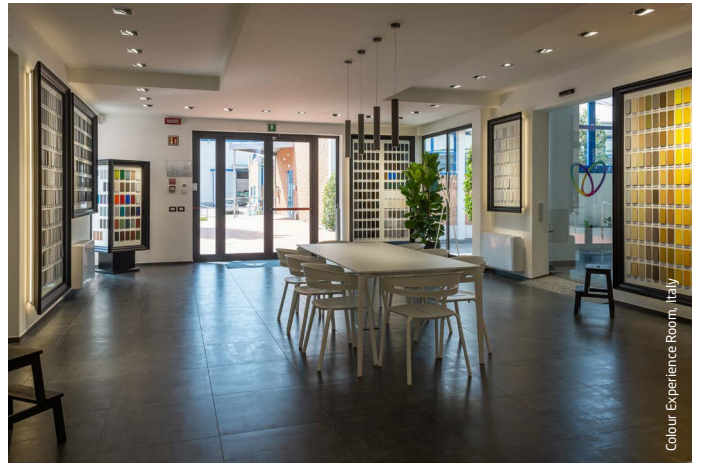
Put together, these choices conjure up the notion of a wintry beach scene. Imagine wild sea grasses growing through pale sand, the glistening white horses of rough waves crashing on shiny shingle, and a moody, cloud-flecked sky.

These are more expressive choices than the flavourless, inoffensive colour palette so adored in the 1990s and early 2000s by fans of minimalism. And as the trend for biophilia has taken hold in recent years, these colours offer a more nuanced connection to nature than green alone can do.

Our colour choices offer meaning to us, and allow us to express our mood and feelings. But colours can also reflect how we want to feel, they can be aspirational. So perhaps the calm and serious colours that we see in architecture and design symbolise the safety and comfort that many of us have been missing while climate change fears and the pandemic dominated our lives.

Give our COLOURit, online application a try via [www.axaltacolourit.com](http://www.axaltacolourit.com)





Colour of Milan  
MARBLE GREEN  
SD031C6043020  
Fine Textured | Metallic

# colour of the city

## **From grey to green: the changing colour palette of Italy's design capital, by Ana Cecilia Montiel**

Milan is a global city, a political centre, the wealthiest city in Italy and has the third largest economy in the EU. It's a city that's famous for its cultural heritage - especially in the fields of art, fashion and design - home to two of Europe's most successful football teams, set to host the Olympics and Paralympics in 2026 and where you'll find La Scala, one of the world's most prestigious opera houses.

We've recently opened an Axalta Colour Experience Room in Cavenago, on the outskirts of Milan. Situated on the campus of Axalta's Italian headquarters. The showroom is an invaluable resource for designers and architects interested in specifying powder coatings for their projects. Getting to know Milan's creative community has left me wanting to learn more about the city's relationship with colour.

When it comes to architecture, Duomo di Milano is the city's masterpiece. Designed by Simone da Orsenigo and built between 1386-1965, Milan's cathedral is the largest church in Italy, built with pale pink Candoglia marble. Historically the city's architectural colour palette has been reserved, and today, Milan remains a city of primarily grey walls, concrete and glass.

But after some digging, Milan's true colours began to emerge. There are the bright yellow trams connecting the most important areas of the city, the dark green public water fountains with their dragon-head spouts, and the red walls of Piazza Mercanti. There's even 'Rainbow Block' - as the locals call it - along via Abraham Lincoln, where you can find pastel-coloured houses side-by-side.

However there is one colour that is likely to become increasingly associated with Milan, and that's green. The city is leading Italy's sustainability agenda. For years Milan has suffered from air pollution. This is partly due to it being an industrial hub, and partly because of its geographical position in a valley, where low wind levels lead to the accumulation of pollutants.

Recently the city announced that 22 miles of streets would be reallocated from areas for driving to cycle lanes, in a bid to reduce carbon emissions and make cycling and walking more appealing to the Milanese. Local authorities also plan to have planted 3 million trees by 2030 to improve air quality. This would be roughly 30% more trees in the city. Such an amount could absorb 5 millions tonnes of carbon dioxide every year, a pollutant responsible for respiratory disorders and linked to higher risks of cancer. More trees would also help regulate temperature in the city.

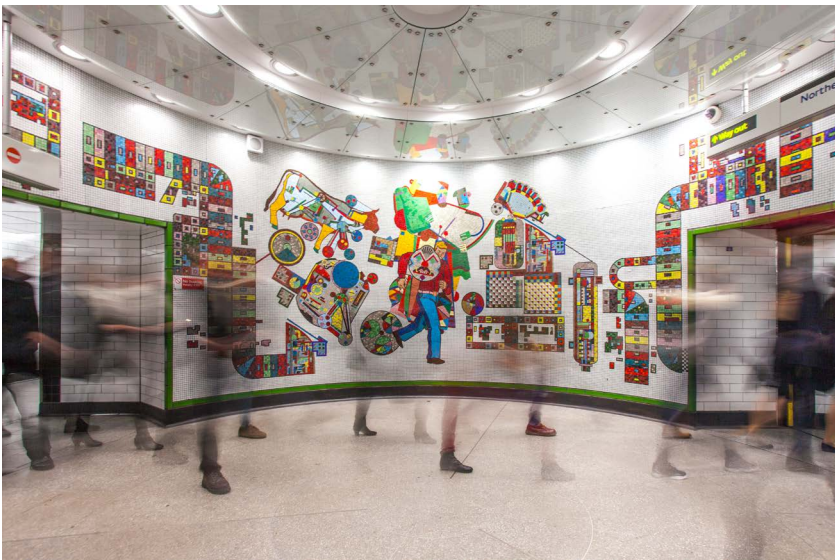
When talking about Milan and trees, it's impossible not to mention Stefano Boeri's 'Bosco Verticale' ('Vertical Forest'). Trees replace traditional building materials on the exterior of this iconic pair of residential buildings, increasing biodiversity, with species chosen according to the height and orientation of the facades on which they occupy. They are living buildings, whose colours change throughout the year as seasons pass.

When it comes to sustainable and environmentally conscious buildings, Bosco Verticale planted Milan on the map. But there's more that needs to be done. In the coming years, Milan's nature-based solutions are set to grow further, leading Italy's efforts to reduce carbon emissions and work towards environmental goals set out in the Paris agreement, turning Milan's skies blue and its urban palette green.

Sample panels of Marble Green, colour of the city can be ordered via [www.axalta.com/vibes2022](http://www.axalta.com/vibes2022)

Source: <https://www.zmescience.com/other/pieces/is-this-the-year-european-cities-start-banning-cars/>





Credits: Hawkins|Brown, photography Francesco Montaguti

# art and colour in infrastructure

## **An interview with Hawkins\Brown's Harbinder Singh-Birdi**

We sat down with Harbinder Singh-Birdi, Partner and Infrastructure Lead at Hawkins\Brown in London, to talk about the potential for infrastructure to double as a public art gallery.

### **Why is art and colour important for infrastructure?**

As a species, we're really creative - we want to make and experience art - but if you don't go to art galleries, then where do you experience it? Where is the place for your creative output? I believe that the public realm and urban infrastructure has the potential to fill in these gaps.

As an architect concerned primarily with infrastructure, I think the city is a place where we should be able to engage with art. If we can create more art in the public environment, then it's all around us.

### **Tell us about the Tottenham Court Road station, and how art and colour played a crucial role**

Earlier I mentioned the potential for infrastructure to provide access to art. Hawkins\Brown's redevelopment of Tottenham Court Road station in central London is a case in point. We have restored Eduardo Paolozzi's 1984 mosaic murals and introduced the work of two more artists, David Buren and Mark Walling, to the station's walls. There are thousands of visitors moving through this space each day, so more people will see art at Tottenham Court Road station than visit the Tate Modern; the station becomes the art gallery!

David Buren's geometric artwork is a major feature at two new entrances to the station, one at Oxford Street and the other at Charing Cross Road. Both murals consist of vertical lines, and 2.4m diamonds and circles; no element is repeated. This means that even if you can't read the signage, you will be able to locate yourself, and tell a friend where to meet you. Colour is a universal, instantly graspable language, and the role it plays in the functionality of this underground station cannot be overstated.

In addition to acting as a wayfinding tool and subconsciously moving you through the station, helping you navigate a complex space, the art in Tottenham Court Road station also adds a layer of storytelling. In the case of

Paolozzi's murals, these are reflecting the chaos of Soho, preparing you for what you'll experience above ground.

### **How do you think colour can be integrated into contemporary architecture?**

As a practice, we try to use colour where we can and where it's appropriate. Colour is a really important part of how we can tell a story with architecture in the public realm. It can aid legibility; making you look up from your phone and really notice a building or a part of a city. So it can be used to make an area memorable, and to help us find our way around, to navigate and understand our urban environment.

### **How do you see art and infrastructure's relationship developing in the years to come?**

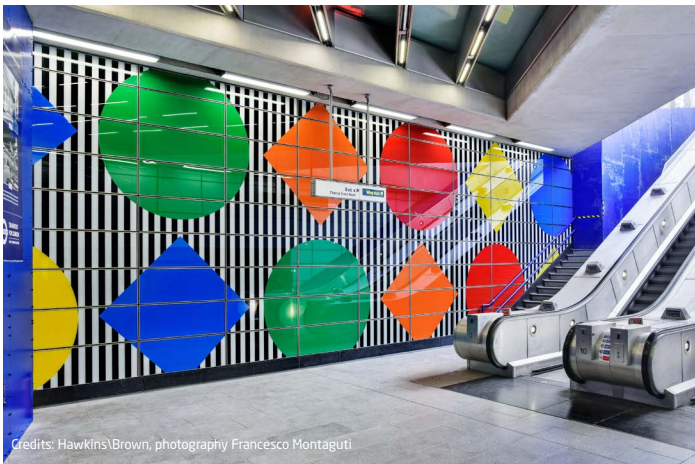
I anticipate the relationship getting stronger and stronger. I think there's definitely a growing appetite for infrastructure that tells a story and reinforces the identity of a place, and a desire to move away from the traditional utilitarian nature of a city's 'machinery'. The majority of infrastructure projects are paid for by the public purse, which means it's so important that the stories infrastructure tells resonate with the communities the structures serve. A story is of course only as good as the storyteller and in my experience artists are the best. Artists are also much more familiar with working with colour - something that the majority of architects tend to shy away from. So in that sense, I think the relationship will become more colourful too! Collaborating with the right artist is so important for an infrastructure project. The artist must be up for having their work viewed by millions of people for decades to come, and comfortable with the permanence of the collaboration. The fantastic thing about approaching infrastructure as a gallery is that it is void of the 'threshold fear' many people feel towards traditional 'white cube' art galleries, it is a gallery truly, and forever, open to all.

[www.hawkinsbrown.com](http://www.hawkinsbrown.com)





Credit: Photography by Rbrwr



Credits: Hawkins\Brown, photography Francesco Montaguti





# the city canvas: colour with care

## How colour can enhance the longevity of places

Last summer, during a time when many of the coronavirus restrictions in the UK were finally being lifted, and our social lives were slowly starting to resemble pre-pandemic times, the London architecture community came together to celebrate the London Festival of Architecture 2021.

After a year of video meetings, it was incredibly exciting to bring an expert panel together, in person, to moderate a lively discussion. The event, hosted in Axalta's London Colour Experience Room, was called 'The City Canvas: Colour with Care' and focused on colour's role in creating places that are legible, safe and long-lasting.

The speakers were Patricia Brown, Director at Central; Harbinder Singh Birdi, Partner at Hawkins\Brown and Cath Carver, Founder of Colour Your City.

We talked about how colour can enhance the understanding of a place, help create a sense of belonging, and change behaviours. I wanted to understand if the idea of longevity in placemaking - the creation of places where communities thrive for generations - can be supported by the use of colour.

Patricia Brown reminded us of London in the late 1990s - a city with an infrastructure optimised for cars. Brown and her team at the Central London Partnership campaigned for pedestrians to be put at the centre of the city's transport strategy. This introduced the topic of wayfinding, and Legible London, a city-wide signage system, intended to improve London's walkability, and in doing so, reduce the use of vehicles for a more environmentally sustainable capital.

Legible London's colour palette has been carefully considered, tested by user groups, to ensure that the colours help the usability of the scheme. The design of the scheme must also be durable, not only by physically withstanding the elements, but remain culturally relevant in its aesthetics.

Harbinder Singh Birdi spoke about colour as a navigational tool in the context of Hawkins\Brown's work at Tottenham Court Road underground station, and their collaboration with the French artist Daniel Buren, whose signature bold, block-colour,

geometric installation is striking and supersized.

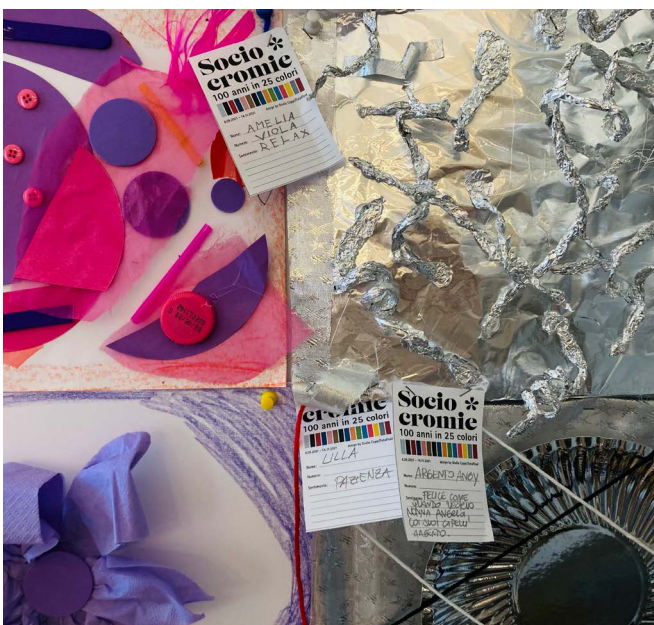
Buren's large graphic artworks, joining the colourful mosaics by Eduardo Paolozzi, instantly distinguish the station's entrances and work as signposts, universally understood, helping people navigate the station and find one another amongst the hectic crowds for years to come.

Cath Carver discussed colour as a way to activate citizenship and bring people together. The organisation 'Colour Your City' develops site-specific projects that utilises colour's potential as a tool of language and communication, making urban environments more legible and invigorating. Carver collaborates with the communities that host the installations, and there appears to be a unanimous 'yes' to more colour across the city, according to Carver.

Our brains are wired to respond to colour. Colour can serve as a visual cue, helping us to orientate ourselves or indicating that somewhere is safe or unsafe to explore. As urban populations increase, a focus on citizen-centric cities is growing, along with sustainability and wellbeing agendas. Colour will become an increasingly important element of the urban landscape, helping to create environments that will stand the test of time, where people can thrive for generations to come.

By Eva Woode, Director and Curator at Studio Woode  
[www.studiowoode.com](http://www.studiowoode.com)

You can book your visit at the Colour Experience Room in London via [www.axalta.co.uk/cerlondon](http://www.axalta.co.uk/cerlondon)





# 100 years in 25 colours



## **Sociocromie: 100 years in 25 colours**

### **Ana Cecilia Montiel recalls a recent exhibition in Milan**

The Axalta Italy team recently supported a thought-provoking exhibition that explored colour as an expression of history and collective memory. We spoke to Ana Cecilia Montiel, Colour Specialist and Specification Leader for Axalta Italy, about the project and how it has influenced her work with designers and architects.

Hosted at the Leonardo da Vinci National Science and Technology Museum in Milan, the Sociocromie exhibition explored 100 years of history through a selection of 25 colours, each representing a different event in the fields of politics, sport, technical innovation and more. The exhibition curator, architect and designer Giulio Ceppi, investigated how these moments of history can be evoked through a particular colour.

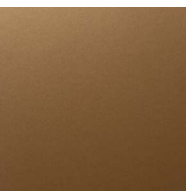
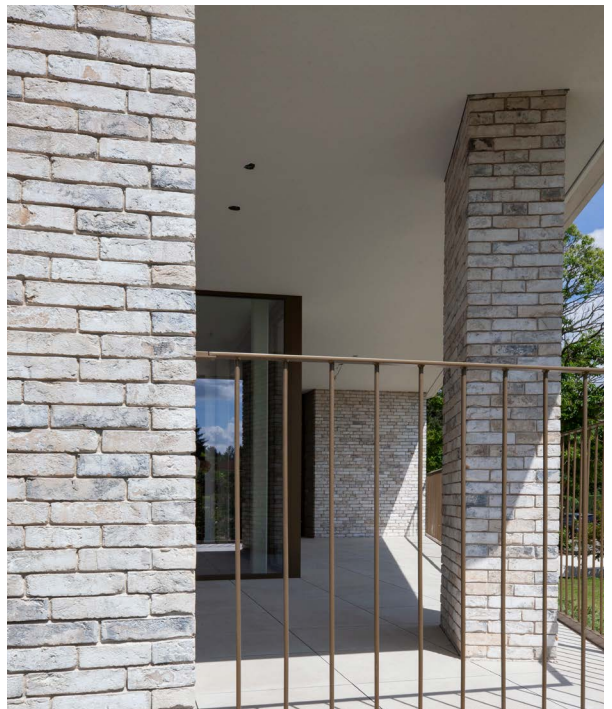
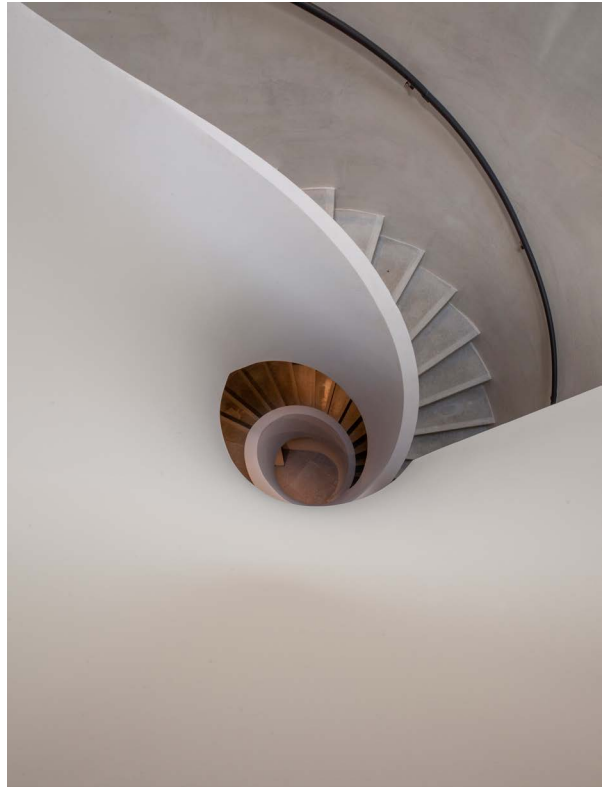
Ana explains that part of the show explored how colour can help us remember moments, facts and people, by being intertwined with our memories and subconscious. And it's not just on an individual level, Ana highlights, "colour is closely related to our common historical and social references, such as 'Black Friday' or 'the green economy'. Colour is very much part of our language, it exists in the collective memory and can sometimes last longer than our recollection of historical facts."

Ana also points out that colour can affect our daily preferences and actions, something which is important for her work in the Axalta Colour Experience Room outside Milan. "When I help design professionals select powder coatings for architecture, interior design and furniture projects, it's useful to be aware of how colour can influence the decision-making process. Often, the colours selected have to appeal to a number of stakeholders; the design team, the developer and the end user, for example. All of these people bring their individual perception and understanding of a colour," Ana explains.

In the exhibition's workshops, Italian university students explored how colour relates to our memories and history, and younger school children created a piece of collective art. Ana concludes, "It's been a wonderful project, and it's given me a completely new perspective: colour is everywhere you look, think and breathe!"

You can book your personal colour experience in Italy with Ana Cecilia via [www.axalta.it/cermilano](http://www.axalta.it/cermilano)





SUPRANODIC MEDIUM BRONZE  
SD201C8210521  
Smooth | Matt | Metallic

ILB Architects, Belgium

# colour as the essence

## **Anodised powder coating contributes to a unique living experience**

A unique living experience was the guiding principle underlying the Hoog Beerzel project in Putte. Four detached blocks were conceived as floating park elements that today form an inseparable whole with the existing landscaping. The anodised joinery not only attracts attention, but also contributes to the contemporary look & feel of the buildings. Following a successful visit to the Colour Experience Room, the architects chose a high-quality powder coating from The SuprAnodic Collection from Axalta Coating Systems.

The Hoog Beerzel housing project was designed by IGLESIAS LEENDERS BYLOIS Architecten. Their varied portfolio clearly shows the respectful interaction of the firm with the specific context and the importance they attach to the relationship to nature. "The Hoog Beerzel project was approached with a highly contemporary aesthetic. For this client, the challenge lay not so much in the quantity, but in the quality of the living experience on the edge of a park. In that respect, we devoted our utmost effort from day one to creating a unique living experience in which light and green play a starring role," explains architect Michel Bylois. "The buildings are designed as floating park elements, by which the landscaping literally continues between and under the buildings. We attempted to bring the park indoors by, for example, creating large terraces with an abundance of glass."

## **Colour as the essence**

In choosing the materials for the park elements, the architect set out to find colours and textures that would be the perfect fit in the green setting. "For the exterior joinery and railings, we looked for a distinct colour that would not be too glaring," explains Bylois. A visit to the Colour Experience Room at Axalta Coating Systems provided just the right inspiration. Here, the architects discovered over 1,200 different colours, effects and finishes. Together with the Axalta colour experts, the designer found just the right colour and quality to give the project a quintessential and enduring look & feel.

For this project, they opted for a greenish-gold powder coating from The SuprAnodic Collection, featuring high-quality and trendy powder coatings with an anodic look developed in Alesta® SD SuperDurable quality. "Axalta's portfolio is so extensive you can always find something to your liking," adds Bylois. "We were so pleased with the colour that it has become the essence of the entire project, including an entrance hall in the same colour palette."

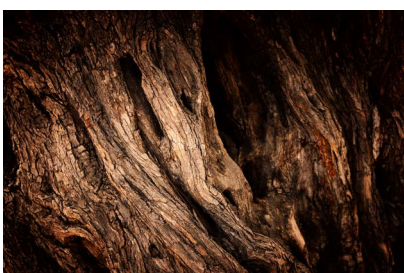
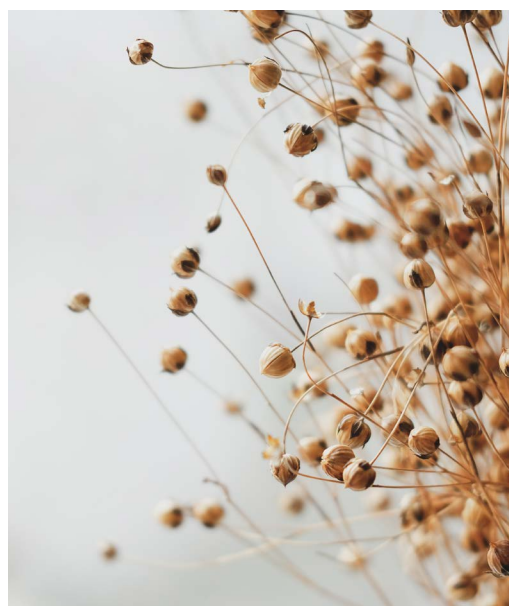
## **Sophisticated look & feel**

Although powder coatings are often used in architecture, not all architects are aware of the high level of quality of these coatings, the possible finishes or extensive range of available colours. "Our Colour Experience Room was designed to change all that," explains Sally Put, Global ColourDesign & Communications Manager at Axalta Coating Systems. "For this project, we helped the architect find a powder coating with the perfect look & feel for the design. Our range includes anodised coatings for use on both steel and aluminium, so that the joinery and railings are coated in the exact same colour. And with impressive results, as the Axalta colour gives the housing project a sophisticated look & feel."

Iglesias-Leenders-Bylois Architects [www.ilbarchitecten.be](http://www.ilbarchitecten.be)  
Photography Philippe Van Gelooven  
[www.philippevangelooven.com](http://www.philippevangelooven.com)

The SuprAnodic Collection [www.axalta.com/supranodic](http://www.axalta.com/supranodic)  
Colour Experience Room  
[www.axalta.com/colourexprienceroom](http://www.axalta.com/colourexprienceroom)





Axalta Wood Coatings, United States



# dark and moody

## **Dark and moody wood in home interior trends**

Over the past two years the world has experienced more “at home” time than ever before. The more time people spend at home, the more they realise what they want to renovate, expand, and freshen up with their living space. It is less about how we think certain rooms should look and more about how we feel in our homes. Creating a more comfortable home that suits all our needs and emotions has become essential.

Residential colour trends are impacted by people’s emotions. The 2022 colour trends will continue to showcase neutrals with splashes of colour, however for 2023 will see a move towards deep, saturated shades, and darker tones that create a sense of intimacy and comfort. Black, night blue, forest green, and eggplant are a few hues that will be popular in the year to come.

Metal, wood, and mixed media will continue to be prominent in the interior residential trends. When someone utilizes mixed media, they are combining different colours and textures in a single space to create a unique look, allowing one to introduce layers and textures into home fashion. An example of mixed media would be adding metal furnishings or fixtures to a room that is predominately wood. In addition, this trend is also making its way into the kitchen environment through lighting, accents, and seating. Kitchens are introducing blocks of colour with brown/neutral cabinets on the top and dark bold colours on the bottom. Black appliances are also gaining popularity.

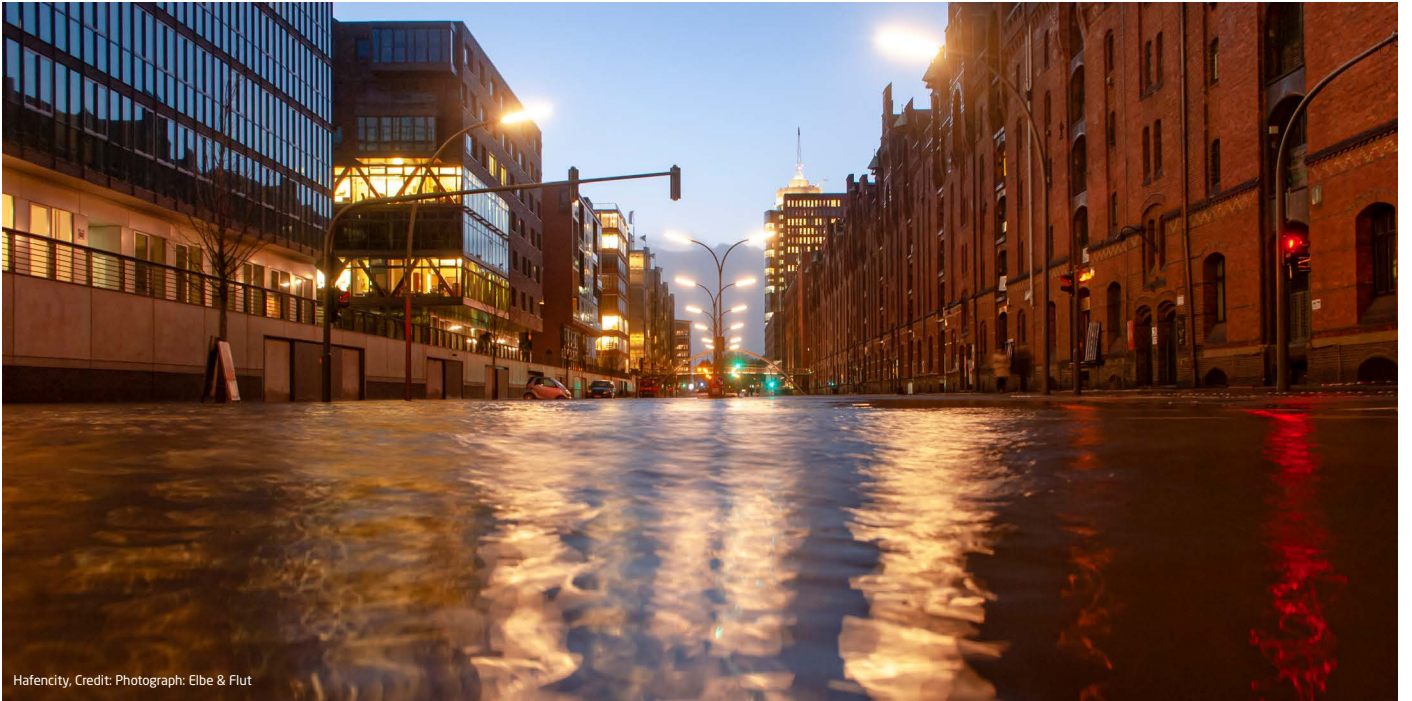
Hybrid Living (a room within a room) is another area that continues to see growth. Consumers see their home as a temple and safe harbour, their dwelling has turned into a hybrid living space blending personal life and work. It has become more common to dedicate home office space that shares the warmth of the home, but also the functionality of an office.

The global pandemic has changed the way we live and has altered many aspects of home design. Creating a comfortable and functionable environment has become a priority. The residential trends in 2022/23 will continue to be inspired by nature, centering on soft, dark and soothing colours that make us feel safe and revived, giving the home a dramatic and distinct character.

Edwin Messer  
Director Wood Coatings at Axalta

More information on Axalta’s Wood Coatings can be found at [www.axalta.com/wood\\_us](http://www.axalta.com/wood_us)

[www.grabillcabinets.com](http://www.grabillcabinets.com)



Hafencity, Credit: Photograph: Elbe & Flut



View of Dubai, surrounded by desert, from the Burj Khalifa skyscraper

# urban resilience

## **The most important building block of architecture in the 21st century**

When psychologists talk about the concept of 'resilience', they often refer to the process of adapting well to adversity, trauma, tragedy and threats. In terms of 'urban resilience', climate change is the number one source of pressure that the built environment faces.

## **Extreme weather alongside population growth**

From excessive heat to heavy rainfall, droughts to tropical storms, extreme and changeable weather events are putting great physical strains on communities around the world, and the buildings that serve them. Hotter, drier summers and warmer, wetter winters are predicted for cities, with temperatures in the summer expected to be 10° higher in urban areas than the countryside surrounding them.

Alongside these meteorological demands, population is forecast to grow exponentially - it's predicted that 68% of the world's population will live in urban areas by 2050 - in 2018 this figure was 55%.

In a world of climate uncertainty, where more and more people call cities their home, the demand for innovative, environmentally responsible and high-performing urban design is greater than ever. Furthermore, in such a changeable climate, a building's most primal role as a place of refuge also becomes increasingly relevant.

## **Rethinking 'resilience'**

How we interpret the notion of 'resilience' is being forced to change. Ultimately 'resilient architecture' is architecture that - at a minimum - allows us to live with a changing climate, and that ideally, allows us to prosper.

As a promising example, flood resilient architecture shows the potential this shift can have for the future of urbanism. Rather than relying solely on barriers to keep the water out, the ingenuity of architects, landscape designers and engineers is paving the way for a built environment which can co-exist with floods.

(HafenCity is an urban development in Hamburg, Germany, designed to withstand occasional flooding by being raised between 8 and 9 metres above sea level.)

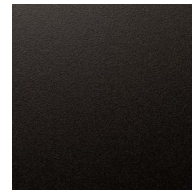
Along with adaptability to dramatic weather events, sustainability, ethically sourced materials, structural longevity, and sensitivity to the needs and wellbeing of users, are all key ingredients for resilient architecture in the 21st century.

As resilience takes on a new meaning, decisions regarding facade material and design are more important than ever. Meeting standard requirements in uncertain climates is a complex balance that facades will increasingly need to achieve.

(View of Dubai, surrounded by desert, from the Burj Khalifa skyscraper)

From the micro-level of materiality to the macro-level of city infrastructure, climate change is the most demanding stakeholder for buildings everywhere. The most demanding client is often the client that pushes a building to work harder and achieve more. The challenges the environment presents today mean that the necessity for increasingly resilient buildings is growing, and with it, architectural and engineering ingenuity.





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Lovisa of Sweden

# the bug

**Lovisa of Sweden**  
**The Gävle-based design company that is the originators behind „The Bug“ - perhaps the world’s very first piece of furniture designed for outdoor office work.**

Founder Lovisa Pettersson talks about her passion for innovations and everyday luxury. “In the spring of 2018, I was at a stage where I was looking for a new project. As always, I started by asking people close to me about their everyday problems. I got an interesting post from a man who wanted to be able to sit outside during working hours and felt annoyed that the sun disturbed the view of the computer screen. My sister Frida and I, who also designed the chair, wondered why no one had thought of this before and went out on a lawn with large boxes and started working. We cut and pasted and got into the challenge to understand the problem and find solutions to create the best conditions to be able to work outside”.

The result was the “The Bug” chair, which can rotate 360 degrees, so it is always possible to find protection from sun and wind. The chair is, among other things, ergonomically designed with a flexible table that allows you to have the workplace with you no matter how you twist and turn in the chair.

**The Bug, the outdoor office that is truly sustainable**

We create furniture that meets our strict requirements for durability and minimal environmental impact. We use heat-treated pine from the area where the end product is completely organic and has a longer lifespan than impregnated wood. Powder coating our chair was obvious from the beginning and to minimise the number of harmful substances in nature, we have chosen to coat all our steel details with Axalta’s Zerozinc and Alesta® AP products. We are now designing more flexible outdoor office solutions where the basics are sustainability, functionality, and Scandinavian simplicity. The focus is on few raw materials, easy recycling, clean colours and environmentally-friendly processes and materials where the use of Axalta’s products is an obvious choice for us.

[lovisaofsweden.se](http://lovisaofsweden.se)

To learn more about Axalta’s sustainability initiatives, goals, and performance, please see our latest Sustainability Report at [sustainability.axalta.com](http://sustainability.axalta.com)

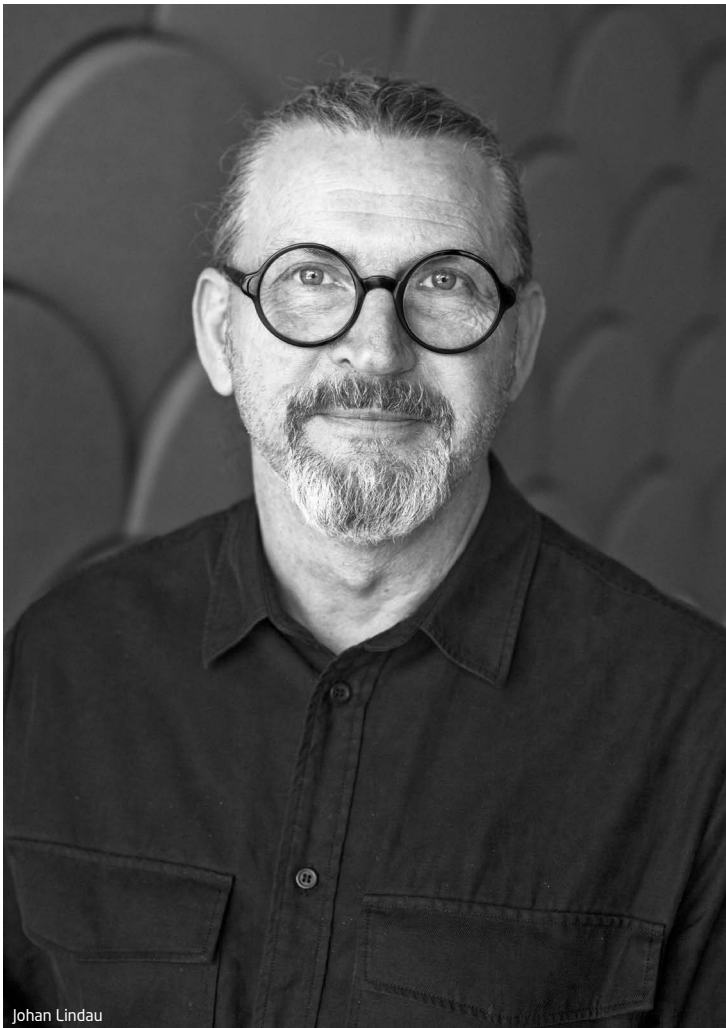




Studio Briand & Berthereau, Photography : Schnepf & Renou



Pieter Thooft



Johan Lindau

# (post-) pandemic living

## **Post-pandemic living: the new role of the home In conversation with Johan Lindau of Blå Station, Arnaud Berthereau of Studio Briand & Berthereau, and Pieter Thooft Interieurarchitectuur.**

During the pandemic, millions of people found themselves working from home and having their activities restricted. This forced an overnight change in our relationship with 'home'. As we look to a post-pandemic future, we ask three design professionals how the concept of the home has changed.

We spoke to Johan Lindau, CEO and Design Manager of Blå Station, a family-run furniture producer in Åhus, Sweden; interior designer Pieter Thooft of Belgium-based studio Pieter Thooft Interieurarchitectuur, which integrates design, lighting and acoustics into its environments; and Arnaud Berthereau, co-founder of Paris-based Studio Briand & Berthereau, which offers interior, product and graphic design.

### **How has the pandemic changed the concept of the home?**

JL: I believe that the pandemic has changed everything - but the changes won't all be of equal magnitude, and the lifespans of the changes will vary.

PT: The concept of home as a private sphere, where 'coming home' is central - and, in my opinion, very important - has been discarded.

AB: Regardless of people's individual situations, the pandemic gave us one thing in common: we were all forced to stay at home, and so we all had the desire to improve our homes. As a designer, these new ways of using our homes are interesting because they require us to consider new uses, approaches and products.

PT: The boundaries between work life and home life have become blurred. The days melt into each other, and therefore space, and the ability to seclude, have become a luxury not to be underestimated.

JL: Working from home has changed the planning of homes for a large part of the population - but not for everyone. In

households where family life, leisure and work are combined, the home has gradually become a hybrid. If we compare the home to travelling, I don't believe that holidays will forever be 'staycations', however, they have become a new alternative to the traditional holiday idea. So the idea of the home being a hybrid of many things, this seed, has now been planted.

### **What effect will this have on the colours and finishes that we surround ourselves with?**

JL: You can't take work completely into the home, and you don't want to remove the feeling of home, or try to create different 'departments'. So what remains is to create an atmosphere that doesn't interfere with the various missions. There, colour is an incredibly important factor; new values have new colours. I believe we'll leave black and white behind, and enter the world of shades.

PT: I see increased attention to interior design: colours and textures are chosen with more care. I'm convinced that soft colours and textures, and 'real' materials, such as brushed wood or sandblasted sandstone, will gain popularity in our efforts to create a pleasing, durable environment.

AB: We've also noticed a desire for natural influences, to create a form of intimacy. People want warm materials such as wood, and artisanal materials such as ceramic or terracotta. My guess is that we'll be moving away from the pastel trend to more muted colours. That shows how we need to feel close to the earth, making our home a 'nest' where we feel safe; a feel-good home!

[www.briand-berthereau.com](http://www.briand-berthereau.com)

[www.blastation.com](http://www.blastation.com)

[www.pieterthooft.eu](http://www.pieterthooft.eu)





Tiptoe, France



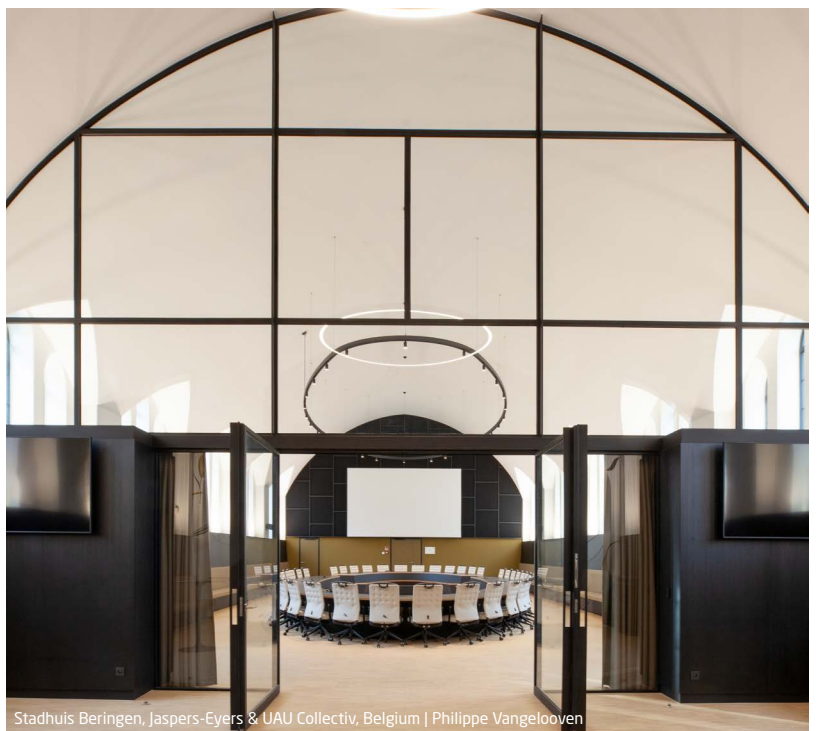
Christian Watson, UK



Beerzelpark, ILB Architects, Belgium | Philippe Vangelooen



Stadhuis Beringen, Jaspers-Eyers & UAU Collectiv, Belgium | Philippe Vangelooen



Stadhuis Beringen, Jaspers-Eyers & UAU Collectiv, Belgium | Philippe Vangelooen

# nostalgic for the future

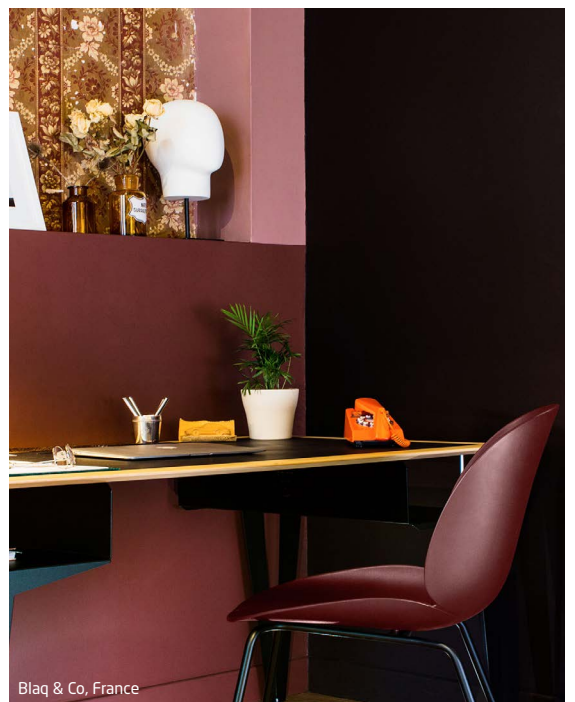
A crisis is typically a moment for us to stop and look back. So we go back to basics. The recipes of the recent past have been discarded and replaced by a more intuitive approach.

When profound developments in our daily system arise, there is almost always a resurgence of nostalgia. For example, the Arts & Crafts movement in the second half of the 19th century was a response to the Industrial Revolution. We will see a similar wave of nostalgia in the years to come. In fact, this trend goes all the way back to pre-modernist and sometimes even pre-industrial times. Intuitive and native wisdom will be unearthed. We will be inspired by our ancestors to tackle today's problems.

It's inspiring that old-fashioned approaches sometimes help us cope with today's problems. For example, we now often use plant fibres to avoid plastics. Sometimes we come back to materials that our grandparents already used, but of course with today's technology.

We will spend more time in our local community, for example with our neighbours. But make no mistake: there too, technology will allow us to strengthen these local ties, for example through local digital media. In interior design we see everything adapted in a fascination with pre-modernist furniture and styles, often heavily decorated and applied in layered, very rich references full of eclectic references.







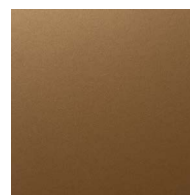
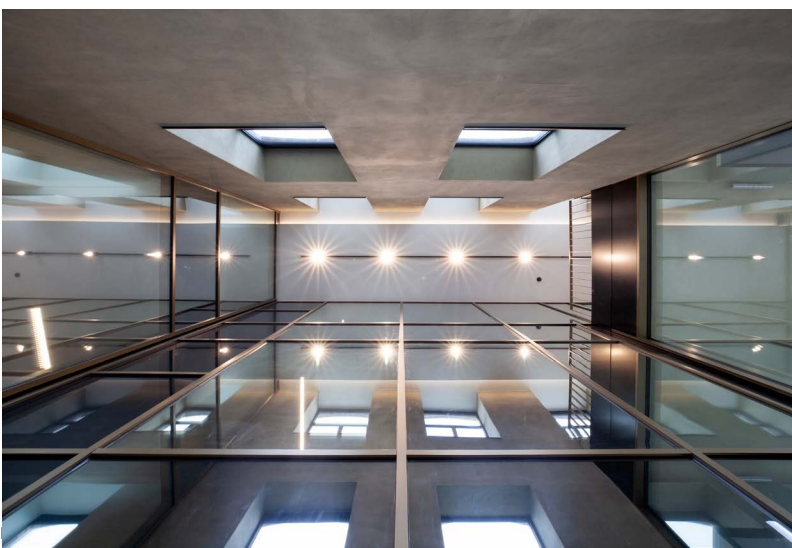
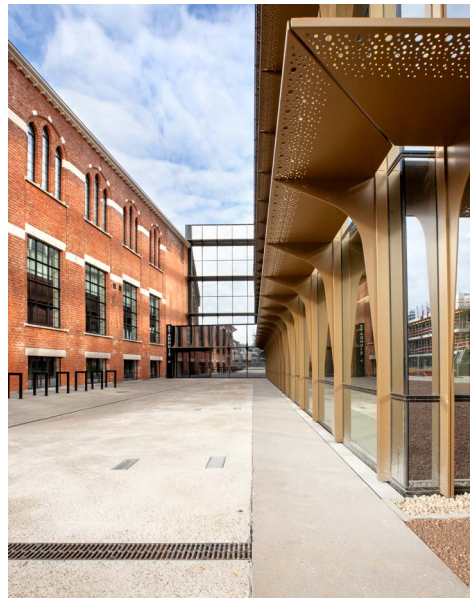
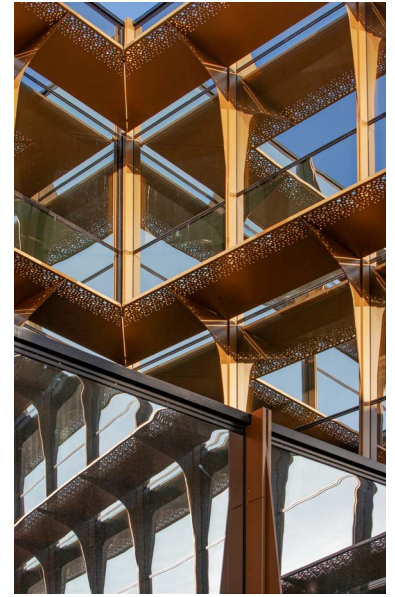
# the beauty of diversity

After years of #metoo and #blacklivesmatter, no brand can turn a blind eye to diversity and inclusivity. This is especially noticeable in the way we deal with influences from all over the world: we pick out what suits us, appropriate it and ,assimilate' it into our daily lives.

In the design world we see this inclusive society translated into a design that is overrun by various influences from all over the world. Objects and finishes will feel ,exotic', without always indicating specifically from which culture colours and shapes were drawn. The design of the future will emerge from a combination of different perspectives. The origin or authenticity of designs becomes invisible. They have a very special feel but are not attributable to any particular region. Influences from all over the world come together in a new blend. It is not universal or global, because there is not enough uniformity in it. It is truly ,pluriform' and transcends monoculture, with its mix of many perspectives.

Glocal is the keyword here: we find this style all over the world, but we also see real exotic elements that seem to come from Morocco, Mexico or other southern countries. However, the exact origin can never be established.

This style is a direct result of the massive sharing of digital images, a tendency that has led to a uniformity, for example in the so-called ,airspace', the phenomenon that all coffee bars in the world look alike. Now we are getting a response to that, by incorporating exotic elements and artisan pieces into the interior.



SUPRANODIC MEDIUM BRONZE  
SD201C8210521  
Smooth | Matt | Metallic

Photography by Philippe Van Gelooven

Jaspers-Eyers Architects  
& UAU Collectiv, Belgium

# cover story

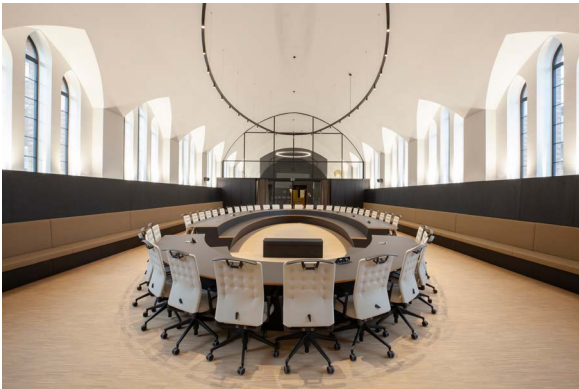
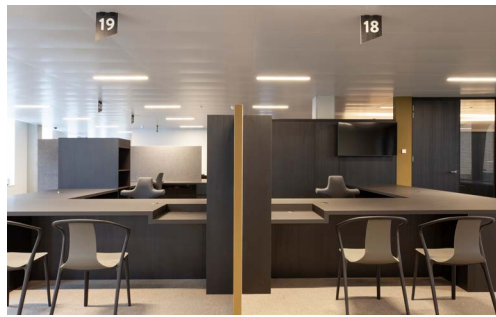
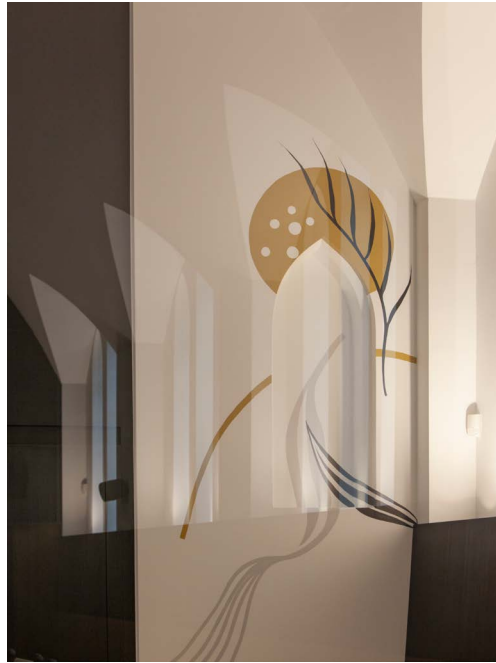
## **Powder coating with an anodised look enhances the dynamic unique glass facade of the new city hall**

From closed school site to open city hall. This describes in a nutshell the story of the new Administrative Centre in the city of Beringen in Belgium. The iconic facade and chapel wing of the former school have been preserved, while the light and airy glass architecture of the newly built section reflects the surroundings and emphasises the public space. The powder-coated exterior joinery with an anodised look enhances the dynamic interplay of light and shadow on the facade. The architects chose a high-quality powder coating from The SuprAnodic Collection from Axalta Coating Systems.

The new city hall has been designed to house the various municipal services and Beringen Public Centre for Social Welfare under a shared roof. When the Sint-Jozefscollege relocated to a new campus on the outskirts of the city, the opportunity arose to convert the former school on the market square in Beringen into a city hall. "The building, where I personally spent several years of my youth, has served as a secondary school for no fewer than 317 years," explains Mayor Thomas Vints. "This, of course, makes it an icon for our city and the reason we decided to preserve the facade and chapel wing. The unique ambience of the former chapel also provides a unique setting for the wedding hall and council chamber now housed there."

Behind this, a beautiful interplay of light and shadow unfolds thanks to a curtain wall that encloses the entire newly built area. "The building is designed based on the philosophy that all walls are equal. The consistent use of a curtain wall allows us to create four uniform walls. There are no rear facades," explains Bert Smets, project architect at UAU collectief who sat at the drawing table together with Jaspers-Eyers Architects. "We also based the design on the available open space of the former-closed-school site, which we wanted to give back to the people of Beringen. The surroundings are reflected in the glass, so that the new sections do not dominate the foreground. The architecture is subservient to its surroundings, a public space that is almost larger than the market square itself. At the same time, we created a dialogue between old and new, which we maximised in the design. For example, we literally cut a corner out of the existing wall, as it were, in order to create the welcome zone of the city hall on the market square."





SUPRANODIC MEDIUM BRONZE  
SD201C8210521  
Smooth | Matt | Metallic

Photography by Philippe Van Geloven



Jaspers-Eyers Architects  
& UAU Collectiv, Belgium

# cover story

## Dynamic interplay of light and shadow

Band windows in the architectural facade offer panoramic views of the outside. To ensure a pleasant indoor climate, a canopy structure has been added as a permanent awning, supported by vertical fins that also give the office building a uniqueness in terms of aesthetics. This aluminium exterior joinery is covered with a powder coating from The SuprAnodic Collection, featuring powder coatings with an anodised look of the very highest quality, developed in the Alesta® SD SuperDurable quality from Axalta.

"In all of our projects, we invariably look for natural shades inspired by the project context. The bronze colour reflects the existing facades and enhances the dialogue between old and new," explains Bert Smets. "Depending on the position of the sun, the joinery takes on a dark brown, almost wood colour or, alternatively, a radiant golden colour. Consequently, the colour strengthens the dynamic interplay of light and shadow on the facade, resulting in an ever-changing look throughout the day. The bronze shade also ensures recognisability, as we have also used it in subtle horizontal lines in the brick facade of the apartment buildings that make up part of the overall ensemble at the site. In the interior of the town hall, this colour is also found in the walls perpendicular to the curtain wall. For this aspect, the architects deliberately opted for a colour that matches the Axalta powder coating."

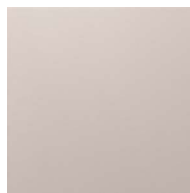
## Architectural gem

"The new city hall helps strengthen the city centre of Beringen. We also took advantage of the opportunity to revitalise the market square and adjacent streets," says the mayor. "The city hall contributes to the upgrading of our city centre. It is an architectural gem, thanks in part to the bronze colour of the exterior joinery, which gives the building extra allure."

UAU collectiv and Jaspers-Eyers Architects carried out this project in collaboration with BuroLandschap, Arcadis and contractors Democo and Willemen Construct.

[www.uaucollectiv.com](http://www.uaucollectiv.com)  
[www.jaspers-eyers.be](http://www.jaspers-eyers.be)  
[www.burolandschap.be](http://www.burolandschap.be)  
[www.arcadis.com](http://www.arcadis.com)  
[democogroup.com](http://democogroup.com)  
[www.willemen.be](http://www.willemen.be)

SuprAnodic Medium Bronze is part of The SuprAnodic Collection [www.axalta.com/supranodic](http://www.axalta.com/supranodic)



FINE PEARL  
SD301C9034020  
Smooth | Matt | Metallic

AFAA architects, France



# the stylish facade

## **Eklaa, a stylish facade named after Icelandic volcanoes**

Like a large urban screen deployed in the city of the Lumière brothers, the Eklaa facade reflects the sky and the large trees of Avenue Tony-Garnier, and pay homage to the legendary Gerland Stadium facing it. Located in Lyon's 7th district, this office building of 11,000 m<sup>2</sup> is in a privileged urban location.

The stylish facade consists of a series of vertical metal sunshades that draw its volume skywards. Facing the stadium, it is double-glazed to soften the transition between the large scale of the city and the more intimate scale of the offices contained within it.

Eklaa is made up of several volumes that wrap around a patio in a U-shape where a magnolia tree, the living heart of the project, takes centre stage. This layout maximises the influx of natural light and transparency on the six office floors.

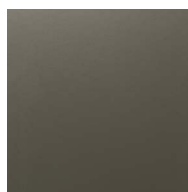
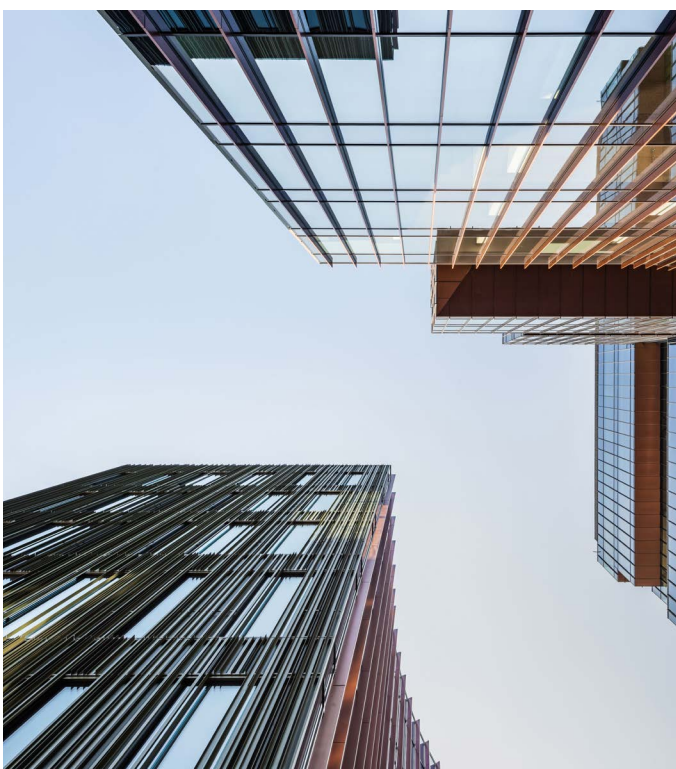
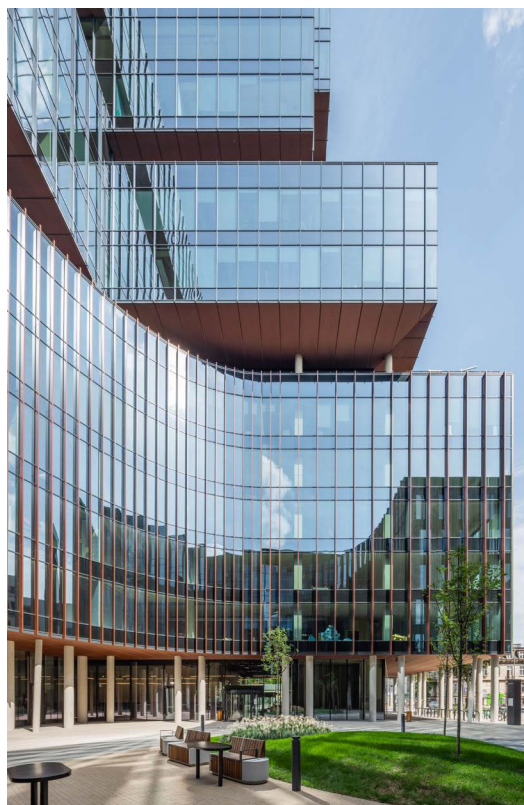
The base of the building, which is glazed or protected by a mineral mashrabiya to a large extent, lightens the building by appearing to detach it from the ground.

A large covered forecourt connects the two entrance halls and softens the passage between the public space of the street and the private space of the offices. The planted patio, designed to be a meeting place that can host all kinds of events, is enlivened by the design of the ribbonlike staircases. Various wood accents provide warmth in the modular and easily divided office spaces. A huge terrace extends around the patio over the sixth floor to offer a unique panorama of the city.

Eklaa, which has natural ventilation, is a virtuous building. Like the Icelandic volcanoes from which it takes its name, it draws part of its energy from the depths of the Earth: geothermal probes provide heating or cooling depending on the season.

Fine Pearl, the colour selected for this project, is part of our premium quality offering in Alestas<sup>®</sup> SD, super durable quality. For more information on Alestas<sup>®</sup> SD visit [www.axalta.com/superdurable](http://www.axalta.com/superdurable)

[www.afaaland.com](http://www.afaaland.com)



BOTTLE GREEN  
AE03056600720  
Fine Textured



OLIVE GREEN  
AE03056600320  
Fine Textured

Photography Juliusz Sokolowski

architects Przemio Łukasik &  
Łukasz Zagąła, Poland

# mimicking verdant landscaping

## **Nowy Rynek's Building D, Poznań** **Medusa Group design a key office block in Skanska's major development**

A new city quarter with its iconic office building connects to a residential neighbourhood with a welcoming design and generous public spaces.

On the site of a former bus station in Poznań, Nowy Rynek is being built - a complex of five office and residential buildings on an area of almost four hectares. The aim is for the development to become an exciting new quarter for the Polish city. There is a strong emphasis on creating open spaces around the buildings, to help improve the wellbeing of local residents, visitors and office staff returning to the workplace.

The 550,000-strong city is known for its old town, with Renaissance-style buildings in Old Market Square. The distinguishing feature of Nowy Rynek, meaning New Market, is a market square located within the complex.

Quality of life is an important part of the brief. The square's open layout of walkways and passages provides new areas for people to relax and meet up. These facilities bring added value for the inhabitants of the capital of Wielkopolska region and for visitors, encouraging them to enjoy this new quarter on foot.

Comprising 39,000sqm of offices, Building D was designed by Medusa Group, the interdisciplinary design studio founded in 1997 by architects Przemysław Łukasik and Łukasz Zagala in Bytom, Upper Silesia.

Medusa Group's task was to connect Building D with a nearby residential district, and to make sure that the building's presence would not dominate its neighbours.

At ground level, the architects created an arcade effect with columns, so that the glazed ground floor is set back from the streetscape. The floors immediately above are clad in a double-layered facade of vertical design that shades the occupants and shimmers a vibrant green. This biophilic colour mimics the verdant landscaping in the public realm.

On Building D's inner curve, the vertical facade is a rusty pink colour, in contrast to the square's planted 'islands'. Both these facade elements appear to shift and change with the time of day, and give a sense of liquid weightlessness to the large building.

The 'broken' nature of the facade design allows plenty of natural light into the deep office floorplates, while shading them when the sun is strong. These natural devices mean the building's energy consumption is reduced.

Medusa Group's structure is the first in Wielkopolska to be built in accordance with the guidelines of the WELL Core & Shell. The certification is awarded to offices that are beneficial to the health and well-being of users.

The selected Alestia® AP powder coatings are part of The Fine Textured Collection.

[www.axalta.com/finetextured](http://www.axalta.com/finetextured)

[www.medusagroup.pl](http://www.medusagroup.pl)





KPF Architects, United Kingdom

# cultural space in a composite environment

## **High performance coatings protect Pudong's future Sky Art Pavilion, Shanghai Pudong Huamu Administrative and Cultural Center**

Located at the intersection of Century Avenue and Yanggao South Road in Pudong New Area, Shanghai, the Project covers a total land area of 43,100 square meters and a total construction area of 389,200 square meters. Designed by KPF Architects, the project consists of three 180-metre-high towers, a podium and an enclosed urban plaza. The project's vision is to create a 'cultural space in a composite environment' that will become a new urban landmark integrating a cultural museum, a large-scale art installation, cultural offices, boutique businesses and event venues.

To embody this architectural philosophy, Axalta was selected as a partner to provide anti-corrosion and custom colours for the facades.

In this project, a key part and highlight of the building, the tower's curtain wall is lined with horizontal metal lines between layers, while the decorative wings are arranged vertically. Alestas<sup>®</sup> SD is applied to the Sky Art Pavilion curtain wall, which can help realize the original intention of the curtain wall to be more transparent. While presenting the overall effect of the tower facade, it forms delicate, rich and elegant subtle changes and becomes the highlight of the whole facade design.

The colour selected for this project is part of our premium quality product offering in Alestas<sup>®</sup> SD, super durable quality, visit our website for more information.

[www.axalta.com/superdurable](http://www.axalta.com/superdurable)

[www.kpf.com](http://www.kpf.com)



Zone Design Works, Malaysia



# prestigious development

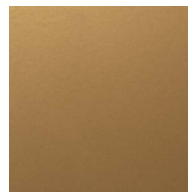
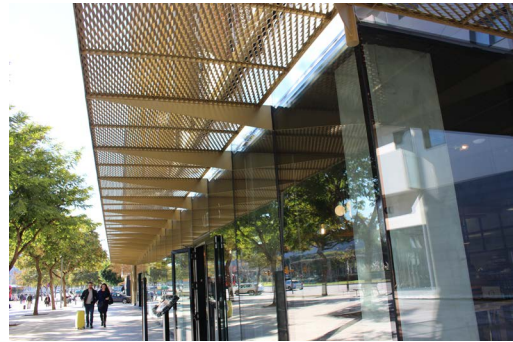
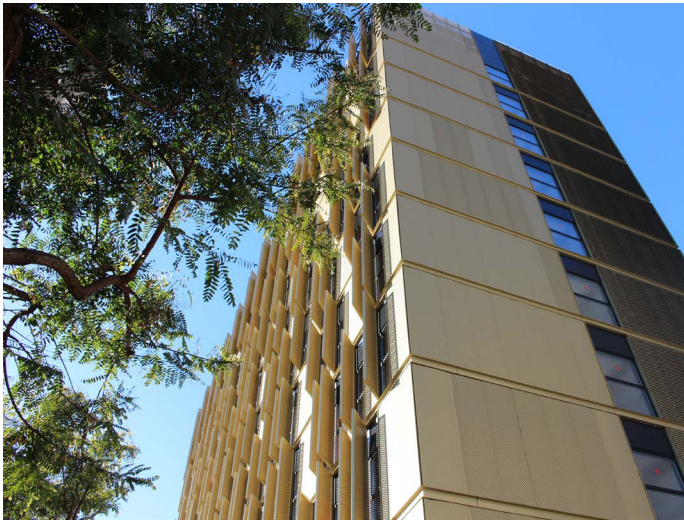
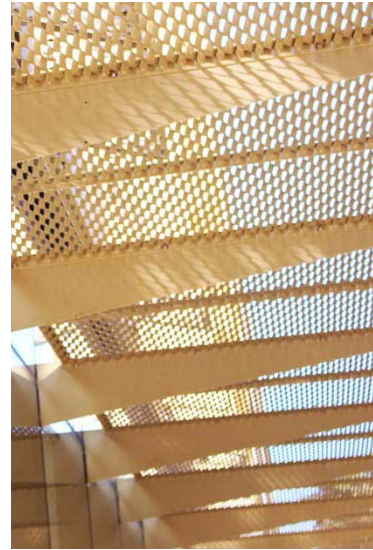
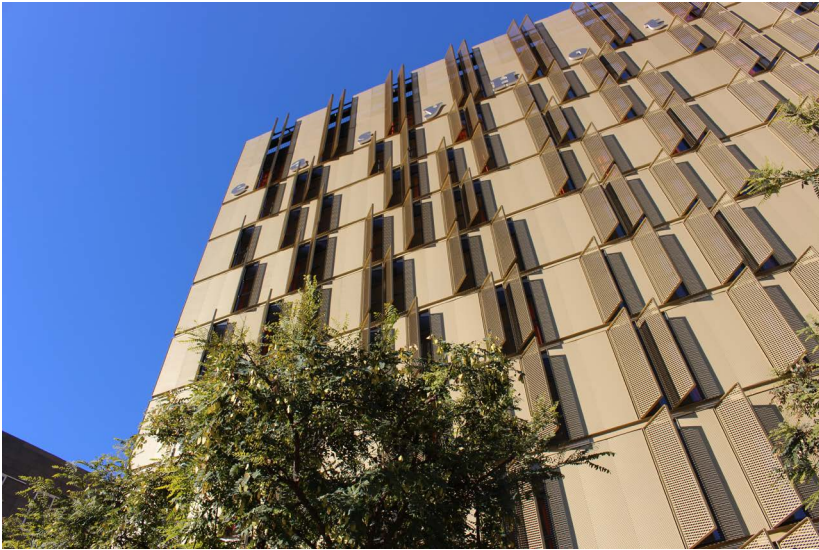
**Royce Residence is a prestigious development comprising a 35-storey high-end hotel brand Crowne Plaza under the Intercontinental Hotels Group, and 53-storey serviced apartment with 396 exclusive luxury units along Jalan Yap Kwan Seng, a prominent street in the Kuala Lumpur City Centre, just 750m away from KLCC.**

This project was designed by architecture studio Zone Design Works in Kuala Lumpur and developed by Yuk Tung Group. Axalta's powder coatings were applied on the curtain walls, windows and doors by our partners Sunflower Engineering and Protag Aluminium.

The colour chosen for this project is RAL based 7046, Telegrey 2 in our Alesta® SD, SuperDurable Architectural quality.

More information on our Alesta® SD powder coatings portfolio can be found at [www.axalta.com/superdurable](http://www.axalta.com/superdurable)

[zone.com.my](http://zone.com.my)



ANODIC GOLD  
AE20111000820  
Smooth | Matt | Metallic

# Corada · Figueras Arquitectes, Spain

# gleaming hotel near Barcelona

## **A budget hotel gets the five-star treatment, courtesy of Corada Figueras**

An international chain of one-star hotels has gone for a dynamic impact for its Spanish debut, with a gold-coated facade.

The hotel sits on a main thoroughfare, Avinguda de la Granvia, in L'Hospitalet de Llobregat, and is walking distance from the major convention centre, Fira Barcelona Gran Via. The municipality – the second most populous in Catalonia – is in the Barcelona metropolitan area, to the immediate south-west of the city centre and just 10km from the airport.

This 204-bedroomed hotel announces itself with a stunning metallic facade, courtesy of Axalta's Alestia® AP, Architectural Polyester in Anodic Gold, giving the exterior a smooth matt gold finish.

It's the design of Corada Figueras, the local architecture practice founded in 2001 by Milan-born Franco Corada and Barcelona-born Virginia Figueras. The duo has a string of high-profile hotels to their name, including Barcelona's Hotel Me, and Hotel de Las Letras in Madrid.

We talked to Corada Figueras to find out more about the design of the hotel's iconic facade.

## **What was your thinking behind selecting Axalta's Architectural Polyester in Anodic Gold?**

The building is located in a very visible point of the city, so it needed an expressive facade. Our aim with the Anodic Gold was to play with the traditional associations of gold and its luxurious connotations. We had fun disrupting people's expectations by applying it to a one-star hotel.

## **What impact were you hoping to make with this colour choice on such an important and busy location?**

We wanted the golden skin to create a vibrant and dynamic facade that interacted with and complemented the streetscape. The colour choice is a determining element in how the building is experienced, because the chromatic perception of colours adds value to every user's spatial perception.

## **How does the design, texture and colour of your facade interact with Barcelona's strong light levels?**

The reflections of golden tones and the reflections on the surfaces of the facade help to dematerialize the building's volume. The brise-soleil system is constructed of deployé sheet metal and its irregular geometries also play a fundamental role. Together with the colour, the play of light and shadow that they create change throughout the day, depending on the natural light from the outside and the reflections on the facade.

The facade shows what can happen when colour, geometry, light and shadow come together. The result is an engaging, ever-changing interplay between the new building, its users, its neighbours and the environment.

For more information about the The Anodic Collection visit [www.axalta.com/anodic](http://www.axalta.com/anodic)

[www.coradafigueras.com](http://www.coradafigueras.com)





HOK Architects, United States

# reviving the 70s

**Built in the 1970s, the curtainwall system of this 10-story Centene Office Building was updated to match the colour design of its corporate campus.**

Ventana Construction and the Clayco Corporation teamed up for the quick removal and replacement of the curtainwall system via custom colour architectural metal finishes from Axalta Coating Systems.

Applying Durapon 70® Centene Silver to the interior and Ceranamel™ E5000 CX Centene Silver to the exterior, timeliness and precision were of the utmost importance as the building was occupied for the duration of the project.

For more information about the Durapon 70® and Ceranamel™ E5000 CX products visit [duracoatproducts.com](http://duracoatproducts.com)

[ventana.vc](http://ventana.vc)

[www.performancearch.com](http://www.performancearch.com)

[www.bonnellaluminum.com](http://www.bonnellaluminum.com)





RAFAEL DE LA HOZ

Courtesy of RAFAEL DE LA-HOZ ARQUITECTOS Photographed by Alfonso Quiroga Ferro (@alfonsoquirogafoto | Spain



Courtesy of RAFAEL DE LA-HOZ ARQUITECTOS Photographed by Alfonso Quiroga Ferro (@alfonsoquirogafoto | Spain



# colour selection in the design process

## **An interview with Rafael de La-Hoz Architects, Stephen Burks and Bujnie design studio**

Colour is far more than just the icing on the cake at the end of a design process; most designers and architects see it as integral to the conception and realisation of their work.

We spoke to industry insiders from around the world to find out what drives their colour choices. Below are insights from conversations with Carolina Fernández Catalán, Director of Interior Design at Rafael de La-Hoz architects; American industrial designer Stephen Burks; and Bujnie, a Polish product design studio, specialising in plant-related products.

### **Let's start with a big question: How do you determine the colour choices for your pieces?**

Bujnie: At the start of each collection, we create a moodboard that will provide a coherent language for the entire collection, garnered from the worlds of art and sculpture. It usually includes a colour palette and various proposals that become more precise as the work intensifies.

Stephen Burks: I see colour as a material, as important as wood or stone or steel, and integral to the success of the product. When choosing a colour, I try to capture the energy of the product and the activity it will be involved in, and the mood or atmosphere that the consumer is looking for. Throughout the design process, we are constantly evaluating how one affects the other, using form and colour to evoke desire and dynamism.

Carolina Fernández Catalán: Our approach to colour in architecture is based on the intrinsic quality of the material that makes up the building, its skin, and the structure itself, if it is visible. It's a strategy that allows us to be honest with the materials and get the best out of them.



Bujnie | Poland



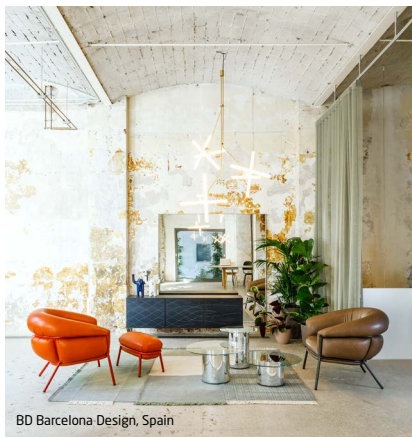
Bujnie | Poland



Stephen Burks



BD Barcelona Design, Spain



BD Barcelona Design, Spain

# colour selection in the design process

## **Are there any new or upcoming pieces that you have designed where colour plays a particularly dominant role?**

Bujnie: Our latest products are the Tillo plant stand collection, winner of the MUST HAVE AWARD 2021. In this collection, we finished the pieces in a new colour - Lilla. This burgundy is a fresh, vivid colour, whose depth enhances the minimalist form of our products, the light refracting perfectly on the curves of the plant stand.

Carolina Fernández Catalán: We recently completed the Radisson Collection Hotel in Brussels, a project in which the elegance of the materials defines the space. We chose brass, natural stones in dark shades, bluish velvets, and neutrally coloured curtains as a backdrop. In short, a rich range of materials and colour combined well to create an immersive and cosy atmosphere.

## **Do you think that colour influences a consumer's choice?**

Bujnie: We have definitely found that customers like our deep burgundy colour very much. We finished our Totem planter in a beautiful, terracotta colour and that has also been a big hit.

Stephen Burks: Colour is essential and obviously a factor of light. It's the first impression!

Carolina Fernández Catalán: Colour is a very useful tool for the designer when it comes to eliciting emotions within a space, and therefore the choice of colour is key to achieving the desired user experience.

## **What colours do you think will be big in 2022, and why?**

Stephen Burks: In a (hopefully) post-pandemic future, we're imagining that people will want to explode onto the city streets again, excited to be alive and part of it all! Bright colours will return with subtle sophistication that not only energise but comfort somehow! Bold is beautiful!!

Carolina Fernández Catalán: An awareness and respect for

nature is accelerating on a global level in response to the climate crisis. I think that neutral colours, that evoke a sense of nature and transmit harmony and calm, are the ones that will dominate 2022.

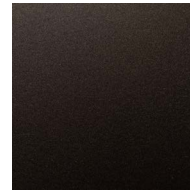
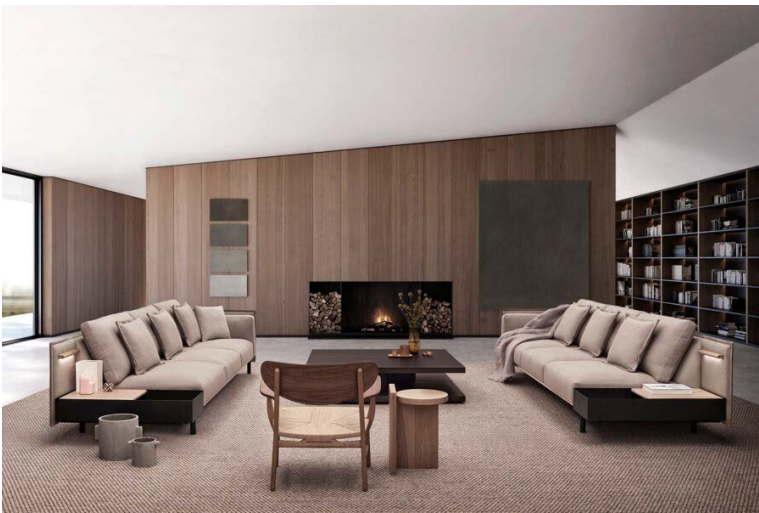
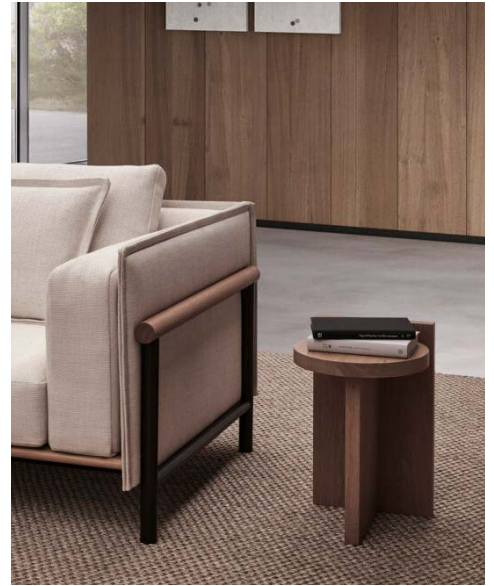
From speaking to Carolina, Bujnie, and Stephen, it's clear that whilst there are many ways to approach colour selection, colour is a vital ingredient of successful design that requires proper consideration and sensitivity. People's response to colour is intrinsic and will always play into our emotions towards a design, whether that's the design of a table leg or a building.

[www.rafaeldelahoz.com](http://www.rafaeldelahoz.com)

[bujnie.pl](http://bujnie.pl)

[www.stephenburksmanmade.com](http://www.stephenburksmanmade.com)





Manganese B2350  
AE20214035020  
Smooth | Matt | Metallic



Joquer, Spain

# sophisticated seating

## **A dark steel finish gives designer Mario Ruiz versatility for his sofa range**

From facades to homewares, metallic finishes are proving increasingly popular. In the right hands, they suggest both glamour and robustness, and their properties allow them to exude light and warmth.

Based near Barcelona, Joquer was set up in 1984 by Pedro Carretero as a small family business, to design and manufacture seating. The company started working with external designers in 1997, and in 2012, Mario Ruiz took over Joquer's creative management department. An industrial designer by training, Ruiz's clients include Siemens, Steelcase, Haworth and Sellex, and he was awarded the National Design Prize by King Felipe VI of Spain and the Ministry of Economy in 2016.

He designed Joquer's Silence range to be simple and calm yet ultra-plush and cosy. Its plump cushions rest on a lacquered metallic base available with light or dark oak details, for a balanced play of contrasts. For Silence's metal base, Ruiz chose a subtle dark grey steel finish by Axalta, so we spoke to him about metallics.

## **What is the appeal for you of metallic finishes?**

Mario Ruiz: Such finishes convey the visual properties of metals, from the most basic, like steel, to the most precious and luxurious metals, like gold.

## **Why do you think metallic finishes are becoming increasingly popular?**

MR: They allow us to communicate concepts of hardness, robustness and solidity. And by adding colour, they communicate the concept of the future.

## **What effect were you trying to achieve for Silence?**

MR: By combining the 'plushness' of the sofa's upholstery with the 'hardness' of the metallic details, I was simply aiming for functionality. To feel comfortable and at ease when in contact with the sofa's body; and safe, solid, and robust with the base as support, in contact with the floor.

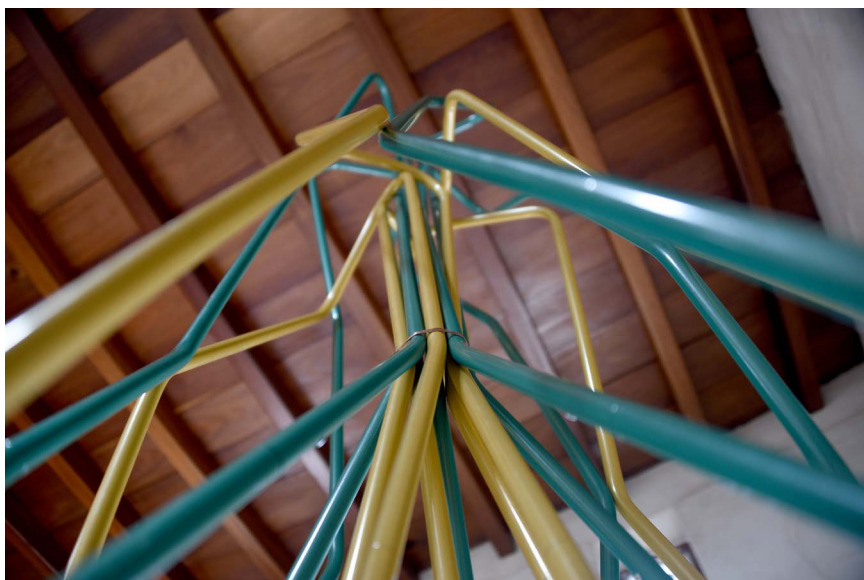
## **What quality does the steel finish deliver?**

MR: It's a basic colour for bold pieces. I associate it with rawness and conveying essential concepts in primitive and honest geometries.

## **How and why did you choose the Manganese B2350 finish?**

MR: Of the options that can be customised in a sofa collection, there are myriad possibilities when it comes to textile collections: from the more technical fabrics meant for contract environments to more natural collections for residential ones. Usually, for the base, the option is to select colours that work well with cool and warm shades, or with light or dark fabrics. The Manganese finish accomplishes that.

[www.joquer.com](http://www.joquer.com)



Gregory Spaw & Lee-Su Huang, UAE



# sculpture of the year

## **InterLattice, Sculpture of the Year at the Ras Al Khaimah Fine Arts Festival**

Gregory Spaw and Lee-Su Huang explore the philosophy of „quiet technology“ in their creations. The duo, who met while doing their master’s studies at Harvard’s Graduate School of Design, say their differing backgrounds and viewpoints have allowed them to produce new ideas in their practice, particularly in integrating technology into the environment in „beautiful and natural ways“.

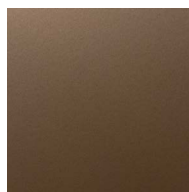
InterLattice, is a simple yet striking geometric form that has surprising complexity to it once you pause a moment to decipher it. There are two continuous colour-coded loops that have been folded upon themselves five times and interwoven to support each other, evoking themes of cycles, unity, as well as nature and humanity’s complex interconnected dependency that is inextricably linked. The central „trunk“ has a seemingly impossible interweaving of elements that is similar to the trunks of Banyan trees, where strands of individual roots come together to form the greater trunk. That is something that is sorely missed in the pandemic, since pictures don’t convey the nuance and details are lost without the ability to comprehend it spatially or follow and trace the loops with your own eyes.

Source: [fridaymagazine.ae](http://fridaymagazine.ae)

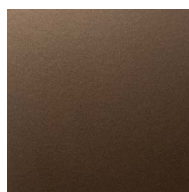
The sculpture is made of steel wires and powder coated with two Alestas® AP finishes, Metallic Green AD70206600034 and Golden Yellow AD70201102534.



ANODIC GOLD  
AE20111000820  
Smooth | Matt | Metallic



ANODIC BRONZE  
AE20108000320  
Smooth | Matt | Metallic



ANODIC BROWN  
AE20108000420  
Smooth | Matt | Metallic

psmhome, Belgium

# luxurious accessories

**Cascade is the very first collection from the new brand psmhome, the little brother of the lighting brand psmlighting.**

Cascade is a collection of bathroom and interior accessories made of high-quality materials like stainless steel and aluminium. The powder coating provides additional protection and, of course, gives the products a luxury finish. The collection consists of wall hooks, soap holders, towel racks, toilet roll holders and more, each handcrafted at our studio in Aalter (Belgium). So, we are proud to claim that our products are 100% Belgian-made.

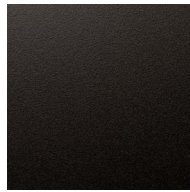
“At psmlighting, we have been using Axalta’s powder coating colours for many years and the same can be said of the Cascade collection. For Cascade, however, we wanted to add an extra touch with more exclusive colours. This is why we chose Axalta’s Anodic range, more specifically the colours Anodic Gold, Anodic Bronze and Anodic Brown. The finish gives the accessories a unique look & feel and makes them perfectly waterproof for use in the bathroom and shower.”

The selected Alestas<sup>®</sup> powder coatings are part of The Anodic Collection.

[www.axalta.com/anodic](http://www.axalta.com/anodic)

[www.psmighting.be](http://www.psmighting.be)





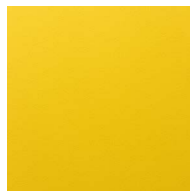
JET BLACK  
AE03054900520  
Fine Textured



PANTONE 19-1533  
AE03003166227  
Fine Textured



PANTONE 19-4517  
AE03005245427  
Fine Textured



ZINC YELLOW  
AE03051101820  
Fine Textured



Waypoint Light, Italy

# distinctive lighting

## **Waypoint Lighting**

Over many years, WayPoint has maintained a fruitful collaboration with Axalta. This is not only owing to the quality of the paints supplied, but also and above all to the spirit in which the technicians of both companies are able to engage in ongoing experimental research and study of particular cases, in order to make the lighting items our company produces under the Lumicom and L-Tech brands increasingly less neutral and more distinctive.

One of our company's hallmarks of major interest and effectiveness is item customisation based on the customer's individual needs. The colour variety and the availability of Axalta colour specialists therefore give us a decisive advantage when it comes to being able to cater to the tastes of all our customers. These include architects and designers who often need colour shades that can meet the most innovative needs of furnishing homes, offices, shops and businesses.

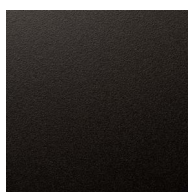
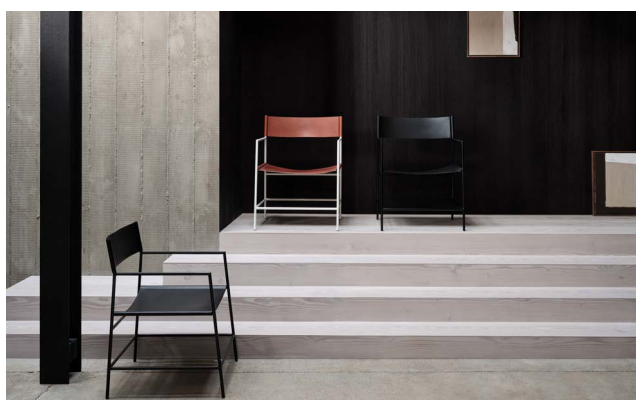
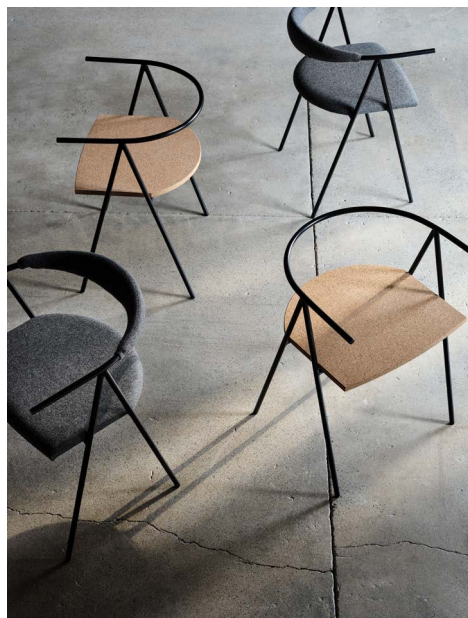
Light fittings play an increasingly decisive role in furnishing spaces. For this reason, the choice of colour cannot be trivialised. Conversely, it could prove decisive in giving an extra boost to an item that is already effective in itself. This is the case of the „Tivoli“ suspension - a distinctive item, in some ways unique, thanks to the grille placed on the end cap of the light diffuser; or the modern and metropolitan „Tokyo“ floor lamp, born from a project of metropolitan linearity typical of Japan.

By studying the most captivating and distinctive shades, we have created lighting products capable of enhancing the colour intensity, both when turned off and on. The colour of the lighting is not just a light bulb that is on or off, but rather a light fitting that emits brightness and character even when turned off.

The selected Alesta® powder coatings are part of The Fine Textured Collection.

[www.axalta.com/finetextured](http://www.axalta.com/finetextured)

[www.waypoint-light.com](http://www.waypoint-light.com)



JET BLACK  
AE03054900520  
Fine Textured



PURE WHITE  
AE03059901020  
Fine Textured



Christian Watson, United Kingdom



# strikingly minimal furniture



**Christian Watson is a new name in British furniture design. His strikingly minimal debut collection includes a range of statement pieces and functional designs that are unified by a pared-back palette of materials and an uncompromising commitment to British craftsmanship.**

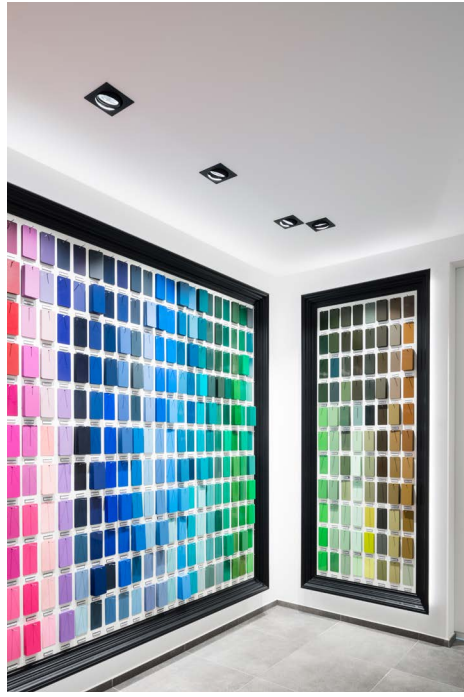
The Signature range comprises future heirlooms such as the dynamic Severus lounge – a contemporary take on the classic chaise longue which is available in sustainable Portuguese cork or upholstered in 100% British wool. The range also includes statement pieces such as the monochromatic Wandle desk, which is made entirely from metal, coated in a sustainable Powder coated finish. Whereas the more functional designs, such as the Bennerly mirror and Timperly chair, have been conceived and crafted to outlive fleeting trends and adapt to any environment.

Each piece in the Signature collection embodies Christian's unique and innovative approach to contemporary furniture making whilst showcasing his understated design aesthetic.

The selected Alecta® powder coatings for the Signature Collection are Pure White and Jet Black, both part of The Fine Textured Collection.

[www.axalta.com/finetextured](http://www.axalta.com/finetextured)

[christian-watson.com](http://christian-watson.com)



# we are all about colours

## **We make selecting colour and quality for your project easy in our Colour Experience Rooms**

Our Colour Experience Rooms are home to the wide and versatile powder coatings offering of Axalta. An exciting and colourful environment to let your imagination go wild. Get inspired to the fullest and let your metal substrate designs stand out. We have a solution for every creative and architectural project.

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## KEEN TO FEATURE YOUR PROJECT IN VIBES?

All architectural and design projects featured in our colour journal are actual references coated with our quality products. If you are working with our coatings on any project, no matter how big or small, and you would like to get the word out about it across Europe in ten languages through Axalta, just send an e-mail to Global ColourDesign & Communications Manager, Sally Put at [sally.put@axalta.com](mailto:sally.put@axalta.com).

You, your brand, your story and your project may be featured in one of our next editions.

We hope to hear from you soon!

[www.axaltacolourit.com](http://www.axaltacolourit.com)

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