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Marcelomania

▶ Marcel Wanders in Cloud Walk

Ravi S Prasad, Joint Secretary, MoEFCC on

Climate Change; Ar. Akshat Bhatt ▶ a Rising Star

Branded Bathrooms in India's Tier II cities

Metals for Facade ▶ and so much more...

40

NEW PRODUCTS
IN SHOWCASE



IT'S OUR PLEASURE
TO HAVE YOUR PRESENCE
IN SURFACES REPORTER
MAGAZINE!



Marcelomania!

The life, work and world of

MARCEL WANDERS

Well Marcel Wanders is not new to you! Yet, SURFACES REPORTER is delighted to present some of his works and a brief face-to-face discussion, with the intention of going probably just an inch more closer to the designer, his heart and his world.

Marcel Wanders is a multiple award winning Dutch designer, and art director in the **Powerhouse studio in Amsterdam**, who designs architectural, interior and industrial projects. Some call him a daydreamer, some call him the **'Lady Gaga'** of the design world and yet others have conferred him amongst **'Europe's 25 leaders of Change'**. Marcel Wanders as we know him and love him has a unique definition of functionalism and lifelong desire – to make things real and not just conceptual objects. A maverick designer, Marcel's chief concern is bringing the human touch back to design, ushering in what he calls **'Designs new age'** in which designers, craftsperson and user are reunited.

He envisions a world of creativity and innovation for design students which is not measured by pre-existing scales. At the same time, he wants to create things that are connected to our society, to each of us. "It is not possible to create something completely new. If there was something like that in this room, we would probably not even be able to see it because human senses are not adapted to adequately sense something that has never existed before."



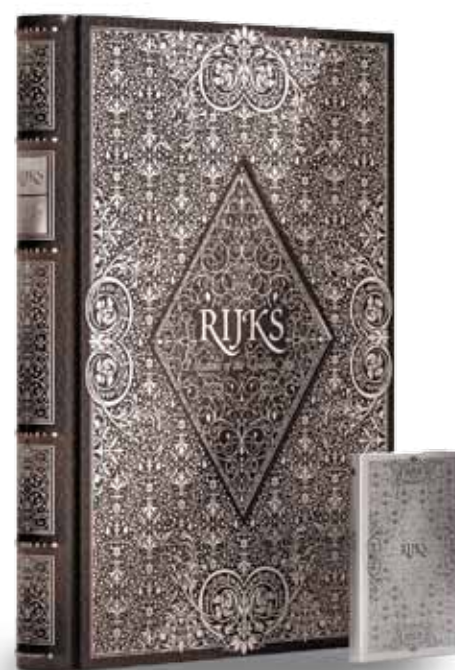


Vertica Dvivedi, Founder of Surfaces Reporter magazine with Marcel Wanders

experimentation and always looking for something new. **It seemed pointless to me to attempt repeating an already existing tradition. The road of experimentation seemed much more logical to me.** I was ready to make all of the possible mistakes out there, and not just immediately think of having an excellent end-product.”

In 1995, Marcel opened his studio in Amsterdam, gaining worldwide attention in 1996 with his iconic **Knotted Chair**, which paired high tech materials with ‘low tech’ production methods. In 2001, Marcel co-founded the successful design label **Mooodi** with **Casper Visser**, of which he is also Art Director. Conceived as a platform for design talent from around the world. Today, the company works with around 30 designers, has a presence in 79 countries and is renowned for its quirky, eccentric but altogether inspired take. Marcel & team have realized over **1700+** projects for private clients and premium brands such as **Alessi, Bisazza, KLM, Flos, Swarovski, Puma**, among scores of others. Started as a collection of lights, Mooodi (Dutch word for “beautiful,” but “with an extra O for extra beautiful”) has expanded into the global market today with a recent opening of their first New York showroom.

“Nothing ages as quickly as the new!”



The latest Marcel Wanders publication **Rijks, Masters of the Golden Age** pays homage to the 17th-century Dutch masterpieces from the Rijksmuseum’s prestigious Gallery of Honour. The unique art publication combines the finest materials, the most innovative techniques and the testimonies of thought leaders and craft masters from around the world.

I think that it is important that the world around us be both based on cultural history and reflective of changes,” he opines.

In his designs, Marcel often mixes innovative materials, techniques with references to well known historical styles and archetypes, so users can easily connect to the pieces, enjoying them for a long time and in doing so create sustainable surroundings.

Wanders’ love for design started in the Netherlands where his parents owned a shop in Boxtel, selling household products. “It felt natural to look and think about those products as they represent what people like and need.” He feels, design has ability to unite the world, it is the ability to show love and respect.

While he graduated from the **Hogeschool voor de Kunsten Insitute of the Arts Arnhem** in 1998, after being expelled from **Eindhoven Design Academy**, Marcel is largely self taught. “I was absolutely sure that I would become a designer – and a great one, at that. I came to that decision on my own. Since there weren’t any other industrial design schools at the time (other than Eindhoven), **I understood that I had to educate myself**, starting with acquiring a comprehension of what is necessary for one to become a designer - what sort of knowledge, what kind of skills. Consequently, I studied things that no one else was studying at the time. I researched things that others didn’t.”

He also believes that his experience in Eindhoven had a deep impact on his design idea. He fell in love with design in a completely primitive way – “to me it was exciting and interesting, and I loved creative

Marcel Wanders speaks...

About re-visiting India – I would love love love love love to be in India again. I visited India in 2013 and it was great. Loved the stay at the Oberoi Amarvilas Agra.

Life, work, stress and commitment – I select to do the work that fits my choice and do not take stress at all. I love my work and currently focussed on my commitments.

Getting the call as a Designer – (In a thoughtful mood...) as a kid, I was always making things and investigating. My parents had a shop where something broke. So, I got curious and started looking inside the object. Took the screws out and what I remember is that I derived immense joy in making something, and realized that I can make things. I was naturally drawn to tools and objects. I started designing, that makes life easier - Design that is useful in the context of the society. Design that may not be visible from outside but joyful to experience!

Something about you that many people may not know – As a kid, I used to design gifts. I love to design Gifts.

Role of Educational Institutions – I believe that is exactly what school is for – to allow for mistakes and to learn from them. Great products must be created after schooling, not during it. It should even be forbidden to create something good while you’re still learning. You have to learn well, not manufacture well.

In my opinion, the instructors should be very direct and demanding in the very first year, and after this year, the strong must be winnowed out from those who don’t really belong there. The school should then sign a contract with the students who show potential; the contract would ensure that the student will not be expelled, and that the instructors will do their job dutifully and honestly. Herein starts three-year collaboration – without any grades, without any points. The instructors’ only responsibility is to teach and explain everything that they passionately love about their field. **There is no room for critique because any sort of critique during the learning process is redundant;** it is based on deep-rooted prejudices of the past and makes the student do what you already did yesterday. It is impossible to critique new experiments. The only thing that the instructor must do is inject a belief in the positive – in terms of design and in the world as a whole. When the teaching is done, the instructor should be graded. It is idiotic to think that a student must create something great during the learning process. There’s enough time for that after school. The most important thing in these four years is to learn. I created complete crap in school, but I learned an awful lot and I was insanely honest with myself. In short, I am a complete anarchist when it comes to education.

On Himself – I have always been someone to watch, question, think, and imagine all at the same time.

Relationship between design and material –

I often say that if you listen to your material with respect, patience and a little imagination, it will reveal its hidden wisdom. Every material potentially knows how to be an ultimate gift to the world! I am interested in evergreen designs, in the combination of traditional crafts and high-tech industrial processes, in fantasy and creativity for the benefit of humanity and durability. I want to make things that evoke new human connections and impact our lives in interesting and meaningful ways, and which people cherish and want to keep forever.

On Modernism – Modernism, in my opinion, is a mistake. It is not rooted in a sustainable philosophy. Modernism looks at the past as if it were irrelevant. But what does that mean? It means that anything that I have done today will, by tomorrow, be no longer be needed by anybody. **Modernism was created by a “throw-away” society** – because nothing ages as quickly as the new. If we don’t create the new with respect towards the past, then tomorrow it will already be old. Instead, we have to create things that are ancient already at the time of their creation. The new must be old.

On Minimalism & why he likes ornamentation –

Minimalism, too, I believe, is an invention of modernism, and I’ve never been able to comprehend why minimalism is so great that it should become my environment. Imagine that I make my daughter a birthday present – in the best tradition of minimalism. Before I give it to my daughter, I tell her in a very serious voice: “Listen dear, I’ve made you something great. It is inside this gray box, it is unbelievably light, and it was so elementary to produce – without any waste of time.” The box has no ribbons, no flowers. This gift box definitely doesn’t create a feeling of how great and wonderful the present inside it is. It reflects neither me nor my daughter, and it lacks personality. Meanwhile, my lovely daughter is standing in the corner, sobbing, because she thinks that her father no longer loves her. See – that’s modernism’s gift to the world.

Difference between collaborating with a heritage brand as opposed to a new one

When you work with an established, iconic brand, there is an inherent respect for their long-time success and dedication to craft, even before the project begins. Working with a newer brand is different and has its own motivations. With a newer brand you take a little bit more of a leadership role. During the collaboration, you are mentoring, sharing, teaching, yet still collaborating, in an effort to achieve something everyone is proud of. Also, with a newer brand there is a special type of joy you get from watching them grow and establish themselves - it’s a refreshing and invigorating process.

These comments were picked partly from the conversation of our editor with Marcel Wanders, as well as from other sources as mentioned in the courtesy section of our magazine.



Autograph, shared with love, for the readers of Surfaces Reporter magazine, by Marcel Wanders :)

Recently, they also launched a carpet line that incorporates high-definition printing technology. Moooi's products are daring, playful, and exquisite and the designers behind them bring different visions from different experiences.

The Knotted chair stands as an important element in Marcel's design career since it sparked the fumes of what we today know as a Marcel Wander design – A twist of ordinary made special. He believes it set him on the path of uniting conflicting aspects, methods, and materials in order to surprise. **"The knotted chair reflects and informs much I do today"** he says.

Marcel's first wallpaper collection for **Graham & Brown** was launched in 2008 and subsequently became one of the best-selling collections internationally. Ever since then they have been working together.

Since the late 1990s, Wanders has taken on alongside product design the field of interior design – which he once conceded as being **"a completely different animal"** that requires a different kind of thinking and an increased awareness of context. Transforming interior spaces into fairy tale-microcosms is something that Wanders is arguably good at. Interior designing involves a close work with clients and Marcel adds that the consumer or the client is the root of his idea even though the greater part of his projects are done without client's involvement.

"I only work with people with whom I have a mutual respect. I take on my client as an unpaid, short-term employee. He regularly visits my studio and guarantees that the work I do becomes increasingly better. If the client doesn't have anything to add to the process, then I don't want to work with him. **Every client knows something that I don't, and that gives the work additional quality.** That's why I always listen to them very carefully, and together we can do something that I never would have been able to do by myself."

Other than dabbling with product design, furniture pieces, wallpapers, carpets, tiles, interior designs, even books, Marcel felt that it was important to bring out other facets of his personality with the creation of video works - virtual interiors that are not meant to be executed in real life. They will exist forever and they will never change.

As a designer and mentor to his team, Marcel says that **nothing in his studio starts or finishes without him. And undoubtedly, he prefers the hardest parts of the job - the ones from which he learn the most.** "In the areas where I've already done my share of time, I can be a great adviser to my teammates, and I find it inspiring to hand down my knowledge. The key to waking yourself up from a snooze is personal growth, and an essential part of that is professional growth. And that's what I'm looking for -unceasingly new experiences."

Widely covered by media, Marcel received various design prizes, including the **Rotterdam Design Prize** (for which he has been nominated several times) and the **Kho Liang le Prize**. He has lectured at the San Francisco Museum of Modern Art, Limn, the Design Academy, Nike, IDFA, FutureDesignDays and at many of the world's most prestigious design academies. Other award wins include the **Philadelphia Museum of Art's modern design collaborative award**, 'Collab', and the **Design Excellence Award** for Marcel's significant contribution to the field of design in 2009, among many others.



The Kameha Grand Zurich carries Marcel's stylistic signature. Majestic, festive and unpredictable decors act as backdrop for a series of Swiss-inspired elements, such as chocolate-patterned wall paneling, mini-bars modeled after a safe, lamps that resemble oversized cow bells, Toblerone shaped sofas, among others.

Throughout the 224 guest rooms, 2 executive suites, 6 state-of-the-art business suites, conference and event spaces, an Italian and a Japanese gourmet restaurants, a bar, a smoker's and shisha lounge, a spa and 11 themed suites, Marcel created a series of bespoke interiors.

Kameha Grand Zurich

THE MUSE AND THE PEARL

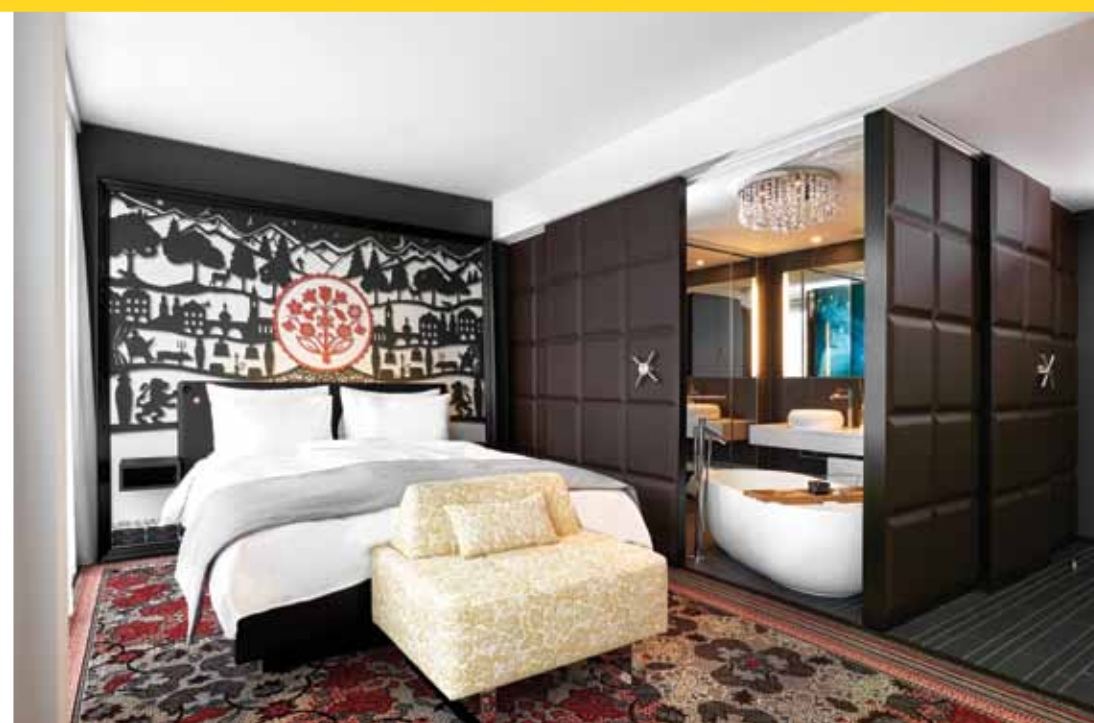
'The Muse and The Pearl' compact powder has the shape of an oyster shell. Oyster shells are home to desirable silky white pearls and are eternal symbols of luxury and beauty. The powder is impressed with an image from the story, which inspired the product, 'The Muse and the Pearl Earring'. It describes Dutch Master Painter **Johannes Vermeer** in his studio suddenly overcoming a creative block at the sight of his model putting on a delicate pearl earring. This item is the latest addition to a line of exclusive beauty products by Marcel Wanders for CosmeDecorte.





"Others deliver an interior design, but we offer a reason for a visit, we create a destination."

(Both facing pages) Interiors of the Kameha Grand Zurich



These product designs by Marcel Wanders are selected from his projects as well as Personal Edition collection.



ANTELOPE

A Holiday Dream Car by Marcel Wanders
A Car covered with beautiful Deep shiny glass stones
by Bisazza in 2004.

BON BON CHAIR

Edition- 20
Materials- PP cord, Epoxy resin, Precious metal coating
Dimensions- 53.4 x 104.5 x 104.5 cm



FRAGILE FINGERS ON A GRAND PIANO

Hand-painted
Edition- 6 (series of a set of one left & one right hand)
Material- Porcelain
Dimension- 43 x 15 x 7 cm

DRESSED FOR BREAKFAST & DRESSED IN WOOD

With Alessi, Marcel Wanders introduced the third season of the Dressed Collection: a line of breakfast pieces to infuse your morning at home or in a hotel with style. Here, the egg cup is available in white porcelain and thermoplastic resin in black, white, red and yellow versions. It comes with an adorable stainless steel spoon and a hammer to crack the shell with ease, turning your meal into a ritual ceremony. The breakfast plates exhibit the iconic Marcel Wanders' lace pattern, and are multi-purpose. Each plate can host a coffee, tea, espresso, an egg cup, toast or even biscuits depending on how you use it. Altogether, these products offer a holistic tableware solution and dress any kitchen collection with functionality, intelligent design and personality.



CARBON BALLOON CHAIR DELFT BLUE

Edition- Unique
Material- Balloons, Carbon fibre, Epoxy resin
Dimensions- 70 x 47 x 46 cm



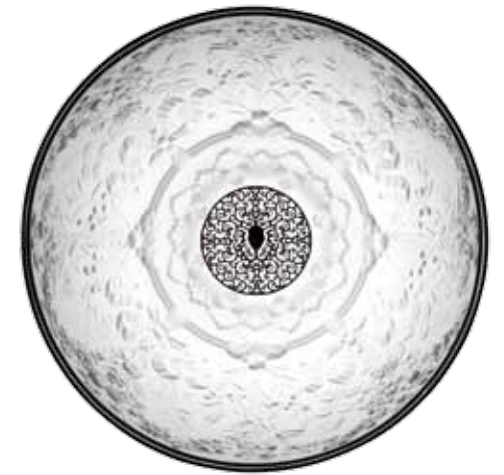
GOLDEN KNOTTED CHAIR

Edition- 20
Material- Aramide, Carbon, Epoxy resin, Precious metal coating
Dimensions- 79 x 55.1 x 65.2 cm



AIRBORNE SNOTTY VASE

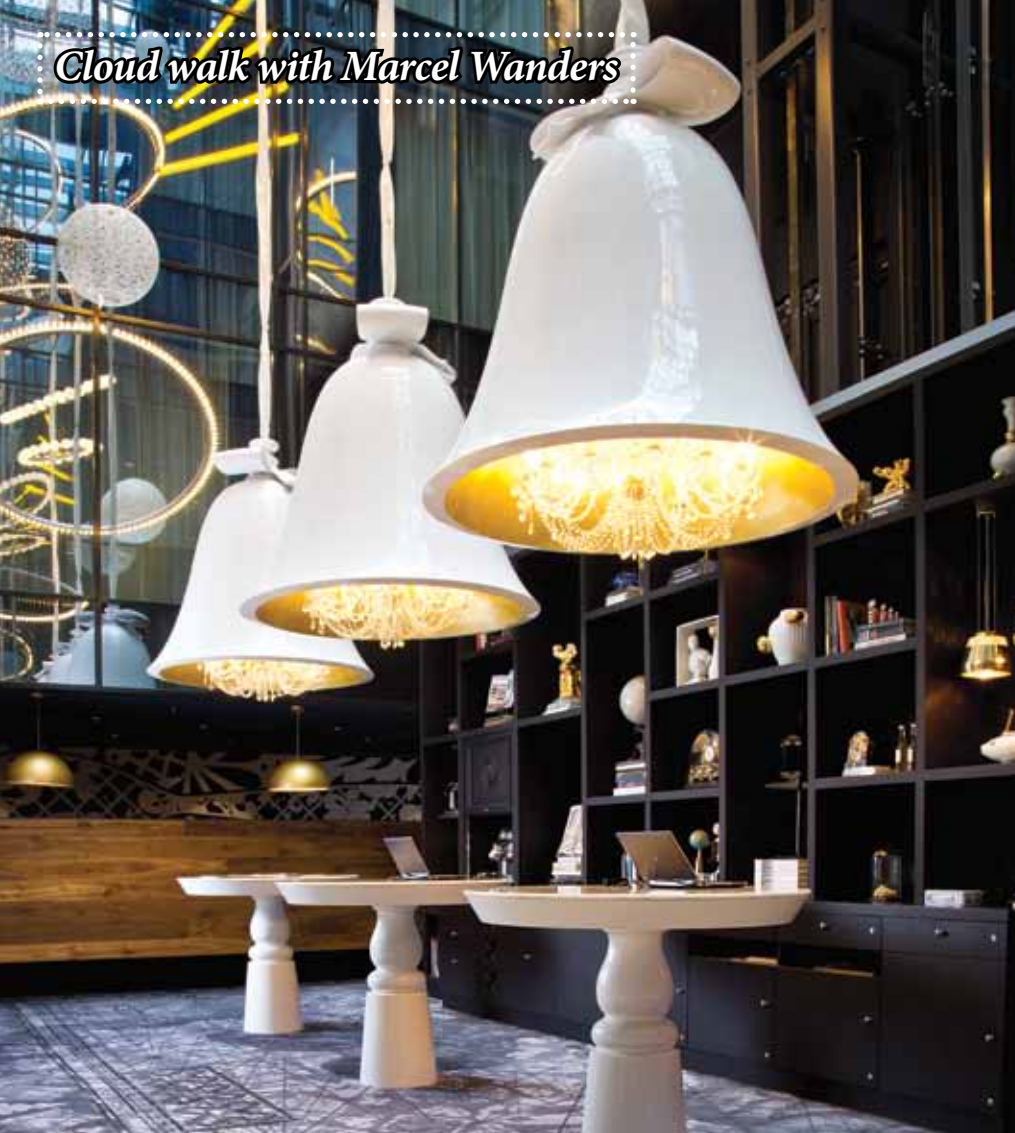
Series of five Vases | Material- Polyamide
Colour- Black or White | Dimensions- 15 x 15 cm / 17 x 17 cm / 20 x 20 cm (small / medium / large)



SKYGARDEN FROM FLOS

Suspended luminaire providing direct light.
Materials: Plaster body, textured decorations inside, liquid-paint finish outside | **Colours Available:** Opal gold, matt white, matt black & rust coloured | **Dimensions:** Available in two sizes, large ø 90 cm and small ø 60 cm | **Halogen lamp:** 150W for the smaller, 250W for the bigger.
Design: Marcel Wanders, 2007
Photography: Flos S.P.A.

"If you listen to your material with respect, patience and a little imagination, it will reveal its hidden wisdom."



*"I'm looking for -
unceasingly
new experiences!"*

(Both facing pages) Interiors of the Andaz, Amsterdam



Andaz Amsterdam Prinsengracht

Hyatt Hotels Corporation introduced Andaz Brand in Amsterdam with its opening in 2012. Set on the Prinsengracht, a part of the iconic ring of canals that was added to the UNESCO World Heritage List in 2010, Andaz is centrally located in the bustling heart of the city. Reflecting a modern view of Dutch history and local culture, guests can delve into a piece of Amsterdam wherever they turn, whether it is through the artistic wallpaper in the guestrooms, the books on the shelves, or the innovative food and beverage offerings at Bluespoon, Andaz Amsterdam Prinsengracht's specialty restaurant.

Marcel's comprehensive design for the Andaz Amsterdam Prinsengracht, a building that used to be the public library of Amsterdam, cherishes Dutch heritage in a multitude of ways.

"The Andaz is my gift to Amsterdam!"



In the atrium, the carpeted floor represents a map of the world and the lighting installation an ancient navigation system for travelers, with its constellation of shimmering stars. The wallpaper depicts Amsterdam's architectonic heritage and an array of symbols are organized to illustrate the ascending from hell to heaven. The lavishly proportioned signature **Bell Lamps**, with their internal royal chandeliers, welcome international guests to this smart yet relaxed hotel.

Every guest room door number is hand painted in traditional Dutch house style, giving the feeling of returning to your apartment at the end of the day. The furniture and textiles, carpets and wallpapers are custom designed, and

every piece tells a story. In Marcel's own words, *"As a designer, I always try to design things with personality and character. I even hand painted each wash basin in my one minute style myself! They are all unique."*

Andaz has won 'Best Design Hotel' award in 2014 from Jetsetter.com, the world's leading luxury travel site, along with Travellers' Choice 2014 - Winner Luxury, Romance, Top Hotels (TripAdvisor); Hotel of the Year 2014 (GaultMillau); Best Guest Review Score 2013 - Winner Five Star Hotels Netherlands (Booking.com); Hot List: The World's Best New Hotels 2013 (Condé Nast Traveler), and more.

Photo credit – Marcel Wanders

Courtesies – Wikipedia, Marcel Wanders, LG HI-MACS,® The Muse and the Pearl, Kameha Grand Zurich, Andaz Amsterdam Prinsengracht, Flos, Marcel Wanders personal edition and various websites like cargocollective, dezeen, vogue, Miami, hospitalitydesign, arterritory and more.