

DOMANI

Domani gives an age-old art a significant place in the future.
Just as our name implies.



FORMED BY HAND

A gently curved palm. A resolute stroke of an index finger. Or a forceful blow of a knuckle or mallet. A Domani piece, whether in clay, zinc or corten steel, bears witness of its creator. It remembers every touch, and carries a memory forever etched in its permanent shell. It displays traces – of mankind and of the elements.

Domani is formed by hand. It isn't just handmade – each piece shows the unique traces of the palms, fingers and tools that give it its shape. It is a living vessel that carries the imprint of its master – the way exquisite pottery and metal craftsmanship has done since the beginning of time.





POTTERY CRAFTED BY THE ELEMENTS

At Domani, we take pride in only working with natural materials that last. Materials that have been around for a long time, and that have a place in the future.

For over 200,000 years, man has made pottery using the same age-old methods. Not much has changed in the fundamental process of transforming a piece of raw clay into a durable pot. Despite the advent of civilisation, and later industrialism, there are no shortcuts in the comprehensive process that lies behind a handmade Domani planter. To us, clay pottery represents an art form that is firmly rooted in human history. Clay, a pure and noble material sourced directly from the earth, is a living substance – rich, delicate and essential to life.

One might say that the process of creating one of our pieces is at the mercy of the elements, with only mankind's touch to guide the outcome. Our pottery is made from a pure mixture of earth and water, forming a sensual and pliable matter to be sculpted by the craftsmen. Once the planter takes its shape, it is left to gently air dry, until it is ready to be placed into the kiln. The extreme temperatures of the fire brings about a unique alchemy that solidifies it into its final form. To us, working with clay and transforming it with air and fire is an endlessly compelling elemental process.



METALWORK BY TRADITION

Throughout history, man's relationship with metals has organically guided the way that we live. Metalworking is an important practice that has brought us together, fortifying our societies and our livelihoods.

Just as metalsmiths have done for millennia, our craftsmen ensure that each zinc and corten steel piece we make naturally becomes one with the elements of water and air as they oxidise, equipping them with a protective shield and patinated finish.



HONOURING TRADITION WHILST ADVOCATING INNOVATION

Domani manufactures high quality pottery that consistently reflects the passion and expertise of its craftsmen. Founded by Bart Bauweraerts, Gino Van Den Breen and Pieter Leemans in 1992, the company oversees all steps of the manufacturing process, from the conception and design of the collections at our Antwerp headquarters to the production of each piece in our own facility just outside of the historic Hungarian city of Pécs. The city is home to the world-renowned Zsolnay Porcelain Manufacture and is equipped with over 160 years of acquired skill in stoneware and ceramic production.

Opting for purely manual production methods and age-old techniques rather than the machine-made and automated, we value those tell-tale remnants that only human hands leave behind. The clay is mixed on site to achieve the perfect consistency and colour. Each pot is crafted manually, each texture and finish applied by hand. Our glazes are custom-designed for the various collections. Similarly, our zinc and corten steel pieces are assembled on site. This guarantees the quality of each Domani pot – as well as its uniqueness. The character imbedded in a Domani piece gives it not only its tactility, but also a closer connection to those that took part in its creation.

Domani's past is one of responding to tradition, change and challenge. Over the years, we have striven to reflect on and align with what is happening in the wider field. Tradition is important to us, and progression equally so. We are committed to the idea that change should be brought thoughtfully and sustainably.

It is Domani's belief that the presence of a simple pot or planter – whether as a standalone piece or as a vessel for plants – should inspire a sense of poetry and instil soulfulness to any garden, terrace or interior space. We aim to produce items that stand the test of time, and that will earn their place in our customers' lives, becoming cherished objects to be passed down along generations.



VILLA E – OURIKA, MOROCCO

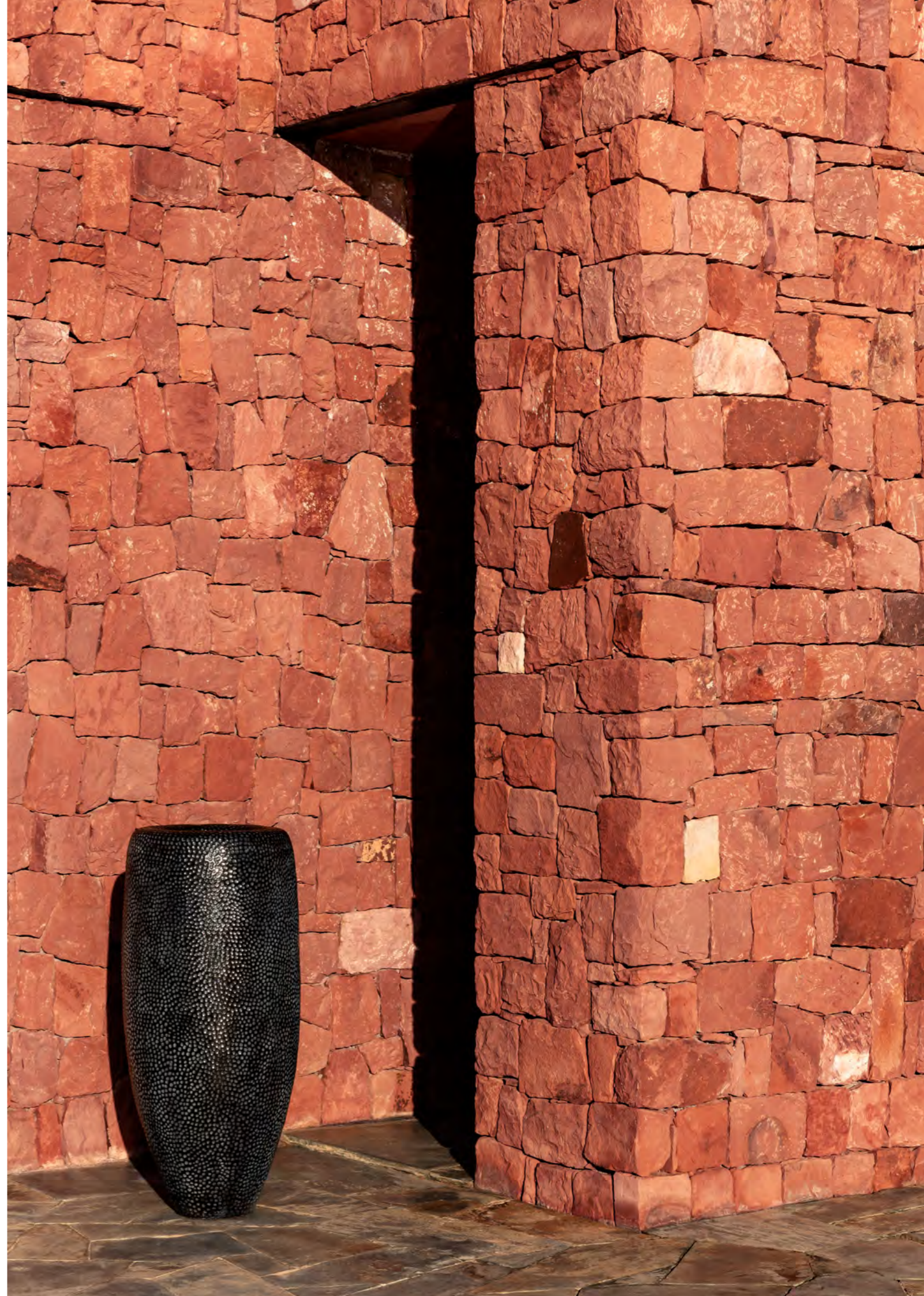
“It is not about erasing the human touch, but highlighting it. Imperfection is part of the process. It’s our language, but you can only recognise it if you can feel it.”
Karl Fournier and Olivier Marty, Studio KO

SUSPENDED IN TIME

Sitting on the foothills of the Atlas Mountains – known by the Berbers as Idraren Draren, Mountains of Mountains – Villa E seems to rise up from the landscape, like a solid form that strikingly protrudes from the rust-red soil.

Here, architects Karl Fournier and Olivier Marty of Studio KO weave together Western minimalist architecture with Eastern building techniques and earthy textures in a house devoid of trends and styles. In fact, the duo avoids the word 'style', instead defining their work as an attitude. Respecting the landscape, culture and history of the site, they observe, listen in and try to understand the context before acting. As architecture inevitably makes an imprint in the landscape, how it is done is key to Studio KO.

Just as the ancient mountain range was sculpted by erosion over time, Villa E bears the mark of time. Gathering each locally sourced Oika stone, before transporting it by donkey to the site, cutting it and then setting it in place is a work of true craftsmanship and patience. This is where we feel the strongest kinship with the project – Domani's pots and planters, much like Villa E, proudly display the passage of the hands that built it.















ST. BENEDICTUSBERG ABBEY – VAALS, THE NETHERLANDS

“Space, form and measurement should form one big harmony.”
Dom Hans van der Laan

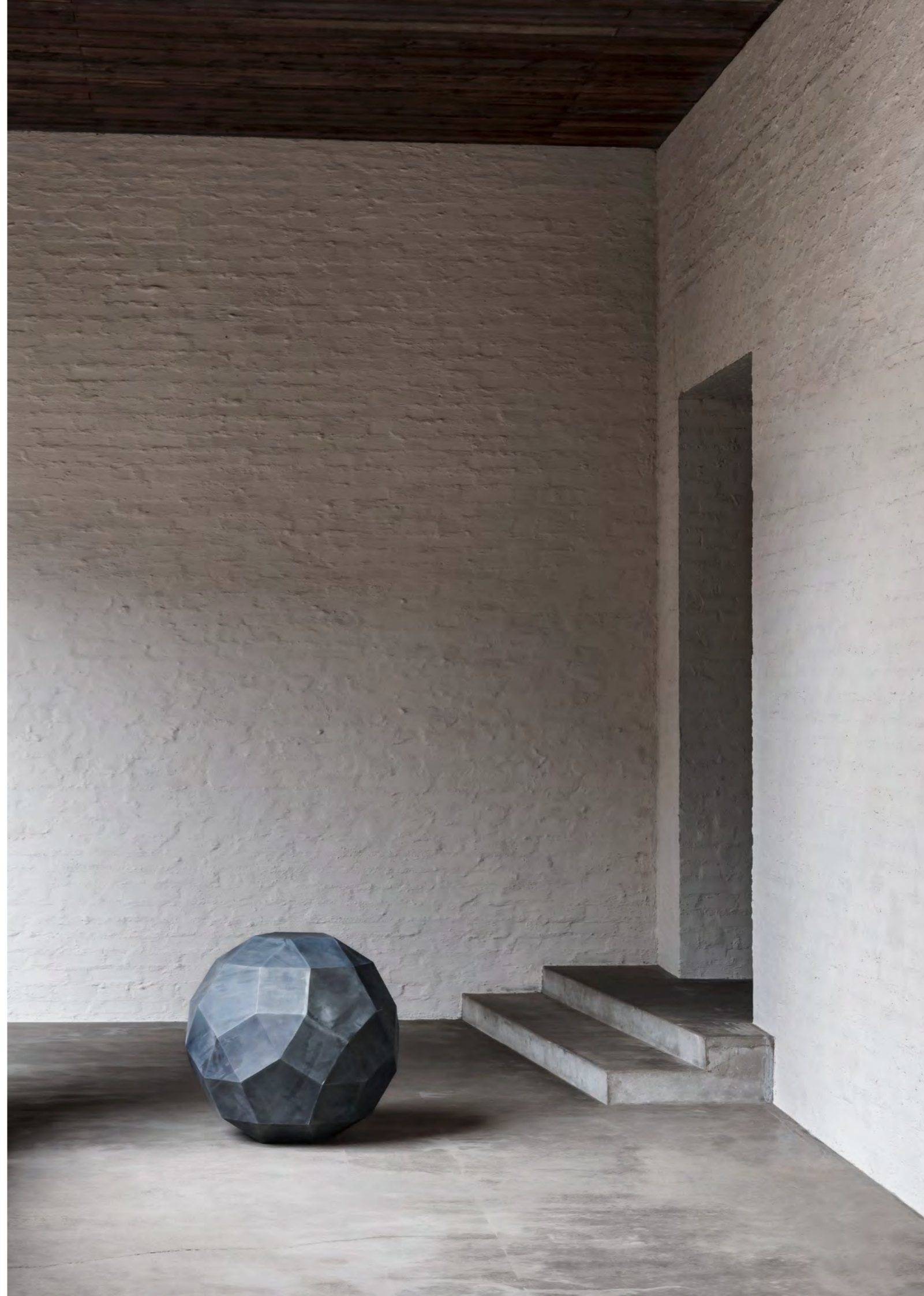
TRANSCENDING ZEITGEIST

From an early age, young Dutchman Hans van der Laan's life was guided by one main question: 'How can I know things as they are?'. After dropping out of his studies in architecture at TU Delft, he joined a Benedictine monastery at the age of 23. Naturally, this gave Van der Laan plenty of time for contemplation, but also time to practically test the architectural theory he developed in his life's work – four convents and a house. His proportional system, a basis of order and symmetry from which he envisioned an architect could design regardless of any zeitgeist, still resonates with architects around the world.

The St. Benedictusberg Abbey near the Dutch town of Vaals, where Van der Laan resided until his death in 1991, is possibly the architect-monk's most prominent work. Often described as a piece of sensory architecture, he believed in creating an atmosphere in which experience is central. As a 'modern primitive', which author Richard Padovan also named the biography on the late architect, Van der Laan often chose to work with brick, timber and other readily available Dutch building materials.

Van der Laan's quest for an aesthetic language goes beyond an era or style, and the idea of using proportion to create timeless work is one that resonates with us and that we strive for in our own pieces. Choosing rough materials with an absence of decoration, and relying on proportion and light to work wonders, is something we hope Van der Laan would have approved of.













NEUENDORF HOUSE – MAJORCA, SPAIN

“Minimalism is not defined by what is not there but by the rightness of what is and the richness with which this is experienced.”

John Pawson

MASTERING MINIMALISM

The 1991 Neuendorf House, British minimalist maestro John Pawson's very first house project which he created with Italian architect Claudio Silvestrin, is a study in subtracting to achieve excellence.

A narrow and perfectly straight 110-meter-long stone path runs through an almond grove, leading up to a villa that stands like a strong medieval castle in the rugged Majorcan landscape. The towering pink-orange walls are split open by a slender vertical entrance slit, followed by an enclosed courtyard featuring a lengthy limestone bench, set low to the ground. Inside, the spacious home unfolds in a series of labyrinthine corridors and rooms, which makes exploring the house feel like stepping into a minimalist geometric art installation.

For some, minimalism might seem like an easy way out. But for us, focusing on the essential is an act of courage. This is an idea we know well, as every shape, finish and colour in Domani's line of products is constantly re-evaluated. In minimalism, that which is left is bare for close scrutiny. And it has to be strong enough to speak for itself, in all its simplicity.











CREMATORIUM UITZICHT – KORTRIJK, BELGIUM

“My architecture fluctuates considerably between the full and the empty,
the open and the closed.”
Eduardo Souto de Moura

UNDER THE SURFACE

At first glance, not much is seen of the crematorium as one gazes out over the Hoog Kortrijk landscape towards the distant valley. With only a meter-high wall visible above the ground, the rest of the building folds into the landscape with concrete plateaus that slip into the slope, and is covered by a green roof. 'Uitzicht' is Flemish for view or hope.

In 2005, when the Flemish authorities set out in search for an architect to construct a new crematorium in an existing cemetery, the commission went to Portuguese architect Eduardo Souto de Moura and local interdisciplinary studio SumProjects. Souto de Moura, who was awarded the Pritzker Architecture Prize in 2011, is known for creating work that, "like poetry, is able to communicate emotionally to those who take the time to listen". Sober and righteous, the crematorium offers a dignified farewell to the deceased.

Souto de Moura's fascination by the beauty and authenticity of materials and his ability to combine them to create expressive entities inspires us. Artist Pedro Cabrita Reis's piece 'Looking in Silence', displayed in the submerged courtyard, is a bittersweet reminder that everything is transient.











PENTHOUSE ANTWERPEN – ANTWERP, BELGIUM

“It is a search for a specific soul, truth and strength; an interior that lasts longer.”
Hans Verstuyft

SPACE ARTISTRY

Belgian architect Hans Verstuyft approaches each project with an open mind and an experimental perspective. His work seeks to enable a new way of life, rather than providing a simple rational solution to a spatial issue. As a 'space artist', as his clients sometimes call him, Verstuyft uses a signature palette of natural materials to instill warmth, comfort and personal touch to his soft, minimalistic spaces.

At Verstuyft's own home and office, housed in a 1966 office building in the centre of Antwerp, his eagerness to experiment has resulted in a duplex penthouse that feels anything but corporate. The flood of natural light, which Verstuyft agrees is a key element of his signature style, was achieved by adding an open-air courtyard, encompassed by full-height bronze-anodised aluminium windows on both floors. In its centre, a tall 35-year-old Persian ironwood tree adds an organic feel to the space.

The penthouse, featuring lime-washed walls, sandstone shelves, walnut wood furniture and brass detailing, serves as the perfect backdrop for Domani's pots and planters. The space reflects our passion for natural materials that age gracefully.









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