

Jouin manku

#4

LE JOURNAL



Every project begins long before the first sketch. It starts outside the site, in the city, the wind, the earth, the path that leads to the door. We do not just design spaces.

We listen to places, and places speak, sometimes loudly, sometimes in whispers. Through their textures, their silences, their weight. Through their history and what they are waiting for.

Our practice is rooted in the belief that every project is contextual, not in a decorative sense, but in the deepest and most essential way. Where are we? What lies beneath our feet? What came before us? And most essential of all: what do we want right now? These questions are our raw material.

The Romans called it the *genius loci*, the spirit of a place. We encounter it not only through history or architecture, but through sensation. The body becomes an instrument, filtering light, atmosphere, rhythms and codes, perception shaped by memory, culture, instinct.

The warmth, the smell of stone at dusk. The feel of bare arms in a sudden breeze when you walk around a corner. The sound of the sea, present in one step, gone the next. These are clues, invisible but deeply perceptible. Our role is to interpret these signals, with intuition and care. Because transformation without memory is rupture. What we seek is resonance.

Each project is a layered equation: the place, with its context and culture; the client, with their identity, priorities and vision; and ourselves, as listeners, interpreters, catalysts. None of these can exist in isolation.

Our work begins where these forces converge.

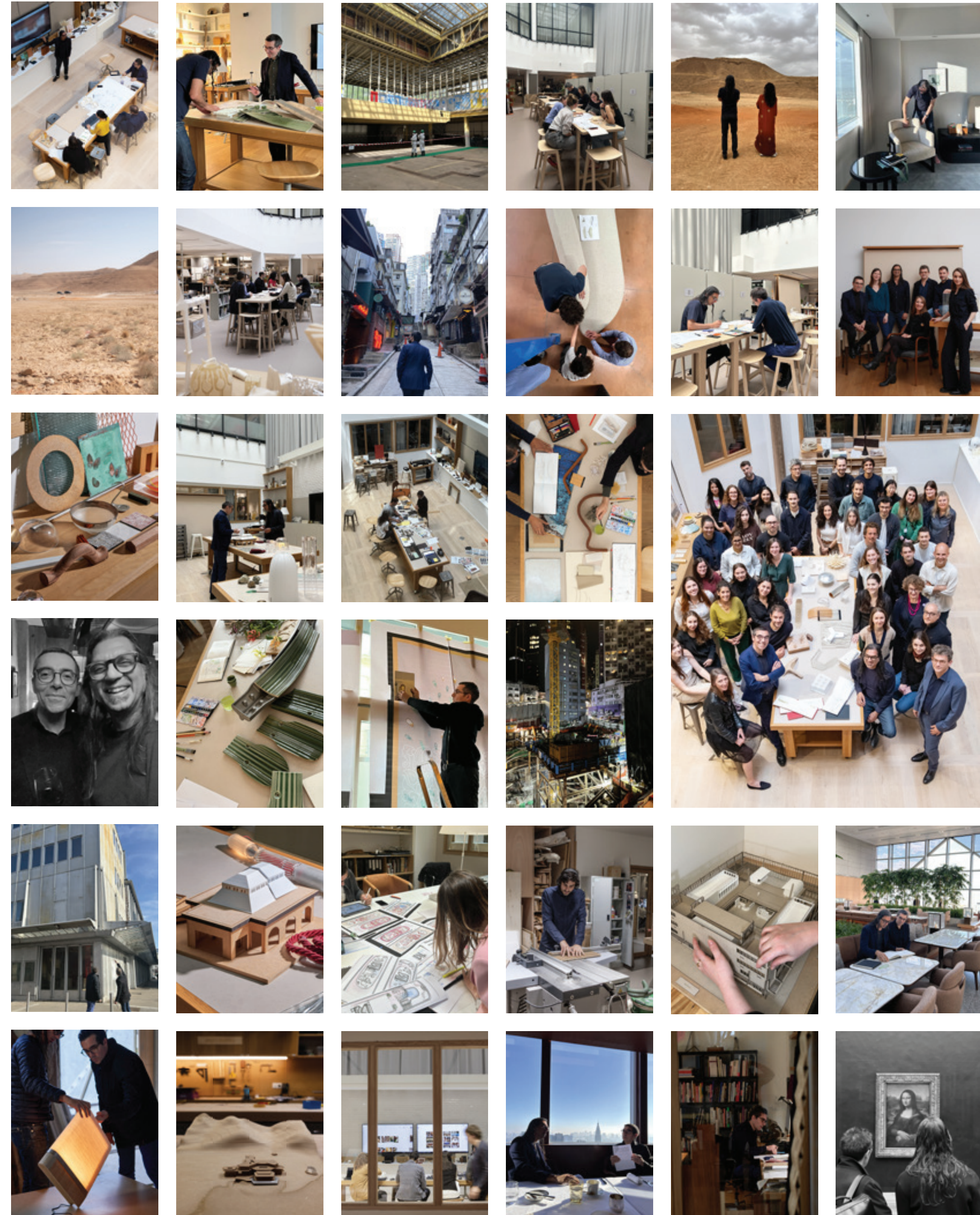
We fold these layers together. Sometimes amplifying a note, sometimes erasing a gesture. Like sailing, it is a navigation, between what is visible above and what moves quietly below.

We believe in drawing as a way of thinking. In intuition as a form of intelligence. In common sense shaped by context and climate. Every place offers its own wisdom. You simply have to be open to receiving it.

For us, there is no hierarchy between past and future. Both matter. What we seek is a space where the past can breathe again, quietly and confidently, through a new story. This is not a method. It is a way of seeing, of listening, of being present. And perhaps, that is our true métier. Presented here is a brief snapshot of our most recent obsessions. They range from hotels to very special residences.

Across the globe, from the east to the west and back. We hope it whets your appetite and illustrates what is possible with our way of seeing and listening...

Patrick Jouin, Sanjit Manku and Jacques Goubin



LA MAMOUNIA

MARRAKECH, MOROCCO

Over the past century, La Mamounia has evolved as a living canvas, enriched by successive layers of vision from architects and decorators, each one leaving its trace and deepening the dialogue between history and modernity.

What began as an iconic destination in the 1920s has continually reinvented itself, not by erasing its past but by adding new chapters to a story whose DNA is unmistakable: festive, glamorous, slightly extravagant, and timeless.

In this ongoing narrative, we introduced a new chapter in 2020, reimagining a series of emblematic spaces while extending the experience into new territories. The restaurants and the legendary Churchill Bar were carefully revisited, accompanied by the creation of a Pierre Hermé tearoom, a pool pavilion, a wine cellar, and an intimate cinema.

This second phase continues this trajectory, while allowing us to engage more deeply with the hotel's most iconic public spaces. Steeped in memory and collective imagination, these interiors offered an opportunity to go further, refining the balance between preservation and transformation, and to carry its myth forward.

Client: Hotel La Mamounia, Morocco
Programme: Restaurants, bars and commons spaces
5-star hotel (1,600 sqm)
Scope of works: Interior architecture, furniture design
Executive architect: OGER Maroc
Lighting designer: Voyons Voir



LA MAMOUNIA
MARRAKECH, MOROCCO

'A monumental necklace for the Grande-Dame to mark her centenary - a timeless piece of jewelry, a symbolic representation that transcends eras and fuses cultures into a singular work of art'
Patrick Jouin & Sanjit Manku



Chandelier
Dimensions: L 3805 x W 8404 x H 1620 mm
Total weight: 1,500 kg

Berber suspensions
32 locally handmade cords, total length 207 m
Composition of 649 Berber suspensions in gold and silver, using traditional silver and nickel silver techniques by Moroccan artisans in Fez, Morocco, produced in collaboration with Arabesque Moresque

Glass cords
32 articulated cords, total length 308 m, integrating LEDs
Composition of 3,572 Bohemian glass beads in 9 different types, with a programmable DMX lighting system
Handcrafted by glass artisans in Crystal Valley, Czech Republic, produced with Lasvit

Basin
Dimensions: L 340 x W 800 x H 21 cm
Decorative glass surface under water composed of hand carved glass plates simulating the undulating movement of falling drops

LA MAMOUNIA, MARRAKECH

THE CENTENARY CHANDELIER

The hotel's heart, its nerve center and most spectacular space is the Grand Hall. From whose lofty pyramid-shaped ceiling the Centenary Chandelier now hangs.

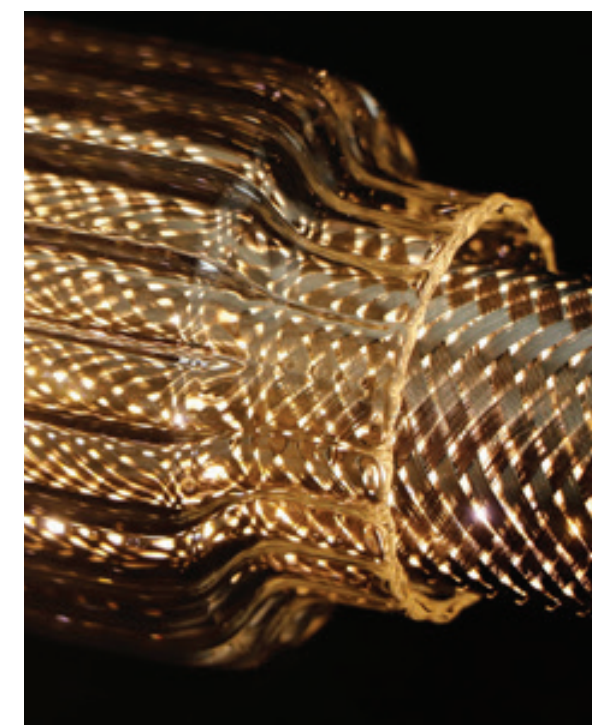
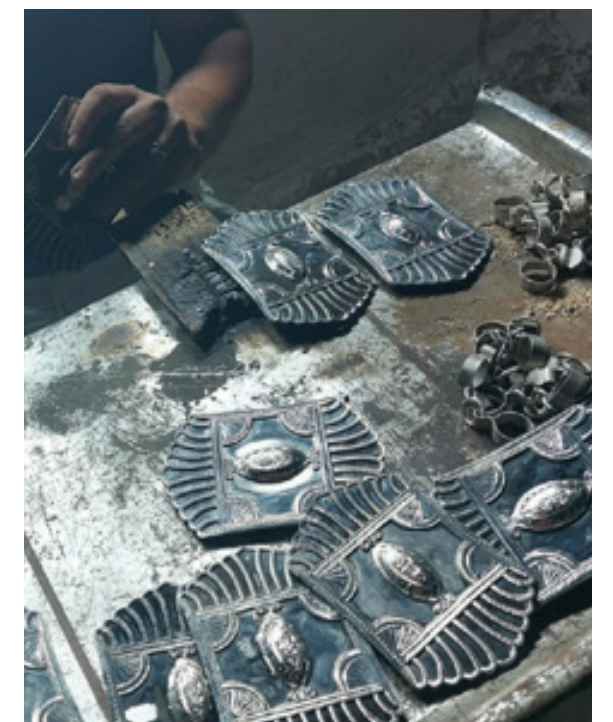
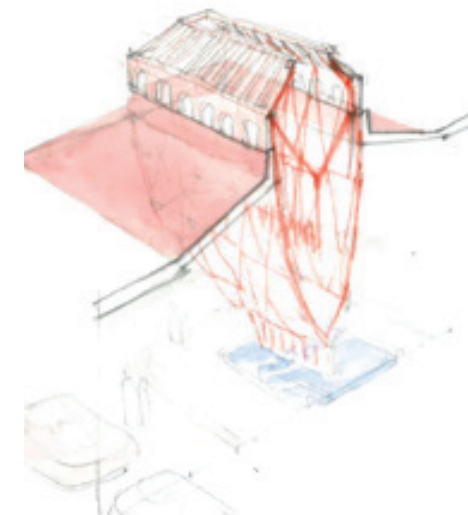
Grandiose yet visually light, it embodies the very essence of Jouin Manku's approach, whose aim was to forge a fine balance between modernity and tradition. Mix of cosmopolitan and Moroccan culture, craftsmanship and technology, in order to transport the interiors firmly into the 21st century while honoring La Mamounia's illustrious past and inimitable, timeless allure.

The first necklace, conceived by the studio and developed with the Czech-based lighting manufacturer, Lasvit, is composed of sections of different types of glass

(ribbed, sandblasted, twisted, transparent...) that have been strung together with light.

The inner necklace was inspired by traditional "tamazight" jewelry, which is characterized by the linking together of many highly decorative metallic elements. Recalling the splendor of Berber ornament, it is made up of long loops of red rope, to which more than five hundred handmade silver and nickel-silver pendants have been attached. The Chandelier is the dialogue between these two layers that play off each other giving this special place a specific sense of joy and tradition.

Africa, A Harratine woman. Morocco. ca. 1950 © Jean Besancenot





LA MAMOUNIA, MARRAKECH

LOUNGE MAJORELLE

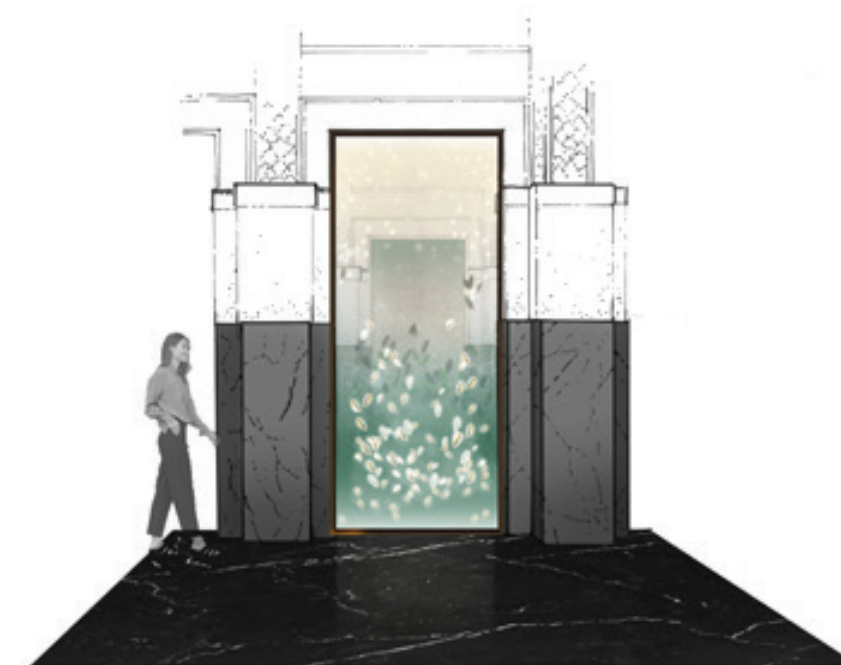
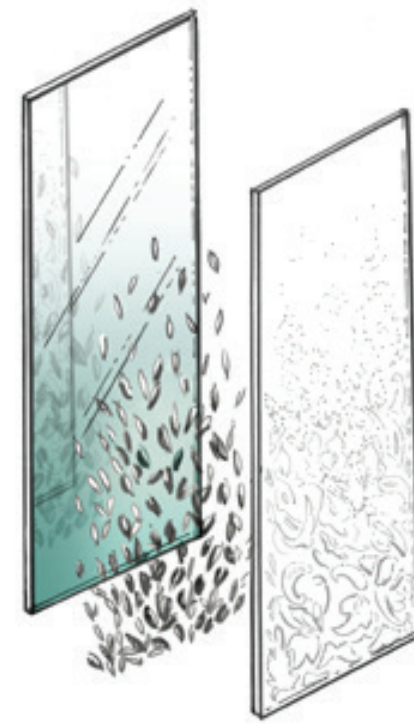
The Lounge Majorelle is defined by the iconic yellow and green ceiling fresco by Jacques Majorelle. Inspired by it, the showcases punctuating the Allée Majorelle were conceived as an extension of the space, playing with mirrored reflections and glass to create a dreamlike, almost surreal atmosphere leading visitors toward the gardens.

Realized by Talasur and La Compagnie du Verre, each showcase pairs a gradient blue mirror with engraved glass panels, while delicate glass petals by Lasvit seem to float in abstract vegetal forms.

Their light shifts throughout the day, soft by daylight and more vibrant at night transforming the mirrors into luminous light pieces.



© 1925 Fresque Jacques Majorelle, Salon Majorelle, La Mamounia, Marrakech



To enhance the fluidity of the space and create a seamless connection between the Allée Majorelle and the new bar, new openings were introduced.

The eye is instantly drawn to the new bar's sculptural presence, heightened by a carefully orchestrated play of light that guides the gaze and subtly reveals the space.

The bar, with its white onyx countertop,

is a refined expression of Art Deco aesthetics. Its façade, composed of cast, faceted glass ingots, allows light to interact delicately with the material.

The entire piece functions as a luminous lantern, subtly illuminating the space. The bar was conceived by the studio and brought to life through a collaboration with Lasvit for the glasswork, and Talasur for the millwork.



The Lobby unfolds in an understated spirit, with two distinct seating areas, one gathered around a fireplace and the other set before a large map of Africa. Soft, luminous tones frame finely crafted furniture in smooth leather, textured fabrics and touches of brass. The Spa reception is conceived as a discreet yet magnetic gesture, guiding guests toward the suites below. The desk anchors the space, its blue green tones drawn from the existing zellige tiles and echoed in the furnishings and carpet.

We also rethought the organization of the spaces by relocating the former Italian bar to create the Majorelle Lounge. Opening onto sweeping views of the palm grove, the intervention enhances the existing bay windows, refining their transparency to allow the gaze to extend effortlessly outward. Conceived as a winter lounge, the space establishes a subtle continuity between interior and landscape.

On the other side of the Grand Hall sits the Alcôves, six distinct seating areas are gently illuminated by backlit moucharabieh ceiling panels and separated by curtains. Low-slung banquettes inspired by classical "sedari", each features a display of objects, sculptures and paintings based on a different theme set against a hammered-metal display.

The Salon d'Honneur offers a warm and convivial atmosphere centred around its generous lounge. The original handwoven Berber reed wall treatment has been preserved and complemented by smoked wood shelves displaying portraits of distinguished guests. All furnishings were custom designed by Jouin Manku and developed with Cassina Contract, while the wood and brass moldings and the leather and brass arches were crafted by Jouffre in Rabat.

LEGACY ESTATE

FRANCE

Client: Private family
Programme: Renovation of a former 18th century residence (1,428 sqm)
Scope of works: Interior architecture, furniture design
Executive architect: Romeo Architecture
Lighting designer: Voyons Voir

Over the course of several years, we had the privilege of accompanying a family in the gentle restoration of their ancestral home in France. Guided by patience and respect, the project unfolded as a dialogue with time, a way of listening to the house, its memories, and its silences.

Together with devoted artisans, we worked to preserve the essence of its historic fabric, ensuring that every detail could continue to speak

More than a renovation, it was an act of care: allowing the dwelling to welcome the next chapter of its story while keeping alive the spirit of all that came before.

Subtle interventions brought a renewed vitality, a quiet French energy, ensuring that the story does not simply endure but continues forward, naturally, into the future.



Designing a family home means entering the most intimate part of a life. It is about shaping a profound sense of belonging, creating a place that reflects who its inhabitants are and gathers them together. We take time to understand their rituals, where they naturally gravitate, the objects that carry memory, the atmospheres they seek at different moments of the day. We listen carefully, sometimes uncovering desires that have never been formulated, something unspoken, deeply personal.

For this former residence, the reflection extended beyond a single building. The estate, composed of several structures within a generous landscape, carried multiple identities.

Our ambition was clear: to transform a site rich in architecture and open grounds into one coherent home for a single family. Not a residence reduced to uniformity, but a house with diversity, with depth, with culture.

A place capable of embracing contrasting energies, from intimate daily rituals to larger gatherings. A house both rooted and alive.



Working session cracked paint exploration with Dominique Bouillon.



We collaborated with the Compagnons de France, master artisans each specialized in their craft. The original paneling was carefully preserved and delicately lightened through sandblasting, while new paneling was designed in other rooms, introducing a subtle contemporary touch.



The floors were entirely reimagined, sometimes combining stone and oak in precise compositions. The Versailles and Aremberg parquet patterns were redrawn to adapt perfectly to the proportions of the salons and the dining room.



The table is where we gather, the heart of the home. Here, its foundations are anchored, solid, a quiet symbol of permanence and togetherness. We wanted the table to seem as if it were growing from the ground, its legs emerging from the wood itself.



This historic residence was conceived as a transformation of a complex and layered estate into a single, focused family home. Rather than simplifying its richness, the project sought to reveal the depth of its existing fabric: the traces of time, the diversity of structures, the quiet presence of the landscape.

The property, once composed of multiple buildings and functions, has been carefully reassembled into a coherent domestic world, where comfort, continuity, and fluid circulation replace rupture and fragmentation. To achieve this, we worked hand in hand with more than one hundred French companies and specialized craftsmen, each bringing an exceptional expertise in stone, wood, metalwork, plaster, and heritage restoration.

Arranged across three levels, the residence unfolds as a carefully orchestrated domestic landscape. The lower ground floor gathers the more intimate, experiential spaces, a generous kitchen, a private cinema, a fitness room and a spa, forming a secluded world dedicated to comfort and retreat.

On the main level, the house opens into its shared living areas, a sequence of reception rooms where the salon and dining room converse with quieter spaces, including the private studies of both Monsieur and Madame. Above, the upper floor is devoted to the most personal realm of the home, with bedrooms, bathrooms, and dressing rooms composed as calm, individual sanctuaries.

MUTIGNY RESORT HOTEL

CHAMPAGNE, FRANCE

Between the forest and the rolling hills of Champagne, near the Montagne de Reims natural reserve, this project takes shape as an architectural extension of its surroundings.

Perched on the slope of a small hill, the hotel inhabits a threshold between two worlds.

From the very first sketches, we embraced this frontier, conceiving the architecture as a direct response to its unique position.

Every space is oriented toward the views, or the forest behing, each space is a dialogue with the landscape.

Client: Artec Groupe
Programme: 4-star wine hotel (5,770 sqm)
Scope of works: Architecture, interior architecture
Executive architect: SLA Architecture
Landscape: Les Rondeaux
Lighting Design: 8'18



TWO VOLUMES

MUTIGNY RESORT HOTEL, FRANCE



The architecture unfolds as two connected volumes, distinct yet inseparable. The first is horizontal and open, designed for light, for sharing, for the social life of the hotel. Panoramic views stretch across the valley and its endless rows of vines, an atmosphere of fire and bubbles, a quiet celebration of the spirit of Champagne.

Anchored to it, a second volume rises vertically, nestled into the slope. From here, the gaze shifts to the treetops, where the forest becomes intimate and serene. This wing is dedicated to the rooms and the spa, a more private realm, where the architecture invites retreat and quiet immersion in nature.



The rooms are intimate and understated in design. Here, we wanted guests to be as close as possible to the window and its view. We expanded the frame and designed a built-in sofa, inviting them to settle in and feel embraced by the landscape.

At the heart of the resort, a central space gathers guests around a fireplace where champagne is shared and tasted together. The presence of fire subtly echoes the forest that rises behind the vineyards, bringing a fragment of that landscape into the interior and creating a warm social place of exchange, joy and celebration.

LA PERGOLA

ROME, ITALY

LAYERS OF ROME

For some, Rome lives through images and memories: warm mineral tones, parasol pines against the sky, fragments of cinema and painting. Rather than reproducing them, the project draws on this shared background as a subtle layer, shaping the atmosphere without becoming literal.

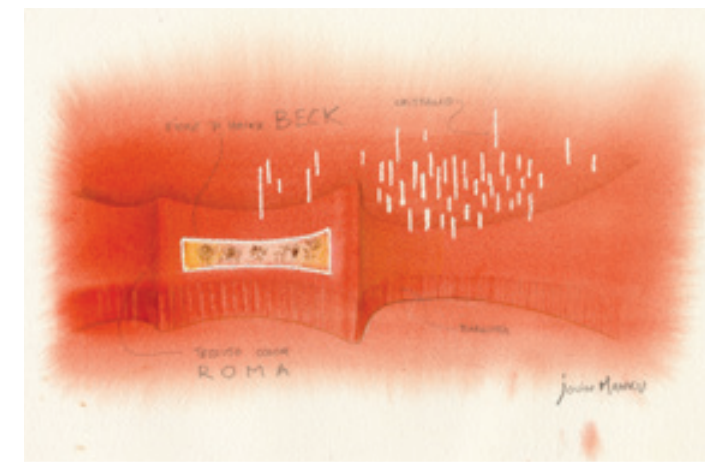
This approach echoes the work of three-Michelin-starred chef Heinz Beck, who revisits Italian traditions with precision, balancing fidelity and transformation.

The intervention unfolds through a sequence of spaces. A softly undulating stretched ceiling diffuses light across the room, extending the exterior glow inward.

At its center, a console inspired by the geometry of a grand piano anchors the space.

Along the perimeter, sculpted and embroidered alcoves evoke a botanical landscape, in dialogue with the chef's approach to ingredients. Above, a chandelier of fine glass elements descends like a luminous rain, creating vertical continuity.

Towards the back, a travertine and glass console organizes the service, linking discreetly to the kitchen while reinforcing the theatrical dimension of the dining experience. This language extends into adjoining rooms, where glass slats filter the light and metallic alcoves frame selected pieces, including Gallé vases.



Perched atop the verdant hill of Monte Mario, the Rome Cavalieri, inaugurated in 1963, offers a sweeping panoramic view of the Eternal City. At its very summit sits La Pergola, a rare gem in Rome, distinguished by its three Michelin stars.

From the restaurant, the city stretches endlessly in every direction: domes and bell towers rising above a sea of rooftops, the Vatican and St. Peter's Basilica glowing at sunset, and the green slopes of Monte Mario framing it all in quiet contrast.

This is no ordinary setting; it feels almost surreal, like stepping into a postcard of Rome. And yet, it is more than a view. Our intent was to invite the essence of Rome inside, to let its light, its colors, and its timeless atmosphere infuse the space, creating a dining experience where the tangible and the intangible meet.

As we often say, if we have done our job well, we make people sensitive, sensitive to the beauty around them, to the generosity of a gesture, to the detail that transforms the ordinary into the extraordinary.

Client: Gestim
Programme: Renovation of the restaurant and its terrace (335 sqm)
Scope of works: Interior architecture, furniture design
Executive architect: ARTELIA
Lighting designer: Voyons Voir



PARK HYATT TOKYO

TOKYO, JAPAN

Client: TGRE
Programme: Peak Lounge, Girandole restaurant,
166 guestrooms and 4 suites (11,772 sqm)
Scope of works: Interior architecture, furniture
design
Hotel Operator: Hyatt Hotels Corporation
Executive architect: Kajima Ilya Cooperation

The Park Hyatt Tokyo is an iconic hotel, perched above the city like a spaceship. Set in the 14 upper floors of Kenzo Tange's Shinjuku Park Tower, with the city spread out below and Mount Fuji visible like a snow-capped planet, it is beloved for its cool elegance. When the hotel opened in 1994, its luminous modernist interiors, seemed to exist beyond time and place, the nest of the international business traveler aloft in a stratosphere of power.

Almost a decade later, Sofia Coppola turned that otherworldly quality into a meditation on solitude when she used the Park Hyatt Tokyo as the setting for "Lost in Translation."

A design must be powerful to inspire diverging interpretations and passionate supporters. Both outward facing and inward gazing, the hotel has a paradoxical nature that demanded a sensitive touch when it came time to bring it up to date.

How does one modernize a building that was built to represent modernity? How does one respect a period heritage without indulging in nostalgia? How does one serve the contemporary needs of travelers without disrupting their pristine decades-old image of a masterpiece?

THE QUIET MATURATION OF AN ICON

There are places that do not ask you to transform them, but to listen. The Park Hyatt Tokyo is one of those places.

A hotel suspended in the sky, formed by Kenzo Tange, inhabited by the quiet restraint imagined by John Morford, and marked forever by the luminous melancholy of *Lost in Translation*.

A place where the city is as much sensed as it is seen. Where each step invites not only forward movement, but a turn inward.

When we were given the commission, the question was never what shall we change, but rather how has time itself already changed this place, and what can we reveal of that silent maturation.

It was not about adding novelty. It was about discerning what needed to remain untouched, what called for transformation,

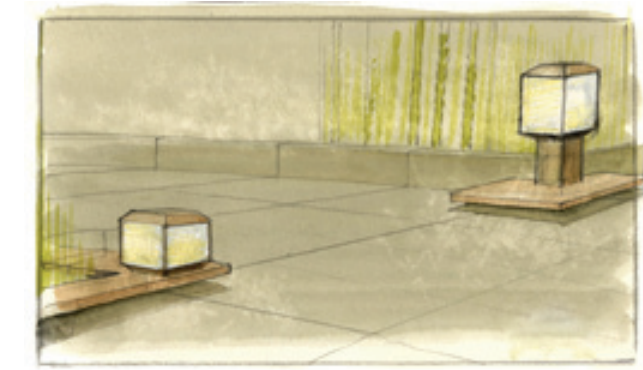
and what simply hoped to be carried forward with greater gentleness.

The Park Hyatt Tokyo is not only architecture.

It is an atmosphere.
A particular way of being in the world.
A verticality that soothes.
A light that absorbs.
A silence that holds.

We sought to prolong that presence, to make it more human, more tactile, to free the hotel from what felt too austere without ever weakening its inner strength.

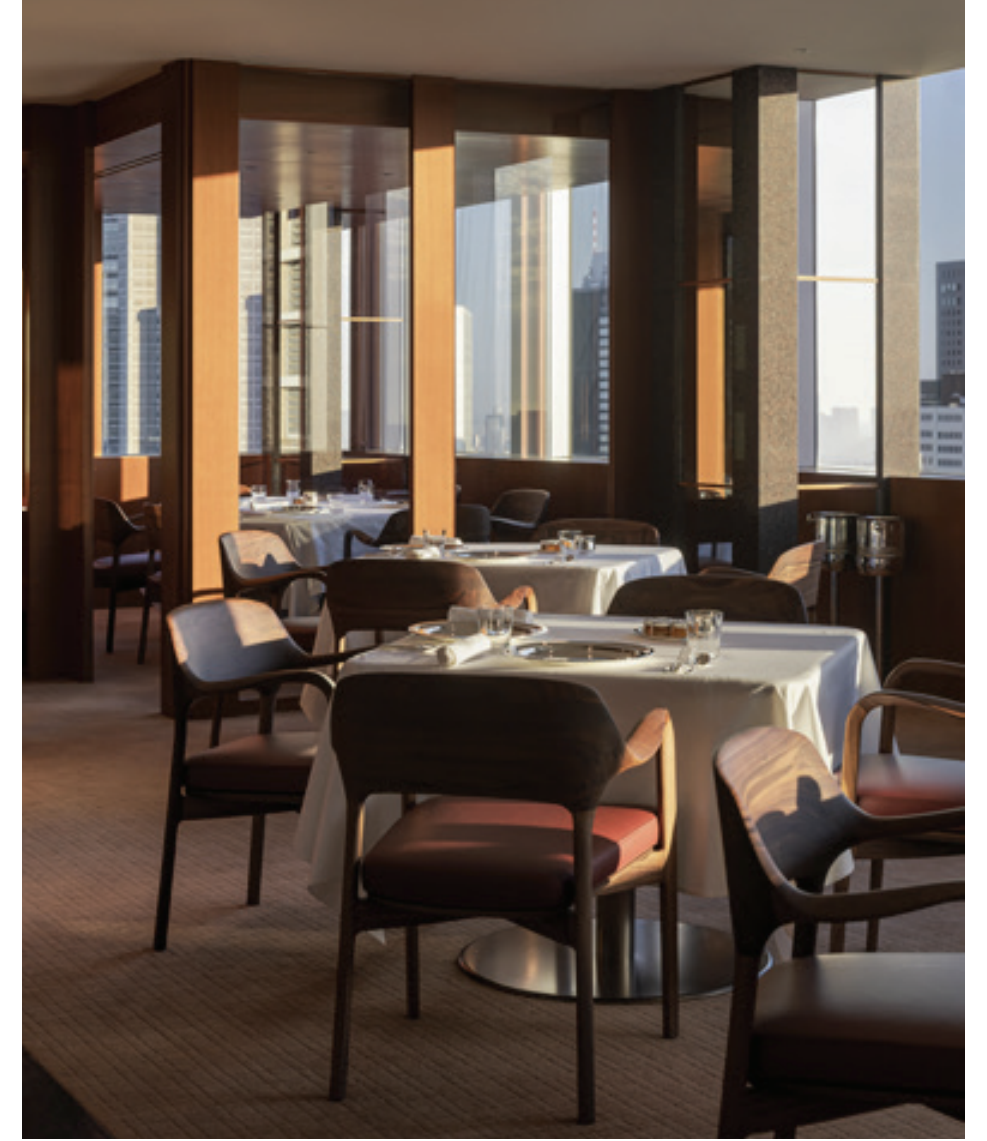
To understand this transformation, one must follow a visitor, perhaps the one from the film, perhaps another, arriving for the first time or returning after twenty years, and sensing in every space a different vibration, as if the hotel itself had learned to breathe in a new way.



Then the doors open and the visitor enters a nave imagined by Kenzo Tange as a heart suspended in the sky. At the Peak Lounge within the Park Hyatt Tokyo, twenty two meters of glass frame a forest of bamboo and the vast panorama of Tokyo. Untouched for three decades, the space had become mythical, yet almost motionless. Our intention was to reintroduce life and conviviality through subtle gestures.

Soft, rounded banquettes in warm ochre tones unfold beneath the soaring structure, tempering its verticality and inviting closeness. Their curves create intimate constellations within the grand volume, encouraging conversation and presence. Color and light shape the rhythm of the day. In the morning, the lounge remains luminous and open to the city. By afternoon, it becomes animated and social. At night, it turns sensual, reflections deepening against the glass as Tokyo begins to glow beyond.

GIRANDOLE BY ALAIN DUCASSE



Girandole has always contained the spirit of a brasserie. The transformation embraces this character. In collaboration with Alain Ducasse, Jouin Manku has reinforced the codes of a Parisian brasserie while introducing a lighter, more contemporary elegance. Deep burgundy tones, red fabric and velvet banquettes, and crisp tablecloths create a warm and familiar atmosphere.

The organization of the space remains clear and legible. A new central console now structures the room, shifting from breakfast display in the morning to bar in the evening. An iconic double-level collage of one hundred and forty four black and white photographs by Vera Mercer has been carefully preserved. Mercer originally captured these images in Parisian brasseries, and they have long shaped the very identity of Girandole.

PARK HYATT TOKYO, JAPAN

THE GUESTROOMS

The guestroom is where our intervention is most clearly expressed, though never in contradiction with the original spirit. Instead it is a continuity of a spirit with newfound lightness.

The black cabinet, once angular, becomes an inhabited sculpture, carved with fine curves and with horizontal

and vertical grooves that catch the light of day. That cabinet becomes architecture within the architecture.

It shelters the television, the minibar, the coffee machine, lacquered red niches hiding a secret lantern, invisible drawers aligned with glassware and porcelain. It is function and material and ritual.

The bed rises slightly, as if rest needed to be brought closer to the light. The headboard folds around the sides, offering the discreet protection one seeks when sleeping far from home.

A wide round table, a sofa turned toward the window, a generous armchair create a living space attuned to

contemporary rhythms.

The forms are soft, the edges rounded, the furniture resting on bases that seem to glide, as if nothing should resist the movement of the body. The view has not changed. Tokyo remains a mineral sea stretching toward the mountains.

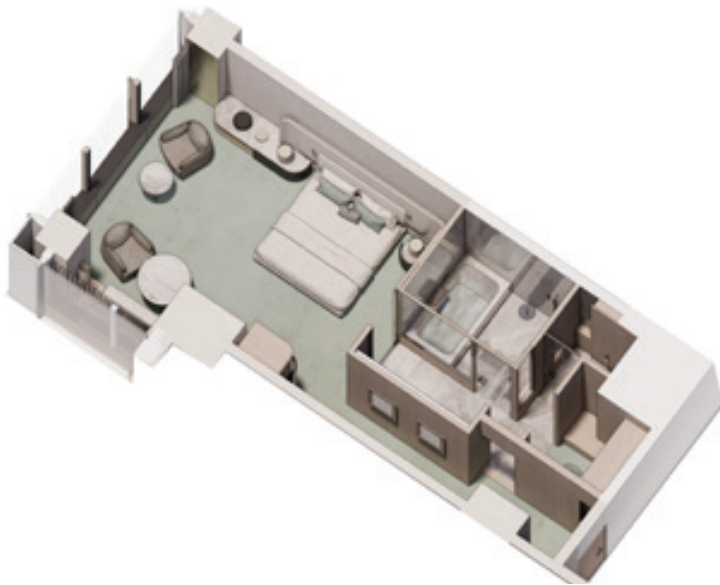
And on certain blessed days, Mount Fuji appears like a silent thought.

The room no longer invites a melancholy drift. It invites a quiet inwardness, a luminous introspection.





We chose to preserve the existing layout of the guestrooms, with its circular flow, as a structure already deeply rooted in the identity of the Park Hyatt Tokyo. Our intervention was to enhance and accompany this movement, reinforcing continuity and comfort throughout the space. Transitions were softened, points of rupture removed, angles corrected, so that circulation becomes more natural, almost silent. Every element, from the fully redesigned furniture to the selection of materials, supports this sense of an uninterrupted interior landscape, where one moves effortlessly within an atmosphere that feels unchanged, yet profoundly re-tuned.



Axonometry of Park Guestroom



All furniture was custom-designed by our studio for each suite, from the headboard to the armchairs, consoles to lighting. Nothing is standard. Everything is designed to form a coherent, seamless whole. We expanded the bathroom, bringing the shower and the bathtub together in a single water space, an explicit homage to Japanese onsen.

The pale stone, soft and nearly warm to the touch, creates the sense of a mineral refuge. The carefully calibrated light finally allows one to see oneself clearly. A blown glass luminaire becomes a domestic moon.



One particularly symbolic gesture was the reinterpretation of John Morford's emblematic multi-function cabinet. Thanks to today's technology, especially slimmer screens, we gained clarity and space. Yet we were keen to preserve the spirit of the original: a playful interplay of functions, compartments, and surprises. It remains a central, scenographic element of the room.

Finally, we worked with the view, that breathtaking panorama of Tokyo. We designed furniture to frame and celebrate it: a comfortable seat, a generous table for dining or working, a true living space facing the city. A suspended cocoon above the skyline, reimagined for contemporary lifestyles while preserving the serenity that defines the Park Hyatt Tokyo.



We worked on five distinct guestroom typologies, each conceived as a unique spatial condition, defined by its own proportions and internal balance. Here, the bedroom can be gently separated from the living area by wooden sliding panels, echoing the same language as those that lead toward the bathroom, creating a sense of continuity and quiet intimacy throughout the space.

The marble in the bathroom interacts elegantly with the wood used in the bedroom, creating a subtle tension between the mineral quality of the stone and the warmth of the wood.

PARK HYATT TOKYO, JAPAN
PRESIDENTIAL SUITE



In the bathroom, we chose to preserve the mineral identity that has long defined the space by reinforcing it. The stone, Breccia Capraia, was selected in Italy for the depth and movement of its veining. Each block was carefully composed to ensure a rigorous and coherent use of the material. The veining is treated like a landscape, structured through the geometry of the space to reveal both tension and calm.



We reimagined the Presidential Suite of Park Hyatt Tokyo as a true penthouse in the sky, conceived not as a hotel room but as a place where one can genuinely feel at home. Organized like a private residence, the suite unfolds through a series of distinct salons a cultural salon with a grand piano, a library, and a dining room each offering its own atmosphere while remaining connected around a central living space.



Two kitchens support this domestic rhythm, allowing the suite to function both as a place of reception and of everyday life. Warm timber floors, marble, and custom furnishings create a sense of quiet permanence, while generous views open constantly toward the Tokyo skyline. More than a suite, it is imagined as a suspended apartment where guests can live, receive, read, play music, and inhabit the city as if it were their own home.

INFINIMENT CHOCOLAT

PIERRE HERMÉ

PARIS, FRANCE

Client: Pierre Hermé
Programme: Developing a design language for boutiques dedicated to chocolate (27 sqm)
Scope of works: Interior architecture, furniture design
General outfitter: Techloir
Lighting designer: Voyons Voir

At 23 boulevard des Capucines in Paris, the “Infiniment Chocolat” boutique for Pierre Hermé is conceived as more than a store: it is an immersion into the chocolatier’s universe.

Rooted in a long-standing dialogue with Pierre Hermé, the project emerges from a shared understanding of creation as a process of composition and transformation, where each element is carefully orchestrated to reveal its full intensity.

Dark, sensual tones, copper ripples on the ceiling, and smoked wood shelving evoke the richness and depth of chocolate. At the heart of the space, a circular display unfolds like a “chocolate organ,” where each creation is arranged with precision, radiating outward in a composed sequence.

This central piece finds its echo along the perimeter, where continuous wooden shelving envelops the space, grounding the experience in the raw materiality of cocoa.

As Patrick Jouin notes, the design seeks to heighten sensitivity: to beauty, to generosity, to the detail that transforms the ordinary into the extraordinary. The composition recalls the work of a perfumer, assembling notes into a balanced whole where perception gradually unfolds.

Light is treated as a material in its own right. Soft, warm glows and suspended fixtures, reminiscent of rising bubbles, shape an atmosphere that is both intimate and vibrant. Here, architecture becomes a sensory dialogue, extending the act of tasting into space itself, where matter and imagination intertwine.

objets extraordinaires

by Joim Manku



OLIVIER EVRARD
HEAD OF *OBJETS EXTRAORDINAIRES* DEPARTMENT

After fifteen years of experience as an architect, Olivier joined the studio over eight years ago and quickly became a key force behind our most ambitious projects. With a background in contemporary creation and advanced technologies, he leads our most technically complex developments, where research and engineering converge.

He has since structured a dedicated R&D team within the studio, bridging conceptual vision and technical precision.

WHY WE DESIGN THEM?

At the heart of our practice lies a desire to create moments that make the heart flutter, to give people the ultimate gift, or to give them something new; conceived just for them, a piece of art, design and culture, what we call Objets Extraordinaires. More than singular elements, they are moments of exception within a project, to awaken attention, to introduce a form of surprise.

We conceive them as a project within the project, an opportunity to go further than what was initially imagined, sometimes even beyond what one dared to hope for. Their purpose is simple: to make a space vibrate differently, to bring an extraordinary instant of presence and wonder.

WHAT ARE WE SEARCHING FOR?

These Objets Extraordinaires carry a particular intensity. Some impress through scale, others through lightness, fragility, or the way they seem to defy physics. They draw the gaze, create intrigue, and anchor memory.

Yet our ambition is never for them to stand apart. Even when born from complex engineering or exceptional craftsmanship, we want them to appear effortless, as if they had always belonged to the place.

They become catalysts, weaving together heritage and innovation, tradition and experimentation. They shift the balance of a space and offer our clients a creative voyage whose destination is always rare, specific, and deeply contextual.

HOW DO WE TRANSLATE IDEAS INTO REALITY?

Each Objet Extraordinaire begins with an intention: to create a presence that transcends function.

To bring this vision to life, we have a dedicated team working in parallel with the broader architectural project, directed and guided by Olivier Evrard. We collaborate closely with artisans, engineers, artists, and specialized makers, assembling the precise expertise required.

Traditional savoir faire frequently meets highly contemporary technologies. The façade of Van Cleef & Arpels in Seoul, for instance, allowed us to unite an octogenarian master of celadon with a high tech boat building company. At La Mamounia, industrially produced crystal glass was combined with hand chiselled Moroccan metalwork to create a chandelier rooted in both past and future.

Research, mock ups, prototypes, and technical exploration are essential. These objects demand invention. We push boundaries, refine details, and allow discoveries along the way to redirect the process toward something even more singular.

The final object emerges as a synthesis: crystal blown through fire, metal intricately laced, structures twisting with mathematical precision, craftsmanship and innovation fused into a single presence.

Ultimately, it is never about the object alone, but about what it does to a space, how it recalibrates its equilibrium and reveals a new intensity within it. How it creates, quietly, an extraordinary moment of magic.



SUSPENDED CRYSTAL BAR

PRIVATE LOUNGE, ASIA

To create this almost unreal bar, we followed its production in a French aeronautical factory. The composite foam is dipped in nickel and sanded until the surface becomes mirror-like. Light diffuses and the suspended bar deceives the eye through its reflections.

Behind this apparent lightness lies a real engineering challenge. The object, weighing several kilos, had to be suspended while ensuring the resin would not crack. Prototyping proved essential. In the first version,

the structure, foam and chrome formed a single body onto which the resin was applied. This process created internal tensions and the first prototype fractured during machining. The bar was therefore redesigned as two interlocking elements: a structural core and a resin envelope.

This approach stabilised the material while preserving the luminous, almost immaterial quality of the object.



7. DELIVERY

Final checks. Every detail matters. A complex journey begins. Transporting fragility at scale. Installation at height. The object finally hovers, as imagined.

6. DESIGN REVISION

How to release the internal tensions? The object is rethought as two elements. A metal structure to carry the load. A resin envelope fitted onto it. Each part works independently.

4. FEASIBILITY

Pushing the limits of what can be built. Turning vision into something viable. A project that remains tangible. Precision in cost. Control in time. Making the impossible achievable.

5. PROTOTYPING

During the prototyping phase, the first piece is produced. Contrary to what was expected, the material does not hold as intended. Under tension, the prototype develops cracks.

3. MAKERS

A global search begins. Artisans. Engineers. Unlikely partners. Conversations across disciplines. Convincing one to try. A French aeronautical factory accepts the challenge.

2. DEVELOPMENT

How to build the impossible. Engineering meets intuition. Composite layers. Metal skins. Weight, tension, balance. A structure hidden within lightness.

1. IDEAS

First sketches. An intention. A bar that seems to float. Transparent. Reflective. Almost unreal. Pushing the limits of matter and perception.

MAROCCAN CHANDELIER TEA ROOM

MAMOUNIA, MARRAKECH

The water reflects a monumental glass chandelier, visible from the lobby and acting as the focal point of the tearoom. As the tearoom is not located along a main route through the hotel, we wanted to introduce a surprise, a strong architectural gesture that would bring life to this space.

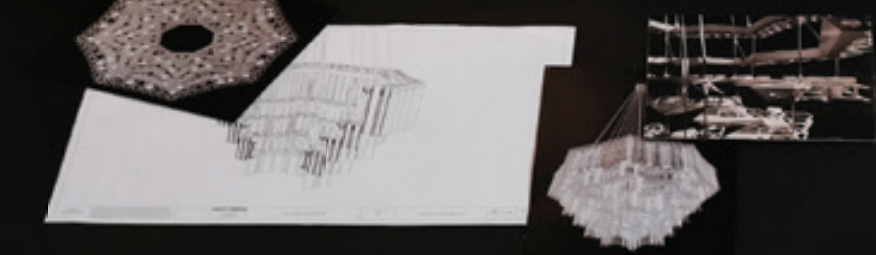
Suspended at the centre of the atrium, the chandelier becomes a luminous sculpture that draws visitors into the room.

Its design echoes the intricate geometry of Moroccan vaulting, known as muqarnas, paying homage to traditional Moroccan architecture and craftsmanship.

Developed in collaboration with Lasvit, the chandelier is composed of 792 crystal elements assembled on a metal structure. Weighing 3,164 kg, it illuminates the atrium while reflecting the Moorish geometry of the existing dome.

6. PROTOTYPING

How glass meets the structure.
How light is diffused?
Does the structure carry the weight?
Do we need to adjust the glass?



4. FEASIBILITY

Defining the right scale.
Balancing ambition and constraints.
Cost of materials. Complexity of craft.
Each decision has a weight.
Keeping the vision intact.



2. DEVELOPMENT

How to make the structure disappear.
Only glass. Only light.
A volume that feels weightless.
An object that intrigues, that questions.
Between architecture and illusion.

1. IDEAS

A tribute to Moorish geometry.
The ceiling becomes the origin.
A suspended surprise in space.
A gesture to reveal the atrium.
A luminous signal, visible from afar.
An object that draws people in.

7. DELIVERY

Hundreds of crystal elements.
A hidden metal structure.
Piece by piece, assembled.
A monumental weight, made invisible.
The chandelier comes to life in light.



3. MAKERS

Dialogue with artisans.
Glass makers. Metal experts.
Testing limits of scale and precision.
Aligning craftsmanship with structure.
A collective intelligence at work.



SINCE 2001, PURSUING THE EXTRAORDINARY...

The Bubble Crystal Drops Installation, Maison Van Cleef & Arpels, Vendôme, Retail, Paris, France, 2014

The Transparent Resin Chandelier, Salon Bic, Château De Ferrand, Vineyard Estate, Saint-Hippolyte, France, 2019

The Floating Aquatic Sculpture, Osteria BBR by Alain Ducasse, Retail, Singapore, 2019



The Monumental Solid-Oak Spiral Stairway, Brasserie Les Haras, Restaurant, Strasbourg, France, 2013

The Monumental Stairway, Salon Air France - Terminal 2F, Restaurant, Paris, France, 2021

The Central Bar Counter, Bar 8, Le Mandarin, Restaurant, Paris, France, 2011

The Resin Bar, Alain Ducasse for Le Plaza Athénée, Restaurant, Paris, France, 2021



The Sur Mesure Restaurant's Walls Draping, Le Mandarin, Restaurant, Paris, France, 2011

The Giant White Petals within Camelia, Le Mandarin, Restaurant, Paris, France, 2011

The Copper Reeds Fresco with Birds and Butterflies, Auberge De l'III, Restaurant, Illhaeusern, France, 2017

The Wing Screen in the Entrance, Salon Air France - Terminal 2F, Restaurant, Paris, France, 2021

The Aerial Aluminum Mesh Façade, Maison Van Cleef & Arpels, Ginza, Tokyo, Japan, 2016

The Reflective Bell Sofas, Alain Ducasse pour Le Plaza Athénée, Restaurant, Paris, France, 2014



The Monumental Chandelier in the Former Orangery, Château De Ferrand, Vineyard Estate, Saint-Hippolyte, France, 2019

The Stone Majestic Stairway, Maison Van Cleef & Arpels, Vendôme, Retail, Paris, France, 2014



The Upside-Down Mirrored View, Le Jules Verne, Tour Eiffel, Restaurant, Paris, France, 2018

Facade of In Out, OECD Headquarters, Boulogne-Billancourt, France, 2013

The Handmade Porcelain Leaves Installation, Mayfair Park Residences, Residence, London, United Kingdom, 2019

The Central Stairway, Steelcase, Offices, Munich, Germany, 2016

The Vault's River Glass Stairway, Maison Audemars Piguet, La Fusterie, Retail, Geneva, Switzerland, 2020

The Crown Chandelier, Le Louis XV, Restaurant, Monaco, 2014

The Shimmering Crystal Forest, Alain Ducasse at Morpheus, Restaurant, Macao, China, 2018



The Double Rings Chandelier, Megasuite Morpheus, Hotel, Macao, China, 2020

The Dining Room Chandelier, Mr. C's Presidential Suite, Offices, Shanghai, China, 2024

The Crystal Facade, Maison Van Cleef & Arpels - Prince Building, Retail, Hong Kong, 2020



The Wall Embroidery, Megasuite Morpheus, Hotel, Macao, China, 2020

The Main Dining Ceiling, Blue by Alain Ducasse, Restaurant, Bangkok, Thailand, 2019

The Stairway through the Seven Jeweled Mountain Garden, Maison Van Cleef & Arpels, Retail, Seoul, South Korea, 2022

The Celadon Lattice Facade, Maison Van Cleef & Arpels, Retail, Seoul, South Korea, 2022

The Pool Pavilion's Chandelier, La Mamounia, Hotel, Marrakesh, Morocco, 2020

The Majorelle Bar Molded with Bohemian Glass, La Mamounia, Hotel, Marrakesh, Morocco, 2023

The Crystal Blades Chandelier, Maison Van Cleef & Arpels, Retail, New York, USA, 2013

The Back Bar Wall, Gilt, Bar Restaurant, New York, USA, 2005

The Desk for Monsieur S., Private Office, Yokohama, Japan, 2003



The Grand Plaza Chandelier, Celebrity Edge, Cruise Boat, Maritime, 2018



The Main Deck Dining Chandelier, Kensho, Private Yacht, Maritime, 2022

The Grand Plaza Architectural Embroidery, Celebrity Edge, Cruise Boat, Maritime, 2018

And many other projects...

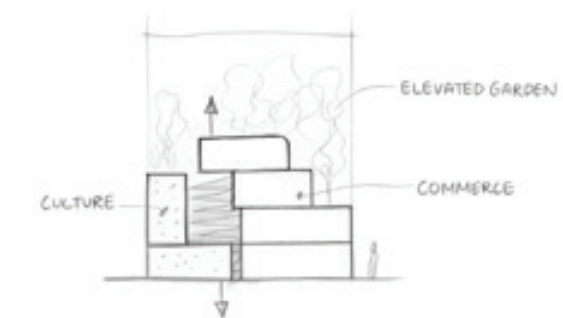
VAN CLEEF & ARPELS

SEOUL, KOREA



After Paris, New York, Hong Kong and Tokyo, Jouin Manku has completed Van Cleef & Arpels' Maison in Seoul. For this new project, Patrick Jouin and Sanjit Manku were entrusted with the entire architectural conception of the building, the interior architecture and the design of every final detail. A complete project and a new opportunity to share a fascination for exploration, as the studio celebrates its sixteen year of collaboration with the exceptional French haute joaillerie Maison.

Client: Van Cleef & Arpels
Programme: High Jewelry Maison (607 sqm)
Scope of works: Architectural concept, interior architecture, furniture design
Executive architect: DPJ & Partners
Lighting designer: Voyons Voir
Landscape designer: STL - Seo-Ahn Total Landscape



On the South Bank of the Hangang River, the new Van Cleef & Arpels Maison in Seoul reflects the Maison's ambition to deepen its connection with South Korea. For the first time, we were invited to imagine a project, for Van Cleef & Arpels, conceived in its entirety, uniting architecture and interior design in a single vision.

Rooted in Korea's spiritual traditions and their deep reverence for nature, the Maison was envisioned as a garden-house, where architecture and landscape are inseparable. At its heart lies the quiet metaphor of the Seven Jeweled Mountain, a sacred site said to conceal treasures within its depths. This legend inspired the building's form: a vertical composition of stacked jewel boxes, each with its own identity.

The spaces between these boxes are inhabited by a living garden that meanders between interior and exterior.

Bathed in soft celadon hues, the Maison creates a dialogue between French elegance and Korean identity. Local craftsmanship, hanji paper, celadon ceramics, finely worked metal, is woven throughout, anchoring the Maison in its cultural context while offering a contemporary interpretation of refinement and poetry.

The result is a jewel not worn but inhabited, where Van Cleef & Arpels' poetic universe finds harmony with a distinctly Korean sense of place.



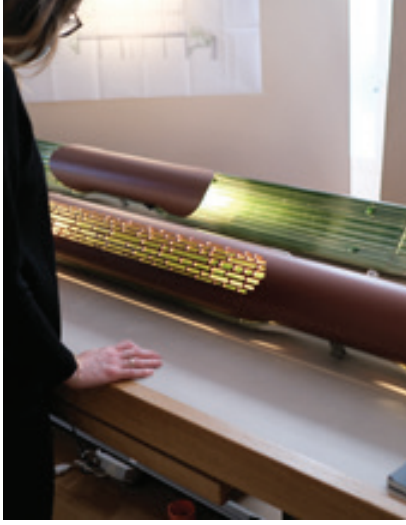
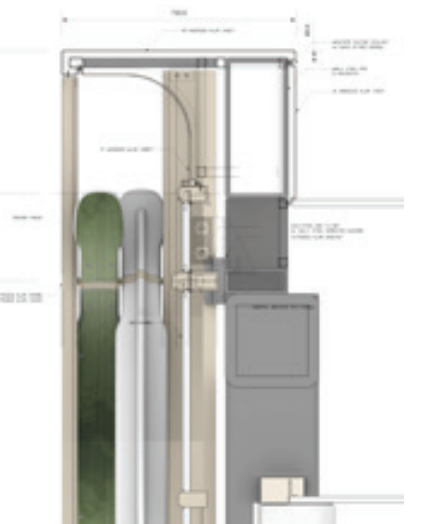
Seven Jeweled Mountain (Chilbosando). Late 19th century. Korea, Joseon dynasty (1392–1910).



VAN CLEEF & ARPELS
CELADON LATTICEWORK

The building is enveloped in a celadon-glazed ceramic lattice, a nod to Korea's millennia-old ceramic tradition. Crafted in a local workshop usually dedicated to tableware, each piece is glazed with a custom celadon, developed in one of the country's last artisan ateliers.

Supported by bespoke cast aluminium elements and lit by discreet cooper light caps, the lattice embodies the dialogue between tradition and innovation, made possible by Korea's deep rooted mastery of ceramics and its cutting edge metallurgical technology.



The facade is structured by 3,900 Yeosu celadon ceramic pieces combined with 3,900 cast aluminum pieces, and punctuated by 120 copper light sources.





Some 55 different varieties of flowering and shrub plants document the unique flora of Korea as they choreograph the interior and exterior spaces with the rhythm of the seasons.



To blur the boundary between inside and outside and merge the building with the garden, we worked with landscape designer Seo-Ahn Total Landscape. Known for projects across Korea and beyond, including the restoration of the lost gardens of Changdeokgung Palace in Seoul, their deep knowledge of Korean garden history and native species allowed us to evoke the essence of a Korean mountain landscape in the heart of the city.

To cover the walls, we used one of Korea's most ancestral architectural materials: Hanji paper. While its making is similar to Japanese Washi or Chinese Xuanzhi, Hanji stands out in its sieving stage, where the unique movements of Korean craftsmen let the fibers flow in all directions.



The interior of the Maison is conceived not as a static showcase, but as a living cultural space, designed to host a wide range of moments beyond the display of jewelry. Across its levels, the architecture orchestrates a sequence of salons, exhibition rooms, and gathering spaces intended for talks, events, and artistic encounters. The visitor experience unfolds through generous volumes

and carefully paced transitions, allowing each floor to offer a distinct atmosphere while remaining part of a coherent whole. This spatial versatility reflects Van Cleef & Arpels' ambition to create a place of exchange and culture in Seoul, where heritage is not only preserved but activated, and where the Maison becomes a setting for dialogue, contemplation, and shared experience.

VAN CLEEF & ARPELS, SEOUL

THE HERITAGE OF METAL CRAFTSMANSHIP

In every Van Cleef & Arpels Maison, the stairway is a key element of the interior design. It does more than guide the visitor upward. It invites them deeper into the House's heritage and expresses Van Cleef & Arpels' attachment to the decorative arts and the exploration of exceptional savoir faire.

For this project, the stairway rises from the Jeweled Garden on the ground floor, extending the journey to the

upper levels where historical jewelry and heritage pieces are presented. It becomes a vertical promenade, linking spaces, stories, and eras.

Conceived as an homage to the Korean tradition of metal craftsmanship, the stairway was made possible through close collaboration with master metal artisans, whose expertise allowed the design to achieve both precision and poetry.



The leather wrapped main staircase spirals upward, serving four of the house's five levels. A true feat of technique and craftsmanship, it is composed of seventy seven steps.

UPCOMING PROJECTS



MAISON DU PEUPLE, ALAIN DUCASSE CLICHY, PARIS

Our studio is in charge of the interior architecture for the rehabilitation of the Maison du Peuple in Clichy, a landmark listed as a historic monument.

Developed in close collaboration with Perrot & Richard, architects specialized in heritage preservation, the project is carried out alongside the DRAC and a dedicated scientific committee to ensure a respectful and rigorous approach to this exceptional site, and with Apsys as developer overseeing the transformation of the building.

The internal programming and interventions are developed with

Alain Ducasse and his team to reawaken the building's original spirit while opening it to new contemporary uses.

The program will bring together spaces for craftsmanship and manufacturing, office areas, as well as a restaurant and an intimate Chef's Table.

FAENA RESORT INTERIORS REDSEA, SAUDI ARABIA ARCHITECT FOSTER & PARTERS

Our studio is designing the interior architecture and design of the Faena Resort, located on Shura Island on the southern side of Coral Bloom in the Red Sea,

in collaboration with the international architects Foster + Partners. The opening is scheduled for 2026.



ANDAZ HOTEL HONG KONG CENTRAL HONG KONG ARCHITECT FOSTER & PARTERS

The studio has been entrusted with the interior design of Andaz Hong Kong Central, the first Andaz branded hotel in Hong Kong, scheduled to open in 2027.

Located at 118 Wellington Street in the heart of Central, the city's dynamic business and cultural district, the hotel will be part of Central Crossing, a landmark mixed use development bringing together premium offices, open green spaces, and carefully preserved heritage architecture.

Conceived as a love letter to Hong Kong, the project embraces the city's defining dualities, heritage

and innovation, East and West, commerce and creativity, while reflecting Hong Kong's constant reinvention and forward momentum.

Through 125 guestrooms and suites, along with vibrant social spaces, the hotel will offer an immersive hospitality experience deeply rooted in its local context, yet distinctly contemporary in spirit.

FORTHCOMING PROJECTS

A PENTHOUSE IN ASIA
A HOUSE IN THE DESERT
A HOTEL IN THE CÔTE D'AZUR
A CHALET IN SWITZERLAND
A HOTEL IN ALSACE
OFFICES ON THE CHAMPS-ÉLYSÉES
A HOUSE IN ENGLAND
NEW BOUTIQUES WORLDWIDE
AN APARTMENT IN PARIS
AN EXHIBITION IN ABU DHABI

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A giant thank you to all our clients,
who have trusted us with their dreams
and allowed us to transform them into reality.



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