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City apartment TP – Antwerp

Design: Dries De Malsche

Materials: Travertino Grigio, Argos Black, Breccia Viola, Onazo

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Dries Van Noten Store – Paris

Design: Gert Voorjans

Materials: Carrara, Calacatta, Onyx Bianco

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Project P.P. – Antwerp

Design: Linsen Van Diest

Materials: Argos Black, Syrah

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Restaurant Dunas – Knokke

Design: Grain Design Office

Materials: Belgian Bluestone, Onyx Verde

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WKA penthouse

Design: Bruno Spaas

Materials: Custom-made VDW Terrazzo, Flagstones

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Morobé store – Antwerp

Design: Glenn Sestig Architects

Material: Travertino Rosso

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Project DP – Brussels

Design: Decanq-Vercruyse architects

Material: Muschelkalk

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CC residence – Portugal

Design: Dries De Malsche

Material: Travertino Rosso

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The Pink Restaurant – Antwerp

Design: Maister

Material: Custom-made VDW Terrazzo

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Project Verbruggen – Schilde

Design: Grain Designoffice

Materials: Beige Di Medici, Onyx Ivory, Pietra Dei Medici

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Residence TL – Schoten

Design: Lieve De Pooter

Material: Breccia Medici

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Project BL – Antwerp

Design: Dries De Malsche

Materials: Travertino Classico Romano, Carrara





I N T E R V I E W S

PART TWO

S É B A S T I E N C A P O R U S S O

Sébastien Caporusso is an architectural and furniture designer based in Belgium. The celebrated designer has crafted a refined aesthetic that speaks to his personal influences and the future of modern design. With a material palette deeply rooted in nature, his timeless mix of materials has captured the hearts of many, and the ambitious designer is far from finished.

First of all, where were you educated?

I studied architecture and design in Brussels, driven by a deep fascination with materials and sensory experiences. From a young age, I have been an avid collector of unique and unconventional objects, each serving as a source of inspiration for my creative journey.

What experience has most inspired your career?

After completing my studies, I moved to Japan, which was a transformative and enriching experience that continues to intuitively inspire my work. Travel remains an integral part of my creative process, allowing me to collaborate closely with local artisans and explore innovative approaches to materials.

How would you describe your aesthetic?

My journey is not a linear path but rather a dreamlike exploration of materials. The tables, lamps, and other curiosities on display represent my earliest creations – transformations of stone, Murano glass, wood, marble, brass, and carefully collected minerals, all crafted by master artisans. This fusion of raw and noble materials gives rise to an unexpected scenography, where eclectic objects and vibrant colours shape my universe. Symbolic forms emerge through organic contours, bold cuts, and strikingly unconventional compositions. I am drawn to rare, irregular, and one-of-a-kind pieces – objects that embody uniqueness and character.

When you want to create a new work of art or piece of furniture, where do you start?

Every creation begins with a concept that is sketched by hand and where the essence of the idea takes shape.

I push each concept to its fullest potential, bringing it to life through material experimentation. The most exciting moment arrives during sample testing. This is when unexpected surprises emerge, transforming the vision into reality. As a piece progresses through its creation, the outcome becomes increasingly clear. However, I am particularly drawn to pieces that evolve over time – materials that develop a rich patina, bearing the marks of use and admiration.

And stone is one of those materials?

My material palette is deeply rooted in nature, often incorporating stone, wood, and marble. I integrate these elements thoughtfully, selecting each one based on its unique texture, history, and the dialogue it creates within the composition. Whether as a structural foundation or a refined accent, stone and marble bring a timeless presence to my work, enhancing both its aesthetic and tactile qualities. I greatly enjoy collaborating with Tanguy from Van Den Weghe, with whom I have been working on projects of various scales for several years. Our partnership is built on a clear and dynamic exchange, constantly opening new creative possibilities. It is always a rewarding and inspiring experience.

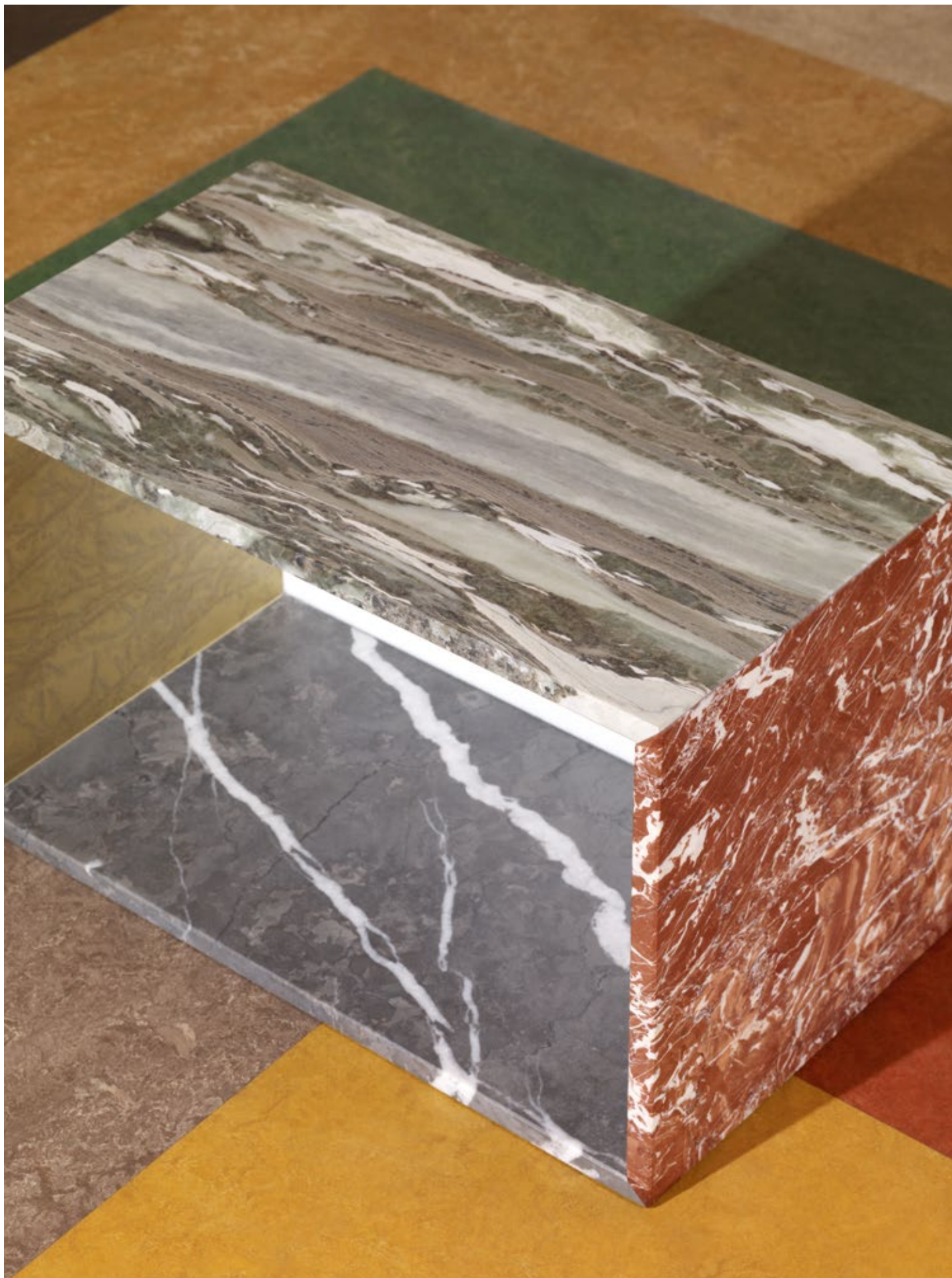
Where do you go to gain inspiration and new ideas?

Life is fast-paced and intense, yet work remains a daily source of fulfilment, with each day presenting new challenges and discoveries. I deeply appreciate the moments when I can retreat to the mountains for a few days, finding inspiration in their serenity and grandeur.

What are you currently working on?

These days, we are deeply engaged in projects across Southern Europe, overseeing the construction and furnishing of several seaside villas. In Belgium, we are working on a variety of renovation projects, each with its own unique character. At the same time, we continue to expand our furniture line, a growing collection that I take great pleasure in creating.





FIEN MULLER

Fien Muller, co-founder of Muller Van Severen, is internationally recognised for her playful, practical designs that boldly redefine our concepts of furniture, objects, art, and more. Muller's design practice (co-founded with Hannes Van Severen) carefully integrates each material's natural beauty into the narrative of every design.

When did you begin exploring and melding the lines between art and design in your practice?

That really started with the request to create an exhibition together with someone else, who ended up being Hannes. We were renovating our house at the time, which gave us ideas and inspiration. By discovering certain materials, such as brass, polyethylene, and marble, we came up with ideas together.

What opportunities would you say helped propel you to where you are today?

First and foremost was the opportunity to exhibit together with Hannes for the first time at Valerie Traan Gallery. That's where the collaboration started. But for my own work, my studies at the Royal Academy of Fine Arts (KASK) in Ghent were very important. After that, I did a masters in Sculpture at Sint-Lucas Hogeschool in Ghent, which was liberating and made me think about working in 3D and in a more sculptural way. After these studies, I was quickly picked up by a Ghent-based art gallery, Hoet-Bekaert. That's also where we met Tanguy Van Quickenborne.

When and why did you begin working with marble? And what inspired your first marble work of art, 'Marble Box'?

We worked with marble for our very first exhibition as Muller Van Severen. Our first marble work of art, 'Marble Box', are pieces that we still make today. We wanted to use different marbles in a very simple frame, so each box became unique. The different character of the marbles and the different combinations meant that we made very diverse works, but they always had the same simple structure.

Do you have a favourite type of marble or stone?

We often work with breccia viola and also with lardo. These have a lot of drawing and colour and are quite bright and present, which we like.

How do you challenge yourself to think outside the box when drafting new ideas?

It's not easy to explain, as it never happens the same way – there's no pattern. I often draw, and while drawing I come up with ideas, sometimes something small that can create a whole new world. Seeing a colour or material, a technique that we want to master... it's different every time. One idea often leads to another, so we often make families or series. We also call them landscapes. The constant 'open' view in daily life is important in designing our work, not only in a museum or when viewing art, but also at the grocer's or swimming pool. We never stop looking and thinking.

And what does a successful or encouraging day in your studio look like?

A day where you have taken a step – big or small – with the intention to move forwards.