

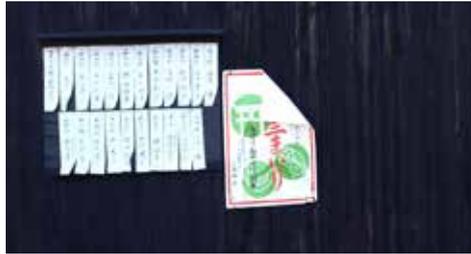
אזכורי אניטה





ORIGIN

JAPAN



ORIGIN

JAPANESE TRADITION

Shou Sugi Ban (burned cypress) is a traditional Japanese technique in which coniferous wood is burned at one side. Traditionally, this was done by binding three boards together to a chimney and starting a fire at the bottom. The original reason for burning was, ironically, fire prevention. Japanese houses were mostly made of wood, and inhabitants of the villages and towns they were apprehensive of fire. The scorching of the facades created a carbon layer. This beautiful black film also offered good protection against insects and fungus. The houses also no longer had to be painted. The ancient art of Shou Sugi Ban is still being used in Japan today. Not only in traditional buildings, but also in modern buildings designed by well-known architects such as Terunobu Fujimori.

Zwarthout | [Shou Sugi Ban](#), brought the beauty of this wonderful black burned wood to the European continent.





PHILOSOPHY

WABI SABI



PHILOSOPHY

WABI SABI

The imprint of time

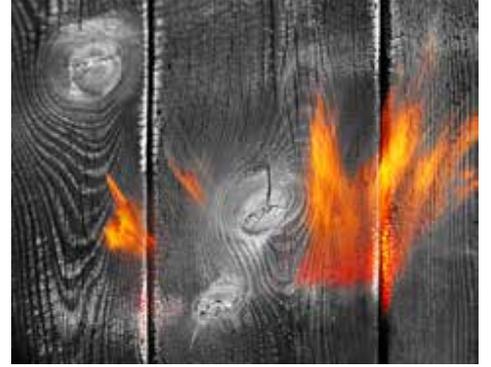
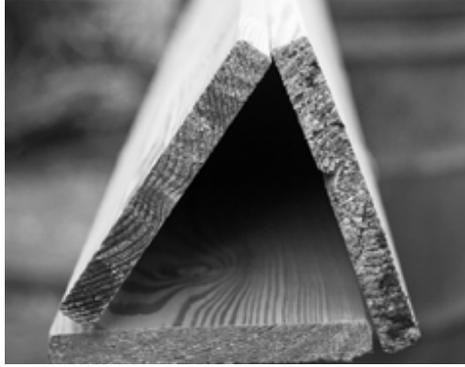
Shou Sugi Ban also fits the Japanese philosophy of Wabi Sabi and the pure vision of beauty. Wabi stands for simplicity and peace, and sabi stands for beauty formed through the years. Wabi Sabi also embraces the soothing beauty of the transient and imperfect, and the appreciation of the ingenious integrity of natural objects and processes. The worn style contributes to the sense of transience and involvement with the design. The wear out over time (and seasonability) enhances the visual appeal due to the slow change of color and texture.

The black carbon layer of the charred wood ages over time and develops a gorgeous patina (weathering). The natural aging process only contributes to its visual beauty. Changes in texture and colour make way for our imagination and the beauty of transience. In contrast to modern design, where inorganic materials are often used to fight the results of the natural aging process, Wabi Sabi celebrates this process and puts it at the heart of its philosophy.

Would you like to learn more about the Wabi Sabi philosophy that respects the transient, the weathered and the imperfect?

Check our website:

www.zwarthout.com or www.leonardkoren.com



INTRODUCTION



[Zwarthout | Shou Sugi Ban](#) is produced by Pieter Weijnen and our Zwarthout Team. In 2008 Pieter Weijnen visited the Venice Biennale as an architect where he became acquainted with the work of Terunobu Fujimori. This Japanese architect frequently uses the traditional technique of Shou Sugi Ban in his work. Pieter was impressed by the beauty and durability of the charred wood, and took a trip to Japan to investigate the product and its production. In some parts of Japan, houses are still covered with Shou Sugi Ban. Over several years, Pieter Weijnen became more proficient in the technique and developed it further into an efficient production process that preserved the quality of the black wood. This led to the founding of our company [Zwarthout | Shou Sugi Ban](#) in mid-2012.

Meanwhile, we have revived the traditional Japanese Shou Sugi Ban by combining old-fashioned craftsmanship with modern technology. In our workshop we burn each piece of wood in a controlled way in our self-developed oven. This ensures consistency and uniform technical specifications. Each panel shows the elemental force of fire: the color and texture of the wood. We are continually developing new ways of burning, and utilizing new durable wood finishes and new biobased resin and oil. [Zwarthout | Shou Sugi Ban](#) is a beautiful low-tech product. Each variant has its own specific characteristics and applications, both aesthetically and structurally. Zwarthout is used, as durable cladding, for interiors and for furniture.

As builder-architects we look critically at the design of the new buildings for which we supply the wood while simultaneously contributing to the development of an age-old technique. Shou Sugi Ban requires the attention of all participants in a construction project: producer, contractor, architect and construction worker. From choosing the best wood to designing the right detail. This is how we contribute to the development of an age-old technique. This specific attention, a passion for wood and durability, that is what you'll find in all our projects: they each have a unique look. Would you like to learn more? We are happy to advise you.



MISSION

Sustainability



MISSION

Sustainability

The only way is up!

In time, the use of fossil and other raw materials from the earth as we do at present will be disastrous for ourselves and the planet. Fortunately, many good initiatives are already being developed throughout the world. One example is cradle-to-cradle production, which we prefer to use as a company. But we can always do more!

Zwarthout's mission is to make the world a more beautiful and sustainable place by supplying preserved and natural materials that have been manufactured in a responsible manner. Our core values are craftsmanship, brotherhood and responsibility.

Our responsibility starts with the choice of wood as a building material. Each plank stores CO₂, and therefore contributes to the reduction of CO₂ in the atmosphere, provided that it comes from a sustainably managed forest. For every tree we use, 5 new ones are planted: one in the Netherlands by the Forestry Commission (see: vision and policy), one in France in 'our own' forest in the Corrèze (<http://www.tuilliere.nl/>) and three by ourselves. Customers can replant the equivalent of the wood they have bought during the annual Zwarthout Tree Planting Day in one of the estates around our company. Over the years they can see their 'own' trees grow.

All of our wood is FSC or PEFC certified and all of our products are bio-based or easily degradable. The CO₂ generated through transportation and commuting is also compensated.

We are aiming to make our production process CO₂ neutral in 2019 by developing a new oven in combination with a heat exchanger. This heat exchanger will provide heating for the companies and families on our estate using the energy released during our production process. We want to continue to develop this method in the future so that we as a company can leave a positive CO₂ footprint.



TYPE

NAOSHIMA

(DOUGLAS)

Naoshima is Zwarthout's original product. It is our version of Shou Sugi Ban, or Yakisugi (literally: burnt cypress), and we are very proud of it. The Douglas wood is deeply charred at our workshop in Leersum. The structure of Naoshima is irregular, while it has a characteristic pattern that glows beautifully in the sunlight. The brittle carbon layer requires specific detailing of the structure to reduce the influence of the weather. We recommend that this type not be used above a height of 6 metres above ground or in open areas with a lot of wind exposure. Naoshima is also available in Fire Class B1. The carbon layer can stain a little, but this washes off easily with soap and water. Naoshima will not fade with the rain. The black carbon layer ages over time and develops a gorgeous patina (weathering), in line with the Japanese philosophy of Wabi Sabi.



TYPE

MARUGAME

(ACCOYA®)

Marugame originates from Accoya®, a high performance wood modified by acetylation. This makes our Marugame ideal for outdoor use. It is a durable and environmentally friendly option. A fast growing softwood species Radiata Pine is used to produce Accoya®. The wood is modified into a new, durable, dimensionally stable product by means of a non-toxic process and is also extremely environmentally friendly. Accoya® wood is ideal for maintenance-free applications.

Durability of Accoya® is Class 1 (EN 350), the highest durability class. Accoya® has extensive quality certificates (KOMO, RAL, BBA, WDMA, etc.) and is guaranteed to last at least 50 years above ground and 25 years in direct contact with soil.

Our resistant Marugame is available with pure carbon layer or fixated for extra protection against wind and rain.



TYPE

OMIYAMA

(PLATOWOOD)

The origin of Omiyama is Platowood Fraké, a sustainable wood (FSC) that has been modified by heating.

Platowood uses Fraké, a fast-growing African wood species. Platowood Fraké is virtually fault-free; there are no knots in the wood. Characteristic of some parties are black lines and the occurrence of a small hole here and there (pinholes). The durability of Platowood is Class 2 (EN 350). This makes Omiyama ideal as a sustainable, ecological finish outdoors and for roof applications. Our resistant Omiyama is available with pure carbon layer or extra treated with a resin to protect against wind and rain.



TYPE

AYAGAWA

(OAK)

Ayagawa is the oak variant of the traditional Japanese Shou Sugi Ban. The robust oak wood has a beautiful characteristic pattern. By burning the wood in our oven, Ayagawa will get a nice, dull black color. The carbon layer of Ayagawa is stronger than, for example, the layer of Douglas. Ayagawa wearing somewhat off-it is easily washable with water and natural soap. The carbon layer ages over the years and then gets a particular patina (weathering). For use indoors Ayagawa is perfect. We fix the carbon so that the wood becomes extremely strong.



TYPE

SANUKI

(ACCOYA®)

Sanuki is charred, laminated Accoya® wood. Sanuki has the unique property of remaining level despite the charring process. Its exterior has been reinforced with a resin based on natural ingredients. This gives it extra strength, without compromising the unique character of this robust wood. This panel of Accoya® wood has jointed sections. Sanuki is available in various thicknesses (20, 25 or 30 mm thick), and all sizes (up to 80 cm wide and 350 cm long). Its striking pattern makes Sanuki ideal for cladding interior walls in an aesthetically pleasing and sustainable manner. Sanuki is also very suitable for the production of original furniture and objects.



TYPE

SHODOSHIMA

(DOUGLAS)

Douglas Wood is a softwood species known for its natural lasting durability and strength. In Shodoshima the wood is plain sawn (parallel to the annual rings). We burn all boards piece by piece in our own oven, specially developed for this purpose. The logs are brushed, and stained by hand. The robust and lively grain remains visible and shines beautifully in the sun. Shodoshima is resistant to all weather conditions and does not stain. We recommend to repeat a stain treatment every 3 to 5 years. Shodoshima is suitable for interior and exterior use.



TYPE

TAKAMATSU

(DOUGLAS)

Takamatsu is a variant of the Shodoshima, and differs only in terms of its saw manner. For Takamatsu we use quarter-sawn wood of the Douglas fir: the boards are then cut at a right angle to the annual rings. Resulting not in a flame shaped structure, but a special striped structure. This kind of saw gives Takamatsu a fine, linear structure and a classic, quiet image. The Douglas boards are carefully burned, one by one. After that, the wood is brushed and finally hand stained. Takamatsu is resistant to all weather conditions and does not stain. We recommend to repeat a stain treatment every 3 to 5 years. Takamatsu is suitable for exterior and interior use.



TYPE

SAKAIDE

(DOUGLAS)

For the production of Sakaide, planks of the Douglas fir are sawn parallel to the annual rings. The planks are then individually charred in the flames of our oven. Next, the charred wood is thoroughly brushed and oiled. The difference between the dark and light sections of the softwood gives Sakaide an attractive, rustic look. In combination with the structure of our other burnt woods, it makes for a beautiful contrast. Sakaide for exterior use gets a transparent, UV-resistant finish. We recommend to repeat this treatment every 2 to 4 years. Sakaide for interior use is finished with Tung oil. We recommend to repeat this oil treatment every 2 to 4 years.

PORTFOLIO

Meyendel

Wassenaar

architect: VVKH

photography: Christian van der Kooy



PORTFOLIO

Iori

Tea-Tower Biennial Venice
architect: Moreau-Kusunoki
photography: Hans Peter Föllmi, Carla van Thijn





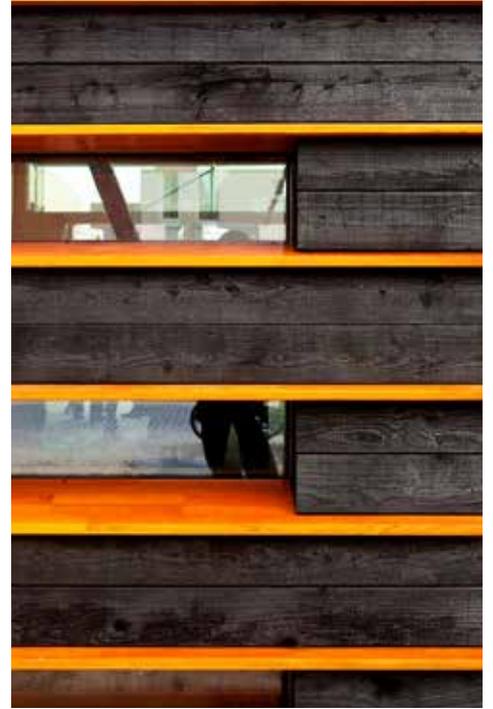
PORTFOLIO

Steigereiland

Amsterdam

architect: Pieter Weijnen

photography: Hans Peter Föllmi





PORTFOLIO

Blackbird

Vortum-Mullem
architect: Onix
photography: Maarten Laupman





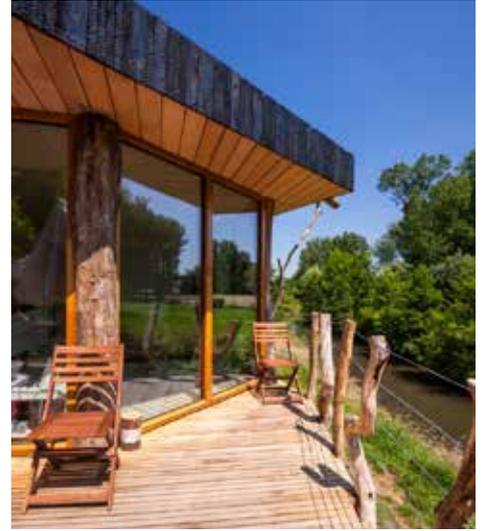
PORTFOLIO

Geuloever

Schin op Geul

architect: Pieter Weijnen, Mark Spijkerman

photography: Hans Peter Föllmi



PORTFOLIO

Kanaalproject

Wijnegem, Belgium

architect: Bogdan van den Broeck

photography: Hans Peter Föllmi



PORTFOLIO

Villa Tiana

Tiana, Barcelona

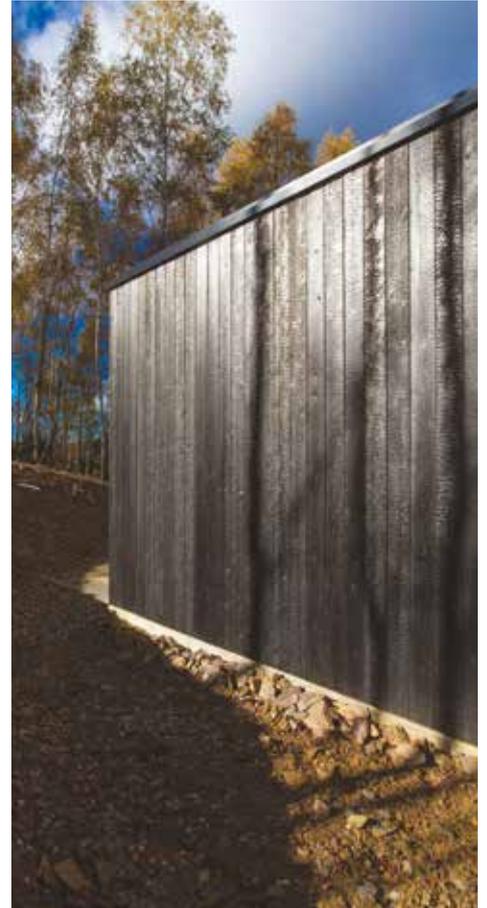
architect: Jos-Willen van Oorschot, Venhoeven CS
collaborating architect: Raúl Sánchez Esteban



PORTFOLIO

Bois Brulé

Trou de Bra, Derriere les Thiers
Lierneux, Belgium
architect: Nu architectuur
photography: Hans Peter Föllmi



PORTFOLIO

Woolacombe

North Devon, United Kingdom
architect: Studio 1 Architects





PORTFOLIO

Gym

Den Bosch
architect: Pennen





PORTFOLIO

Skewed Stolp

Jisp

architect: SeArch

photography: Ossip van Duivenbode





PORTFOLIO

LimburgHUIS

GaiaZOO, Kerkrade
architect: GaiaZOO
photography: Pieter Weijnen

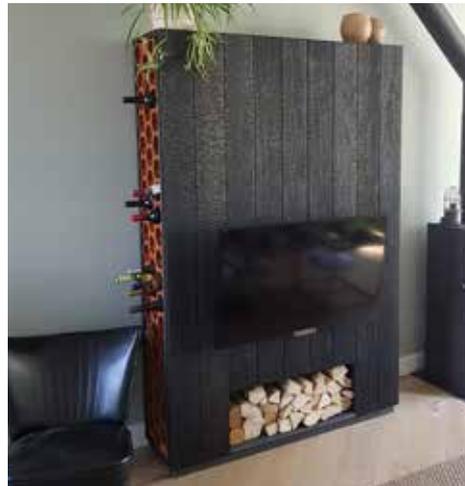




PORTFOLIO

Interior

photography: Raymond van Zessen a.o.





PORTFOLIO

Interior

photography: Raymond van Zessen a.o.



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