

Adeeni Design Group





## Arts on a three-dimensional platform

Muses magazine was lucky enough to catch up with the well traveled & inventive tastemaker Claudia Juestel, principal of Adeeni Design Group. Our conversation netted a rich story of culture, art & artisanship.

Claudia was born in Austria into a family of artists, craftsmen and musicians and is classically trained in drawing, painting, sculpture, cooking, hotel management and interior design.

Claudia named her design firm Adeeni, a Yoruba word meaning “royal people”, which seemed a fitting name as she believes in making your home your castle and that every client should be treated like royalty.

MM: How did growing up in Austria influence your design.

CJ: Growing up in Austria I was always surrounded by gorgeous historic architecture, which had a strong influence on me in many ways. It not only has given me a lifelong appreciation of traditional design, it also has had a tremendous impact on my penchant for symmetry and my innate sense of proportion.

Additionally, as the daughter of hoteliers I always look at interior design from a perspective of a host, aiming at interiors that are inviting for both their inhabitants and guests on various levels.

*“Growing up I had the pleasure of always appreciating great craftsmanship in everything we had.”*



MM: How does your Austrian background inspire your design work?

CJ: Although today Austria is a very small country it carries the history of a previously large empire, which is expressed in everything from cuisine to music and architecture. This has provided me with a rich spectrum of inspirations, ranging from Italian baroque and Rococo architecture, Biedermeier and Jugendstil furniture, accessories and jewelry, Wiener Werkstätte architecture, furnishings, textiles, art and accessories, Austrian Expressionist art, and stimulating classical music to a gracious way of living, a certain cultural formality and a sense of order, as well as innovative contemporary architecture and art.

Growing up I had the pleasure of always appreciating great craftsmanship in everything we had. My father practically furnished our hotel himself, building furniture, upholstering benches, laying tile. He even built his own house from scratch, planted an orchard and created a pond. Plus most everything we bought was custom-made, from furniture to window treatments, to ironwork. I also learned how to knit, crochet, embroider and sew at a young age; it was part of our education.

All these experiences had a profound impact on how I view quality and detail. Also the breathtaking landscape of Austria is ingrained in my psyche forever. All of this shows in smaller and bigger ways in my design work. Not only have I used Austrian antiques, table top and art in interiors, I may also express my background in a color palette, custom furniture, rug and textile designs, the way I lay out a room for entertaining, or how I like things organized.



(c) J. C. K. Studio 2010

MM: Are there popular Austrian techniques or colors that you find yourself using?

CJ: I am particularly fond of an ochre yellow called "Schönbrunner Gelb", which is the imperial color for palaces, but is often used for more "humble" residences as well. It is named after the Imperial palace in Vienna. I also love "Bauernleinen" which is a coarse, but soft, hand-woven linen.

I find Austrian hand-wrought iron particularly beautiful; and I have imported lighting and headboards for their craftsmanship.

## Bespoke Design Evolution

In the next pages, Claudia takes us through the creation process of her bespoke furniture.

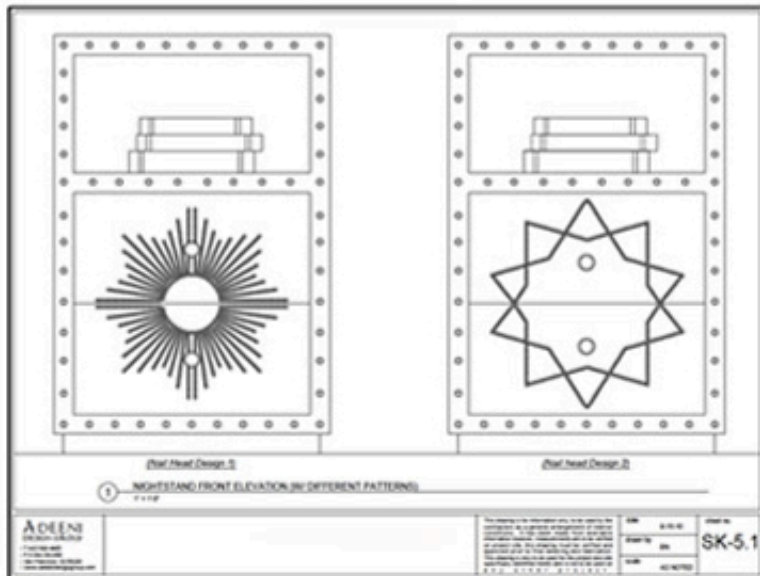
*"I love designing custom furniture, rugs and fabrics, and I truly enjoy the process of creation as much as the glamorous finished product."*



## Sunburst

**Idea:** The clients had an antique mahogany bed, which was a family heirloom and had to remain. However, they also wanted to give their bedroom a more contemporary flair. So we blended traditional and modern designs in an eclectic fashion and by adding some exotic touches to play on the tropical feel of the bed. They love black and red and knew that the red lacquer would provide a wonderful contrast to the stained wood and aubergine walls. I wanted clean lines, but felt that the pieces should have some traditional detailing. So brass nailheads were the perfect solution.

**Design:** We brainstormed on the design and started the drawings. First we created one basic shape, but provided two different options for the nailheads to our clients. One had a more European feel, and the other one was inspired by the Syrian dresser we were having custom-made. They picked the sunburst.



**Execution:** Every interior designer knows that our ideas can only come to life with the help of talented craftsmen. A set of detailed Shop drawings and color samples went off to our furniture maker. Step by step the pieces came to life. Each of the nailheads needed to have a hole pre-drilled so that the wood would not split. Then each was applied one by one. Despite the fact that a box of small nailheads contains 1000 pieces we ran out and had to order more for this detailed design.



## Voilà

And yes, furniture workshops are dusty places. My advice to anyone, never wear black! Think of the color of dust; always in style safari gear works best. A few hundred more nailheads, a little dusting and voilà, the nightstands are complete.

Installation: Of course the exciting end to this journey is seeing our designs in the finished room. The existing antique bed was dressed up with luxurious custom bedding made from various silk fabrics in shades of orange, fuchsia and red, and paired with a chocolate faux Persian lamb blanket. The colors of the bedding and the night stands look fabulous against the dark aubergine walls and drapery.

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