### IMAGINING REALITY WHITE NOISE

A VESSEL FOR STILLNESS PARIS, GEHRY, AND THE ART OF HOLDING

THE LEARNING ROOM

## YOU'RE NOT LAZY— YOU'RE FRAGMENTED



SUMMER, 2025 Issue No.15



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#### Summer 2025

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YOU'RE NOT LAZY—YOU'RE FRAGMENTED WHAT'S NEXT...



#### SUMMER DISPATCH

Credentials, Caution, and Free Tool

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Like a chant, it echoes across the headlines: political stability, economic stability, mental stability. It sounds soothing at first, doesn't it? Especially with global tariff threats shifting under the surface like tectonic plates.

There's a word I keep hearing lately-stability.

But I have a confession: I think stability is overrated. Nature doesn't care about stillness. So, this summer, we're embracing what many still resist: the idea that stability is not sameness, but change. That the world, in its elliptical patterns and DNA-shaped turns, was never meant to stay put, but flow.

In this issue, our craving for security is slowly giving way to something deeper: a desire for a longer health-span. We explore how artists, designers, thinkers, and even dinner guests are anchoring meaning in motion.

Brigitte Dochia gives us a glimpse of geometry wrapped in embroidered comfort in a restaurant design that says "certain" in uncertain times. James de Vries takes us to Paris, where Gehry's Fondation Louis Vuitton holds space for reflection, and where Hockney's art reminds us that the seasons, at least, return.

In our Learning Room, we ask a bold question: What if procrastination isn't the problem? What if it's just fragmentation? And in Rituals of Living, I will forecast what 2026 might bring: not big swings, but deep patterns of togetherness, tactility, and time as the new wealth.

Adriana / Mot.



CELEBRATING

# ZD YEARS IN BUSINESS

### A VESSEL FOR STILLNESS

Paris, Gehry, and the Art of Holding By James DeVries

From April 9 to August 31, 2025, the Fondation Louis Vuitton presents "David Hockney 25," an exhibition spanning seven decades and featuring 400 oeuvres. Oil paintings of poolside laissez-faire sit beside digital iPad drawings born of lockdown; landscapes of California blend into recent Normandy blossoms.

#### THE ARCHITECTURE

Paris may feel sweaty and frenetic these days, but at the end of Avenue du Mahatma Gandhi, the Fondation Louis Vuitton offers calm-a crystalline pause in the Bois de Boulogne. Designed by Frank Gehry, the "vessel for art" seems precarious in form yet unshakeable in presence, much like stability itself in uncertain times.

Inside the glass sails of Gehry's building, light and structure engage in a dialogue. The dynamic architecture flexes with every seasonal shift, anchoring Hockney's vibrant scenes. His digital experimentation and layered operatic blue walls converge in an environment that supports viewing, lingering, and feeling.

Design decisions like these shape habits and lifestyle choices that, in 2026, become the building blocks of wellbeing.

### THE ARTIST

David Hockney's pool paintings are icons of mid-century California. Painted through the 1960s and '70s, they captured Los Angeles at its most mythic: warm sun, splash, and skin reincarnated in pigment. But beneath the surface shimmer is a deeper exploration.

For Hockney, the pool wasn't just scenery. It was a lens of reflection, movement, voyeurism, and desire. A Bigger Splash (1967) freezes the moment just after a diver has vanished beneath the surface–an act rendered in acrylic precision. In "Portrait of an Artist (Pool with Two Figures)", a suited figure watches a swimmer below, the entire scene rippling with a quiet tension.

THE BEAUTY OF THESE WORKS IS IN THEIR CONSTRUCTION OF LEISURE AS LONGING. IN AN ERA THAT PROMISED FREEDOM THROUGH LIFESTYLE, HOCKNEY GAVE US SURFACES THAT REVEAL THE PSYCHE.

Today, they still glow in their saturated palette or sunlit clarity with a rare emotional alchemy: part seduction, part stillness, part story waiting to be told.





A SUMMER STROLL

If you're planning a Paris stroll this summer, the Fondation Louis Vuitton is the go-to gallery break. Sheltered from heat, this glass-and-timber vessel in the Bois de Boulogne offers a space to refresh.

The building catches the light slowly and filters the summer beauty, leaving stuffiness outside. Take in the curve of the sails, the tension between transparency and shelter. And linger with Hockney. Works that made him famous blend here with quiet new ones, the spring blossoms, the digital brushstrokes, the attempt to hold time still.

VISITING PARIS SHOULD BE WITHOUT RUSHING, WITHOUT MISSING THE GOOD STUFF-SEE GIUSEPPINA CHIARA'S BEAUTIFULLY GROUNDED GUIDE TO THE CITY'S SEASONAL RHYTHM.





# **Imagining reality** Brigitte Dochia Interior Designer



### WHITE NOISE

Maiaana Restaurant, In Kranan, a small town in Finland By Brigitte Dochia

The judge and his family are booked for the opening night. I found out yesterday, and I haven't slept since. They arrived in Kranan last night. The shuttle from Helsinki was short, but they must still be suffering from jet lag.

He's not the kind of man who slips into a chair unnoticed. Supreme Court, two-time Order of Canada recipient, and famously obsessed with three things: modernist jazz, Camus, and warm bread. That last one is for his wife, of course. She only trusts restaurants that still believe in linen napkins and hand-written menus.

I made sure the host stand hides a small wooden drawer underneath, carved from maple, velvet-lined, and holding three rolled menus printed in ink so dark it stains the fingers, just for them.

Right now, I'm in the studio, standing over the final renderings–light bouncing off the white surfaces like it's been choreographed. Geometry wraps around the room like an embrace held just long enough: pure white paneled walls inspired by Kazimir Malevich, the kind of shapes that feel certain even in uncertainty. Only in Kranan–or maybe in all the northern countries?–the light is uncertain and needs its anchor.

That's why I chose him. Malevich was radical in his restraint. A white square on a white background. It was total presence, not absence. He believed that reality could be constructed from a higher order. And in a world like ours-pricing chaos, interest rates that climb like ivycertainty feels like the new luxury.



"Should I swap out the brass for brushed nickel?" Ana asks behind me, already pulling samples. She works in our Paris office and she's a fabulous designer. We flew to Finland together to ensure that all the final touches are in place before the opening.

I shake my head. "No. Musti likes things to age. Patina's good. Makes time visible."

Musti isn't his full name. No one remembers what it is. But everyone in Kranan knows he's the one behind the brioche that broke a generation's gluten denial. "Restaurateur extraordinaire," Ana calls him. He wanted everything white, like the snow. The space could have easily felt cold, but not with my visual layering. I pulled in the finest ivory mohair banquettes, embroidered tablecloths sourced from Transylvania (yes, real embroidery, not laser stitched), and hand-formed ceramic dishes with soft, imperfect rims.

"You can still have order without edge." Musti pushed his vision boundaries when Ana showed him stark, square plates that mimicked the geometry of the space. "I want to have geometry and human softness coexist."

The materials sit in boxes around me; Ana is packing them one by one: panels, custom joints, ceramic tile samples that only look white until you put them beside other whites. I've tucked in a photo of the Malevich sketch that started it all-he called it \*Architectonic\*. That was enough to convince the client to let me design this as a layered experience: restraint and comfort, thought and appetite. They will all be on display for the first guests to mingle and admire, together with Musti's first Menu.

"Ana," I say as I roll the last drawing into its tube, "make sure the seamstress knows-tablecloths must fall precisely twenty-one inches from the edge. Not twenty. Not twentytwo."



She laughs. "You think he'll notice?"

"No. But I will."

The car's downstairs, waiting to take us to the opening. I remember my first trip from this same hotel to our first client review. Renderings, samples, even the model of the sculptural light canopy-they were all coming with me. When I walked inside and met Musti, I knew he would like what I'd come up with. Now it was a summer Friday in Toronto, sticky and frantic. Inside that restaurant, finished, it is July in monochrome. A taste, not yet tasted.

You're Not Lazy —You're Fragmented learning room

our brain's attention is not a light switch–it's a filament. Burn it out too often, and it dims everything you love about practicing interior design.

In <u>The Independent Practice</u>, I teach a rhythm-based model of creative business. "Time rhythm" replaces the concept of "Time management". Your best work happens in clusters. They are either mental, emotional, or financial. Thus, when you incorporate rhythm into a practice, burnout becomes less common.

There's a myth among creatives that productivity equals pressure. That if you're tired, scattered, or can't get to your marketing because projects get in the way, it's because you lack discipline. It's almost never that; it's fragmentation that does it. Fragmentation occurs when your calendar is filled with 30-minute gaps between decisions, Zoom meetings, invoice edits, client calls, sourcing, and administrative tasks. It can be inefficient and physically exhausting, and it may seem like there is no way to avoid it, since everything on the list has to be done.



So if you want to get your edge back and if you've been calling it procrastination, reach out, and I'll help you fix it.



# Summer dispatch: Credentials, Caution, and Free Tools

By Carlotta Parker

Hi friends-

We have a few updates worth taking a break for.

We're halfway through summer and still moving at our usual Land of Dochia pace: forward, thoughtful, and sun-kissed. First up: Cheer-up for Adriana, who has just completed a new certification in psychology from Yale-the course dove deep into the major schools of thought that shaped modern psychology, and it's adding even more depth to the way we think about design and Selftropy<sup>™</sup>.

# BEHIND THE SCENES



#### **CREDENIALS MATTER**

Speaking of credentials: if you've been following along on Instagram or LinkedIn, you'll have seen the #CredentialsMatter campaign by ARIDO. We're behind it 100%. Not just because Adriana holds multiple credentials herself, but because the interior design profession deserves respect, regulation, and recognition.





### **CAUTIONARY TALE:**

Adriana recently lost her voice. Literally– laryngitis hit hard, and for two full weeks, she couldn't speak. For three more weeks after that, her voice was still limited. When your work revolves around teaching, guiding, and storytelling, losing your voice is a visceral reminder: health is the first infrastructure.

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#### And last: Something new and exciting!

Our free public resource portal is now live on our website. From project scopes to wellbeing maps, they're our way of sharing the wealth of knowledge we've built over 25 years. The first items are up, and more are coming soon. Be sure to bookmark the page; it will be a gold mine of resources for those interested in our three pillars of knowledge. Design is for health, not just pretty.

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Carlotta

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