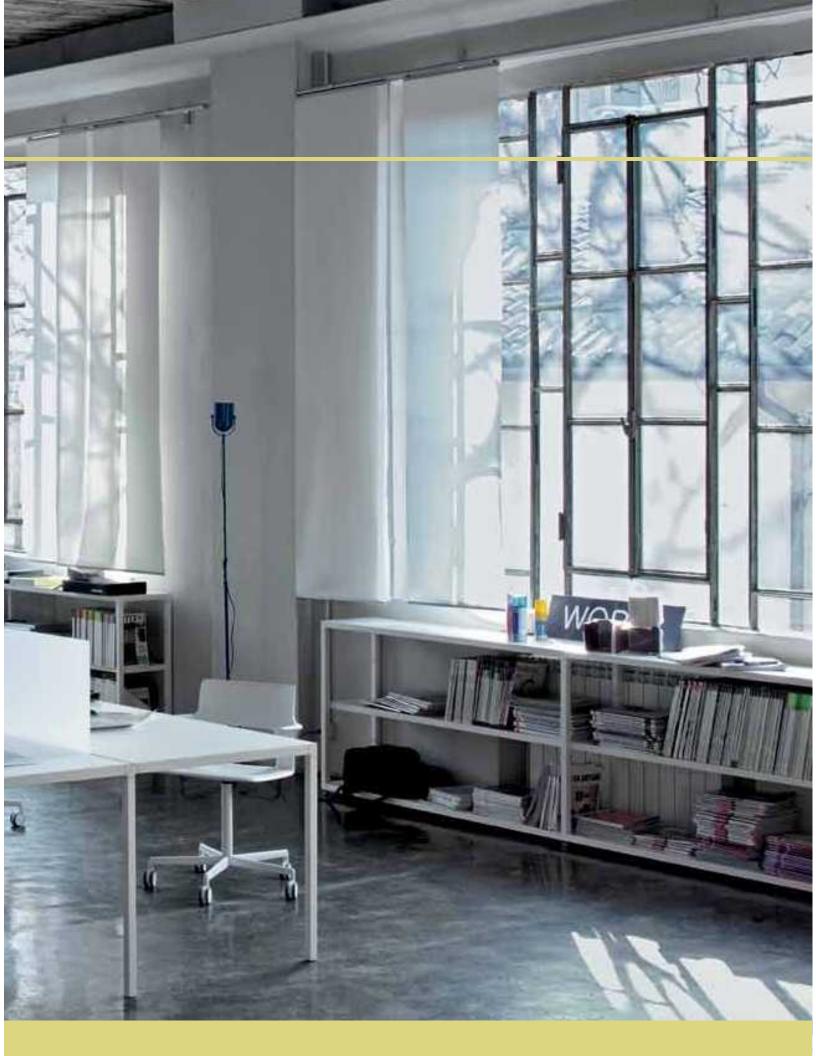
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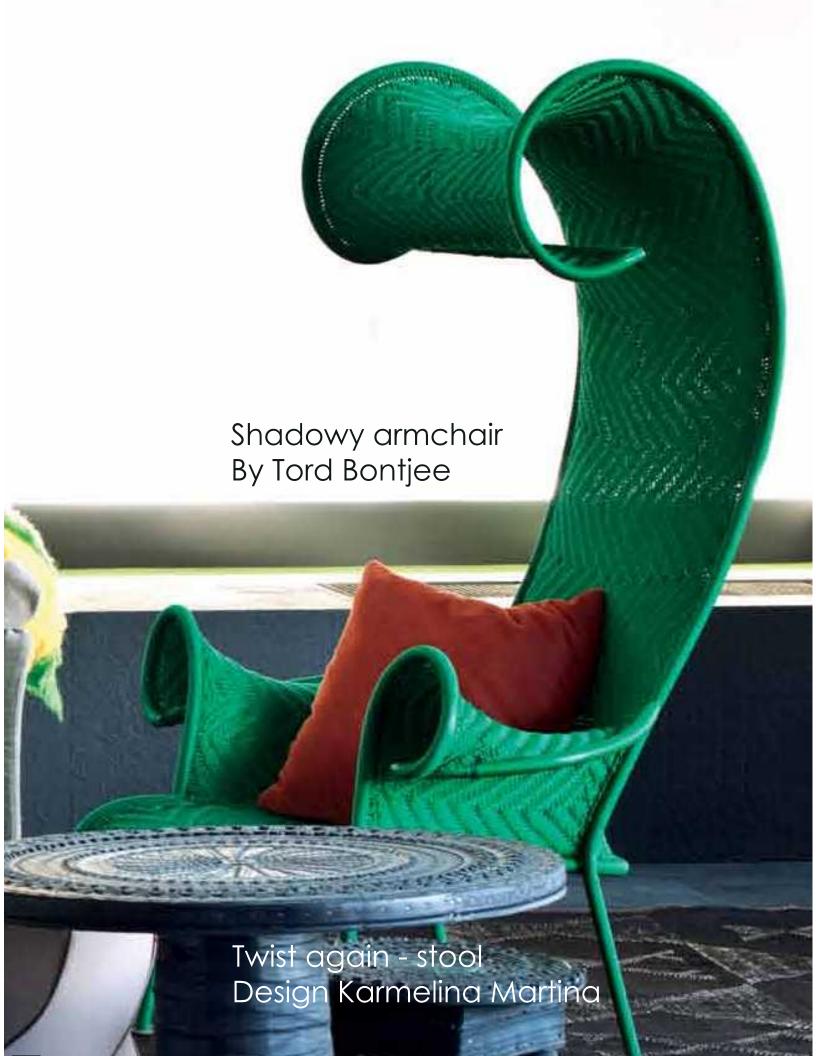






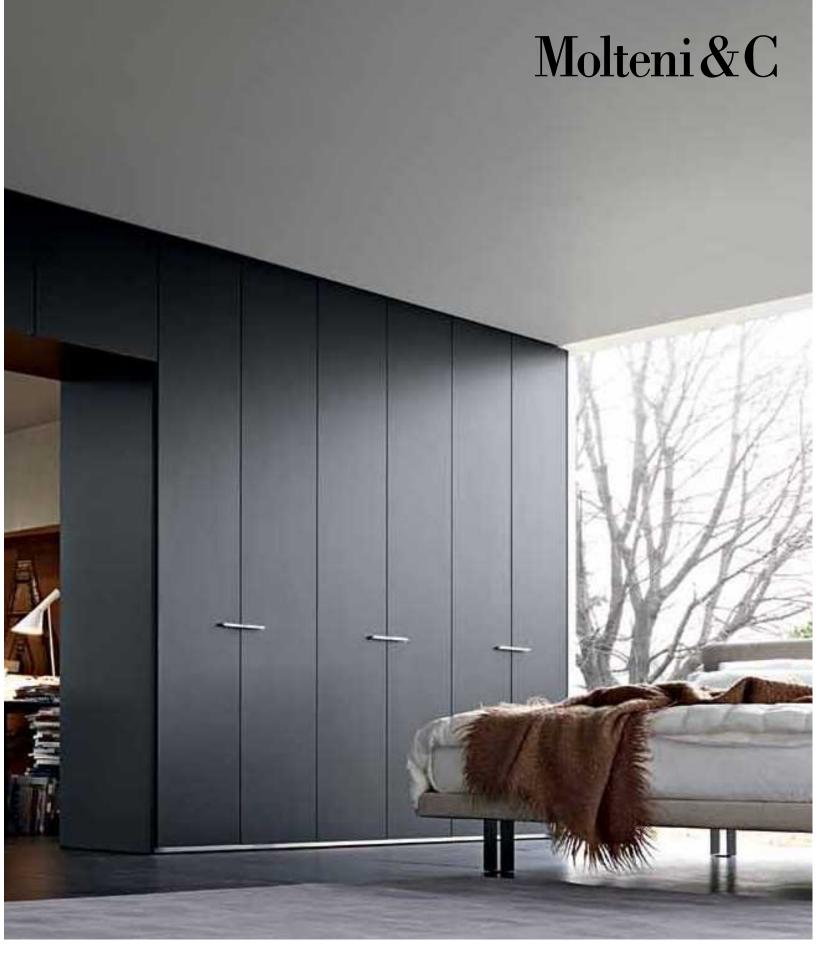






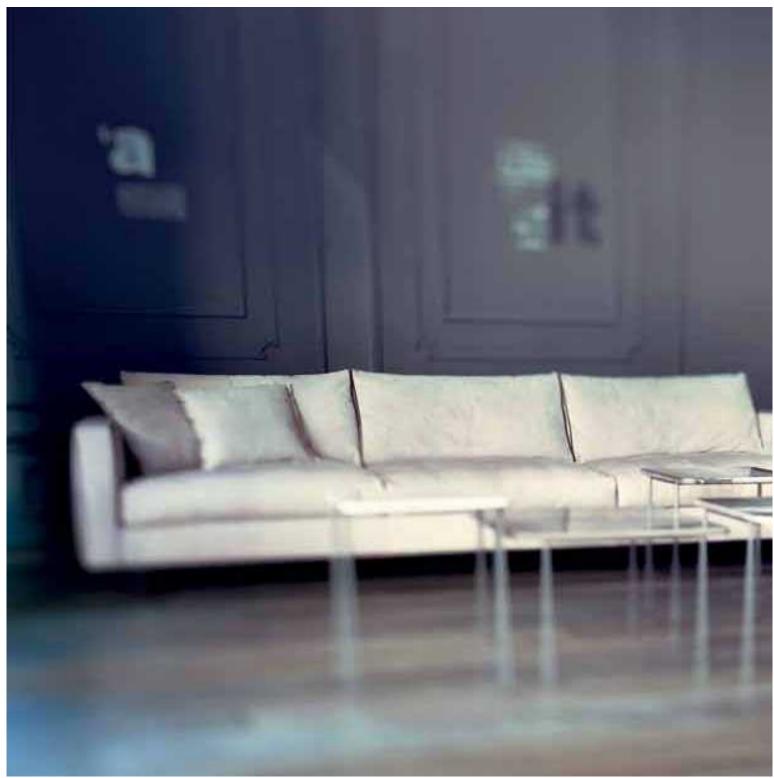


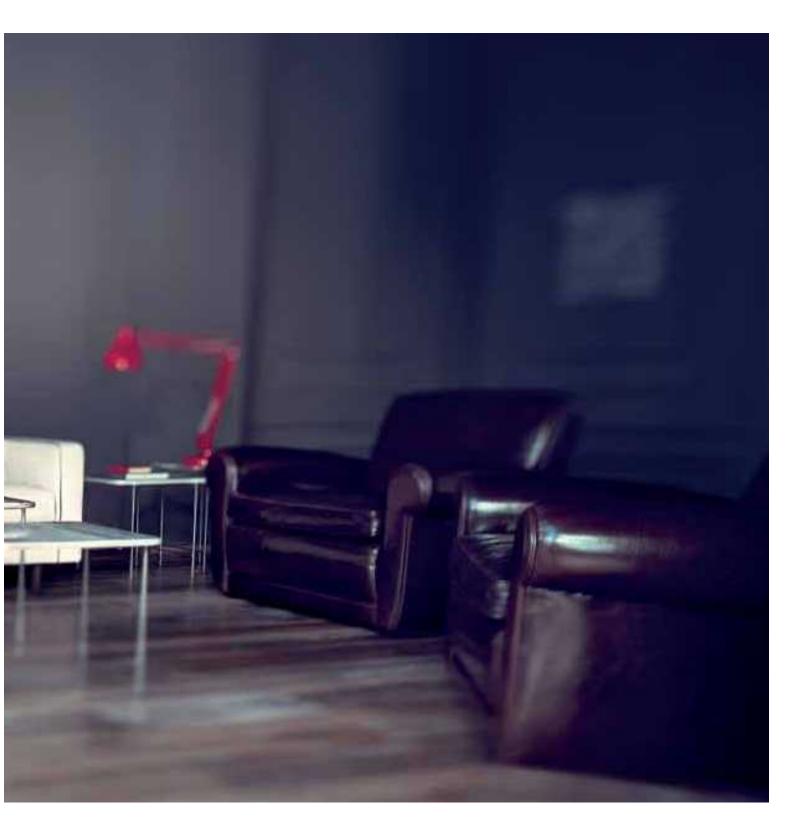
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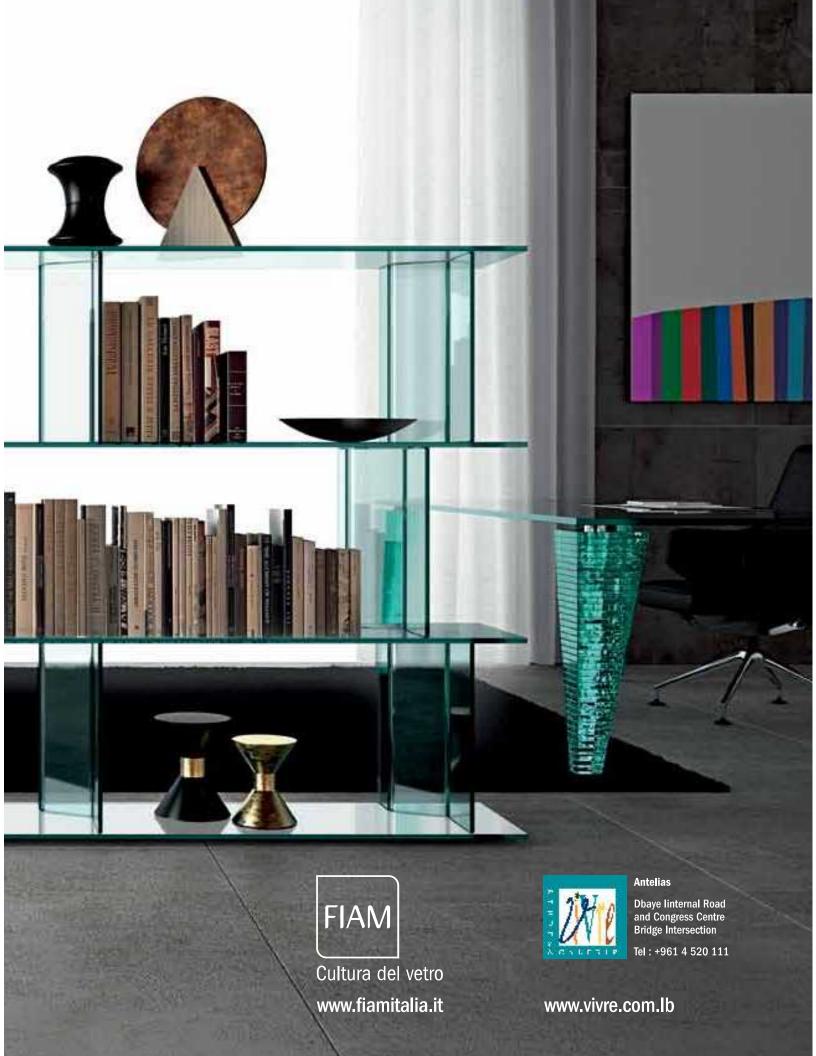












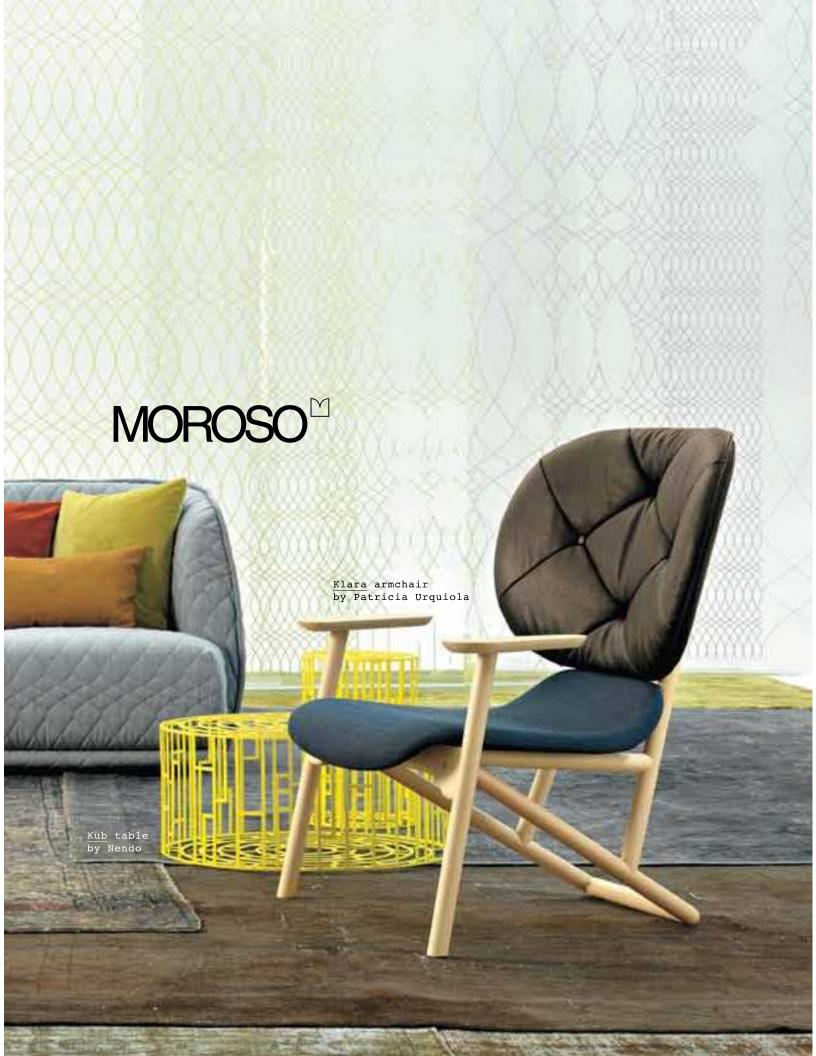


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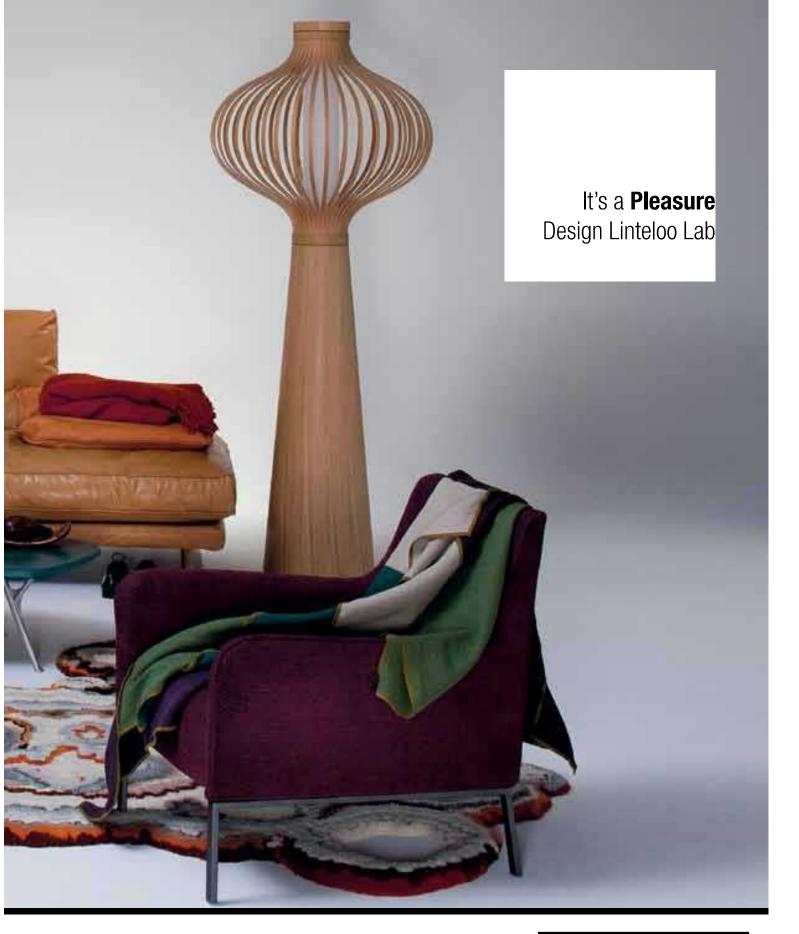
Redondo sofa by Patricia Urquiola



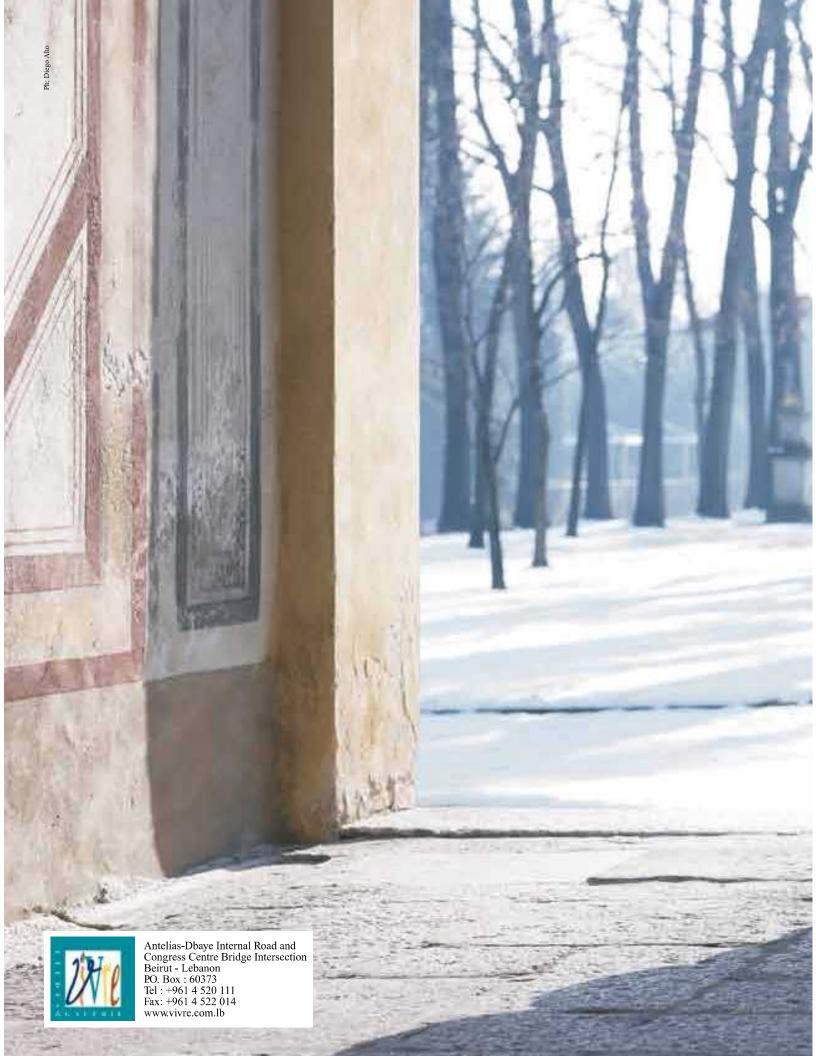








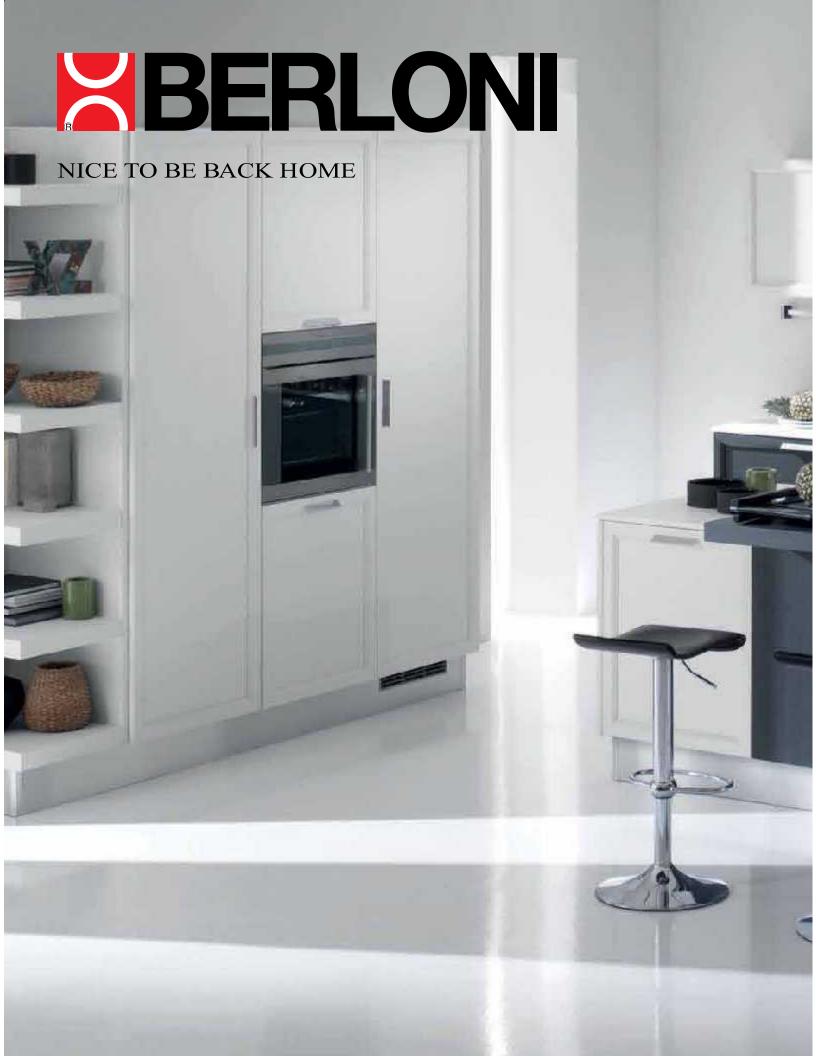
LINTELOO

















## **EDITORIAL**

Outside in - Inside out.

]**io**[

**Jio**[ Magazine A Vivre quarterly design handbook io@vivre.com.lb Both Architecture and Interior Design are the act of designing within either a building or a space and have been adapted to differential unique foci of work of the interior environment.

It's been said that an essential difference between architects and interior designers is the way they see – one from the outside in, the other from the inside out.

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Anis Commercial Printing Press Beirut - Lebanon If we understand that the goal of design is to make a world better, disciplinary boundaries melt away and territorial squabbling dissolves. A common core of design knowledge and a design methodology of problem solving emerge, geared toward analytical outcome processes connected to human and environmental needs.

My home is not a showplace; it's a work in progress.

Le Corbusier once said, "The home should be the treasure chest of Living".

Our recommendation, start with an empty space, ask yourself how you want to live, make thoughtful choices with the right professionals and you'll find yourself a treasure chest of living: a HOME.



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## METAMORPHOSIS Moroso, 60 years, past and future

A year-long journey, a story summed up in a series of events devised to represent Moroso, its vision and creative spirit, its relations and cross fertilization with other disciplines: the arts, film, literature.



Moroso turns 60 and has decided to spend a year celebrating. A whole year and diverse events to present to best affect the many different facets of the brand and its personality Metamorphosis is the theme of this journey. Transformation, in the widest sense of the term; the change worked over the years through the different visions of the company's main players. Starting with the vision and far-sightedness of the Moroso family: first Agostino and Diana, then Patrizia and Roberto. Not forgetting the designers who interpreted the company's

many-sided, wide-ranging spirit, and the artists who, in Moroso's company, experienced the adventure of the Moroso Award for Contemporary Art.

Metamorphosis is cross-fertilization, it means looking to the future with the fresh, open mind of those who perceive and integrate the most diverse sources of inspiration, and reinterpret them in their own language. Metamorphosis is nomadism, of people and ideas. It is a journey through cultures, it means seizing

26

]FROMTHEDIARY[





**]**02[



And metabolizing the best of the world so it becomes what we'd always dreamed of.

As Patrizia Moroso, Moroso's art director, says, "My own world was crowded with Fantastic images, visions of a bright and certainly possible future: a world improved through beauty and new intelligence. I grew up thinking it could be done and as soon as I was able to, I tried. First, I roped in my friends, and then the people I admired most and who later also became friends. I asked them to imagine not just

#### [01] COAT DESIGN BY SEBASTIAN HERKNER

A FUSION OF DECORATION AND FUNCTION, COAT IS AN ARMCHAIR WITHOUT FEET YET ALSO WITHOUT PROBLEMS OF FLOOR GRIP. IN FACT, USING
THE SAME TECHNIQUE OF PRINTS FOR HOSIERY, A NON-SUP FADED DECORATION HAS BEEN PRINTED ON THE FABRIC WHICH GUARANTEES PERFECT
STABILITY ON THE FLOOR YET AT THE SAME TIME WITH A LOW WEIGHT FOR EASY MOVING. SEPARATE, REMOVABLE, VERY SOFT AND ENVELOPING
COVERS REST ON THIS STRUCTURE, LIKE A BLANKET THROWN OVER THE SEAT

#### ]02[ BASK DESIGN BY STUDIO SEBASTIAN HERKNER

#### ]03[ HEMP CHAIR DESIGN BY WERNER AISSLINGER

LIGHTWEIGHT, STRONG AND ENVIRONMENTALLY FRIENDLY, HEMP CHAIR IS THE FIRST STACKABLE SINGLE-SHELL SMALL ARMCHAIR DEVISED AND DESIGNED FOR THE USE OF A NEW INDUSTRIAL MATERIAL BASED ON NATURAL FIBERS. A SHEET, WITH OVER 75% OF ITS COMPOSITION MADE UP OF HEMP, IS HEAT-FORMED VIA A PRODUCTION PROCESS WITH LOW ENVIRONMENTAL IMPACT BORROWED FROM THE CAR-MAKING INDUSTRY. THIS TECHNIQUE ENSURES EXTREME EASE OF MODELING WHICH ENABLES THE SOFTNESS OF THE SHAPES TO BE EXAGGERATED TO SUCH AN EXTENT THET THEY ACHIEVE AN ALMOST 3D EFFECT. THE HEMP CHAIR PROJECT IS BACKED BY THE GERMAN CHEMICALS COMPANY BASF AND WITH ITS GEMSTONE-SHAPED STRUCTURE REPRESENTS A NEW APPROACH TO THIS COMPLEX TYPE OF SEAT.









#### ]04[ M.a.s.s.a.s. design Patricia Urquiola

THE ARCHITECTURE OF FROM IN A SINGLE GESTURE, M.A.S.S.A.S. IS THE NEW COLLECTION BY PATRICIA URQUIOLA FOR MOROSO, A MODULAR SOFA SYSTEM WITH THE ADDITION OF A STANDARD ARMCHAIR, SMALL ARMCHAIR AND SMALL TABLE. THE SHAPE APPEARS COMPACT AND CONTROLLED, YET WELL-DEFINED CUTS AND LINES MAP OUT THE FABRIC ASYMMETRICALLY. VISIBLE RAISED STITCHING, LIKE TACKING, RUNS AROUND THE PERIMETER UNTIL DECONSTRUCTING ITS LINEAR AESTHETIC. THE STRUCTURE IS IN POLYURETHANE FOAM AND THE PARTICULARLY SOFT UPHOLSTERY IS THE PRODUCT OF A BONDED COMBINATION OF FABRIC AND WADDING.

#### **]05[ MISS SARAJEVO DESIGN BY KAMELINA MARTINA**

THE SOFA THAT BRIDGES THE DISTANCE. MISS SARAJEVO IS A SOFA INSPIRED BY THE ITALO-BOSNIAN DESIGNER'S ROOTS. ITS CREATIVE PROCESS ENCOMPASSES THE CONTIGUITY OF DIVERSE CULTURES TYPICAL OF SARAJEVO. THE CITY WITH IT GREAT BEAUTY AND TURBULENT PAST GAVE THE INSPIRATION FOR THIS SOFA, DESIGNED







an object but a whole world, and relate it to the future".

Moroso's journey starts on February 29 with a press presentation of the events connected with this special anniversary. The Via Pontaccio showroom features a Colorful installation with the manufacturer's most iconic designs: a colored pyramid highlighted the most representative Moroso chairs against a backdrop of a photo video by Alessandro Paderni.

The second date looks far, to the East. At the Milan International Furniture Fair, Moroso presents a visionary, magical installation entitled "The Way of the Water Dragon" by Chinese architect Zhang Ke. Moroso was established in the year of the Dragon, a symbol of change. Those born under this sign are capable of doing Special things for humanity, they are exceptionally lucky, passionate about there Work to which they give their all, capable of maintaining a perfect balance between creativity and intelligence, and of looking at things from new angles.

Every 60 years the sign of the Dragon combines with Water, the element that symbolizes quick thinking, perspicacity and transformation. The Via Pontaccio Showroom was filled, April 17-22, with see-through effects and colors, a full-

AND ENHANCED WITH A FEMININE TOUCH (MISS) AND BY A GIPSY, MULTICULTURAL NOTE. "AN IDEAL WORLD THAT LIVES ON, IN THE SOFA, IN A MEMORY OF LIVING ROOM WITH THE AROMA OF TURKISH COFFEE, OF ROOMS DECKED IN LACE ORNAMENTS, OF JAMBOLIJAS (WOOLEN SHAGGY BLANKETS), OF CARVED WOODEN TABLES AND THE ENDLESS VARIETY OF HANDMADE TABLECLOTHS AND NAPKINS WHICH COVERED THEM", SAYS KARMELINA MARTINA. THE SOFA HAS A VERY LINEAR, RIGID SHELL HOLDING LONG, LOW CUSHIONS. CHROME- PLATED TUBE METAL FEET. THE UPHOLSTERY IS IN A CHOICE OF SOLID OR MULTI COLORS, IN LAYERS REMINISCENT OF THE COLORED BANDS (OFTEN RED) COPIED FROM WOMEN'S DRESSES WHICH WERE PLACED ON THE BACKREST TO PROTECT THE FABRIC.

### ]06[ TAKE A SOFT LINE FOR A WALK DESIGN BY ALFREDO HÄBERLI

CONFORT AND CHARACTER FOR ALL SEASONS. TEN YEARS AFTER ITS BIRTH, TAKE A LINE FOR A WALK APPEARS IN A NEW, TRANSFORMED VERSION: A PADDED AND SOFT UPHOLSTERY WHICH ACCENTUATES EVEN FURTHER THE IDEA OF A SHELL SEAT, A SOFT REFUGE FOR SPENDING MOMENTS OF GREAT COMFORT AND RELAXATION. A ZIP IN BRIGHT OR FLUO COLORS MARKS OUT THE PROFILE OF THE SEAT AND MAPS OUT THE DUAL FUNCTION OF THE COAT, WHICH CAN IN FACT BE REMOVED TO PROVIDE A CHOICE BETWEEN A MORE RIGOROUS SEAT AND A MORE WELCOMING VERSION.

#### ]07[ PAPER PLANES DESIGN BY DOSHI LEVIEN

THE STABILITY OF PAPER. THE PAPER PLANES COLLECTION NOW INCLUDES A TWO- SEATER SOFA TO ROUND OFF THE RANGE OF DOUBLE-HEIGHT SEATS PRESENTED LAST YEAR. COSY AND COMFORTABLE AND IDEAL FOR READING YET AT THE SAME TIME VISUALLY LIGHTWEIGHT, IT IS IDEAL FOR THOSE FOND OF UNDERSTATED AND ELEGANT SEATING. PAPER PLANES, AS THE NAME SUGGESTS, INCORPORATES THE IDEA OF LEVITY CONTRASTING WITH A STABLE STEEL STRUCTURE, WITH ALMOST ARCHITECTURAL LINES.

#### 108 SOFTBOX DESIGN ALFREDO HABERLI

THE IDEA BEHIND THE SOFTBOX SOFA IS THAT OF ASSOCIATING TWO CONTRASTS: THE GEOMETRIC STRUCTURE OF THE SOFA, SOLID LIKE A BOX, AND THE EXTREME LIGHTNESS OF THE CUSHIONS, RESTING AS IF ABOUT TO TAKE OFF. FOR THIS REASON THE LEGS ARE VERY SLIM AND HIGH, WHILE THE SURFACE DISAPPEARS UNDER THE SHADOW OF THE CUSHIONS. THE INTENT IS ALSO THAT OF GIVING A SINGLE-COLOR LOOK AND THEREFORE STRUCTURE AND SURFACE APPEAR TO BE MADE OF THE SAME MATERIAL. THE COVERS ARE IN THE NEW PLOT FABRIC OF KVADRAT, AGAIN DESIGNED BY ALFREDO HÄBERLI. A SERIES OF MODULAR SMALL TABLES ACCOMPANY THE SOFA, ALSO UPHOLSTERED WITH THE IDEA OF EXPANDING ON THE SINGLE MATERIAL OF THE SOFA.

### ]09[ CLOUD TABLE DEISGN BY NENDO]10[ DOODLE SOFA DESIGN FRONT

CREATIVE DISTRACTION. THE NAME DOODLE EMBODIES THE SPIRIT OF THE NEW SOFA DEVISED BY THE CREATIVE GROUP FRONT. LINES DRAWN DISTRACTEDLY ON A SHEET OF PAPER, LIKE DOODLES, BECOME THE DECORATION OF THE COVERS WHICH ARE THEN EMBROIDERED AND LAID OVER THE FRAME LIKE A FOLDED BLANKET. THE SHAPE OF THE SOFA IS THAT OF A FOLDED SEMICIRCLE WHOSE ENDS BECOME ARMRESTS NATURALLY INCORPORATED IN THE FRAME.

#### ]11[ TIA MARIA DESIGN BY ENRICO FRANZOLINI

BASIC THOUGHT. TIA MARIA EMBODIES THE SEARCH FOR PERFECT ERGONOMICS. A CHAIR, A SMALL ARMCHAIR AND STANDARD ARMCHAIR WHICH DEMAND MAXIMUM QUALITY OF THE SUPPORTS AND WHERE THE SLANT OF THE FRAME, TOGETHER WITH THE SYMMETRY OR ASYMMETRY OF THE ARMRESTS, DETERMINES THE CHOICE BETWEEN FORMAL AND INFORMAL POSTURE. THE BASE IS CHROMED TUBULAR STEEL AND DESCRIBES THE PERIMETER SHAPE. THE LEATHER UPHOLSTERY IS LOAD-BEARING, THE SYNTHESIS OF A LINEAR APPROACH TO THE IDEA OF COMFORT.

#### ]12[ CHANDIGARH DESIGN BY DOSHI LEVIEN

THE CITY OF CHANDIGARH IN INDIA, KNOWN FOR THE ARCHITECTURE BY LE CORBUSIER. IS THE SUBJECT AND NAME OF THE NEW COLLECTION OF SOFAS BY DOSHI LEVIEN FOR MOROSO, THE PRINCIPLES OF MODERNISM APPARENTLY TOTALLY LINRELATED TO THE CITY OF CHANDIGARH YET DEEPLY ROOTED IN ITS IDENTITY, HAVE INSPIRED NIPA AND JONATHAN IN THE CREATION OF A QUINTESSENTIALLY MODERN SEATING COLLECTION, WITH A CONTEMPORARY APPROACH. " FOR US THE CHANDIGARH SOFA IS THE COMING TOGETHER OF MODERNITY, SENSUALITY, GRAPHICS AND ECCENTRIC QUALITIES", CLAIM THE ANGLO-INDIAN DESIGNER COUPLE. THE CHANDIGARH SOFA IS SOFT AND COMFORTABLE YET AT THE SAME TIME COMPACT, VISUALLY SLIM AND LIGHTWEIGHT. THE SEAT IS IN MOLDED FOAM AND RESTS ON A FRAME IN IRON LIKE A PRECIOUS STONE SET IN A RING. THE COVERS ARE IN LEATHER OR FABRIC WITH A PRINTED PATTERN DESIGNED BY DOSHI & LEVIEN WHICH PAYS HOMAGE TO THE MEMORY OF THE CITY OF CHANDIGARH.

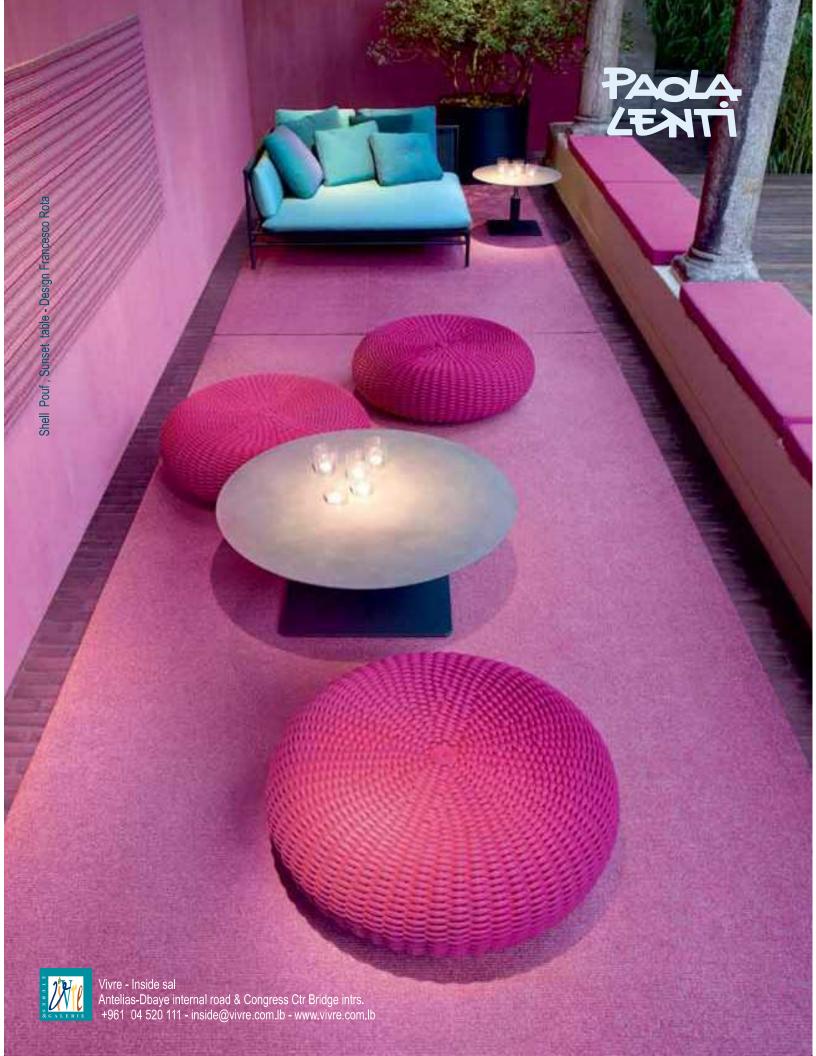




blown homage to the transformation and cross-fertilization in the brand's genes.

Martino Gamper is the central figure of the third event, the Meta.Mor/oso/phosis Exhibition. The artist/designer applied his own highly personal style to transform Moroso designs. The result of this work went on show in Milan in June in one of the city's most prestigious contemporary art venues. Renowned for his work on deconstruction and reconstruction, Gamper's particular vision is set against the backdrop of a singular stop-emotion performance devised for Moroso by photographer Mario Amura.

In September it's Udine's turn. The town where in 1952 Moroso's dream and Production plant took shape hosts a retrospective exhibition on Agostino and Diana Moroso, the company's founders. It will be shown in the new Modern Art Gallery venue in Casa Cavazzini, which was designed by Gae Aulenti and is scheduled to open soon. The exhibition's chronological display highlights the company's progress over the years and its leading role in Italian and world design. The fourth event will be held at the end of 2012 and will celebrate Moroso's international character. A wideranging project, The Nomadic Alternative:







#### ]13[ ZABUTON DESIGN NENDO

ZABUTON IS THE NAME OF THE CUSHION NORMALLY USED IN JAPAN FOR SITTING ON THE FLOOR AND WHICH NENDO PROPOSES HERE IN A MODERN VERSION. A FUTON-SHAPED LOUNGE CHAIR, DRAPED INFORMALLY OVER A METAL WIRE FRAME. THE RANDOM FOLDS OF THE FUTON ARE EXTRACTED AND POURED INTO A POLYURETHANE MOLD SO AS TO FORM A PATTERN OF "CONTROLLED FOLDS", UNIQUE AND HARMONIOUS. THE LOUNGE CHAIR IS AVAILABLE IN THREE VERSIONS, WITH A CHOICE OF ONE, TWO OR NO ARMRESTS AND CAN BE COMBINED TO CREATE A LARGER SEAT. THE COLLECTION ALSO INCLUDES A CHAISE LONGUE, A SOFA AND A DINING CHAIR.

#### 114 BYOBU DESIGN BY NENDO

ONE ROUND AND ONE RECTANGULAR SMALL TABLE WHOSE TOPS ARE SUPPORTED BY A SQUARE FRAME WHICH FOLDS LIKE A JAPANESE SCREEN- A BYOBU IN FACT. THE MODEL IS A REVERSAL OF THE IDEA OF A TRADITIONAL SCREEN, DEFORMING IT ASYMMETRICALLY. SOME PARTS ARE JOINED AND OTHERS ELONGATED TO CREATE AN UNUSUAL AND ORIGINAL SHAPE WHICH MAINTAINS THE STRUCTURAL BALANCE, CREATING AT THE SAME TIME OPTICAL VARIETY.

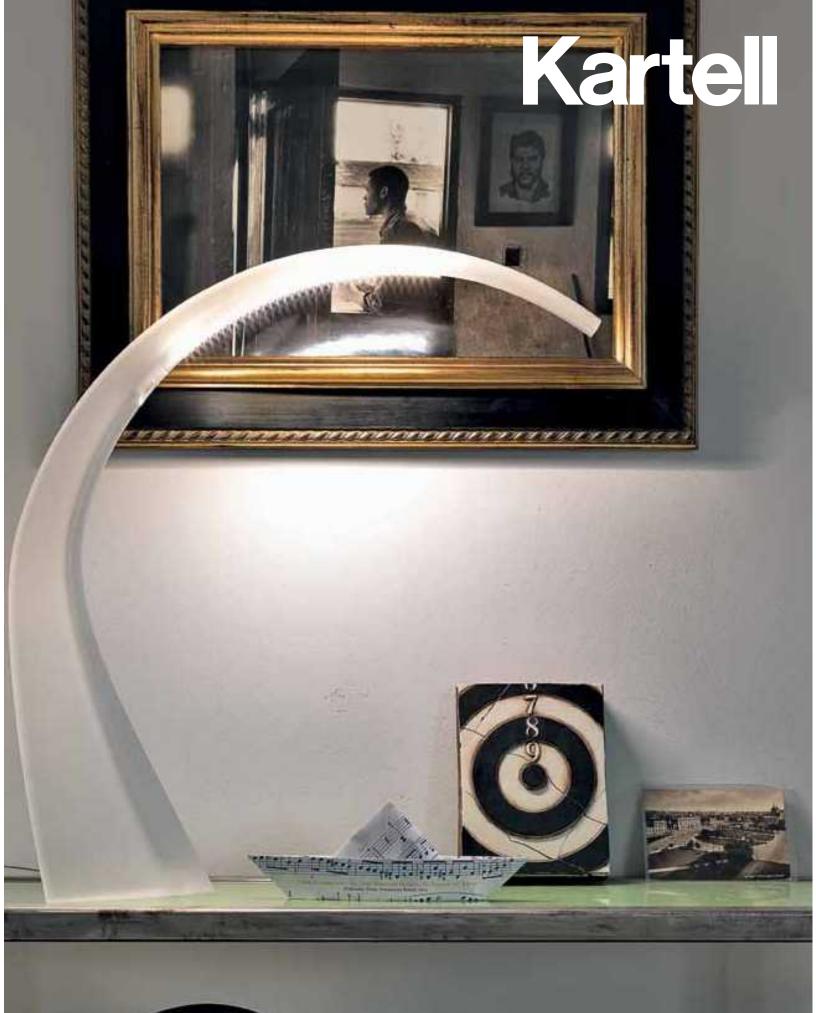
creativity from around the world, unique design approaches which merge with experiences and craft techniques from across the continents to highlight Moroso's long established spirit of research.

Lastly, in February 2013, the presentation of Metamorfosi, a book with no fixed Structure or layout. A coming-together of languages and traditions, full of things, Suggestions, opportunities, colors, shape. A fully-fledged symbol of the cultural Exchange on which metamorphosis is based. Chaotic and stimulating, the book will include all kinds of ideas and reflections, quotations from books, and photos that talk about the world where Moroso likes to stroll lightly.

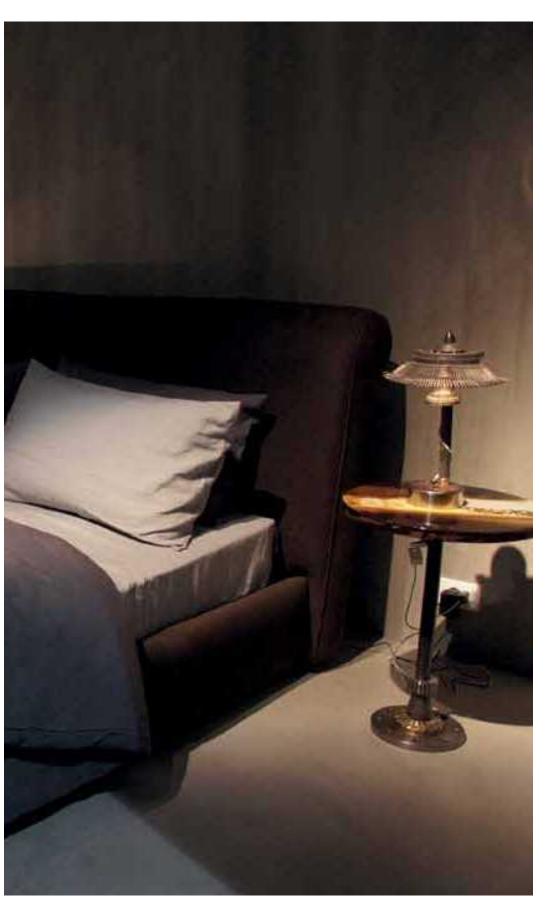
Keep up with these many, unmissable events through our website, Facebook and Twitter for a different birthday celebrating design, architecture and utopia, the arts and new scenarios. Events designed to

bring Moroso and its audience even closer, involving Moroso stores worldwide; to be ever more connected in keeping with the spirit of change that underpins the company's progress.

"We want to celebrate design through its interactions with the arts," Patrizia Moroso tells us. "What I particularly love about my work is what's behind it: the power of a design and the path leading to actual production. Sometimes it's arduous, complicated, long, tiring, stressful, depressing, seemingly without a solution. Or it's accessible, brilliant, easy and quick. But when at last you find a way, finishing your work and showing it to the world is so exciting. The layout of this exhibition is a stroll through time, an outside-the-box look at what has been done and what could have been done. A story composed of ideas, prototypes, variations, additions, interpretations and mistakes – even marvelous mistakes."







#### **HYBRIDS OF STYLE**

#### **DRAGA & AUREL**

C'est le courage qui compte. The courage of Baxter which is offering the narrative art of Draga Obradovic and Aurel K. Basedow, having fun exploring the boundaries of the bourgeoisie and tearing up its rules, to show a non-conformist face. Everything that comes into their hands acquires a new identity. Any object possesses a time stretch, kept under the resin which covers a wooden top, or in the mended tears of an old armchairs.

Thus the living room, long since shelved, is recovered and destructured with blows from scissors and the brush, and is reborn, bringing the charm of experience: military tents recycled and dyed, linen frayed at the seams, serigraphies printed directly onto the leather, those elements transform the model "Alfred", historic sofa and icon of Baxter, into the "Baxter trench". The long grand-table, which mixes the coquetry of a mirror and the rigour of a desk, is "Typo", as well as the English table from the early twentieth century, lowered and decorated with damask ornaments, transforms into the diadem of the living room.

The ancient armchairs, once stripped, become "Deshabillé", laying bare the stitches of their jute padding and the knots of string which pull together their quilting; they reveal the refined craftsmanship technique of years past, narrating its secrets as if they were the conversations that those armchairs witnessed in the past. As Jean Cocteau wrote, tact in audacity is knowing how far you can go. This is what Draga Obradovic and Aurel K. Basedow do with their style...this is their style.

#### NEL BLU...

#### Paola Navone

At the 2012 Shows, Baxter is presenting a new collection of upholstery and accessories







created through its collaboration with Paola Navone. They are soft, tactile, homely, natural, comfortable products. Very different from the traditional image of leather upholstery. Just as Baxter knows how. The leathers, some recycled, are treated with sophisticated tanning systems. They feel soft, as though they were fabrics.

Even the leather cuts and stitching follow this logic. And each piece is special in its own way and different from the others. The upholstery is designed to be a nesting place, a cradle, a special refuge.

The look is so flexible that it is able to shape and cater to every whim. For sleeping, lying down, regaining energy, finally feeling at home, reading, meditating, dreaming. The collection was also created with particular attention to sustainability. This means using materials and techniques with a low environmental impact. The new Baxter products are presented in a special setting. The home designed by Paola Navone for Baxter is a metropolitan home with the colours of the sea. A home that accommodates the brightness of its white colours and the shadows of its blues. Ironic and discreet. Intimate and sociable. Surprising and familiar. A home that is an open space. A delicate and timeless home. A miscellany of different elements which dialogue with each other. Blue and white infiltrates everything. The walls and flooring. The beds and sofas. The furniture and lamps. Dusty blue. Denim blue. Deep blue. Watery blue. Blue that is never just blue. There is a bed. There are Baxter armchairs and sofas upholstered in soft leathers in many shades of blue. There are white and blue rugs that are reminiscent of the tie-dye technique of the Indian tradition.

There are walls covered in wallpaper where minute blue marks become huge imprints of colour diluted in the white.

There are small pearl chandeliers which reflect the light in all variations of white. Scenic oval appliqués, ironically over-sized, illuminate a wall. And lamps covered in fabric, with trimmings and cords in rolled-up fabric, reinterpret traditional lampshades in a sophisticated and poetic key in the different shades of blue.

#### ICI, BOURGEOIS!

#### **Matteo THUN**

The quintessence of the bourgeoisie in the collection by Matteo Thun and Antonio Rodriguez for Baxter.

The furniture collection designed by

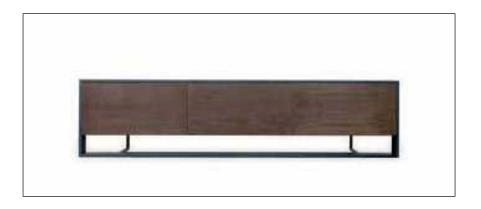


Matteo Thun and Antonio Rodriguez for Baxter is an iconic tribute to the spirit of the bourgeoisie – evolving and elusive – that condenses together the qualities (and weaknesses) of our times. Chic and modern, but without excesses: MTP furniture is designed for active and curious people, dedicated to work and passionate about culture; attentive to style and absorbing everything that surrounds them: technologies, environment, furniture, books, art and politics.

MTP offers an elegant, sober and sophisticated living space, which is nothing like a showroom. Sofas and bookshelves, coffee tables and consoles are in fine wood and leather, durable materials, skilfully processed and in a range of contemporary colours.

Simple lines and sophisticated details, some feminine variations, graceful style and functional choices, to meet the real needs of the contemporary bourgeoisie, who use







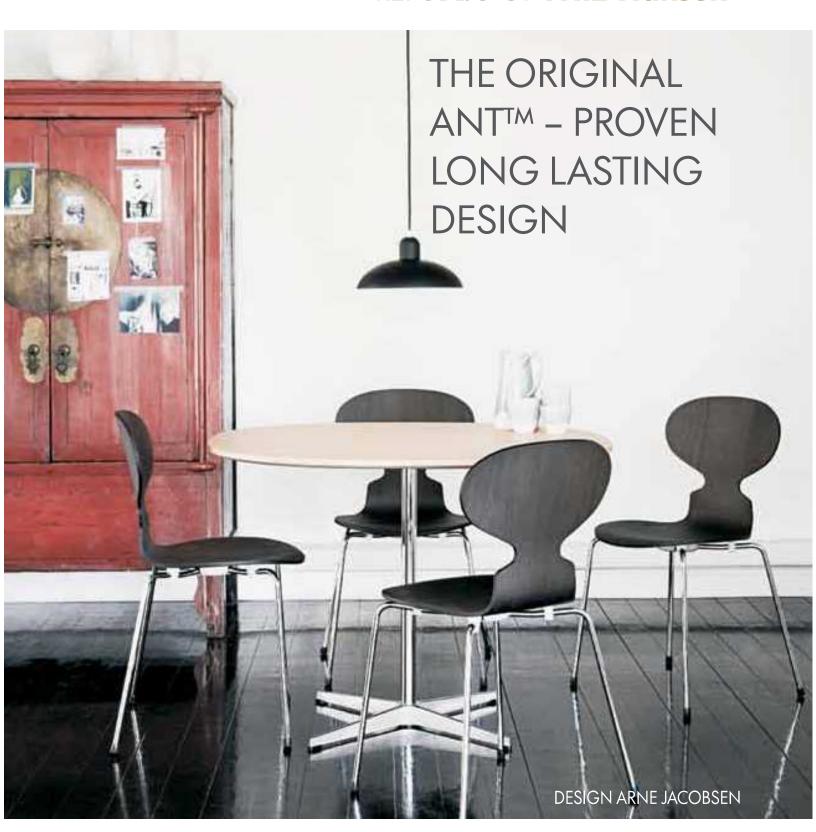




the home informally: no longer (and not solely) for "5 o'clock tea and cakes", but to relax or entertain friends in a space to be lived in freely. No longer, then, is it the bourgeoisie with the — discreet charm—that Luis Buñuel so harshly criticised in his surrealist masterpiece, nor the anxious and troubled bourgeoisie of Jeanne Moreau who—in La Notte by Michelangelo Antonioni—pursues her uncertainties as far as the party in a beautiful villa. In both films, not by chance, the interiors of the houses are

symbols of social status. The contemporary bourgeoisie are cosmopolitan, confident in their choices and always different from one place to the next. They are enlightened in Milan, Central European in Prague, mischievous in Rome, frivolous in Paris, exuberant in Naples, snobs in London, eccentric in New York. In each city, they have their select locations and their rituals, involving etiquette and style. But they attempt to represent themselves in their homes, mirror-images of their identity.

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It was the wooden Ant<sup>TM</sup> chair designed 60 years ago, that propelled Arne Jacobsen and Fritz Hansen into the international furniture history. We celebrate this by introducing the Ant chair in full dark stained oak veneer and a matching A603 Supercircular<sup>TM</sup> table in oak veneer representing the natural light and darkness of the Nordics.



# Fiction The Vitra Home Collection

"Fiction" offers a glimpse into our homes through the lens of a movie camera. In locations in and around Rome, photographer Florian Böhm worked with a film crew from Cinecittà to recreate typical scenes from everyday life.



stories, our ho we can truly choose and select distinct and use there

While life writes the most interesting stories, our homes set the scene for where we can truly be ourselves. We carefully choose and plan our living spaces, select distinctive objects and furniture, and use them to create personal and

intimate arrangements. Our own history materializes in our homes- and at the same time their objects, furniture and spaces continue to write our future. What surrounds us sets the mood for our lives, and will occasionally turn into the central







element of a new adventure.

Vitra's previous catalogues "Select & Arrange" depicted living situations as they were found, capturing the collage-like manner in which people really decorate and live their lives. "Fiction" takes his idea

one step further, adding a strong fictional element. For this project Florian Böhm worked with set designer Paolo Bonfini and author Echkart Nickel to recreate scenes of everyday life.

In Short films- Which are shown either as



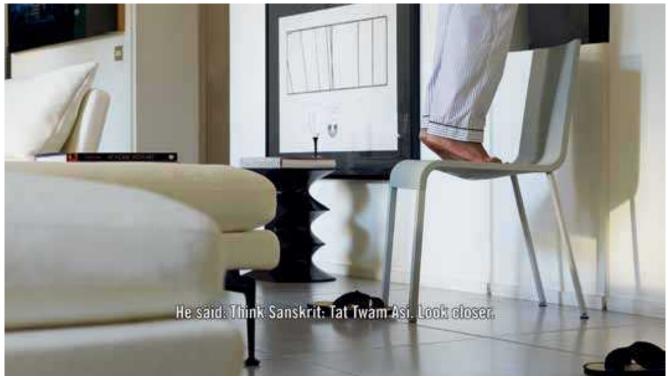


video clips or as stills in the new home catalogue-furniture and objects are part of an ensemble cast, enacting esceptional moments and everyday situations.

Sometimes they drive the action forward

and sometimes they stay in the background. Showing strong personality and a generous character, these pieces are more than mere set decoration- they become co-actors in sharing and enriching our lives.

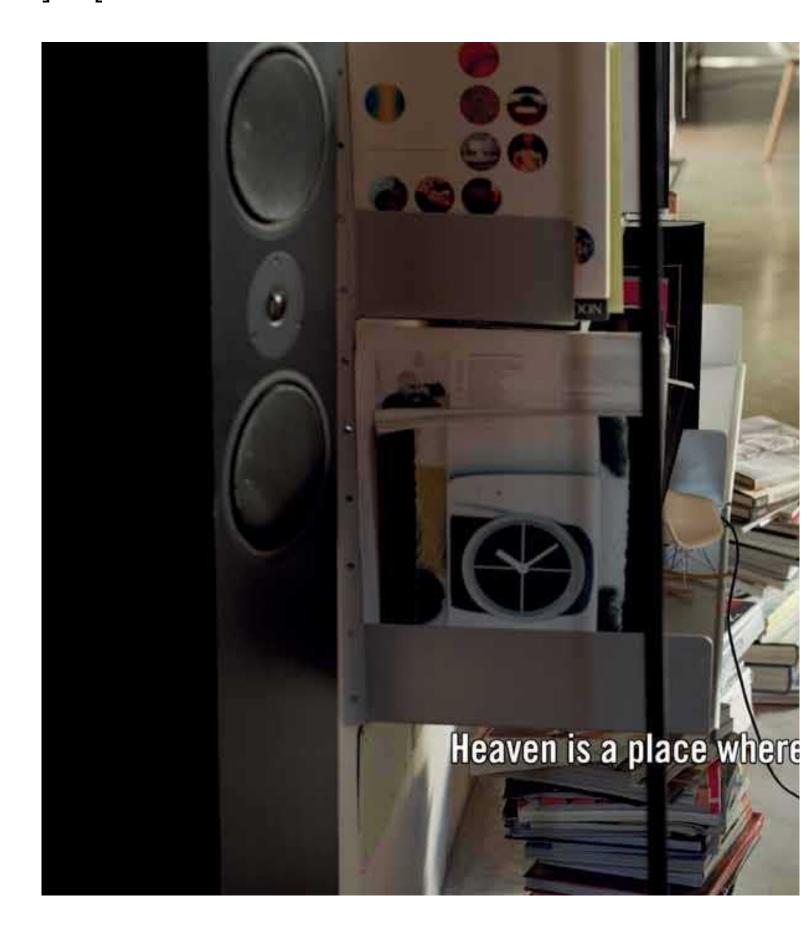


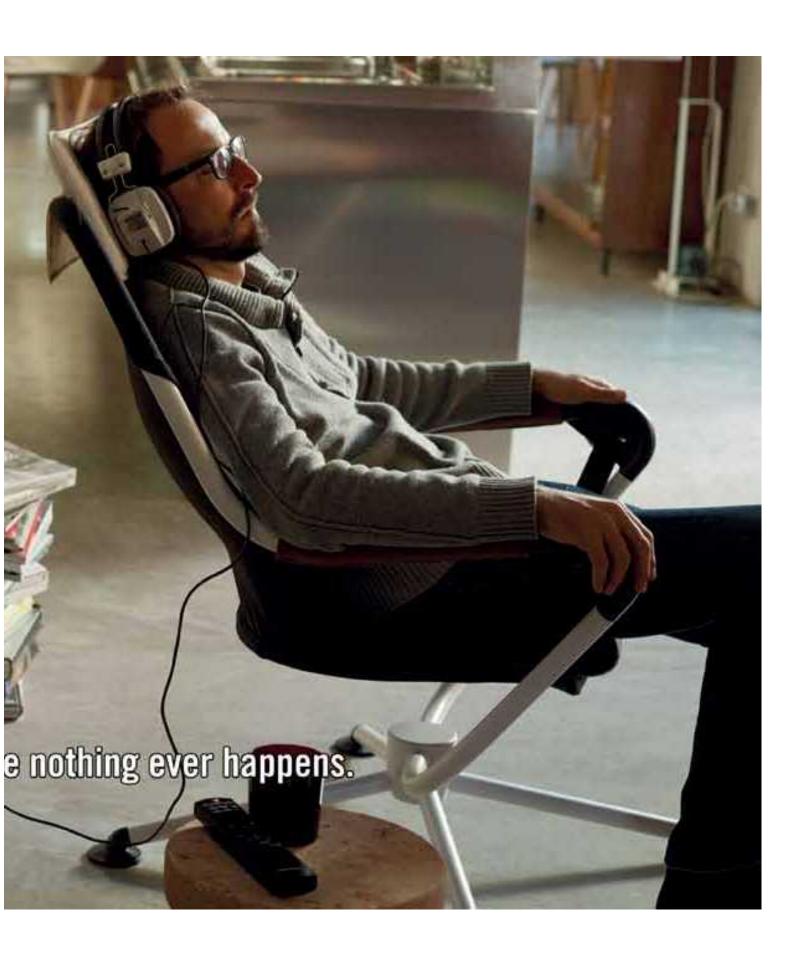


#### FLORIAN BÖHM

Florian Böhm, born in 1969, is a photographer and graphic designer. He lives and works in Munich and New York. He has exhibited his work at various international

institutions including Storefront for Art and Architecture (New York), Haus der Kunst (Munich) and Fondation Cartier pour l'Art Contemporain (Paris). Böhm's recent publications as editor and author include





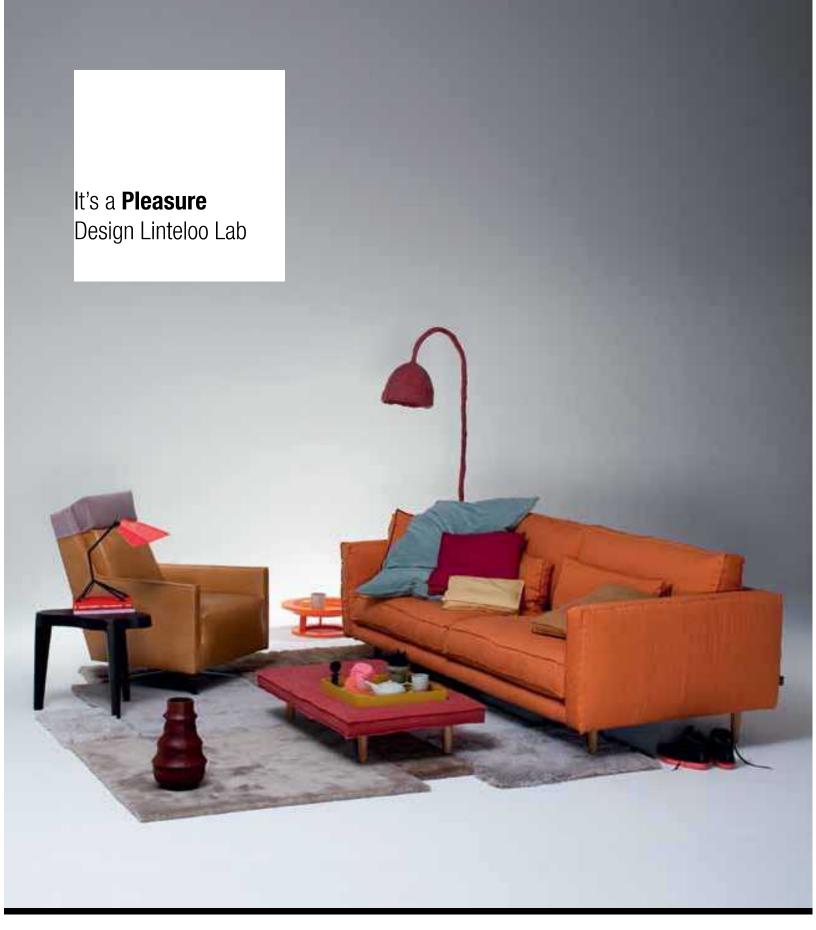




KGIB Konstantin Grcic Industrial design (Phaidon Press 2005). For the production of the 2012 VitraHome catalogue Vitra Fiction he joined forces with Italian set designer and art director Paolo Bonfini.

#### **PAOLO BONFINI**

Paolo Bonfini, born in 1964, is an art director and set designer based in Rome. His career began with the realization of the set design for "Game Over" directed











by Alessandro Piva. In 2000 he began a collaboration with Italian film maker Matteo Garrone for the movie "Roman Summer", that led to "Gomorra", a contemporary Neapolitan mob drama based on the best-

selling book of Roberto Saviano. In 2010 he worked with Massimo Coppola and designed the set of "Terraferma", a movie by Emanuele Crialese which has been voted as the Academy Awards 2012.

# «RONCHAMP TOMORROW» project

News developments: Nunnery, the Gatehouse and the environment by Renzo Piano, Michel Corajoud and partners



#### THE CHAPEL AT RONCHAMP

The Chapel of Notre-Dame du Haut (Our Lady of the Height) overlooks the small town of Ronchamp from the hill of Bourlémont. It was built by one of the twentieth century's most famous architects, Le Corbusier.

Marian pilgrimage place centuries, it opens to the four horizons as a space "of silence, of prayer, of peace; of inward joy" in the words of the architect Le Corbusier.

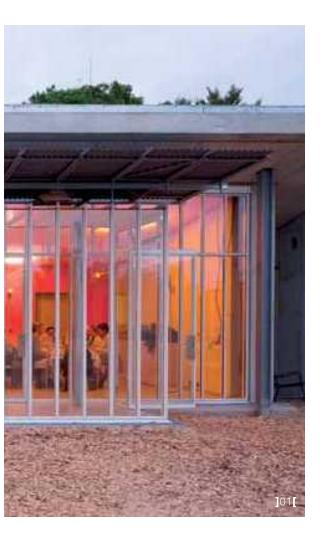
#### **SITE HISTORY**

Since the middle ages, the 8th of September, day of the Nativity of the Virgin Mary, the Chapel welcomes pilgrims; the chapel belonged to the Church as property of the parish of Ronchamp. During the French Revolution in 1789 it was sold as a property of the state to a merchant.

A few years later, about forty families and Ronchamp's priest decided to buy

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]FROMTHEMASTERS[



the edifice back in order to restore it to its initial function: a chapel dedicated to the cult of the Virgin Mary, and also a pilgrimage site to which the local people were still very attached.

Thus, an almost unique and exceptional, the Chapel became private property, although of all of these families. Today, the heirs form the Association based on the law 1901, with regard to ownership of



TO SUMMARIZE

**Architect:** LE CORBUSIER [byname] Charles-Edouard JEANNERET (1887-1965).

Place: Ronchamp (Haute-Saône).

**Site:** on the Bourlémont hill: chapel Notre-Dame du Haut, the pilgrims' shelter, the chaplain's house and the monument for peace.

**Cultural significance:** one of the great sites of contemporary sacred architecture.

Construction dates: 1953-1955. Details of note: private chapel, property of the not-for-profit organization AONDH; pilgrimage chapel dedicated to the Virgin Mary (August 15 and September 8).

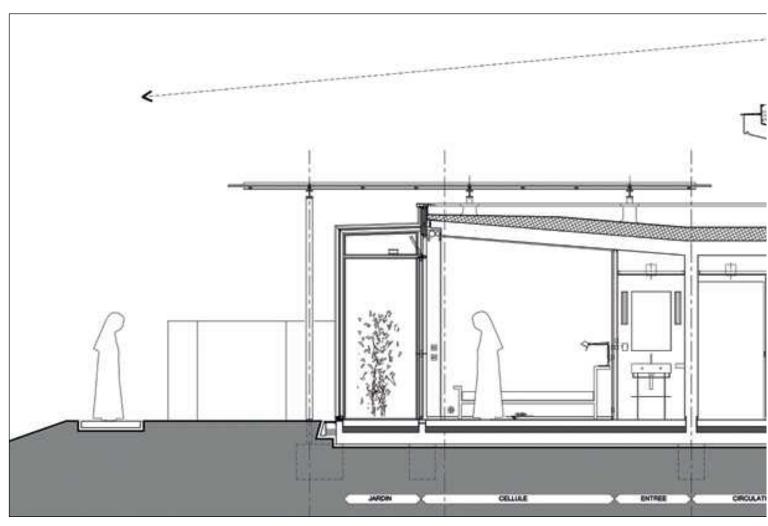
**Associated architect:** Jean Prouvé (1901-1984) for the campanile (1975) . **Number of visitors:** around 80,000 a year on average.

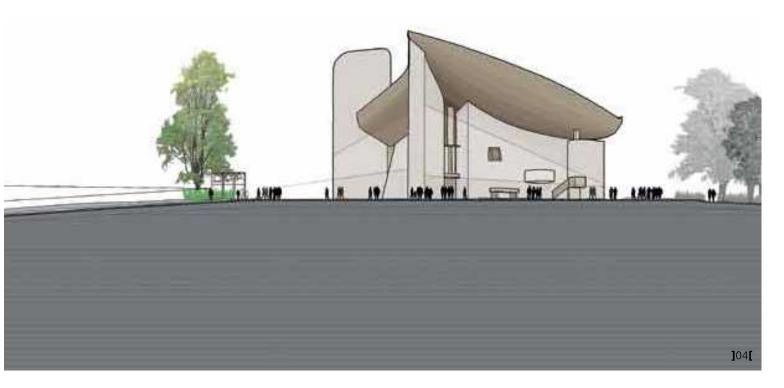
Origin of the majority of visitors/ number: France, Germany, Switzerland, The Netherlands, Italy, Japan, Belgium, Spain, Czech Republic, United States.

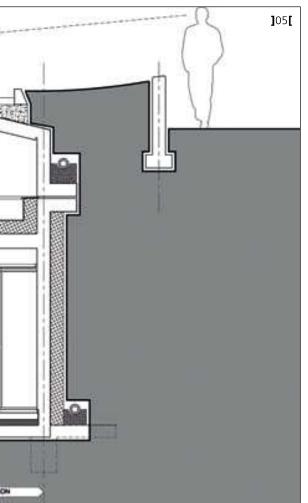


| JO1[ VIEW TROUGH THE LODGE'S REFECTORY - PH. MICHEL
| DENANCÉ | JO2[ AERIAL VIEW OF THE AREA UNDER
| CONSTRUCTION (SEPT 2010) - © RENZO PIANO BUILDING
| WORKSHOP | JO3[ SŒUR BRIGITTE DE SINGLY AND RENZO
| PIANO VISTING THE SITE - PH. MICHEL DENANCÉ









104[ ORATORY, ELEVATION - © RENZO PIANO BUILDING WORKSHOP 105[ CELL, ELEVATION - © RENZO PIANO BUILDING WORKSHOP

the site, the buildings and the image of the Chapel, in accordance with Le Corbusier's written will.

THE CONSTRUCTION OF LE CORBUSIER
During the liberation of Ronchamp in
October 1944, the edifice was partially
destroyed by artillery. The Besançon-based
Diocesian Commission for Sacred Art
("Commission diocésaine d'Art Sacré"
– CDAS) it proposes to Le Corbusier's
reconstruction; Le Corbusier hesitated
then affected by the site (its landscape,
its human history and the fervor of its
inhabitants) he undertakes to rebuild a
building with the stones of the old chapel
and a cloak of white-washed reinforcedconcrete. "Notre-Dame du Haut" out of

#### "RONCHAMP TOMORROW" PROJECT

the ground in 1955.

Launched at the fiftieth anniversary of the Chapel in 2005, a refection on the future of the site has identified the need to support more visitors to the site.

Silence, peace found again and getting back to nature are at the heart of the "Ronchamp Tomorrow" project. Three complementary construction sites have been launched with the Renzo Piano Building Workshop together with the landscape designer Michel Corajoud, to allow visitors to the chapel of Notre-Dame du Haut, both pilgrims and lovers of architecture, to find on the site the serenity they need to take in to the fullest the work of Le Corbusier.

### THE CHAPEL'S GATEHOUSE

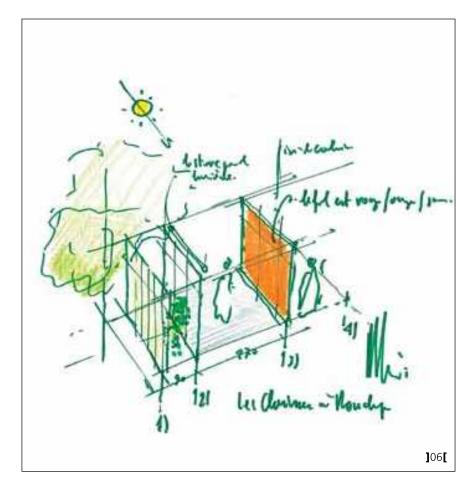
As a replacement to the current reception building: Renzo Piano will build a new Gatehouse for visitors that is more balanced, spacious, open to culture, architecture and the sacred. It will also be the new headquarters of AONDH.

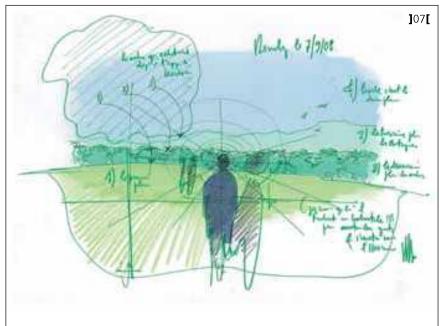
### THE CONVENT FOR THE COMMUNITY OF POOR CLARES

This will consist of small living and work units for a community of a dozen international Poor Clares on the backside of the site; an oratory, and a place to stay, a spiritual retreat, will be open to all. Renzo Piano will bring the ensemble to life in a discrete way.

#### THE LANDSCAPE

The hill has been taken care of for more than 50 years but the trees today need to be treated, some replanted; the landscape architect Michel Corajoud plans replanting, remodelling some of





**]06[ Cell, Renzo Piano's sketch** - © Renzo Piano building workshop **]07[ The Landscape, Renzo Piano's sketch** - © Renzo Piano Building workshop **]08[ Sketch, site Plan** - © renzo Piano Building workshop

the landscape spaces and a landscaped parking area, employing the standards of sustainable development and in the respect the environment.

#### **RENZO PIANO BUILDING WORKSHOP**

### The Project

The scope of the project is to create a peaceful environment, whose quiet and discreet beauty highlights and complements the chapel, while at the same time enhancing existing facilities for visitors' reception. Immersed in the lush vegetation of the Bourlemont hill, the monastery is a place "of silence, prayer, peace and joy", where everything contributes to spiritual contemplation.

The project includes three main items: the gatehouse, the nunnery, and the landscape.

#### The Gatehouse

In order to enhance the existing visitors' facilities, the original gatehouse has been replaced with a new more functional building that houses a ticket office, corner shop, bioclimatic garden and a meeting room, along with administrative spaces. Part of the building is also dedicated to the research and conservation of the archives. Cut into the slope of the hill the new gatehouse merges within the surrounding landscape. It features a large glazed façade that opens to the visitors arrival area and parking.

#### The Monastery

The monastery is composed of twelve domestic units for the sisters with spaces for common living (refectory and workshops), an oratory for religious pilgrims, and a lodge to host visitors in search of quiet and spiritual rest.

The rooms are small independent concrete units that are set into the hillside



(2,70m x 2,70m). They are positioned in clusters that gently slope down the west side of the hill offering a cleared view of the valley thereby establishing a relationship with the community. Simple and spare, they are each given an individual winter garden, a space entirely dedicated to contemplation.

The oratory is conceived as part of the monastery. Positioned off the chapel's site, it is embedded into the slope of the hill, creating a harmonious space with the chapel and the site. The oratory aims at being a place of communion open to pilgrims of all communities. The building palette for the complex is simple: concrete, zinc, and wood to create an environment propitious to meditation.

#### The environment

Nature also plays a fundamental role in the project, highlighting the sacred and remote aspect of the site.

Preservation of the existing vegetation and forestation of the slopes helps create a sense of unity and sacredness throughout the design.

The project has been conceived taking all into consideration.

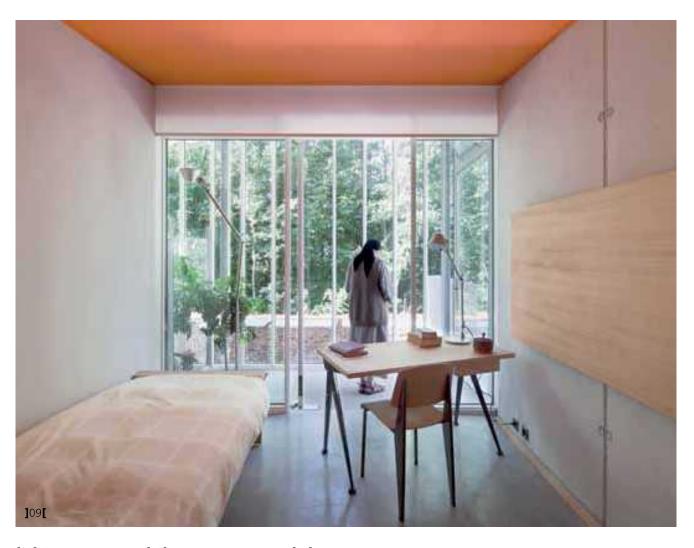
#### **RENZO PIANO'S BIOGRAPHY**

Renzo Piano was born in Genoa in 1937 into a family of builders.

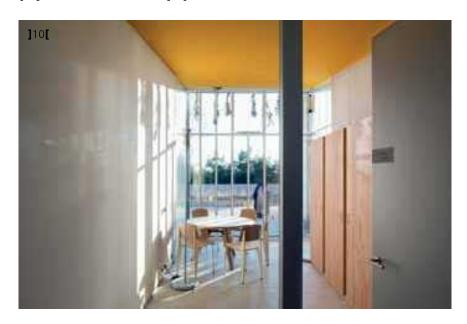
He developed strong attachments with this historic city and port and with his father's profession.

While studying at Politecnico of Milan University, he worked in the office of Franco Albini. After graduating in 1964, he started experimenting with light, mobile, temporary structures.

Between 1965 and 1970, he went on a number of trips to discover Great Britain and the United States.



[109] CELL - PH. MICHEL DENANCÉ [110] PARLOUR - PH. MICHEL DENANCÉ [111] BREAK ROOM - PH. MICHEL DENANCÉ [12] PARLOUR - PH. MICHEL DENANCÉ [13] REFECTORY OF THE COMMUNITY - PH. MICHEL DENANCÉ



In 1971, he set up the Piano & Rogers office in London together with Richard Rogers, with whom he won the competition for the Centre Pompidou. He subsequently moved to Paris.

From the early 1970s to the 1990s, he worked with the engineer Peter Rice, sharing the Atelier Piano & Rice from 1977 to 1981.

In 1981, the Renzo Piano Building Workshop was established, with 150 staff and offices in Paris, Genoa, and New York.

### THE LANDSCAPE ARCHITECT MICHEL CORAJOUD

Considered as one of the founders of revival of the landscape architecture profession, Michel Corajoud has established himself by a multi-faceted



and strong personality. It was in a fierce struggle against the tendency of older landscape architects who wanted to "naturalise" the city that he based both his thinking and practice. As he himself expresses it: «Until the beginning of the 1970s, French landscape architects were trained in the horticulture school style, and they therefore neglected to learn about city and architecture. It is thus the idea of "nature" which, the most often, presided over their work on urban spaces. I thus asserted the idea that the work of landscape architects on interstitial space should be, on the contrary, an introductory form of architecture, that harmony of purpose was necessary between buildings and the exterior spaces that they determine».

#### The environment:

Objectives: to redesign the access roads to the Chapel and to the Nunnery; to have a landscaped car parking area; to promote, care and replanting of trees; to ensure reafforestation of the outskirts of the Fraternity and to take into consideration ecology and sustainable development: renewable energy, global warming, insulation...

### MICHEL CORAJOUD'S BIOGRAPHY

Born July 14, 1937 in Annecy, Michel Corajoud initially was a decorator.

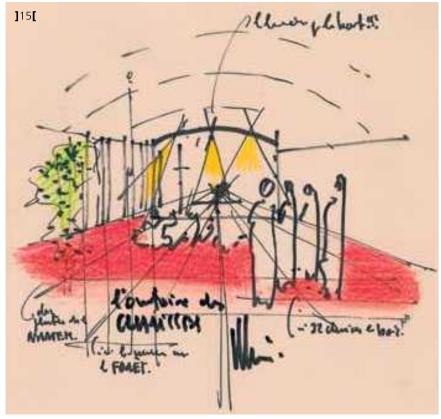
Landscape architect qualified by the Ministry of Agriculture, he first worked in collaboration with Jacques Simon from 1964 to 1966 then, from 1966 to 1975, in association with AUA (the City Planning and Architecture Workshop) where he formed, with Henri Ciriani and Borja Huidobro, an urban landscape team.

Winner of the 1992 National Award for Landscape Architecture.









]14[ ORATORY - PH. MICHEL DENANCÉ ]15[ ORATORY, RENZO PIANO'S SKETCH - © RENZO PIANO BUILDING WORKSHOP

### Studio profile

Since 1975, he works in association with Claire Corajoud, landscape architect. The office staff is composed by 4 landscape architects, 1 architect and 1 secretarie. Since 2008: Associated with Yannick Salliot and José-Luis Taborda in the SARL HORIZON / Corajoud-Salliot-Taborda workshop.

#### **GUETTING TO RONCHAMP**

#### By ca

Ronchamp is situated on the Route Nationale 19 between Belfort (20 km) and Lure (10 km).

#### By train

From the Paris train station "Gare de l'est" to Belfort: Departure 7:11am - Arrival 11:10am (except Sunday)

"TER" train line from Belfort to Ronchamp:
Departure 7:53am - Arrival 8:13am/
Departure 12:21pm - arrival 12:40pm/
Departure 5:25pm - Arrival 5:46pm (tickets available at the Belfort train station)

"TER" train from Ronchamp to Belfort: Departure 12:55pm - Arrival 1:16pm/ Departure 6:16pm - Arrival 6:37pm/ Departure 7:21pm - Arrival 7:40pm (Board the train and ask for a ticket from the ticket inspector.) Please note: these times could change during the year; confirm the train times at www.voyages-sncf.com and www.ter-sncf.com

#### By plane

Basle-Mulhouse airport: www.euroairport.com

Access from the City Center of Ronchamp Shuttle every 15 minutes "Place de l'Eglise" (Church Square).

Pedestrian access through the Stations of the Cross.

## vitra.



In developing Grand Repos, Vitra brought to bear its decade-long experience in the field of chair mechanics. Its invisible mechanics give Grand Repos a biomechanical range of motion, allowing this striking lounge chair to offer a unique degree of comfort. Grand Repos is available in a range of different leathers and fabrics, and comes in many different colours.

**Grand Repos** designed by Antonio Citterio, developed by Vitra in Switzerland

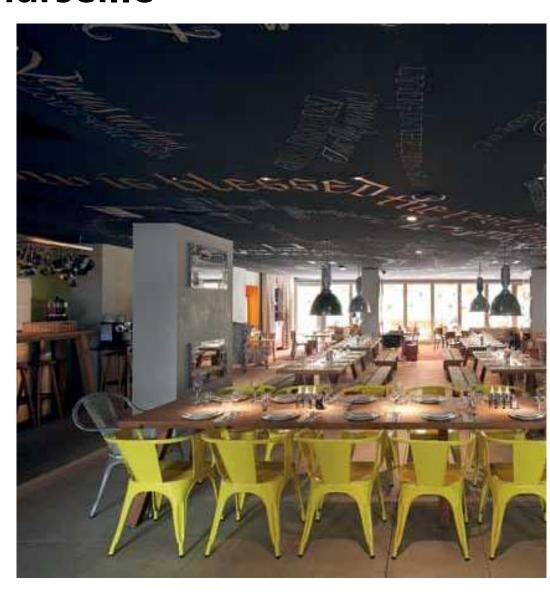
www.vitra.com/grandrepos



### Mama Shelter Marseille

"Free man, you shall forever cherish the vast sea, the sea, hat image where you contemplate your soul as everlastingly its mighty waves unroll"

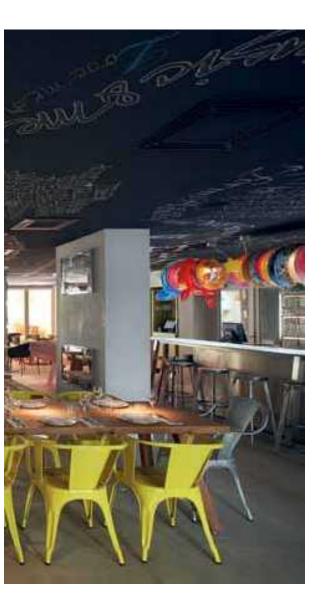
Charles Baudelaire



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They did what they set out to do. On launching MAMA SHELTER PARIS over three years, its founders (Serge Trigano, Jérémie Trigano, Benjamin Trigano, Cyril Aouizerate and Philippe Starck) announced that their development would be created around a single philosophy: to

establish MAMA's in locations that tell a unique story of the world. Cities that get away from contemplating the past and quietly focus on a universal future. The second MAMA had to be the very essence of its founder's definition of HOSPITALITY, a value common to all world cultures.



With that same spirit in mind as Mama Shelter Paris, Philippe Starck designed Mama Shelter Marseille, which opened its doors in April 2012.

After many months of searching, the intersection of three narrow streets (Rue



Photo credit Francis Amiand







Langeron, Rue de la Loubière, and Rue Chateau Payan) and three historic districts of Marseille were selected as the location for MAMA.

This location places MAMA right in the city center, near the Cours Julien district with its urban and vibe and its mix of concert halls, young fashion designers and sunny terraces. Easily accessible by the Metro (Baille, Castellane and Notre Dame-du-Mont Stations), Mama Shelter is only 25 km from Marseille Provence airport and on the way to the Velodrome and Prado beaches.

In this area, the shutters open outward, greeting each other across the steep lanes, reflecting the ups and downs of life's rich complexity. The words of the poem "Song of the Stranger" by Edmond Jabès resonate even more:

"I'm looking for a man I don't know, who's never been more myself that since I started to look for him. Does he have my eyes, my hands and all those thoughts like flotsam of time? Season of a thousand wrecks, the sea no longer a sea, but an icy watery grave. Yet father on, who knows how it goes on? A little girl sings backward and nightly reigns over trees a shepherdess among her sheep. Let's wrench thirst from the grain of salt no drink can quench. Along with the stones, a whole world eats its heart out, being from nowhere, like me."





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LIGHT YEARS





MAMA MARSEILLE is the modern relationship with an ancestral reality. Marseille, a global city is gaining momentum in Europe and looking in awe and admiration towards Africa on the horizon.

So much more than a place to sleep, Mama Shelter is the heart of life, a place where people gather around a shared meal, a live band, unpredictable encounters.

127 rooms between 15 to 45 m $^2$ , spread over six floors with the option of five categories and colors.

On arriving in the small square, a warm and vast octopus extends its tentacles as the first sign of welcome to those who have chosen to allow themselves a few days at MAMA. The ground floor quickly sets the tone. Next to the live stage and its suspended musical instruments stands a 4-meter long table football game that can be played by 8 to 16 people.

The long bar and the kitchen are facing each other with in the middle, long tables where you can share a meal you can also sit comfortably, looking at the soft light that goes through to the terrace.

For a moment we are elsewhere. In Marseille, of course but also in Andalusia or in the narrow lanes in the center of Lisbon. One thing is for sure; we're in the Mediterranean. A Boukha, a Raki, a Pastis



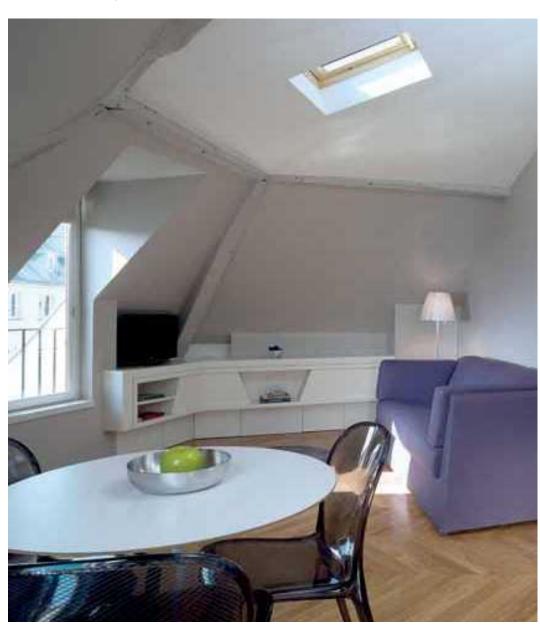




# Residence Nell a unique place to stay

60, RUE RICHIER-75009 PARIS

Charm & More, the major new brand in luxury hotels, launches Residence NELL, its latest creation, in the heart of Paris's ninth arrondissement.



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A global concept by JouinManku, the agency of designer and architect Patrick Jouin, it draws its inspiration from New York hotel apartments and offers - for one night or several weeks - the luxury of a carefully decorated pied a terre with the comfort of

unparalleled service: an original way to stay in Paris, with Charm & More seal of quality.

Among its charms are an exceptional location in the capital and JouinManku's unique contemporary interpretation





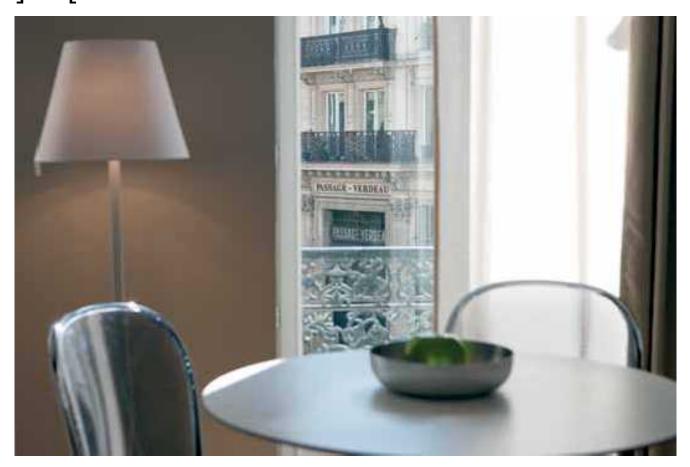


of eternal Paris, evident in each of the Residence's 17 apartments and studios.

There are many other bonuses to staying in this first hotel residence dedicated to serving its guests. Room service direct from

15 Paris restaurants, a menu of five different pillows, in-room face care treatments and massages, sustainable thinking on every level.... These are only a few examples of the thousand ways we aim to make each stay in Residence NELL unforgettable.

Photo credit Francis Amiand







### CHOOSE LUXURY AND FREEDOM CHARMS

A perfect location in the heart of Paris's ninth arrondissement.

It is one of the smallest but also on of the liveliest arrondissements in the capital. The ninth, between Montmartre and the Palais Royal gardens, is like a distilled version of Paris.

At the corner of Rue du Faubourg Montmartre and Rue Richer, Residence Nell is a focal point, ideally situated to take advantage of all its attractions. Adjoining the food-lover's paradise of Rue Cadet, it is only a few minutes' walk from the Musée Grevin, Richelieu Drouot's auction rooms, and the department stores on Boulevard Haussmann.

For history lovers, we are in the area of covered passageways and their stalls, very close to the Nouvelle Athènes district with its revival of romantic Paris, and only 15 minutes walk from the Louvre.

Paris comes alive at night on the outskirts of the grand boulevards, with the Opéra Garnier of course, but also theatres (Le Palace, Théâtre de Trévise, Théâtre des Vriétés, Folies Bergères and Jamel Comedy Club) and the best clubs such as the legendary Rex Club, Paris Social Club and the brand new Silencio, created by David Lynch.

### EXCLUSIVE INTERIOR DESIGN BY THE JOUINMANKU AGENCY

The second collaboration between Charm & More and the JouinManku agency, Residence Nell provides a highly contemporary spin on eternal Paris. With their glamour and inspired design, the luxury of its apartments and studios (with a minimum surface area of 26m2, unusual for Paris) resides first of all in the prestige of the finishing touches that bring together the artistic know-how of upholsters and glassmakers from the island of Murano. Leather-covered screens, handmade net curtains, solid oak floorboards, a walk-in closet with doors lacquered seven times, everything ordered from fitters specializing in the décor of yachts: nothing has been left to chance in our quest for an exceptional setting.

Sixty-seven different craftsmen were

involved in the design of these 'glossy' spaces, furnished with creations from the catalogues of the most prestigious contemporary designers or made-to-measure based on the designs of the JouinManku agency.

The dominant color is taupe grey, enlivened by bursts of orange and many indirect lighting points. The agency created a gentle, refined décor, an environment in which you immediately feel at home, while knowing and appreciating the sense of experiencing something extraordinary.

We love the attic apartments under the roof that irresistibly evoke the Paris of Woody Allen's Everyone Says I Love You, and also the high-ceiling second-floor apartments with their moldings that recall the style of the Haussmann tradition.

#### **ABOUT JOUINMANKU:**

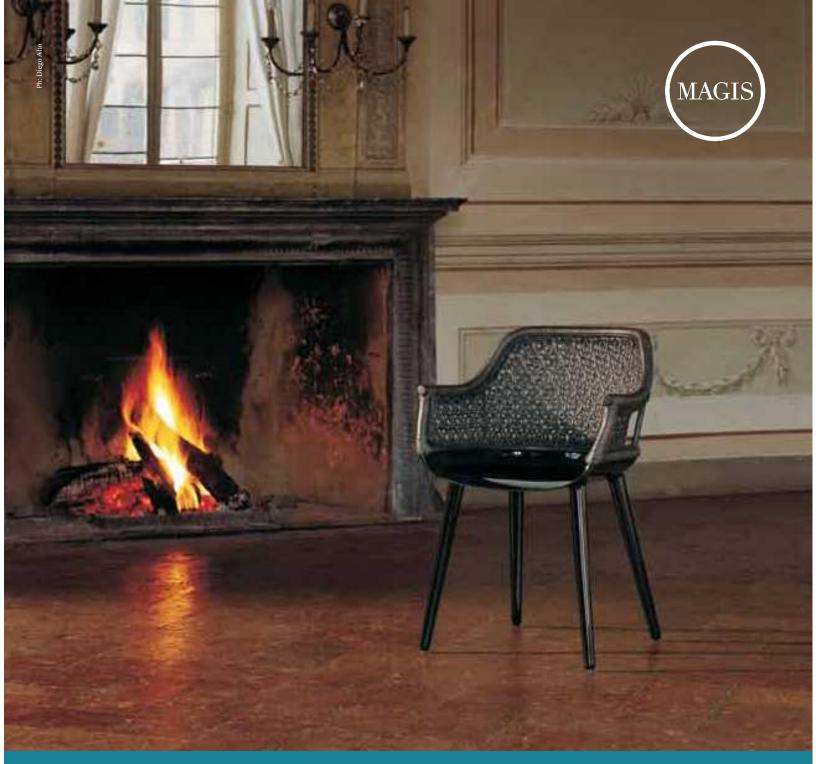
A unique, multicultural, ambitious duo, combining architecture and design: Patrick Jouin and Sanjit Manku are inventing a new profession midway between industrial production and the old tradition of craftsmanship.



Pooling their experiences, their conceptual and experimental approaches, they saw the opportunity to create a dynamic collaboration that would erase the lines between the worlds of objects, interior design and structure.

One of the agency's core values is to reinvent itself with each project by working on a global concept, from the ceiling to the teaspoons or from the staircase to the door handle. Each project is linked to Patrick's made-to-measure furniture designs, produced by Cassina, Murano Due, Ligne Roset, Cinna, Fermob, kartell or Alessi. Atmosphere, feeling, humour, poetry, sensibility, discovery and unexpected encounters.... each project is a combination of creativity and risk-taking. Beginning in 2007, the agency created restaurants: Le Jules Verne and 58 Tour Eiffel at the top of the Eiffel Tower in Paris, the Chlösterli-Spoon des Neiges in Gstaad, the Dorchester in London, the Gilt at the New York Palace Hotel, the gourmet Thai restaurant Oth Sombath and the Mix in Las Vegas, for which the agency received the 2006 Travel+Leisure Design Award for most beautiful restaurant. Since this date, the projects have diversified into hotels with the Benkiraï hotel in Saint-Tropez and the Mandarin Oriental in Paris - and into high-class jewelers in high-class jewelers in Place Vendôme, Paris and in the Prince Building, Hong Kong, for Van Cleef & Arpels; they have even designed a 3500m<sup>2</sup> private residence in Kuaka Lumpur.

Taste, technique and innovation are what characterize the agency's production. The complementarity between Sanjit Manku and Patrick Jouin works at the border of two creative worlds that listen to each other, and where it is less a case of sharing work than – thanks to the power of the tension between them – "doing









Gyborg design Marcel Wanders www.magisdesign.com

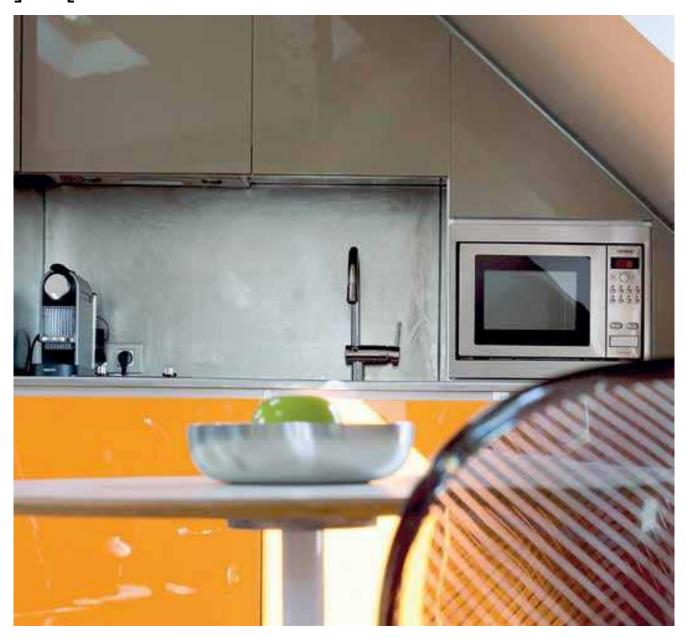








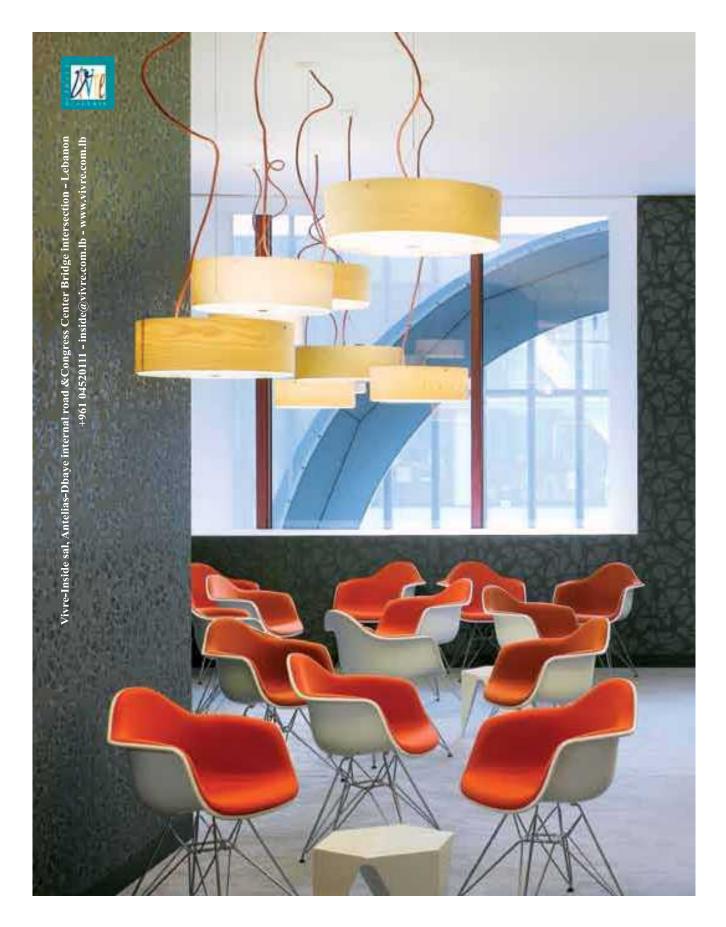
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it together". Patrick Jouin draws on the movement of the contemporary world for his material, whereas Sanjit Manku is not of the same mind, making a private niche for himself by listening to his own voice.

The agency also collaborates with the largest museums in France and in the world, such as the Musée du Quai Branly, for whom the agency created the exhibition design for Photoquai in 2007, or that of the exhibition Set in Style for Van Cleef & Arpels at the Copper Hewitt Museum in New york, or presenting the agency's work for the year of France and Brail in 2009 at the Centre Pompidou in Paris 2010 and at the mad in New York in 2011.







# Pininfarina & Riva 1920 a new approach in luxury



It is a new approach to luxury in the car, according to Pininfarina's school of thought. The Cambiano is launched today, a concept car that is elegant and sporty, refined and comfortable. An enticing combination of pure, cutting edge design and uncompromising engineering that respects environment in both in the engine and in the choice of materials. The Cambiano is an expression of Pininfarina today, embodying all the company's skills in terms of style, planning and research in the field of sustainable mobility. It is

]FROMTHETRACK[

no coincidence that its chosen name is that of the town where Pininfarina has its headquarters. In 2012 the company celebrates a dual anniversary: the 30th anniversary of the Style Centre, which was set up in Cambiano in 1982 as "Pininfarina Studi e Ricerche", and the 10th anniversary of the Engineering Centre, which was inaugurated there in 2002, adding contract engineering to its activities of styling and niche design/ production, and concentrating cutting edge technological tools and a team of outstanding specialists in one place.

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#### CAMBIANO WHY

A perfect combination of design art and technology that embodies Italian style and respect of the environment.

The luxury sports saloon embodies the innovative archetypes of Pininfarina design in full. Another example was a milestone in the company's history, the Florida II, a concept car of 1957 which the founder Pinin Farina conceived and built for his own personal use, a saloon-coupé with an architecture and line that influenced global production for many years. In a way, it was Pininfarina's first real concept car.

Today, in 2012, the Cambiano redefines and reinterprets the ideas that are the basic tenets of Pininfarina design: harmonious proportions, taut lines and fluid surfaces, and a simple element that extends all along the side to underline its dynamism. The result is a very strong visual impact, emphasized by an extremely pure, aerodynamic shape based on essential and purely functional stylistic elements.

The Cambiano breaks with the general trend of design that is overloaded with elements, and confidently embraces the return of pure form as the absolute value, in the best "tradition" of Italian Style, reflecting the deepest essence of Pininfarina Design.



#### **CAMBIANO HOW**

#### The idea

The Cambiano reveals its true character at first glance, starting from the unconventional layout of the doors: on the driver's side the car is a sports coupe with a single door, but on the passenger side there are two doors that open from the center with no central pillar. This simplifies access and makes the most of the spacious, luminous passenger compartment.

The Cambiano is an expression of the car as a global project, and there is total consistency between every detail of the exterior and interior design, and between the colors, materials and the use of technology. Elegance and formal harmony blend in the association of complementary values: balance and contrast, the relation between full and empty, between solid and transparent. Formal purity and simplicity become elements of iconic design.

The proportions of the Cambiano convey dynamism and fluidity, thanks to the low tapered front and the light, fleeting rearmounted cabin. The body of the car is one of simple, solid volumes, with large taut but sensual surfaces, enhanced by the golden grey color and iridescent blue reflections. The metal inserts in the sides are a new take on decorative moldings and they continue

all along the side glazing, incorporating the lighting and opening functions of the doors. The large honeycomb roof is ethereal and transparent and completes the body of the car, imparting a sense of solidity and of elegant refinement.

The front, with its clean, essential design, returns to a motif that is typical of Pininfarina: headlights incorporated into the grille and protruding wheel arches. The grille also incorporates a dynamic opening that is an air inlet for the turbo. The LED front headlights are simple "blocks" of pure, crystalline light. The taillights and side indicators are almost intangible: only the light exists, appearing as if by magic on the surface of the bodywork. In the purest spirit of Pininfarina, the essentiality of the form becomes a very elegant expression of pure function.

The light is an integral part of the Cambiano design concept, inside and out. The relationship with natural light is simplified by the panoramic roof, which is translucent in some areas and transparent in others. With a carbon honeycomb structure mounted between the outside glass and a polycarbonate inner lining, the roof enhances visibility in the car — heightening the sense of luminosity and space inside.

The light is not only a natural element, but also emphasizes the sensory experience of the passenger compartment thanks to a refined and functional lighting system, which exploits light channels inserted into the ceiling, the doors and the floor. The Cambiano is the first car to incorporate into the passenger compartment a contemporary video-art projection, created specifically by the Spanish artist Javier Fernandez with a very personal language of manipulated, overlapping images. The work is projected onto the ceiling where it can be enjoyed by rear seat passengers during the drive.

Elegant and modern design converges in the interior with comfort, ergonomics and environmental sustainability, maintaining the same stylistic approach of the exterior. Fluid, sensual surfaces, a light, essential environment, with clearly defined functional zones: interactive controls and surfaces turned towards the driver, a more comfortable and tactile area for the other passengers. A fine, light fascia, light but enveloping front seats suspended between the consoles and the sill, in a delicate balance between solid and hollow designed to create tension. The asymmetrical access to the passenger compartment determines the leaf structure of the two rear seats,





which are almost suspended in the car, where occupants enjoy an environment that is made more comfortable and refined by the generous legroom. The interior is upholstered with Foglizzo leather, personalized in certain points with a special diamond point punched patter. The leather used on the Cambiano was chosen from the Pininfarina Leather Collection for Foglizzo, a collection of personalized natural and imitation leathers developed by the two Turin companies. The uprights and door panels are upholstered with



polylactic acid, a plastic derived from sugar substances, treacle and milk serum, and a solution that reduces the use of petroleum. Like the entire lower part of the passenger compartment, the perfectly flat floor is made of recycled wood. A choice dictated by the discovery of a wonderful material, which is both poor and noble: the wood of the "briccole", the poles of European oak used to indicate the navigation channels and moorings inside the Venice lagoon. Riva1920, a historical Italian producer of solid wood furniture that has been working

with Pininfarina Extra for over ten years, had the brilliant idea of recuperating the wood of these 12-meter poles, thousands of which are replaced every year. The result is surprising and evocative. The material is about to embark on its third lease of life, and it reveals its unique texture and the wear and tear of passing time: the holes made by the marine mollusks are still visible on the surface. The atmosphere of extreme refinement in the car is underlined by another precious detail in the instrumentation: the clock created

specially by the Swiss master clock makers Bovet, which can be extracted from the fascia and worn on the wrist, mounted on a special strap. Bovet has personalized the chronograph developed with Pininfarina Extra in 2011 for the Cambiano.

The attention paid to detail is evident from the work carried out on the tires. For the Cambiano Pininfarina specifically developed with Fate, Argentina's largest tire production and exporting company, the first tire for top of the range cars, Concept Tire, from Eximia by Pininfarina.





### IN DEEP

The Cambiano also sets new parameters for eco-sustainability in the high performance luxury car segment. The perfect integration of the styling and engineering activities has produced an extended range plug-in electric car that combines top performance and roominess with the comfort of a luxury car and total respect of the environment. The type of engine chosen and the position of the battery pack in the rear of the car (under the luggage compartment) have created a vehicle architecture with a perfectly flat floor, that is regular and low, guaranteeing

excellent access, livability on board and a lower center of gravity. The drive system is based on four electric motors, one for each wheel, and the respective deceleration unit. The four motors, which are produced by Magneti Marelli, are mounted on the front and rear frames and each delivers a continuous supply of 60 kW with peaks of 150 kW for a total of 600 kW maximum power output, with torque of 640 Nm. The drive system incorporates an APU (Auxiliary Power Unit) to charge the batteries and, when necessary, to supply energy directly to the motors: this is a 50 kW Bladon Jets micro turbine which normally runs on diesel but which can be calibrated to be compatible with various types of fuel. The battery pack developed by FAAM is installed between the seats and the rear axle, where it is protected from possible collisions and easily replaced during servicing. The battery is of the high power, high energy density lithium ion type, has a capacity of 50 kW/h, a peak power delivery of 500 kW, and can be recharged in 6 hours using a 6 Kw/h grid and in 52 minutes with the APU. Combined with the micro turbine, it guarantees a range of 205 km in the urban cycle in all-electric mode, and a total range in the NEDC (New European Driving Cycle) mixed cycle of over 800 km in extended range mode, higher than that of luxury sports cars with conventional drive systems.

# we love we work we create Tavolo **Tetris** / der çir Ginseppe Bavuso Budio **Break** / Iboquilo wometi Bross Italia srl Via Cividale - 38040 Moimecoc Udine Italy 1. 0039 0432 731920 (. 0039 0432 732922 info@bross Italy.com www.bross-italy.com



### KARTELL & THE CULTURE OF THE PROJECT

A company born to astonish and to stand out, from its irrepressible creative verve that vibrates in the images but which conceals the underlying profound and most important culture of the industrial project: this is Kartell. A fundamental concept right from the beginnings of the bran born in Milan in far-off 1949.

To reaffirm and express this concept, Ferrucio Laviani, architect and artistic director of Kartell, has devised an absolutely neutral space suggestive of architecture and museums to ensure that the language of each project and each project designer is clear and direct. A booth where the absolute protagonists are the products revealed through the various phases of their creative genesis: from design to

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]FROMTHETRENDMAKER[







prototyping up to industrialization.

The circular path displays the collection of Kartell's novelties for 2012 signed by the most important international designers (Philippe Starck, Piero Lisoni, Ferruccio Laviani, Patricia Urquiola, Tokujin Yoshioka, Mario Bellini, Eugeni Quitllet and Rodolfo Dordoni) where the works are analyzed through sketches, prototypes and interviews with the designers so that this

new Kartell 2012 collection is all the more engaging.

Laviani has therefore created a "no frills" conceptual booth that is a deliberate break with the "thousands of Las Vegas lights " of the iconic booth presented in 2011. Only the design projects and nothing else to make visitors understand the importance of the company and its strong industrial identity, its historicity in the world of design

]01[ LENNY KRAVITZ WITH A COLLECTION OF 6 MADEMOISELLE.
]02[ AND ]03[ MADEMOISELLE GOES ROCK BY LENNY
KRAVITZ & PHILIPPE STARCK.











]04[ ICE BY PHILIPPE STARCK

**]05[ ARCHIVE** BY PHILIPPE STARCK

]06[ ZOOM BY PIERO LISONI

]07[ Oui BY FERRUCCIO LAVIANI

]08[ INVISIBLE TABLE BY TOKUJIN YOSHIOKA

]09[ ONE MORE PLEASE BY PHILIPPE STARCK

]10[ AUDREY BY PIERO LISONI

]11[ OK BY RODOLFO DORDONI

]12[ COMBACK BY PATRICIA URQUIOLA

]13[ FOLLIAGE BY PATRICIA URQUIOLA

]14[ MASTER STOOL BY PHILIPPE STARCK

and the effort it makes each year to renew the language of contemporary design.

### **THE 2012 COLLECTION**

The selection of Kartell's many novelties for 2012 is intended to increase the core business and at the same time expand the functions while swelling the catalogue by including a broad selection of products that go from chairs to sofas, from large and small tables to outdoor and design items and accessories. All this while maintaining top quality in

the plastic and industrialization process which have always been the brands pillars of strength.

The booth features a large number of new design projects. "Important" pieces like a series of new Philippe Starck occasional tables (Ice and Archive), the transparent Silk armchair by Eugeni Quitllet, the dining table Oui by Ferrucio Laviani, O/K the collection of 100% outdoor furniture designed by Rodolfo Dordoni and the Only Me mirrors by Starck. There will be again a huge selection of "easy pieces" such as the













Abbracciaio candelabras and Finally Alone by Starck, the series of vases and bowls Jelly by Patricia Urquiola, the Shanghai vase by Mario Bellini, the Light-Air table lamp by Eugeni Quitllet and the Masters stool which echoes the best-seller chair designed by Starck and Quitllet.

Lastly the definitive versions of the One More and One More Please stools are presented and the Miss Less chairs by Starck, perfect furnishings not only for the home but for contract use too.

In addition to its project design novelties,

Kartell also offers a rich range of ready-to-sell products that consistently and tenaciously advance Claudio Luti's corporate strategy- that of not focusing on core business but on experimenting ceaselessly with the functions, the material etc., fearlessly tackling new technological challenges to create technically complex furnishings with that minimal, ethereal look (the Invisible Table by Tokujin Yoshioka, a monobloc weighing over 20kg, created from a single mold in a size never before tested), exploring new materials (the die-

]13[









]15[ SHANGAI BY MARIO BELLINI

]16[ FINALLY ALONE BY PHILIPPE STARCK

]17[ ABBRACCIAIO BY PHILIPPE STARCK

]18[ MINI TAJ BY FERRUCCIO LAVIANI

]19[ JELLY BY PATRICIA URQUIOLA

**]20[ ONLY ME** BY PHILIPPE STARCK

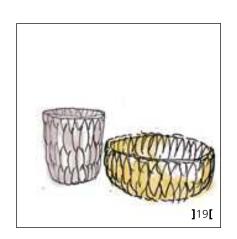
]21[ LIGHT AIR BY EUGENI QUITLLET

cast aluminum family of Audrey chairs and the extendible Zoom table designed by Piero Lissoni, the iron and wood matched with plastic for the Comback Chair by Patricia Urquiola), introducing the purely residential sofas (Foliage by Patricia Urquiola, complemented by an armchair and two side tables as well, called Twig), and producing pieces that extend the range of functions without cannibalizing the existing pieces, but adding to the collection (the Taj lamps by Ferruccio Laviani, out in the new Taj Mini version,

the first LED lights in the catalogue or the historic Maui chair by Vico Magistretti, in a new fabric-clad version designed for contract use).

All this in order to offer the consumer a panorama as vast and complete as possible thanks to an abundant and variegated catalogue, 100% made in Italy.

"Today it is not enough to make 'only' a product declares Claudio Luti, President of kartell. "It is fundamental to have a brand, to have control of distribution and to have a clear corporate global project".







The consumer is not looking for the individual product to buy but rather for credible projects," continues Luti. At this time in history it is not enough to know how to communicate and to distribute as effectively as possible."

### ONE BRAND, TWO SOULS

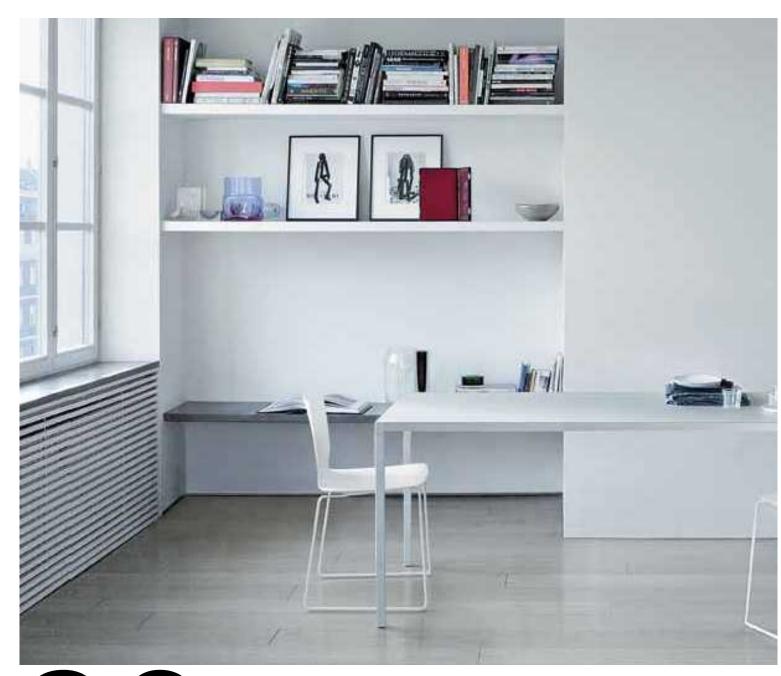
If the Salone this year presents the more conceptual rational side of the company, the event created for the Fuorisalone shows the playful, ironic and glamorous side of the brand. When it puts together a rock icon,

a design icon and an icon of the industrial world, the Milanese flagship store becomes a stage and.... Kartell goes Rock! Starring Lenny Kravitz+ Philippe Starck.

The American superstar with his Kravitz Design Team has created exclusively for Kartell a collection of six Mademoiselle armchairs (by the French designer, Philippe Starck), reinterpreted and clad in materials chosen together with Starck. A combination of python, fur leather and interwoven textures for a final result that reflects the musician's wild spirit.



# Many ideas in one design: Helsinki **Design Caronni & Bonaromi For Desalto**



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HELSINKI (1995)

Formal rigor, technological research, and impeccable execution: design finds an exemplary specimen in the Helsinki collection. Range of tables with to-be-assembled

structure in steel, Finishes: arctic grey, matt black, matt white or chrome. Tops in toughened glass, metal acrylic resin or white laminate. Sheet metal accessories in the finishes arctic grey, matt black or matt white.

]FROMTHETECHS[





A table that is easily and discreetly lengthened, keeping its functionality and Formal elegance unchanged. Extending table with steel frame in arctic grey finish,









matt white or chrome. Top in layered surface natural oak veneered in ash or white or chrome. Top in layered surface natural oak veneered, in ash or white laminate or in toughened glass – matt or glossy – in the finishes white or ash. It is possible to fix a drawer on the side opposite the extension.

### HELSINKI XL (2002)

Helsinki XL is available with truly "extra large" dimensions, thanks to the width of the drawn product, increased by 30 to 40mm. Range of tables with to-be-assembled structure in steel. Finishes: arctic grey, matt black, matt white or chrome. Tops in toughened glass (transparent, opaque extra-clear, matt and







glossy black, matt and glossy white, matt and glossy ash) or white laminate.

### **HELSINKI KITCHEN (2012)**

The new Kitchen-Office counter, open, with drawers, fitted with an induction plate it offers an informal and functional solution to enjoy the office lunch break.

### **HELSINKI OFFICE (2012)**

Helsinki tables are presented in the variant for office use with a highly structured organic program. Thanks to the introduction of a new series of accessories — holes for cables, drawers, courtesy alcoves — the tables can take on various configurations. L-shaped or as facing islands. Perfect for







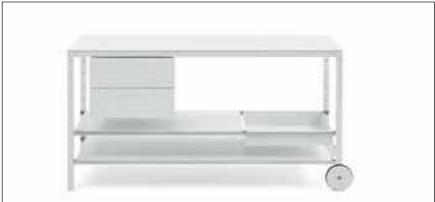
working open space offices. Or, as isolated desks, they offer a solution of clear linearity for a contemporary executive office.

**HELSINKI OUTDOORS (2012)**For exteriors, Helsinki presents new painted

aluminum or white laminate tops with or without small holes with a delicate graphic effect. The tables can reach up to 3 meters in length, for large, convivial outdoor meals, and are available in the tones white and slate. The new Helsinki outdoor kitchen







can be fitted with a grill on supports, allowing you to recreate a barbecue area in continuity with the dining table. Many functions in a practical configuration: grill, worktop and dining table. Also new are the Helsinki benches in three sizes, which can

be combined with the tables. An outdoor offer that is extremely neat and rigorous in form, created to resolve with simplicity not only the issue of the open- air lunch on patios and in gardens, but also on terraces in the city.



# Go green





#### **]01[ VIEW FROM VITRA HAUS**

Vegetal chair by Ronan & Erwan Bouroullec. Shapes from the world of vegetation served as inspiration for Ronan & Erwan Bouroullec. Its plant-like construction of dyed through polyamide challenges the limitations of the technical possibilities of injections moulding of plastic. The colours are unusual for plastic chairs and are also inspired by nature. Joyn Bench by Ronan & Erwan Bouroullec. Joyn is an open system that embraces the diversity of the workplaces and encourages communication between people, networking, and interaction by breaking down the physical barriers between them. Eames plastic armchair, pivot armchair cast base on castors seat shell made polypropylene and complete upholstered with cushions made of moulded polyurethane foam covered with Hopsak and then fastened to the shell with beading. Eames storage unit ESU. In 1949, Charles & Ray Eames developed a new system of free-standing multifunctional shelves which- similar to the Eames House that dates from the same time- were constructed strictly in keeping with the principles of industrial mass production.

### ]02[ 03 & A TABLE

#### by Maarten Van Severen for Vitra

The aesthetic trademark of the .03 is its clear, simple lines-the quintessence of the concept "less is more". Only upon sitting does the user experience its great comfort.

The soft seat and backrest shell support made of integral foam supports the body while sitting, together with the compound springs integrated into the backrest. The A table is an example of the purist design that made Maarten van Severen famous. The name A-Table refers to the position of the legs. The matt deep black stain rubber lacquer has a wonderfully so it feel and, as a natural material, gains a patina with time.

### ]03[ NUD EXTEND

Extend with us! Extensions cords made with 1 way or 3-way socket. Available in more than thirty colour of cord.

### ]04[ ZARTAN

### by Philippe Starck with Quitllet, Magis

"Before, Robin Wood and Zartan were in the same forest with the same wood. Now zartan goes through the fields and brings back some linen." Philippe Starck.

### ]05[ PIÑA CHAIR

### by Jaime Hayon for Magis

The desire to create a chair in wire for exterior use was the starting point of the piña chair, which Spanish designer Jaime Hayon has developed for furnituer manufacturer Magis. The piece combines the natural element of wood, with a wire capitonné structure. The wire weave pattern which makes up the back of the chair makes the seating unit seem as if it is inflated.

### 











]06[ WAVER

### by Konstantin Grcic, Vitra

Extreme sports were the source of inspiration for this lightweight, comfortable and allpurpose chair by Konstantin Grcic. "First off I had to convince Vitra to produce such a simple piece of furniture made of bent tubular steel", says Konstantin Grcic about Waver. The chair's design incorporates constructive principles from sporting equipment's and translates them into an Avant- garde design, which does without high-tech and yet is sophisticated. Waver is the first serially manufactured product made by the German designer and Vitra together after Grcic's experimental group of seats for public spaces called Landen was presented as part of Vitra Edition 2007. Rejecting the traditional chair typology, the chair explores new seating experiences in everyday life. Just like a paraglide in a harness, the user of Waver is suspended in a kind of hammock, which is suspended inside the bent and welded tubular steel frame of the chair. "By simplifying the form, we were able to focus more on the sitting quality", Konstantin Grcic explains. Outdoor or indoor, in the garden or in the living room- these are all perfect places for this lightweight swivel













chair. It defies UV radiation and wind and weather. And the conventional idea that there is a difference between indoors and outdoors is something that Waver has left way behind it. "Today, I am able to work on very complex pieces. But I miss the experience of my early projects. At the time they were born out of necessity. A network of positive constraints and a slow, very rigorous process."

### ]07[ SWIND

### by Edward Van Vliet for Paola Lenti

One and two seats lawn-swing made of Sassafras wood. From the cooperation with the Dutch designer Edward Van Vliet this light and peculiar lawn swing has come to life: it exploits the characteristics of Sassafras wood on one side; on the other, it embrace fully the outdoor concept that the Company Paola Lenti has been developing and renewing for a long time. The unusual structure is made of wood and is completed by stainless steel ropes covered with high tech yarn and by a polyurethane seat pad with removable cover available in the exclusive Luz and Rope T fabrics, specific for the outdoors.

### ]08[ SHOW ROOM MISSONI, MILANO.

#### ]09[ VIEW FROM VITRA HAUS

uita daybed by Antonio Citterio. Suita is a large range of elegant individual pieces that can be combined with each other in many different ways. Together with the selection of fabric and leather covers, they provide a high degree of individuality in spelling out comfort and aesthetics. Lounge Chair by Charles & Ray Eames. Since 1956, the Eames Lounge chair has combined ultimate comfort with highest quality materials and workmanship. Charles & Ray Eames were inspired by the traditional British club chair.

#### ]10[ TIVALI KITCHEN

### by Dante Bonuccelli for Dada

Where there was once a cupboard, now there's a kitchen. It's folding doors open and hide the structure. As light as a feather, they close and hide all the chef's secrets. Or they open half way, to reveal the stainless steel worktop. A functional container, two bases below the worktop pull out. Tivali is a kitchen furnishing designed by Dante

Bonuccelli for little big spaces in your home. There's also a handy larder and a hinged opening column, fitted with drawers and adjustable shelves. With the lightness and fluidity of touch that Jean Prouvé put into his designs; "everything he touches and designs immediately takes on an elegant plastic form and at the same time comes up with brilliant solutions to problems regarding the strength of the materials", as Le Corbusier said.

#### ]11[ NAPA VALLEY

Napa Valley is widely considered one of the top American Viticulture Areas in California, and all of the United States, with a history dating back to the early nineteenth century. By the end of the nineteenth century there were more than one hundred and forty wineries in the area. Of those original wineries several still exist in the valley today including Charles Krug Winery, Sharmsburg, Cahteau Montelena, Nichelini and Beringer.

### ]12[ SUGAR & THE ELEPHANT

by Charles Eames, Vitra

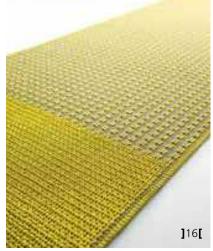
















### ]13[ THE DESERT COLLECTION JAZZ & LIVING STONES

### by Flo Perkins for Venini

Hand made blown-glass sculpture in Grass Green and Red with applied decoration of multi-coloured "murina" elements. The handmade flowers are applied during the working of the piece.

### ]14[ BUTTERFLY IN CALIFORNIA ACADEMY OF SCIENCE MUSEUM

### by Renzo Piano in San Francisco's Golden Gate Park

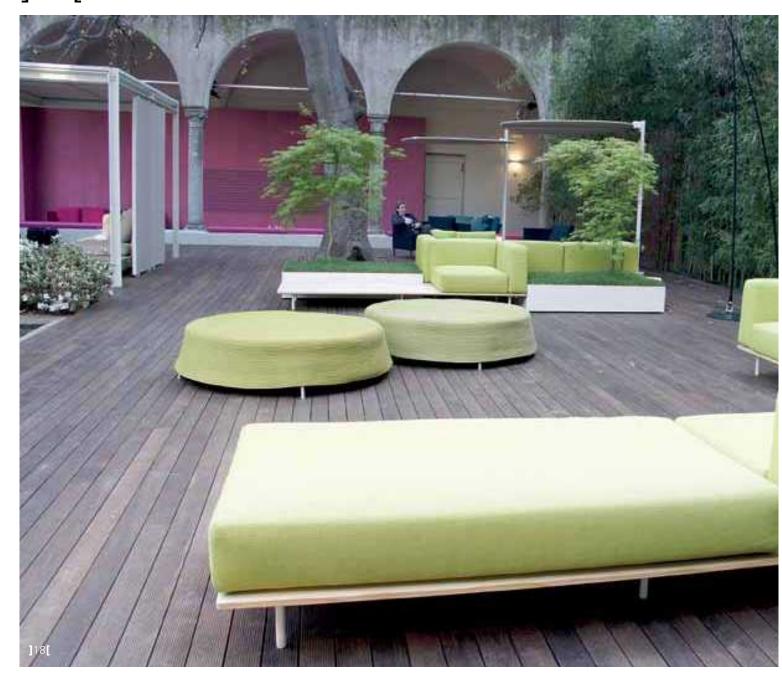
The innovative plan combines energy – efficient technology – a "living roof" of native California plants provides the building with natural insulation and prevents 3 million gallons of rainwater runoff annually- with state of the art exhibitions. The largest of the seven

undulating "hills" on the roof form the skylight-studded tops of two 90-food domes. One houses the biggest all-digital planetarium in the world, which employs real-time data from NASA to show spectators cosmic events as they take place in space. Under the other, visitors explore rain-forest habitats, from the canoby (butterflies, macaws, and fruit bats) down to pounds filled with fish (piranhas and electric eels) from the Amazon.

### ]15[ TOTON

### by CRS, Paola Lenti

Series of pouf with cord upholstery. Padded with polystyrene spheres encased in a three dimensional polyester fabric, these poufs are featured by the upholstery created by sewing a one or two-colour Rope cord in a spiral-like pattern



### ]16[ SIEPE

### by CRS, Paola Lenti

Rug for exterior environments are entirely embroidered by hand. The embroidered rugs are a further evidence of the capacity of the company to merge handicraft and tradition to last generation materials, These rugs present thick embroidery on an unprecedented scale and imply the application of materials very different from traditional ones. They are precious rugs that, thanks to the characteristics of these materials, can be used also in exterior environments.

### ]17[ FINALLY

### by Philippe Starck with Ambroise Maggiar, Kartell

Finally Alone is a transparent prism 23cm high that works according to the water pressure inside the cylinder pushes the candle up as it bums down.

### ]18[ AND ]19[ BENCH

### by Bestetti Associati, Paola Lenti

Wooden bank which can be equipped with arm-backrests and seat cushions. The Pier system allows for the creation of different elements with the same base: a bench in







Accoya wood with varnished steel feet is the base of the system; it is provide with holes at a constant distance where it is possible to insert arm and backrests, to be completed by seat and back cushions. The bench can be used also without cushions and can be completed by a flower holding box made of varnished steel available in ivory and graphite colour, the upholstery cover is removable and available in Luz and Rope T fabrics, specific for the outdoors.

|20[ AND ]21[ RIBBON, by Claesson Koivisto Rune with

### Bestetti Associati, Paola Lenti

Series of large seating pieces to complete with single or grouped backrests. The seating platform is available in different dimensions; each of them can be completed with single cushions or with group of cushion joined together which can be positioned on the platform as desired. This way each element can be different a different appearance each time, according to personal requirements. The cushions can be used both as arm-and backrests and are ballasted so as to keep the selected position and to guarantee the ideal comfort.



### Vitra News





### ]01[ AND ]02[ VITRA HAUS

Vitra is a furniture company dedicated to developing healthy, intelligent, inspiring and durable solutions for the office, the home and for public spaces.

### ]03[ AND ]04[ MAHARAM POLDER, HELLA JONGERIUS

For a special edition of one hundred pieces Hella Jongerius dressed her iconic Polder sofa in new textiles by Maharam.

"I try to combine finds from the archives with contemporary patterns and techniques", says Hella Jongerius. The Maharam Polder Sofa, which is reminiscent of the flat polder landscapes in the Netherlands and Flanders, combines these

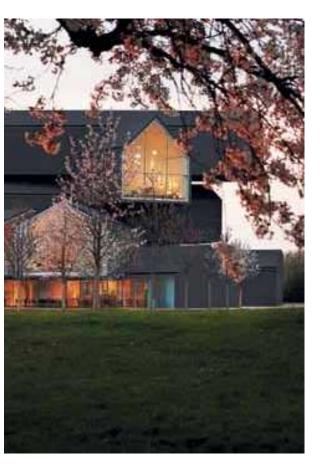
findings with high-tech and handicraft, retrospection and the present. A day at home becomes an excursion into a familiar landscape. Colors and materials indicate the weather conditions; ornaments and textures differentiate the topography of the room. The horizon is lined with various kinds of comfortable cushions.

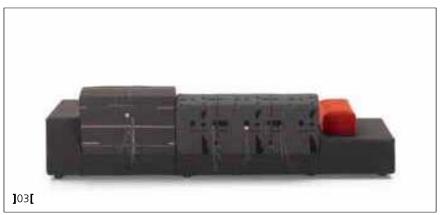
The limited edition of the Maharam Polder Sofa is an outstanding example of Hella Jongerius' unique talent for design and textiles, bringing together her long-time partners Vitra and Maharam.

In new warm and earthy shades botanical patterns stretch out between the flat backrest and the seat, and fabric textures are put on display, highlighting

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]FROMTHEMASTERS[







embroidered textiles from the Layers and Borders collections by Hella Jongerius.

Complementary are an additional pillow in a fabric by Hella Jongerius and Bovist, her decorative pouffe from 2005 in matching colors.

For the limited edition of the Maharam Polder sofa, Hella Jongerius combined six textiles from the Maharam collection, putting into use some of her own most recent designs. Her choices also highlight other exclusive fabrics by the Maharam Design Studio and Kvadrat, Maharam's partner since 2001.

Layers by Hella Jongerius consist of three landscape-based embroided patterns: Layers Garden, Layers Park and Layers Vineyard, available in single and double layer variations. Wool felts bound together through machine-embroidery, while hand cutting creates windows of pattern and lends a distinct artisanal character to the double layer versions.

Borders by Hella Jongerius, with its irregular gird of embroidery of botanical compositions, dotted lines and pied de poule, is an industrial translation of a localized craft technique from Mexico.

Cobblestone is homespun weave, which an irregular rectangular checker pattern with either contracting or tonal color combinations and gives the effect of a hand-woven textile.

Exaggerated Plaid by Paul Smith is a

modern take on Scottish heritage, resulting in a rustic, warmly woolen cloth.

Mohair Supreme stands out for its pile height and density. As one of the oldest natural textile fibers in use, the long and lustrous hair of the Angora goat can be distinguished by its warm a silky feel.

Hallingdal is the woolen fabric used for the large base structure of the sofa. Introduced in 1965 as Kvadrat's first textile by designer Nanna Ditzel, it has become known as one of the most durable upholstery textiles by the Danish manufacturer.

### ]05[ HAL BY JASPER MORRISON 2011/2012

The members of the HAL family by Jasper



Morrison are intelligent all- purpose chairs that make daily life more pleasant.

"Hello! My name is HAL", says the onboard in the spaceship Discovery. As an intelligent being, HAL is able to relate to people and can recognize their motives too. British designer jasper Morrison's decision to name his chair after the supercomputer from this classic movie "2001: A Space Odyssey" (1968) directed by Stanley Kubrick was made tonguein-cheek. But just like its cinematic prototype, HAL is a helpful being as well. In contrast to the chair's namesake in the movie, however, this HAL is always well disposed towards humans. The versatile chair adapts to new situations and detects new needs as they arise in order to respond in advance. "Special is generally less useful than normal" is Jasper Morrison's guiding principle for a design that is not extraordinary, but rather 'supernormal' in appearance and-just like HAL- shows deference to the laws that govern daily life. The chair's shell offers the user freedom of movement ensures a high level of comfort and supports the dynamics of sitting like a friendly helper.

Available with a dark or a light wooden base, with a seat shell in plywood or colored plastic, with removable covers, as a cantilever chair without armrest, the HAL family is highly versatile. HAL feels as at home at bars and counters as it does at dining tables; as a stackable chair, HAL is perfect for cafeterias, the home and the office. HAL is a philanthropist with a mission; the intelligent all- purpose chair wants to make daily life more pleasant.

## ]06[ AND ]07[ CORNICHES BY RONAN & ERWAN BOUROULLEC, 2012

Like little protrusions in nature, Corniches by Ronan and Erwan Bouroullec are informal and flexible shelves.

Corniches arose from the need for small storage spaces to spontaneously keep items. "The same way that we hang our belongings on a rock jutting from a cliff before diving into the sea, we need small, informal storage in everyday life too", explains Ronan Bouroullec. And this is the reason that Corniches are neither regular shelves nor simple horizontal surfaces, but rather individual, isolated protrusions in the environments

that we create. Whether as a key rack beside the front door, a spot to put everything we need to have at our finger tips in the bathroom, as a pedestal for a small collection of objects or as a large installation, Corniches are a new way to use the wall in the living space.

The French brothers' design research continuously evolves around flexibility and lightness; Corniches illustrates the idea of creating an impromptu storage area. The Corniches will be available in various shapes, sizes and colors made of high quality plastic.

## ]08[ FAUTEUIL DE SALON BY JEAN PROUVÉ, 1939/2012

The fauteuil de Salon follows Jean Prouvé's aesthetic principle of a clear language of necessity.

Shaped plate and curved tubular steel. Conical elements reveal mechanical forces in action. The delicate line of the armrest and chair leg also frames individual parts. Jean Prouvé's furniture classics focus on their own construction and the clear language of necessity that





dictates their aesthetic principle. Prouvé was an enthusiastic teacher and engineer, architect, practical worker and visionary producer of his designs. His inventions made the Frenchman a pioneer in the mass production of furniture and industrial construction of buildings. Both archaic and discreet, his furniture pieces are early prototypes of 1930s industrial design and examples of a matter-of-fact construction type that forgoes any ornamentation.

The Fauteuil de Salon from 1939 combines plain surfaces into a complete architectural form with a comfortable seat and backrest. Rediscovered in the archives of French design engineer, the chair's color was adapted for modern tastes in cooperation with Catherine Prouvé and the Dutch Fashion label, G-Star. "For me, the Prouvé RAW Collection is a homage to my father", remarks Catherine Prouvé. In harmonious grey and white, the attentive re-interpretation emphasizes the chair's shapes, restoring the essence of Prouvé's design.

Following its first appearance in 1939, the fauteuil de Salon in now entering mass production.





# Mighty **Minuscule**

FROM FRITZ HANSEN





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Republic of Fritz Hansen Launches minuscule, a formal chair and table designed for an informal setting by the award winning Danish designer Cecilie Manz. The name minuscule represents the informal and understated style that the Scandinavians are truly famous for; why spell it out in capitals when discrete simplicity makes a clear statement.

Minuscule is an uncomplicated yet sophisticated design that was initiated by a series of experimental workshops and creative dialogue between the designer Cecile Manz

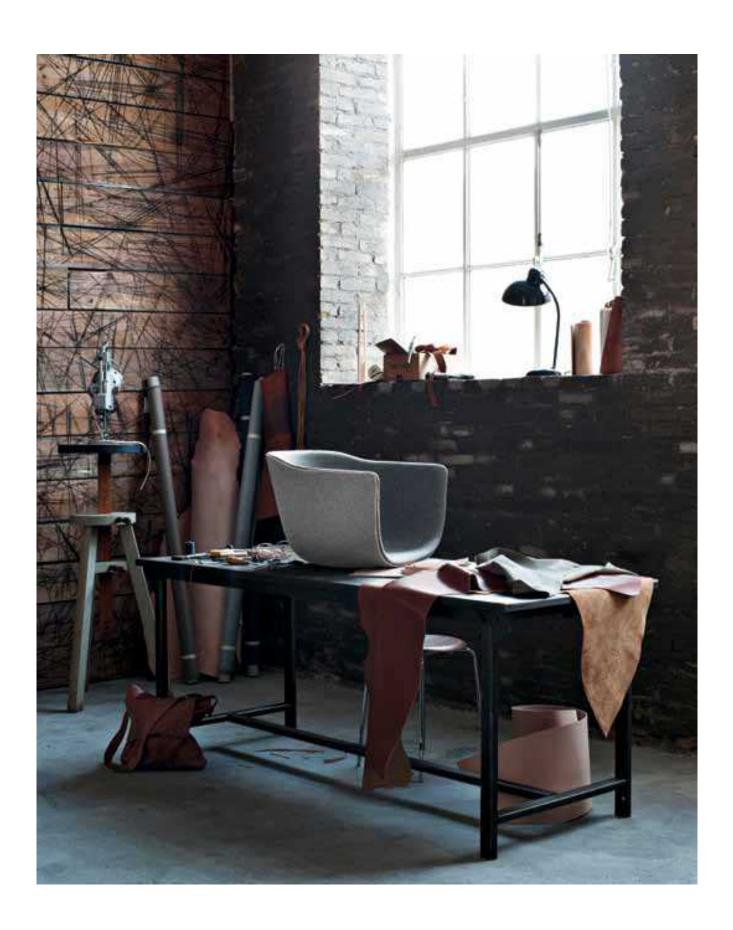




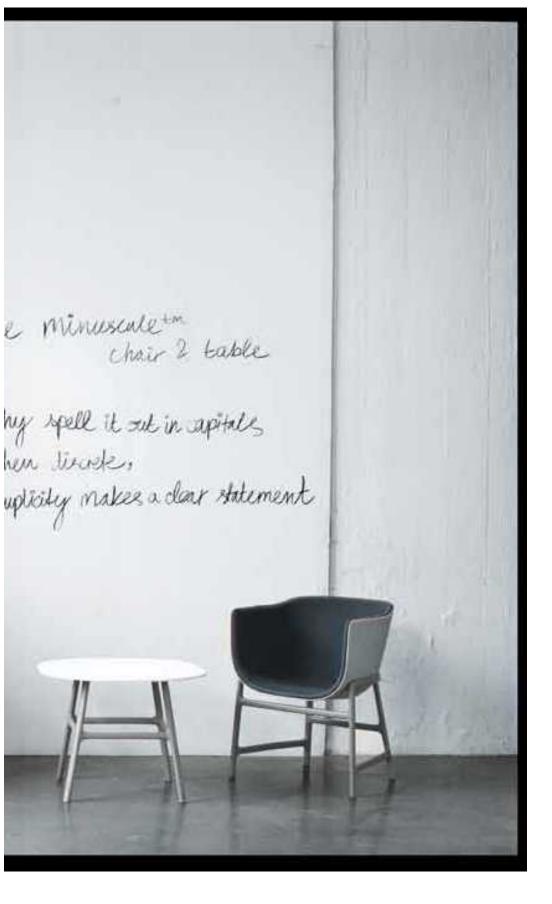
and Republic of Fritz Hansen. The Workshops involved only material and there was no brief or creative constraints. "For me design always starts with the material. I need to have all the materials in my hand before I can feel if it is something I can work with," says the designer, Cecilie Manz.

Minuscule combines the tradition of craftsmanship and industrial production. The shell of the seat is upholstered and hand stitched in a light weight, yet durable textile and features a fine leather detail that follows the contours of the shell.









The curvaceous shell is held by a base frame formed in plastic, a contrasting yet complimenting contemporary material. The straight lines on the base frame are softened likes curves on a stone washed up on the beach, a source of inspiration behind the design details of minuscule.

The upholstery of the outer shell is available in two tones of grey, a color that fascinates Cecilie Manz because its is the only color that is able to absorb all the other colors. The inner shell is upholstered in a choice of colors ranging from rust orange and ocher, to a dark ultramarine blue.

The lounge table features the same base as the chair in grey plastic with a table top in Oregon Pine or white compact laminate. The minuscule chair and tables series is less structured and therefore adaptable to different environments, whether it be an airport lounge, breakout area or for private living.

Minuscule is an extension to Republic of Fritz Hansen's collection of timeless design icons and was launched at their showroom in Milan during Salone Internazionale del Mobile in April 2012. The new collection will be available to purchase from Republic of Fritz Hansen and authorized dealers from September 2012.

# Innovating Magis



#### ]01[ MY FIRST OFFICE DESIGN MARTÍ GUIXÉ

## Play/ learning space. Complete with desk adjustable in height, birch plywood.

As children we want to act and be treated as adults, engaging in the activities and using the products our elders do. Drawing on this idea of giving children their 'first' experience of something, Spanish designer Martí Guixé has developed an office space for young ones. Guixé's 'my first office' for Italian furniture manufacturer Magis is a working and storage unit in which children can play and learn. The simple, cubicle-like structure is made from plywood which has an entrance and walls that are built upwards like open concept book shelves

and houses a built-in table all of which can be accessed from both inside and outside the space. Filled with books, objects, toys... 'my first office' becomes a lab for growth and creativity.

**]02[ RAVIOLO DESIGN RON ARAD** Rotational-molded polyethylene suitable for outdoor use.

#### ]03[ TOM & JERRY DESIGN KON-STANTIN GRCIC

## Frame in natural solid beech, joint and screw in standard injection-molded polypropylene.

Tom & Jerry is the redesign of a classic furniture typology – the workshop

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]FROMTHEMASTERS[





stool. The three-legged stool comes in two different heights. It is made of solid beech wood with mechanical parts in self-lubricant plastic. Because of its smooth-running mechanism, the stool is easy to adjust and convenient to climb. Tom & Jerry is a versatile addition to working, recreational and private environments alike: an office canteen, a health-food restaurant, or the kitchen counter at home. It's the working stool of an architect or a scientist, the resting place of a museum guard. It can serve as telephone stool, as valet in a changing room, or as a seat for children at kindergarten.

#### ]04[ SPUN DESIGN THOMAS HEATH-ERWICK

Thomas Heatherwick has produced a startling twist on conventional furniture design: a functional chair formed from a single profile rotated through 360 degrees. Aptly titled 'Spun' it transforms the domestic seat into beautifully rendered spinning top. Spun displays Heatherwick's flair for challenging rules and teasingly

plays with the notion of a static piece of sculpture becoming a playful piece of design.

When upright Spun is a sculpture vessel and it is only when it is lent on its side that the playful possibilities of its form come to light.

Spun allows the sitter to swivel in a circular rocking motion, including being able to rotate in a complete circle.

After the great success obtained by this product, Magis presents this year- next to the polyethylene version available in four colors- also a version of spun transparent polycarbonate, material which confers a sense of extreme lightness and freshness to the product.

#### ]05[ S.S.S.S.

#### Sweet Stainless Steel Stool design by Philippe Starck with the technical collaboration of Luigi Barei.

Miracles are still possible.

When we designed S.S.S.S. and the Magis family said they shall produce it in stainless steel, I thought: impossible.

They are magicians, and they did it. Unique and incredible.

#### |06| BUNKY DESIGN MARC NEWSON Bed in rotational moulded polyethylene

London-based Australian born designer Marc Newson's work crosses the expected boundaries of disciplines each time his









pencil touches paper. debuting at Milan design week 2011, is Newson's modular bunk bed 'Bunky' for Italian home furnishing company Magis. assembled from just four pieces, it is made from rotational-molded polyethylene and creates a sturdy, secure sleep and play environment for kids. All surfaces are smooth with no sharp edges, and the material is highly durable and easy to clean. Perforations under the mattress allow for ventilation. 'Bunky' is also available as a child's single bed.

'kids like to have fun. They like their privacy and they like to feel safe – preferably all at the same time. Bunky provides this environment for them. it is cozy and exciting – it is their very own space in which they can climb, hide and sleep.' Marc Newson



Fortepiano design Rodolfo Dordoni







#### **]07[ ROCKY DESIGN MARC NEWSON**

The second of Marc Newson's designs for Children, Rocky is a modern take on a traditional object, a pop version taking its character loosely from medieval jousting horses. The parappelogram motion mimics the movement of a traditional rocking horse. It is made from rotationally molded polyethylene chosen for both its durability and recyclability.

### ]08[ AND ]09[ PIZZA TABLE DESIGN NAOTO FUKASAWA

it is a coffee table/ low table that is made up of a table top with a gentle rim which is creating a soft bulge along the outline of the table top like a pizza, with bent wire legs. The image of this table goes very well with sofa or as a bedside table.

It is a friendly table that invites people to gather around it like what a pizza does.

## ]10[ PROUST DESIGN ALESSANDRO MENDINI

## rotational-molded polyethylene suitable for outdoor use.

Armchair designed in 1978, which Alessandro Mendini himself describes as follows: "I think that many people should already know my work called "Poltrona di Proust". It is a romantic baroque armchair, on which an endless number of polychromatic points are painted by hand using the pointillism technique. These points invade the whole armchair, its fabric and also the wooden decorations. It's a re-design work. It is, in fact, the collage of a mock-ancient armchair and of a detail from the garden by the French painter Signac. From 1978 onwards the "Poltrona di Proust" was realized in many versions, different in colors, materials and



dimensions and was even made of ceramics and bronze. It travelled all around the world and was hosted in many museums. Now a real unexpected news. A paradox becoming true. Now the "Poltrona di Proust" has become an industrial rotational-molded object. Here's the new armchair "Magis Proust". It is a technical and production gem. A new energy of colors and atmospheres for a timeless object.."

## ]11[ PINGY DESIGN EERO AARNIO rotational-molded polyethylene.

I have always been amused when I see on TV or in the movies a group of penguins dressed in "tuxedos" waddling along in the Antarctic. As a young boy I made my first penguin out of paper pulp (papier-mâché). My mother dried it above the woodstove

in our apartment and when it was dry I painted it black and white.

For years this 20 cm high penguin lived on top of the cupboard in my childhood home. Unfortunately my apartment was destroyed in the 40's during the bombing of Helsinki and the penguin was lost in the mayhem of war. Penguin chicks are covered in grey soft feathers and will turn black and white when adults, but I have used the liberties of an artist and allowed this particular penguin chick to have black and white feathers.

The shape of the head and the profile with the cute beak have the right proportions and the eyes have the realistic almond shape characteristic to penguin chicks. This little penguin has perhaps had a little too much to eat and therefore has the round belly,











but this particular rotund shape allows it to mimic the realistic waddling movement, which makes it so lovable and cute.

## ]12[ ]13[ AND ]14[ CYBORG DESIGN MARCEL WANDERS

## Polycarbonate seat and back, and black in wicker

In 1960 the term cyborg - which refers to an organism that has both artificial and natural systems - was coined by Manfred Clynes. Then in 1965, D.S. Halacy's evolution of the superman, featured an introduction which spoke of a 'bridge... between mind and matter.'

The friction we feel between the natural and artificial world is actually a misconception, as there is no artificial world. There is only a natural world under the influence of its own nature. We are part of this system of trial and error, survival of the fittest. In a way, everything has been done before... there are no new ideas left... however, there are the occasions in which to create new combinations, new

connections between the things we take for granted and tangle them in a way to create unexpected changes, poetic insights... technical twists which breathe a new life into the world. Wanders' 'cyborg' chairs utilize wicker in an unexpected way. Typically the durable woven fiber is used to construct a piece of furniture in its structural entirety. Here, wanders has combined the traditional material with plastic, developing a different aesthetic with the two familiar materials. Wicker has been woven in new patterns or formations utilized as a structural back support for the seats, while the seat itself is made from a polycarbonate base.

'We have to remind ourselves of the story tales we were told as children, these well-intended lies that taught us how to dream. as designers we have to lie like poets, to pair the unexpected to convey our imaginative vision. we can enhance the world with a dream, a pairing. I love these little moments... they are always welcome in my world!' - MW





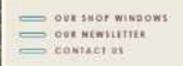












**WEDDING LIST** 

INFORMATION

VIVRE à 2 STATMENT

ONLINE PAYMENT



It's good to live one's couple life thoroughly.

Anytime anywhere surrounded by these objects we live within and that interact with everything we do. Let yourself go and encompass your life with a design environment.

This will add to your existence quality and will bring happiness and satisfaction unto you. Look for quality, find it and live within it.

This is why we have elaborated our wedding list program "Vivre à 2"

#### VIVRE à 2 BENEFITS

- \*For every 1\$ in your account get 1.7 \$ worth of goods
- \*"Vivre à 2" benefits are applicable on goods purchased from Vivre showroom in Antelias Naccache, Kartell flag Store Saifi & any other upcoming stand alone store under Vivre flag.
- \*Complimentary interior design consultancy.
- \*Cash back programs available on case by case basis
- \*Payment can be online through our secured portal as well as cash at the stores.





