# ]io[insideout









### Diame Design: Kurt Erni

DiaMe creates central storage space for an optimum spatial experience. There is room here for all entertainment electronics and everyday objects. The intelligent, angled sliding doors serve both to protect the television and as individually configurable decoration elements which only show guests what you want them to see. The concealed loudspeakers built into the rear panel offer excellent sound quality and make this media unit an attractive all-rounder.





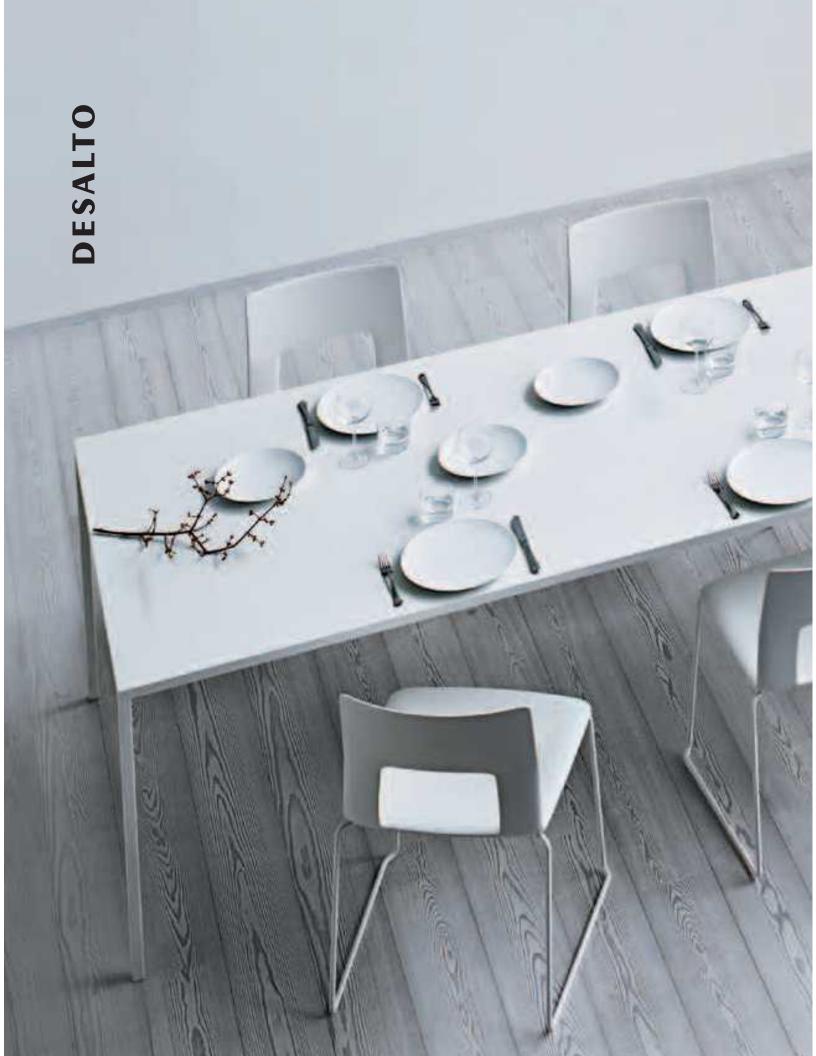
www.teambywellis.com

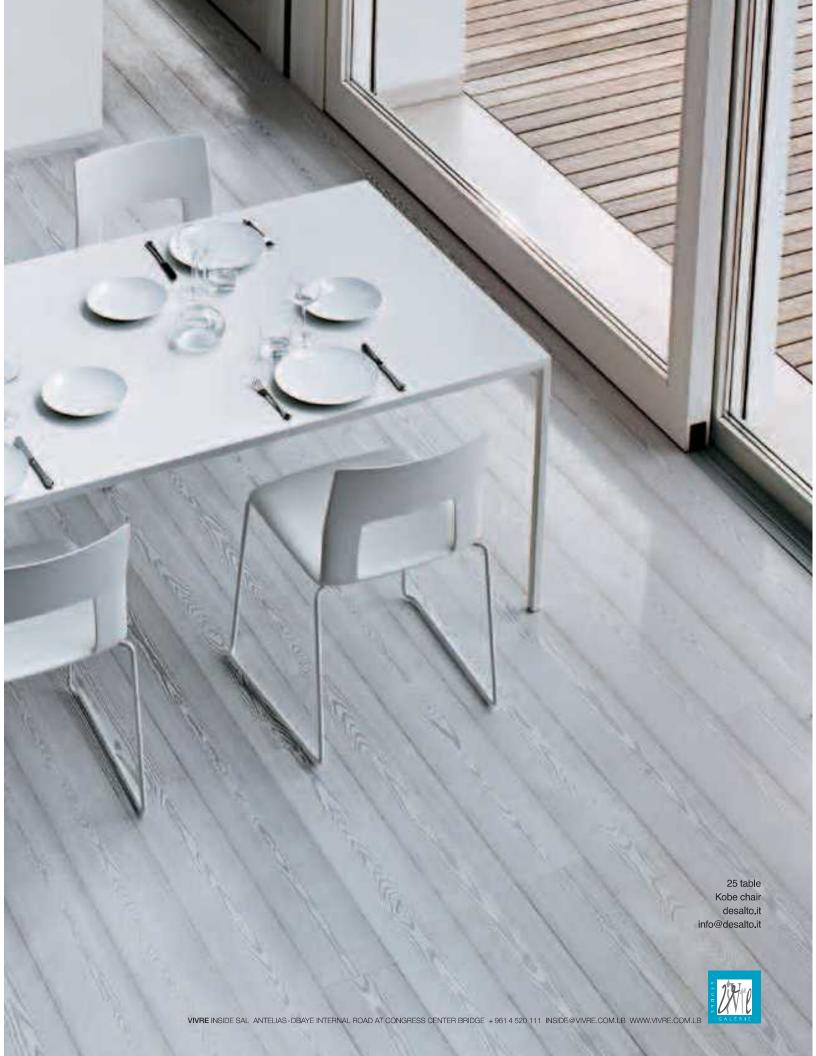
team<sup>i</sup>by<sup>i</sup>wellis <sup>1</sup>













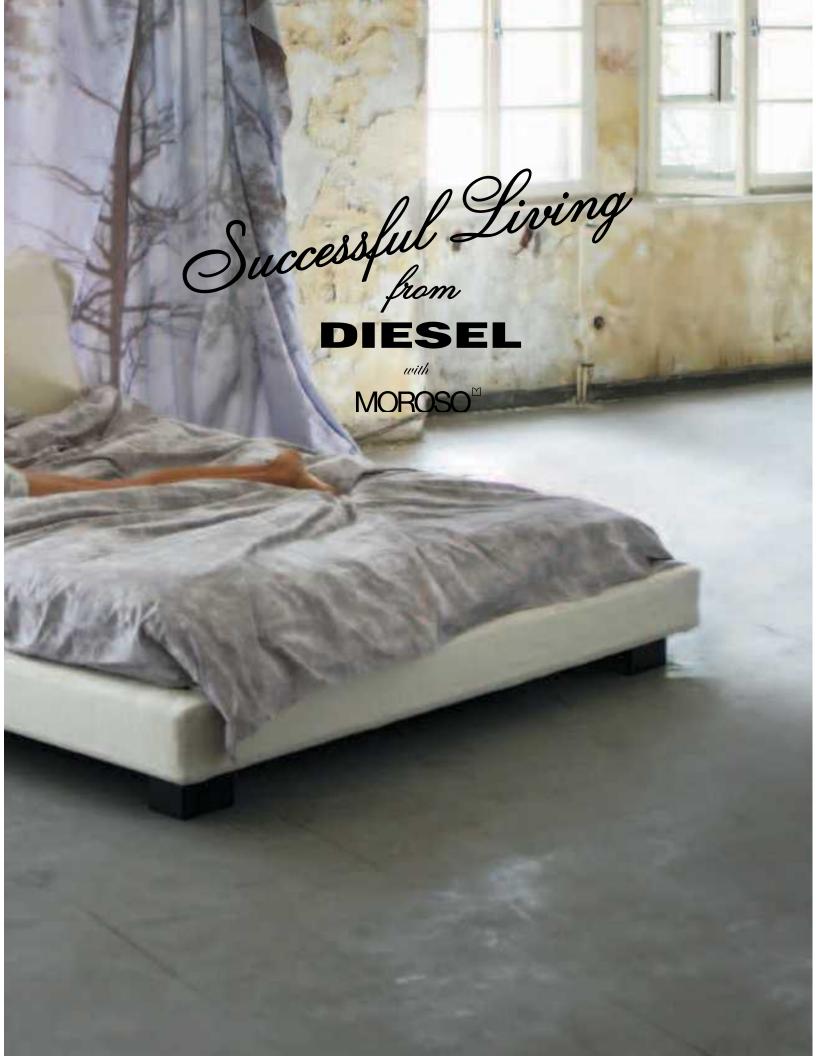


The Wild Bunch design Konstantin Graic www.maglsdesign.com







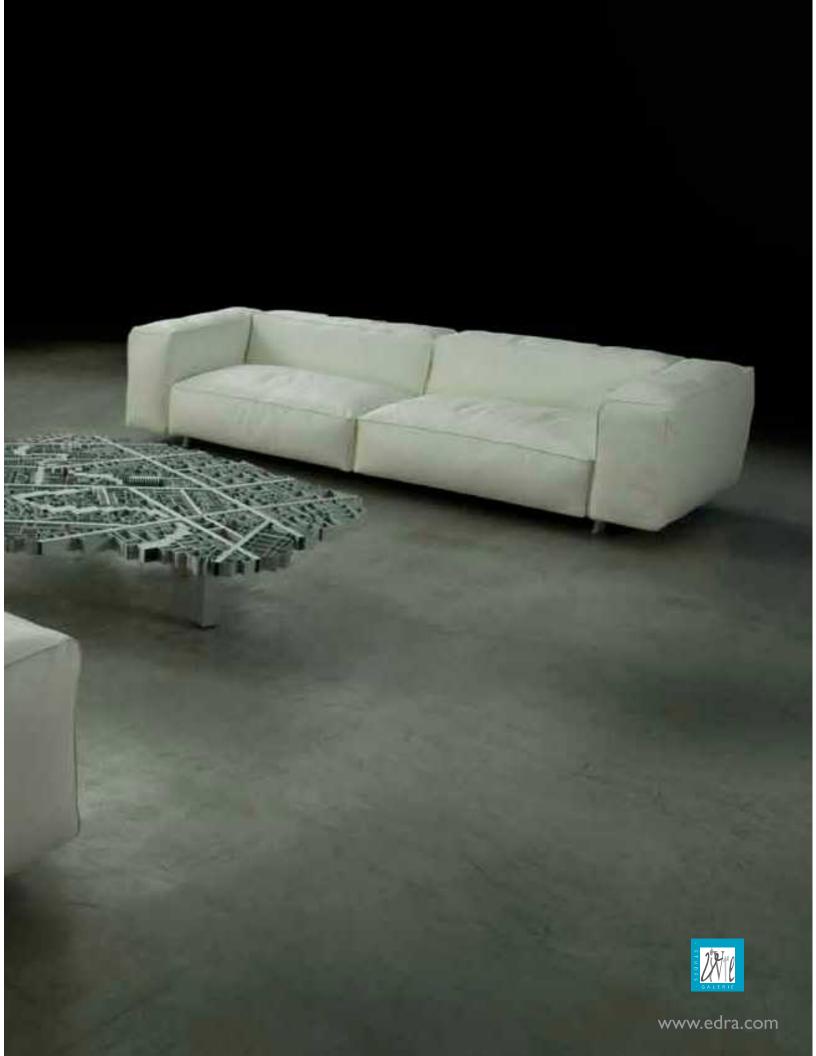


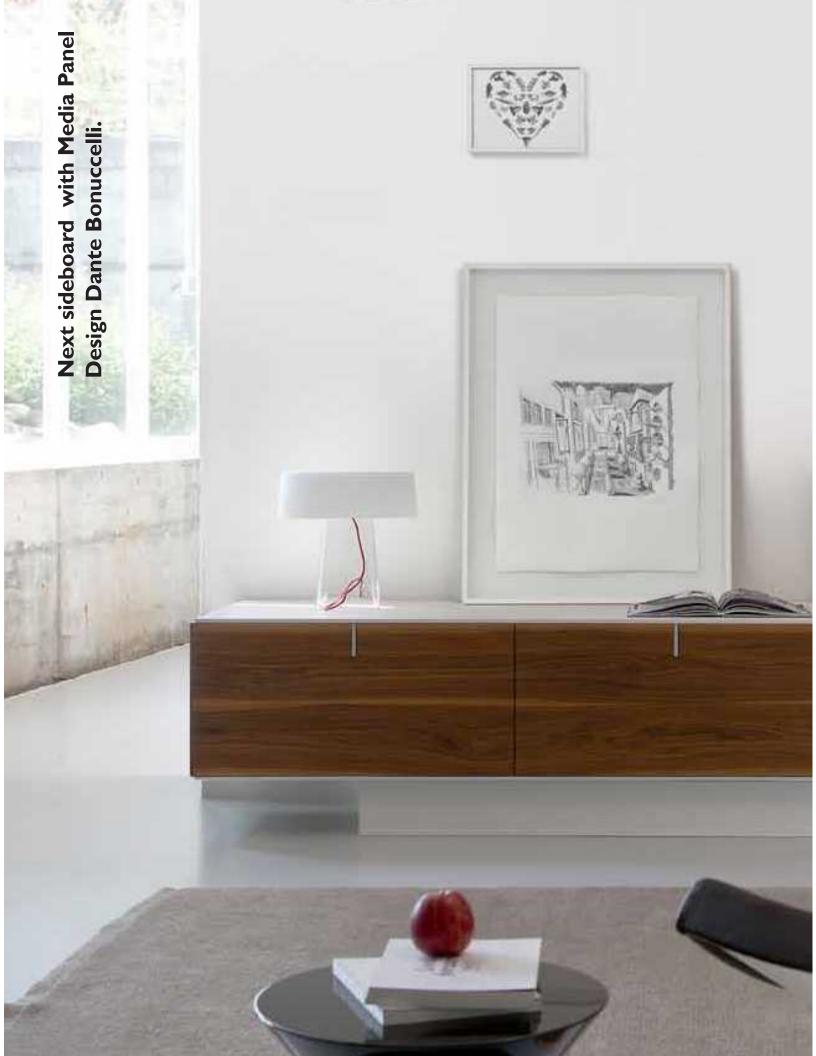
# edra

#### Sofa design Francesco Binfare

Classical sofa both for its shape and elegant dimension. The metal frame is fixed on steel bars, to grant Sofa a perfect stability. The padding is realized through a perfect mixture of Gellyfoam® (a technological material made of a mixture of foams patented by edra) and natural material, which make Sofa unique in its comfort. The cover is realized with natural leathers or very thick and soft fabrics in order to enhance the special comfort of the padding.







## Zoom byMobimex





## **EDITORIAL**

Is there a difference between design and art?

]io[

]io[ Magazine A Vivre quarterly design handbook io@vivre.com.lb

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Anis Commercial Printing Press Beirut - Lebanon The art of design is in perpetual moving since years, end of modernism in the late 1960s- when division between disciplines of fine and applied art finally collapsed, terminating a 500-year reign that exalted the artist over the artisan. Artists may have always produced furniture, set designs, and domestic objects, but rarely do we see design raised to the same level as art.

The difference between art and design is in the way we look at them. Design is meant to be looked away from and art to be looked at and into. Design graces our lives with aesthetic presentation of useful and beneficial things, and art graces us with presentations of things to ponder and perceive.

Design is utilitarian in a way that art is not. Design is a how of a thing; how to order the parts, how to serve the clients interests, how to convey the information. Art, on the other hand, is its own end. It isn't utilitarian. It subordinates ordinary usefulness to its own purposes. It doesn't concern itself with description the way illustration does, nor with the desires of the buyer as does fashion, nor the tastes of the public as does style.

Commercialism has been dictating the course of design and has made a clear and thick line between the artist and the designer. Following trends and applying imagery based on specific needs and goals is the easy part, allowing yourself to express a message or emotion is where true beauty is born.

In 1820. Keats wrote, Beauty is truth, truth beauty, that is all ye know on earth, and all ye need to know.

Cover: Fritzhansen, Alphabet Sofa<sup>tm</sup> Series, design Piero Lissoni 2008, Egg<sup>tm</sup> design Arne Jacobsen 1958. Below: Potence Lamp, EM dining table design Jean Prouve, Eames plastic chairs design Charles & Ray Eames, Vitra.



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20[	 FROMTHE <b>EARTH[</b> "MIM" - MUSEUM, MINERAL AND MINES
	]FROMTHEDESIGNERS[ KENNY BY RAW-EDGES
	FOR MOROSO - A CURVED CHAIR MADE USING A
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## "mim" Museum, Mineral and Mines



"mim" museum gets its name from the twenty-fourth letter of the Arabic alphabet-the equivalent of the Latin letter m- precisely because it is the first letter of the Arabic words for museum, minerals and mines. Coincidentally, the same words begin with the letter M in English and in French.

The museum collection boasts more than 1500 specimens representing around 300 different species from 61 countries. Its mission is to promote the aesthetic along with the scientific, industrial and economic aspects of mineralogy till now unknown in the world of museums, both in Lebanon and in the Middle East. Modern

communication tools are being used (visual animation, touch screens, tablet website) providing a better interactivity with the visitors and the transmission of a bigger amount of information.

The Atrium that connects the different parts of the museum is a meeting place also dedicated for special events. It will host social and cultural activities.

The Crystal Gallery hosts temporary exhibitions.

Salim Edde has built up a collection of minerals since 1997 originating from the major mining discoveries of our era and from a number of renowned old collections.

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]FROMTHEEARTH[







It is now considered to be one of the world's paramount private collections for the variety and quality of its minerals.

In order to share his passion with the greatest number of people, he decided, in collaboration with the Saint-Joseph University, to create a mineral museum located in Beirut and called it "mim".

"I wanted to share this wonderment for the esthetics of the of the mineral world on which life has built itself on this planet. Anyone who has not yet been exposed to this world naturally asks: "Who sculpted these marvelous shapes and polished the incredible flat surfaces? Who composed this arrangement of different specimens? Where do these colors come from?" They are convinced that such things could only be formed by the hands of an artist; they simply cannot believe that natural forces created them..."

#### WHAT IS A MINERAL?

All the matter that surrounds us is composed of 88 basic elements called atoms. In the solid matter, these atoms organize themselves to form crystals with geometrical

forms. Crystals are assembled into rocks or metals, usually called "minerals".

These crystals are formed in nature without human intervention through the sole action of pressure, temperature, water and especially time.

Most of the time, crystals are very small as for the salt or the sand whose grains can only be seen with a magnifying glass. Small crystals are extremely abundant while

large crystals are excremely abundant while large crystals are exceptions in nature; and it is precisely those crystals, for the most beautiful of them, which are worth to be exhibited in a museum collection.

As they are most of the time extracted in mines to be transformed into metals, chemical products or gemstones, most of the beautiful crystals do not survive this destruction.

This is one of the objectives of "mim": to collect and preserve mineral samples considered as masterpieces of nature, worth being exhibited in a museum.

WHAT IS THE USE OF THE MINERALS?
Since ancient times, man has realized the

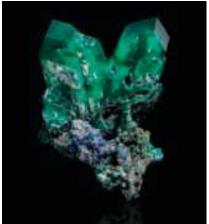




















importance of minerals either raw or after having extracted the metals they contain to make tools, arms and jewelry... These minerals are closely associated with the development of ancient civilizations, as shown by trade routes existing between for example the British Islands and Phoenicia to bring the tin that was needed to make bronze (remember that bronze is an alloy of tin and copper). This trade took place also between Burma and Mesopotamia for rubies 21 centuries ago, or between Afghanistan and Egypt (more than 4000km apart) to bring the lapis lazuli 55 centuries ago!

The crystals exhibited at "mim" are often the most beautiful ore specimens of the utmost industrial importance because they provide us with iron, copper and all other metals used in modern economies.

Some are also gemstones, whether precious or fine, that usually ends up as jewelry.

Other minerals are sources of elements, which have important physical and chemical properties in high technology industries.

Some other are made from crystalline edifices whose properties, once understood by scientists, indicated how they could be synthesized to revolutionize the science of modern materials.

Finally some minerals tell us about the numerous of adventures who have risked their lives in their quest for small stones (the Garimpeiros of Brazil), emeralds (the Guaqueros of Colombia), gold (the gold rushes of California and Amazonia) and diamonds in South Africa. Many started out in order to escape misery and poverty, while others succumbed to a stone fever as dangerous as gold fever.

"mim" invites you to travel to more than 61 countries from all over the world, that are represented by a large variety of minerals. But what about Lebanon?

Lebanon is formed on the floor of the ancient Tethys Ocean. It is rich in marine fossils but has few or no well-crystallized minerals.

"mim" has corrected these geological iniquities, making our country home to some of the most beautiful minerals ever found...

## Kenny by Raw-Edges for Moroso A curved chair made using a simple folded strip



In this project the designers wanted to achieve a graceful rounded three-dimensional surface using the simplest pattern- a singular linear strip. Turning flat material into three-dimensional volumetric shapes can be done in many ways; from pattern making in fashion to complex origami folding. This project is all about the effortlessness of its geometry.

To emphasize the simplicity of a rectangular strip being turned into this rounded curvaceous armchair the designers used Kvadrat Hallingdal 65 textile, a 'warp and wool' fabric where two different colored yarns are woven perpendicular to each other.

By pulling out the warp, the longitudinal thread in a roll, more of the wool's color is exposed thus creating a linear graphic emphasizes the shape and geometry of Kenny.

#### **RAW EDGES DESIGN STUDIO**

This official collaboration between Yael Mer & Shay Alkalay started after many years of sharing life, thoughts and ideas. Yael's main focuses include turning two-dimensional sheet materials into curvaceous functional forms, whereas Shay is fascinated by how things move, function and react.

Since their graduation show at the Royal College of Art 2006, they have received

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several highly respected awards including The British Council Talented Award, iF Gold Award, Dutch Design Award, Wallpaper\* Design Award 2009 and the Elle decoration international Design Award for the best furniture of 2008-09 and awarded as the Designer of the Future for 2009 from design Miami/Basel.

Their works have been exhibited internationally and can be found within permanent collection of the MoMA New-York and other museums. They for clients including Cappellini, Established & Sons, Kvadrat, Stella McCartney, Arco, Mutina, Lema and in addition, Yael & Shay produce from time to time unique and limited- edition designs and installations within their own studio in London. Their work has been featured in many major design publications and newspapers worldwide.





ton hale of chests. Object most care of Corpus Corpus Rober 1965 (1971) confidence and consequence in





## Pure as Glass



The term of glass was developed in the

late Roman Empire. It was in the Roman glassmaking center at Trier, now in modern

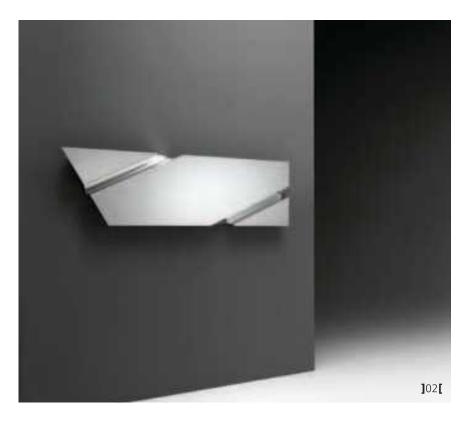
Germany, that the late-Latin term Glesum originated, probably from a Germanic word for a transparent, lustrous substance. Naturally occurring glass, especially the volcanic glass obsidian, has been used by many Stone Age societies across the globe for the production of sharp cutting tools and due to its limited source areas, was extensively traded. But in general, archeological evidence suggests that the

first true glass was made in coastal north

Glass remained a luxury material, and the disasters that overtook Late Bronze Age civilizations seem to have bought glass making to a halt.

Glass was used extensively during the Middle Ages. In the Anglo-Saxon period it was used in the manufacture of a range of objects including vessels, beads, windows and was also used in jewelry. From the 10th century onwards, glass was employed in stained glass windows of churches

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#### ]01[ AND ]02[ THE WING BY DANIEL LIBESKIND, FIAM

THE WING COLLECTION DESIGNED BY DANIEL LIBESKIND REINTERPRETS THE MIRROR AS A MAGICAL OBJECT THAT ACTS ON SPACE. FROM THE TRACES ETCHED ON ITS SURFACE, THE MIRROR HAS THE FASCINATING POWER TO CONVEY THE MYSTERY OF WHAT IS REFLECTED. "TO AWAKEN THE EYES OF SLEEPERS," SAID THE BLIND BARD, GIVING MIRROR THE IMPRESSION OF A DYNAMIC SYMBOL THAT STANDS OUT ON THE FACES OF THOSE WHO SEE IT. SO THE WING SUGGESTS THE ENIGMA OF AWAKENING ON THE WING OF MAN'S DREAMS AND DESIRES, INTERPRETING "DECONSTRUCTION" OF WHICH LIBESKIND IS ONE OF THE GREATEST EXPRESSIONS.

#### ]03[ CAADRE TV BY PHILIPPE STARCK, FIAM

MIRROR WITH BUILT-IN TV.

THE CAADRE MIRROR SERIES EVOKE IMAGERY OF GLORIOUS BALLROOMS AND GRACEFUL GUESTS. AVAILABLE EITHER IN WALL HANGING OR FLOOR-STANDING VERSIONS, THE CAADRE COMES IN A VARIETY OF SIZES.

SMM SEMI-REFLECTIVE GLASS WALL MIRROR MADE OF 4 SEPARATE ELEMENTS CURVED IN SEMI-REFLECTIVE GLASS 6MM PAINTED BLACK ON BLACK. METAL FRAME PAINTED MATTE BLACK.











and cathedrals, with famous examples of Chartres Cathedral and the Basilica of Saint Denis. By the 14th century, architects were designing buildings with walls of stained glass such as Sainte-Chapelle in Paris, and the east of Gloucester cathedral. Stained glass had a major revival with Gothic Revival architecture in the 19th century.

With the Renaissance, and a change in architectural style, the use of large stained glass windows became less prevalent. The use of domestic stained glass increased

until it was general for every substantial house to have glass windows. These were initially of small panes leaded together, but with the changes in technology, glass could be manufactured relatively cheaply in increasingly larger sheets, leading to larger windowpanes, and, in the 20th century, too much larger windows in ordinary domestic and commercial premises.

In the 20th century, new types of glass such as laminated glass, reinforced glass and glass bricks have increased the use of

### ]04[ AND ]05[ MAGIQUE TOTEM BY STUDIO KLASS, FIAM

DISPLAY CABINET WITH CONTAINER CUBES IN 10MM WELDED GLASS. AVAILABLE IN VARIOUS FINISHES: CABINET WITH EXTRA LIGHT GLASS FRAME & OPAL WHITE GLASS CONTAINERS, EXTRA LIGHT GLASS FRAME & SMOKED GREY GLASS CONTAINERS, SMOKED GREY GLASS FRAME & BLACK GLASS CONTAINERS.

### ]06[ AND ]07[ LUCY AND ROSY BY DORIANA AND MASSIMILIANO FUKSAS, FIAM

THE TWO WALLS MIRRORS ROSY AND LUCY ENCLOSE THE CHARM OF UNIQUE PIECES MADE ENTIRELY OF GLASS, ROSY IS COMPOSED OF A ROUND BODY SURROUNDED BY TWO DECENTRALIZED RINGS, INSPIRED BY LUNAR ECLIPSE IMAGES OR A LAKE SET IN THE SILVER SURFACE OF A CELESTIAL BODY. AS A REAL "SCULPTURAL MIRROR", LUCY IS COMPOSED OF A CORE ENCLOSED BY A STRUCTURE CONSISTING OF THREE LARGE IRREGULAR PETALS. IN BOTH MIRRORS, THE FRAMES IN SILVERBACK GLASS ARE A FUNDAMENTAL ELEMENT OF EXPRESSION INSPIRED BY FEMININE AND SENSUAL LINES, DESIGNED TO CREATIVELY AND PERSONALLY COMPOSE SPACE IN YOUR HOMES.

#### ]08[ BRIGHT BY VALERIO COMETTI, FIAM

FIAM PRESENTS THE DESK BRIGHT, AMONG THE NOVELTY OF THE HOME OFFICE PROGRAM BY VALERIO COMETTI WITH HIS STUDY V12 DESIGN. A FLEXIBLE, ELEGANT AND FUNCTIONAL DESIGN IN TWO VERSIONS. AS A MONOLITHIC ELEMENT, IT CELEBRATES THE ABSOLUTE PURITY OF REMOVABLE GLASS, WHERE ALUMINUM AND STEEL COME INTO PLAY TO ACCENTUATE THE TECHNICAL DETAILS OF FURNITURE.







### ]09[ HEXAGON TABLE BY TOKUJIN YOSHIOKA FOR DESALTO

THE HEXAGON COLLECTION OF SMALL TABLES IS INSPIRED BY THE HONEYCOMB. PURE AND RIGOROUS FORMS TO WHICH ARE ADDED DETAILS EXECUTED WITH METICULOUS PRECISION. THE VARIOUS DIMENSIONS AND HEIGHTS ALLOW COMBINATIONS AND OVERLAPS TO RESPOND TO THE MOST DIVERSE REQUIREMENTS OF USE.

#### 110 RIALTO ISOLA BY CSR FIAM FOR FIAM

THE RIALTO COLLECTION IS ENRICHED WITH THE NEW VERSION RIALTO ISOLA, WHICH MERGES THE CHARM OF AN INTERIOR DESIGN INTO A SINGLE DESK AND FUNCTIONALITY OF A COMPLEMENT FOR THE WORK AREA.

DESK COMPRISING A MAINTOP AND SHELF IN CURVED 15MM TRANSPARENT GLASS. DETAILS IN GLOSS ALUMINUM. ALSO AVAILABLE CUSTOM-SIZED.

#### ]11[ MACRAMÉ LARGE BY LUCIDI AND PEVERE FOR FIAM

COFFEE TABLES COMPRISING HAND-INTERWOVEN SPUN GLASS BASE AND 10MM GLASS TOP. THE COFFEE TABLE COLLECTION INCLUDES THE FOLLOWING FINISHES: TRANSPARENT GLASS TOP WITH GREEN PAINTED BASE, EXTRA LIGHT TOP WITH EXTRA LIGHT GLASS BASE, BRONZE TOP WITH BRONZE PAINTED BASE.

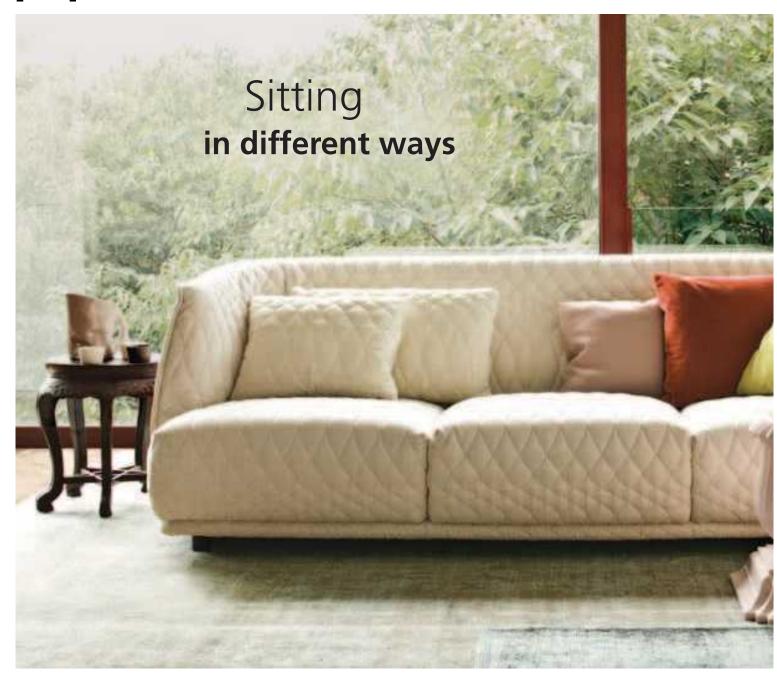
glass as a building material and resulted in new applications of glass. Multi-story buildings are frequently constructed with curtain walls made almost entirely of glass. Similarly, laminated glass has been widely applied to vehicles for widescreens. While glass containers have always been used for storage and are valued for their hygienic properties, glass has been utilized increasingly in industry. Optical glass for spectacles has been use since the Middle Ages. The production of lenses has become increasingly proficient, aiding astronomers as well as having other application in medicine and science. Glass is also employed as the aperture cover in many solar energy systems.

In the 50's, float glass was introduced, which meant that a flat sheet of glass could be produced without the use of polishing and grinding techniques. Glass furniture became fashionable in the 1970's and has since undergone a revival combining new techniques and materials.

## Kartell



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### **]01**[ REDONDO BY PATRICIA URQUIOLA FOR MOROSO

Redondo is a set of seating elements designed by Patricia Urquiola for Moroso. Its distinctive theme is roundness, and indeed the name in Spanish means "round".

The system comprises a sofa and two snug armchairs that evoke an almost "protective" intimacy.

The lines and forms of the structure are reminiscent of a brandy glass: it consists of two adjoining volumes that together form a cocooning seat, like a shell. It does not require the addition of numerous cushions.

Redondo's curved shapes are accentuated by the complete absence of corners and by the soft fabric chosen to offer sensory stimulation. It is also embellished with this particular thread which, like a pencil, draws elegant three-dimensional geometries.

#### **]02**[ M.A.S.S.A.S. BY PATRICIA URQUIOLA FOR MOROSO

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,

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]FROMTHEANATOMY[









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.

#### **]03**[ GLIDER BY RON ARAD FOR MOROSO

#### **Gesture in movement**

Floating sofa, which encourages mutual gaze communication, the couch glide back

and forth along tracks, and seemingly floats.

#### **]04**[ RECESS BY NIELS BENDTSEN FOR LINTELOO

Niels Bendtsen designed a new sofa "Recess" with a classic look and contemporary feel in new fabrics and leather. The different frames and cushions can be combined in leather and fabrics to create a different mood.

The international acknowledged designer and entrepreneur Niels Bendtsen is the son of a Danish furniture maker. In 1951, he

immigrated with his parents to Canada, where he created his first furniture designs in his thirties.

In 1981 he founded the Bensen Company that successfully produces and markets his own designs. Bendtsen's eye for simplicity and honesty is clearly visible in the sofas he made for Linteloo.

#### **]05**[ SORRENTO BY PAOLA NAVONE FOR BAXTER

You cannot know where you are going unless you know where you come from. While it is true that Baxter has among



its strong points a past history made of traditions and solid cultural roots, it is also true that it has been able to transport this history to the present day, maintaining manual dexterity and attention to customers in a world that is increasingly industrialized and impersonal. Its constant attention to creative design and the energies dedicated to research contribute to determining its extremely recognizable style, able to withstand the passing of time. Structure in phenolic plywood and fir essence. Differentiated density polyurethane

foam filling with acrylic fiber covering. Feet in black matte-stained beech. Seat and armrest cushions in acrylic fiber. Back cushions in washed and sterilized goose down with polyurethane foam insert in differentiated density. Decorative piping in the same shade of leather or in different matching colors.

### **]06[** GENTRY BY PATRICIA URQUIOLA FOR MOROSO

The sofa designed by Patricia Urquiola fosters a return to industrial design's





capacity for technical and aesthetic designing of products destined for the retail market.

The collection's strength is its almost basic simplicity, which imbues it with character and modernity yet, at the same time, its silhouette, has the added attractively graceful touch of a gentle arch in the frame to ensure the right structural balance of solids and voids.

With large, soft cushions it makes it exceptionally comfortable, Gentry sofa's discreet personality enables it perfectly to

blend into any interior décor or setting. The steel frame is enveloped in molded polyurethane foam; the cushions are filled with goose feathers. Available in a choice of leather, woven fabric or chunky quilted knitted fabric upholstery.

#### **]07**[ STOCCOLMA BY PAOLA NAVONE FOR BAXTER

Peaceful, soft, enveloping sanctuary. Large and made of very soft leather. Stoccolma is characterized by a large square tank, which seems to float, raised from the floor with four feet in oval wood sections. The seat and backrest are large, soft leather cushions that fill the tub lavishly.

Chilean pie plywood frame. Feet in natural color beech, ebony- stained or covered in leather of the same shade. Differentiated density polyurethane foam padding with acrylic fiber upholstery. Springing with elastic straps in covered rubber. Decorative profile in the same shade of leather; upon request, it is possible for the decorative profile to be in the other shades of leather.









#### **]08**[ ALCOVE PLUME BY RONAN & ERWAN BOUROULLEC FOR VITRA

The Alcove sofa family is proof that a sofa can be much more than a piece of furniture and become a room within a room. With high, flexible side and back panels, the range provides different kinds of retreat. With Alcove Plume, Ronan and Erwan Bouroullec have added a sofa with a lower seat and an emphasized homeliness to the Alcove family. The thick, generously cut seat cushions symbolize and offer the ultimate comfort. They have a soft profile without the user sinking too deeply into them. Together with the guilted side panels and the loose cushions typical of the sofa family, they offer cozy comforts and a nestlike feel. Alcove Plume invites you to put your feet up and comfortably cuddle into the cozy fabric.

#### **]09**[ NEBULA NINE SOFA SUCCESSFUL LIVING FROM DIESEL WITH MOROSO

Moroso, with Diesel, has created a collection of products with a relaxed and comfortable mood, taking its inspiration from an informal lifestyle concept and targeting consumers who like simple shapes, yet at the same time seek a "modern" style made up of high quality combined with a distinctive design of pure lines.

All this has produced the Camp and Rock collections: the first, consisting of a sofa-Nebula Nine Sofa- is soft like a large cloud, has generous shapes. You can actually sit or lie on large, soft cushions with stonewashed linen covers which define the sofa, making it the ideal space for relaxing and socializing. The frame is in wood throughout, very strong and compact.

#### **]10[** COVER BY VICTOR CARRASCO FOR PAOLA LENTI

The series consists of left and right, central, corner, chaise longue and pouf elements, which are joined together with a steel coupling system. The visible structure is made of multilayer bentwood, which is available both veneered and dyed in sabbia, calce or grigio scuro color, or lacquered in matt colors matching the upholstery cover. Seat and back cushions are made of stress resistant differentiated expanded

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polyurethane. The removable upholstery cover is available in a wide range of fabrics and colors in the collection. The peculiarity of the Cover Sofa lies in the backrests that can be raised or lowered with a simple hand pressure thanks to a gas pistons mechanism. A wooden side table available in the same finishes of the sofa's structure completes the series.

#### **]11**[ MONSIEUR BY MATTEO THUN & ANTONIO RODRIGUEZ

Double-paneled fire and poplar frame. Base in black-stained wood; base beneath body in Walnut or on request, with leather upholstery. Padding in differentiated density polyurethane foam.

#### **]12**[ FOLIAGE BY PATRICIA URQUIOLA FOR KARTELL

Dialogue between natural realities and artificial Foliage, the sofa clearly bears the graphic hallmark of Patricia Urquiola as an object that looks as if it just grew naturally in plastic. The leaves form a crown resting on a framework of branches, which virtually form a seat. Folliage offers two roomy seats. The topstitching runs over the entire surface and on the back too, making the sofa a standalone piece that can be placed in the center of a room and seen from all sides.

#### **]13[** PAOLA BY PAOLA NAVONE FOR LINTELOO

The sofas and armchairs invite you to nest. They are soothing and warm refugees to enrich cozy and tasteful interiors. Always willing to accommodate unexpected guests, young and odd, conservative and progressive. The sofas and armchairs of the collection have soft and round forms. They offer plenty of space and look firmly. The natural lines accentuate, in a refined way, the spacious structure, that is followed to the back of the armchairs. The striking design provides a pleasant presence, that thanks to the wide range of manifestations, fits to different living styles. It looks as if any interior is thought of it.

### **]14**[ COAT BY SEBASTIAN HERKNER FOR MOROSO

Function and design in one, Coat is a sofa without feet but has no problem gripping







the floor. Its fabric is printed using the same techniques used to produce anti-slip socks, giving a decorative shading pattern which keeps it in perfect contact with the floor, but also light to over around.

A separate removable cover is soft and cozy and reminiscent of a snuggly throw.

#### **]15**[ DAYTONA BY GIUSEPPE BAVUSO FOR ALIVAR

The Daytona sofa has a wood frame and a

varnished steel base and legs (also available in chromed steel). Cushion upholstery is in polyurethane and goose down. Cover available in leather or fabric.

Recent trends in the furniture market have led to the production of sofas with increasingly wide eats comfortable back rests. Daytona represents the perfect response to this demand.

Giuseppe Bavusio has created a couch with a soft profile that fits perfectly in any environment. The Daytona line allows furnishing any living room in a personal and unique way. It is available in four different sizes and is also available as an armchair, ottoman and other versatile units. The Daytona couch can be composed as to create angular seating.

#### ]16[ JAN BY PAOLA NAVONE FOR LINTELOO

The Jan sofa is a typical Linteloo by the clear invitation to live to sit, to sleep, to enjoy. The spacious design and the layered

cushions guarantee a high degree of comfort. The endless combinations make a perfectly appropriate sofa possible for any interior. The ease with which the covers have to change, the sofas can with a snap adjust to a new season or a different mood, with even a version suitable for outdoors. It is a sofa with which you make friends as Jan and Paola did.

#### **]17**[ BAHIA SOFA BY ALIVAR

A "timeless" sofa conceived to satisfy those who love comfortable and cozy forms without compromising on design. Bahia has essential yet soft lines, gracing any interior with its exclusive style. The model is available in a wide variety of leather and fabrics. The solid structure, which rests on cast anodized aluminum feet, is in wood covered in non-deformable polyurethane with varying densities to guarantee maximum comfort. The cushions contain goose down.

#### **]18**[ GIMME SHELTER SUCCESSFUL LIVING FROM DIESEL WITH MOROSO

Designed to create personal space within a space, Gimme Shelter seating system comes in two widths, and one height.

The thin lines are designed to conceal a comfortable seat and create a visually simple form that can surround the user in their own little world.

Two fabric options make the most of the generous backrest to add even more personality. A photo-Jacquard effect plays with patterns inspired by geometry and distortion. Have it alone or paired with complementary cushions.

Colored felts and metal-finished linen accessories, which take inspiration from antique, patinated metals, are combined to complement the frames.

Designed for both domestic and contract settings, Gimme Shelter is a personality piece that fits right in.

#### **]19**[ CLOUD SOFA BY GIUSEPPE BAVUSO FOR ALIVAR

Alivar Cloud sofa has sumptuous curves and a great expanse of pillow soft cushions. Alivar Cloud sofa is a modular sofa with a wooden frame and cushions in polyurethane foam and goose down.

The legs can be painted or chrome-plated or the base can be covered in leather with chrome-plated steel feet.









#### ]20[ BLOW FOR ALIVAR

Sublime vintage feel and aesthetic sensibility. A large cozy sofa in smooth leather. An exclusive piece, which is perfect, balances between design and craftwork. A cult piece of contemporary design, blow offers luxurious comfort that can be experienced daily.

#### **]21[** PANAMA BY PAOLA NAVONE FOR BAXTER

Modular composition. Fir and poplar seat frame. Adjustable feet height. Padding in differentiated density polyurethane foam and washed and sterilized goose down. Springing with woven elastic straps of covered rubber. Back and armrest cushions with padding in washed and sterilized goose down with differentiated density polyurethane foam inserts. Contains a counterweight for balancing which allows it to be used as both an armrest and backrest in different positions. Leather upholstery with sharp edge stitching.

#### **]22**[ WELCOME BY FRANCESCO ROTA FOR PAOLA LENTI

Sectional sofa for interior environments, the system consists of central and corner elements, chaise longue and pouf. The steel structure is padded with stress resistant differentiated expanded polyurethane and polyester fiber. The elements have removable cover available in a selection of fabrics in the collection.

#### **]23[** PAPER PLANES BY NIPA DOSHI & JONATHAN LEVIEN FOR MOROSO

Paper Planes derives from a fabric pattern inspired by graph paper, an orthogonal space superimposed on a 3D shape. Practical and symbolic functionality shapes were created by folding and making points in paper for the first prototype.

The seat shape derives from the geometry of the fabric's pattern, which blends with the structure and defines the outline to be cut. As a seemingly simple object, yet with an authoritative personality, Paper Planes encompasses a multitude of conceptual allusions, a blend of cultures with different geographies and histories. A thin, light armchair, a slightly slanting shell set on a simple, geometric metal frames. Two versions: a high one, with a headrest, and a low one in two left/right versions, creating a kind of enjoined sofa in a symbiotic









individuality in a visual continuity that never becomes modularity.

#### **]24[** STANDARD BY FRANCESCO BINFARÉ FOR EDRA

Is it possible to standardize the clouds? To catch their magic, softness and plasticity, mixing them in a "standard" element? This is a challenge met by Francesco Binfaré's imagination, with the help of some visionary technology. A new couch takes shape, "Standard", assembled with oversized "smart" cushions that wrap, comfort and follow individual movements. They double as seats, back and armrests, arranged in different modules for one, two, three, six or seven people. They bend along the curvy lines of a boomerang, break into angles, hexagons and octagons, or even flatten to 180 degrees, responding to a simple command. Each seat is independent. Each choice is individual, despite sharing the experience.

The term "standard" comes from the old French estendart, which means flag, banner. Standard is an accepted rule, a model to repeat in the future. In fact, this project is the result of twenty years

of typological and technological research that started with the couch L'Homme et la Femme, in 1993, that introduced variable configurations for the first time. Research then went on, exploring both new materials and opportunities of modifying arrangement and sitting through simple movements. New couches designed by Francesco Binfaré were born along this path, like the 2004 On the Rocks, a sectional that allows plenty of freedom in arranging modules. Standard is the synthesis of this research.

An island of relaxation and reassurance from which to interact with others, reflection of the virtual characteristic of communications and relationships in our times. A launching pad to optimistically propel us toward an exciting future. Exciting like the adventure of flying above a mantle of clouds, or the mystery implied by the vision of a night sky. The fabric "Nuvola" (cloud), which blends the visual 3D effect with the tactile feeling of plunging into a tuft of clouds, is the ideal covering for this project. Soft yarns like cotton and viscose chenille, intentionally picked with threads of various thicknesses to mimic the multi-dimensional texture

of a cloud, obtained it. Daylight blue sky, and the snow-white purity of a sky seen from above the clouds. Night sky seen from the Earth, with its intriguing weave of light and shadow.

Standard is a smart sectional, pliable, adaptable sofa conceived to move together with the body of whoever uses it. Movements for a sofa that wants to be in "sync" with people, who think, create, imagine, dream, love, rest and "see", with open or closed eyes, projected into life and surrounded by softness.

Francesco Binfaré was inspired by the clouds to borrow their secrets. Lightness, comfort and softness characterize a couch that imagines the peaceful cohabitation of ways to sit, not limited to composed, and ways to lay down and cocoon as vast as one's imagination.

The fixed elements and the terminals that make it a "mutant", just as a cloud mutates its shape depending on the wind, utilize an invisible metallic structure and padding of foamed polyurethane and synthetic wadding. The upper parts of backrests and armrests bow and incline, making it flexible and open to all possibilities.





Only one simple gesture changes the way to sit and the perspective. It happens just the same as when we look at the Earth from the sky after takeoff, and the puzzle of our feelings and emotions takes to pieces that will rearrange later in other ways, taking us by surprise.

Standard raises the intelligence of movement to infinite power, multiplying it many, many times in a dynamic game, supple and free of unexpected breaks. Symmetric, asymmetric, upside-down with the feet laid on top of the backrest to simulate the absence of gravity, one can imagine to feel on top of a cloud, the human body supported and never restrained. The body is free to express, dare and explore all postures, anyway feeling unconditionally loved.

#### ]25[ OASIS BY ATELIER OI FOR MOROSO

Inspired by a calligraphic, almost arabesque, flourish on an eastern feeling canvas and by the aim to solve a well-known issue in the world of upholstery. The desire to separate the different components to make the design sustainable. Creativity fuelled by



desire to divide the materials that make up seat led us to a creation, which playfully gives the idea of the various textiles and foam being set like a precious jewel.

Like a turban, the fabric is held in place by the metal frame and can be adapted to every season by simply changing the fabric, which lays a veil over the seat padding. **]26[** FOLLY BY RON ARAD FOR MAGIS Produced in 2013 in rotational-molded polyethylene suitable for outdoor.

"Ron Arad's creations, whether functional or purely aesthetic, are characterized by motion, by soft lines that give all his works a highly dynamic orientation despite their primitive, simple forms," said Magis.

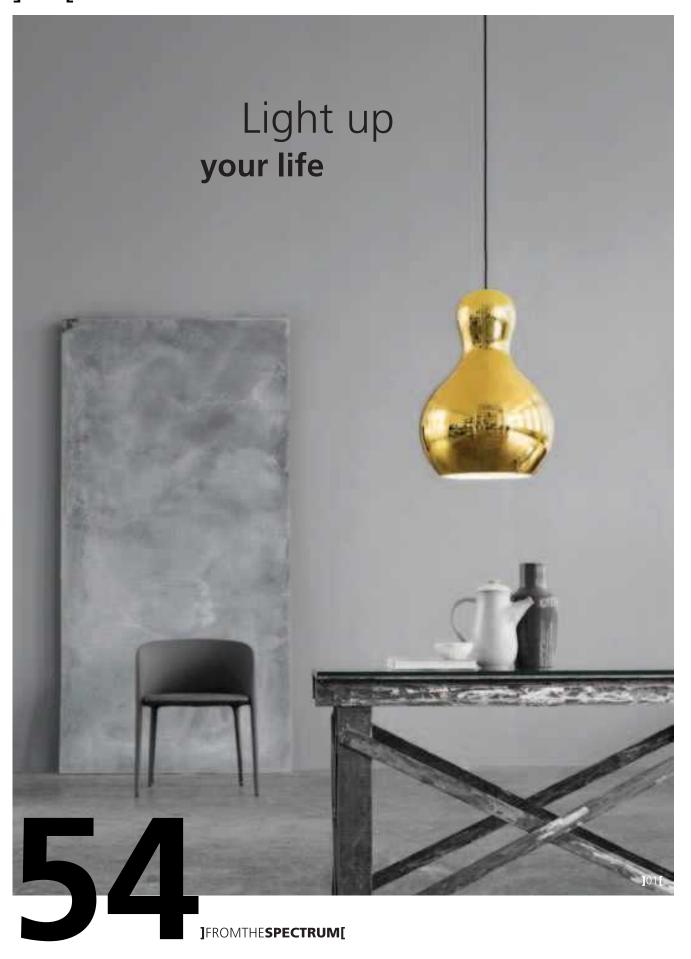
## vitra.



Standard SP, EM Table Design: Jean Prouvé

www.vitra.com/dining





#### ]01[ CALABASH, KOMPLOT DESIGN FOR LIGHT YEARS

In their work to create the first series of lights for Light Years, the Komplot designers were inspired by the greatest creator and source of inspiration in the world: Mother Nature. The "Shapes of Nature" universe underpins this fascination and inspiration. The harmonious and simple form of the Calabash pendant is (naturally) inspired by the Calabash pumpkin, which originally stems from the tropics and has been used in households – as bowls, water containers, musical instruments, etc. - for centuries. The inspiration for the finish on the Calabash model came from Anish Kapoor's formidable "Cloud gate" sculpture, which has been a fascinating visitor to the Millennium Park in Chicago since 2004. The spectacular polished surfaces reflect the light's surroundings and involve the observer in the design itself.

Calabash is authentic craftsmanship from the core to the surface. The organic design idiom and the special chromed and slightly changeable surface provide Calabash with a unique expression.

### ]02[ SAMPEI, ENZO CALABRESE AND DAVIDE GROPPI FOR DAVIDE GROPPI

Sampei is a floor lamp that provides light as if it were hung from the ceiling, due to the length of its slender stem, which can be adjusted according to three different angles. However, the seemingly disproportionate overall appearance to create a highly poetic lighting effect.

### ]03[ CARVAGGIO WALL, CECILIE MANZ FOR LIGHT YEARS

With Caravaggio Wall designer Cecilie Manz has now completed the Caravaggio series. Based on the well-known Caravaggio shape, she has created a wall lamp that is precise, refined and, above all, functional. The wall lamp's simple design has the potential to become a modern classic just like the popular Caravaggio pendant lights. The wall lamp is made of steel and die-cast zinc and is finished in semi-matt lacquer. The classic shade is installed on a flextube, which makes it possible to tilt the shade and thereby direct the light. The wall









bracket means the lamp can be rotated 180 degrees, which – together with the flexible tube- make the lamp very flexible.

### ]04[ BANNER, MAURO FERRARI FOR DAVIDE GROPPI

Davide Groppi lamps are simple, light, unique, pure, and essential. Sometimes magical. Lamps designed to give depth to the space we live in, or simply to create light. Always in search of the boundary between light and dark.

The Davide Groppi Banner is constructed from metal. The light is fitted with dimmer. Provided with a white cable.

Jo5[ DA + DORT, CHRISTOPH MATTHIAS AND INGO MAURER FOR INGO MAURER Paper, stainless steel, plastic. Suspended on three wires. Freely adjustable in height and width within the lamp's suspension points. Head of lamp rotates through 360 degrees and tilts through 45 degrees.

#### ]06[ IKONO, SIMON LEGALD FOR NORMANN COPENHAGEN

Ikono is a beautiful pendant lamp with a pure and simple feel. The lamp has a coneshaped glass. Together, these features go to make up a classic pendant lamp. The light is directed by the top shade the lower shade ensures anti-dazzle.

Ikono is based on the Danish lighting tradition, but the designer Simon Legald has stripped the design right down to its essence and eliminated any unnecessary components and screws. The sharp edges of the shades become softened as they









are rounded off where they meet the glass. The glass cylinder itself adds a visual lightness to the lamp. This gives Ikono both a graphical and soft feel.

Simon Legald says: "I like to go into depth with the details of my designs. As the designs are often simple, the details are usually the place where I can add my own expressions and give the products character. With the Ikono Lamp this can for example be seen in the interaction between materials and color

shades. Each component is harmonically balanced with sensory details that go to make up the dynamics of the lamp."

### ]07[ LIGHT-AIR, EUGENIE QUITLLET FOR KARTELL

In its final version Light Air lamp feature the contrast between the ethereal rectangular transparent PMMA frame and the diffuser in the lampshade fabric that seems to fluctuate internally.

JOSE CAMPARI BAR, RAFFAELE
CELENTANO FOR INGO MAURER
Campari Bar is a new version of Campari
Light, designed for tables and counters.
Ten original Campari Soda bottles and ice
cubes made of glass reflect the light.

## ]09[ SHELTER, HOLMBÄCK AND NORDENTOFF FOR NORMANN COPENHAGEN

Shelter is a simple, characterful lamp that





emits a cozy light onto its surroundings. The conical shape of its foot and rounded shade provide a soft and friendly feel adding a delightful contrast to the clean and sharp lines of the lamp. Shelter was designed by the Danish design duo Holbäck Nordentoft and is available as both a table and floor lamp.

Shelter is a play on both proportions and details. The white inner side of the shade provides a reflective effect while its wide, curved shape goes to direct the light making it pleasant and anti-dazzling.

Holbäck Nordentoft says: "The idea came from speculating about how one could create a visual connection between the lead and the lamp. A lead is a necessary evil. How could we make a necessity into a virtue? That's when we got the idea for the curved opening in the bottom of the lamp and the brass detail, which became a main feature of the overall feel of the lamp."

#### ]10[ MANIFOLD, ALEX SCHMID FOR INGO MAURER

Anodized aluminum in black. Five identical metal parts connected by flexible joints. Manifold is a suspension or wall lamp.

#### ]11[ ICEFOX, NICHOLAI WIIG HANSEN FOR LIGHT YEARS

Icefox was created through Nicholai Wiig Hansen's vision of a pendant light that provides a soft transition between direct light and the light diffused around the room. Icefox meets these criteria through its low, open design, which ensures a broad diffusion of light.

Nicholai Wiig Hansen has put a great deal of effort into creating harmonious proportions. Icefox is a fine balance between the feminine curves of the shade, the raw surface and the transparent top. The pendant appears to be a new interpretation of the classic industrial pendant light thanks to its soft shapes and the marked top, which is illuminated when the lamp is in use.

The top, which boasts obvious references to solid ice, is made of clear acrylic with an internal diffusion of light that creates a chilly contrast and masks the socket. The top of the light is a genuine piece of craftsmanship. Each element is twisted and highly polished until it becomes completely transparent. The shade is made of drawn aluminium and finished in semi-matt aluminium- grey lacquer. The lamp's top and shade are











effortlessly connected via a threated acrylic ring at the bottom of the pendant.

#### ]12[ RADON, HANS SANDGREN JAKOBSEN FOR LIGHT YEARS

The fundamental geometric forms- the circle and the triangle- are key elements in the design of the Radon series. Hans Sandgren Jakobsen is fascinated by the geometric simplicity and thus, he has created design in an utterly clean form where each detail is justified. The circle consists of a half-sphere, while the leg of the table and floor version forms a universal triangle that ensures the lamp's stability and balance.

Radon is a light and mobile lamp, made of molded materials and mounted with rubber feet so it stands firm. The neck at the shade provides flexibility and brings the lamp to life. There is also some air between the shade and the reflector, which insulates and allows you to handle the shade. The switch is placed at the top of the lamp, while the

cord leads discreetly out of the back leg to help preserve the lamp's clean lines.

The light from Radon is direct and adjustable. The shade is multi-directional and furnished with an asymmetrical reflector, ensuring that light spreads out precisely to the surface where it is needed.

## ]13[ MY NEW FLAME, MORITZ WALDEMEYER AND INGO MAURER AND TEAM FOR INGO MAURER.

Circuit board, metal, plastic, double-sided display, each with 128 dimmable LEDs, 5V. Based on video material, the LEDs render flickering candle flame in a realistic and captivating way. On/Off switch in base plate, push-button dimmer on the board. USB cable for recharging.

#### ]14[ JUICY, KASPER SALTO & THOMAS SIGSGAARD FOR LIGHT YEARS

The basis for creating the first pendant for Light Years was just as concrete: to design the optimum, energy-friendly pendant for the dining table, which provides the table with concentrated, non-dazzling light. The pendant must take as little space as possible, and the shade must be experienced as being "flat".

The juicy pendant design is logical, simple and functional. The various parts of the lamp, the wire, cone and shade come together seamlessly, which make the pendant seem like an organic whole. The light is warm and concentrated, but never dazzles the beholder, regardless of the angle from which you view it.

A shining ring breaks Juicy's glossy surface elegantly where the cone turns into the shade. The shining ring serves several purposes: first, it emphasizes the part where the lamp is separated for change of light source, and second, partly it emits a discrete light that elegantly illuminates the surface of the pendant. In strong daylight it can be difficult to see whether a lamp is on or off. The shining ring helps determine that.

Towards the bottom juicy is finished off









PALLAS BLACK

PALLAS WHITE













with a honeycomb filter, which effectively concentrates the light while preventing dazzling at the same time. It softens the light and contributes to the experience of a warm and friendly light- regardless of whether you use traditional low- energy light sources of the latest LED alternatives. Quite specifically, Juicy is created to utilize the light source technology for the future in the best way possible.

### ]15[ KNOT, INGO MAURER AND TEAM FOR INGO MAURER

Sculptural table and floor lamp, made in three-dimensional printing technology. Polyamide, steel, & aluminum.

#### ]16[ TEA WALL, FERRUCCIO LAVIANI FOR KARTELL

Tea Wall sconce evokes the stylized image of a leaf: it can be used alone or in a composition together with others of the same type to decorate a wall.

#### ]17[ LED'S OSKAR INGO MAURER AND TEAM FOR INGO MAURER

Anodized aluminum in black metal. The flexible metal arm allows variable adjustment of the lamp head. Electronic safety transformer with integrated toggle switch. Complete with bulb.

#### ]18[ PALLAS, FORMFJORD FOR LIGHT YEARS

History merges with modern design. Pallas is a contemporary large room pendant with a unique character inspired by historic chandeliers. With its substantial size, Pallas is made to illuminate grand architectural projects like lobbies, airports theaters and museums.

Interplay of light and shadow. The horizontal layers give the pendant a noble and classic touch. Pallas has a remarkable airiness created by the light openings of the pendant. Another positive contribution is the decorative effect of light and shadow Pallas casts upon walls and ceiling.

Pallas is manufactured of laser cut sheet metal lacquered with smooth black or white high-gloss lacquer finish. As Pallas is made-to-order it is also possible to define the color. This modern large room pendant is produced in Denmark.

#### ]19[ TATI LACE, FERRUCCIO LAVIANI FOR KARTELL

Tati Lace is a rectangular table lamp







characterized by extremely clean lines: squared off lines in a definitely ART Deco mood. Composed of a solid transparent PMMA body enclosing an internal diffuser and a chrome support, a special black lace fabric version of Tati Lace is now available. The austerity of material and form in this new guise is transformed into a seductive object of romantic fascination but always with a contemporary line. The chrome effects come into play when the lamp is lit and the intensity of the filtered light creates a soft and suffused atmosphere.

#### ]20[ TWIST, FERRUCCIO LAVIANI FOR KARTELL

The showy table lamp, Twist, suggests a draping of cloth twisted around itself that its creator explains thus: "with the celebration

of ten years of Bourgie, I thought the time had come to give this icon in the Kartell collection, a new lamp companion which, while not replacing it, could be its natural mutation. Twist is a mass of material in evolution around a central image which as it spirals upwards solidifies at a certain point into a surprising and precious form"

#### ]21[ VERAMENTE AL DENTE, INGO MAURER AND TEAM FOR INGO MAURER

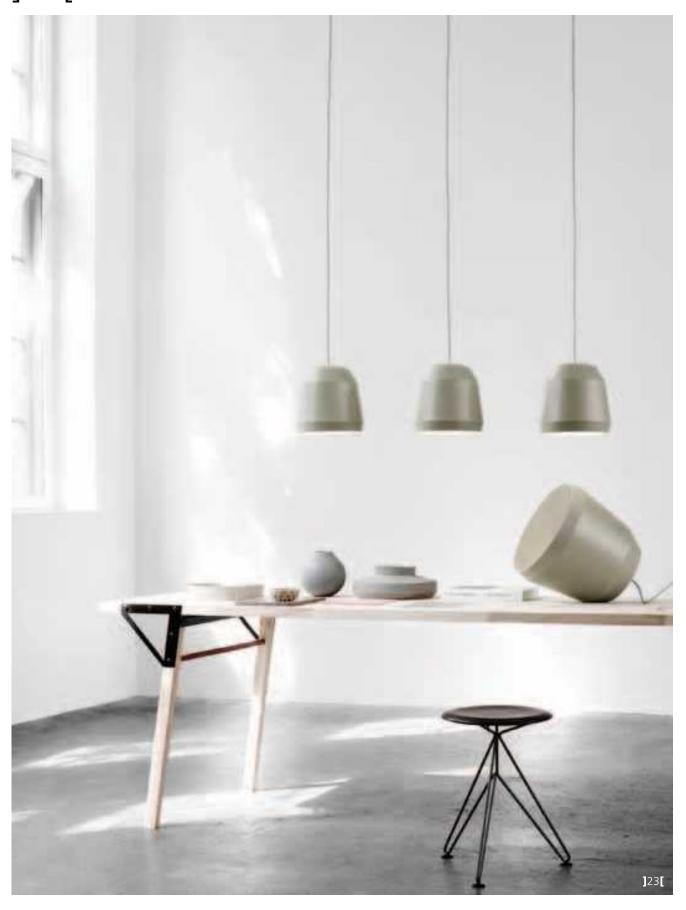
This is a limited edition lamp. Each object has a unique shape. Porcelain, metal, & plastic. Three LEDs, 4,3 W each, 2700 K.

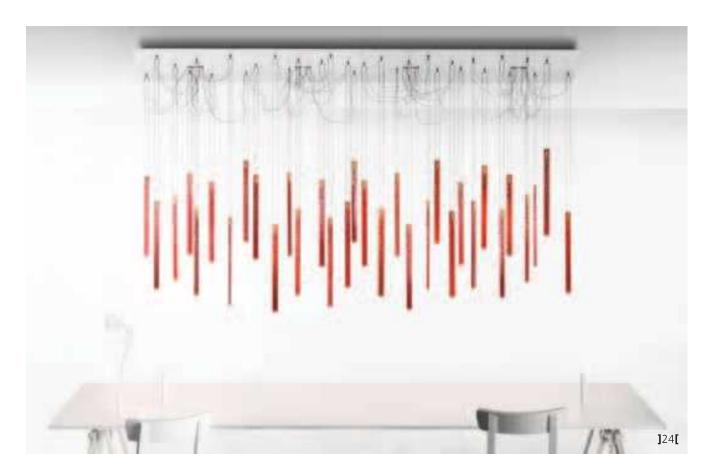
## J22[ LED WALLPAPER, INGO MAURER AND TEAM FOR INGO MAURER Length 320cm, width 60cm. Five repetitive

patterns. The black wallpaper is equipped with white LED only. Between the repetitions the wallpaper can be shortened horizontally. The non-woven wall covering is available in red, green and white.

#### ]23[ MINGUS, CECILIE MANZ FOR LIGHT YEARS

If anything, Cecilie Manz is a master of simple expression. A pure iconic shape with clear references to the past, yet with elements that guide to the future. This was what the popular Caravaggio lamp series was like, and this is what Mingus, Cecilie Manz's new contribution to Light Years collection, is like as well. However, Mingus is in no way related to Caravaggio. The pendant is in a class of its own, and the designer has consciously worked to create





a wholly new. Unique look.

The idea has been to create a simple, technologically uncomplicated pendant that shields modern low-energy light bulbs, provides good lighting and can be used for many purposes. Mingus is manufactured in aluminum and lacquered in six matt nuances. The form is organic even if it originates in four straight facets. The Lamp's top is flat and fitted with an acrylic fixture that allows light to seep out. The bright ring therefore sheds some faint light on the cord.

### ]24[ FLYING FLAMES CHANDELIER, MORITZ WALDEMEYER AND INGO

MAURER AND TEAM FOR INGO MAURER Flying Flames is a new, flexible chandelier system. The magical LED candles, presented by Moritz Waldemeyer and Ingo Maurer in 2012, are combined with simple and functional down light Elements. Both elements are placed freely with a magnet on the canopy board. The canopy board with integrated electronic ballast comes in two sizes.

Flying Flames is designed to permit individual versions of a chandelier. You decide on the number of Flames and their color. Add one or two down lights for a pleasant light on a table below the chandelier. Choose



between the rectangular and the square canopy, or place multiple canopy boards in a line to create a long chandelier. Place the elements as you choose, and adjust their height. The possibilities are infinite!

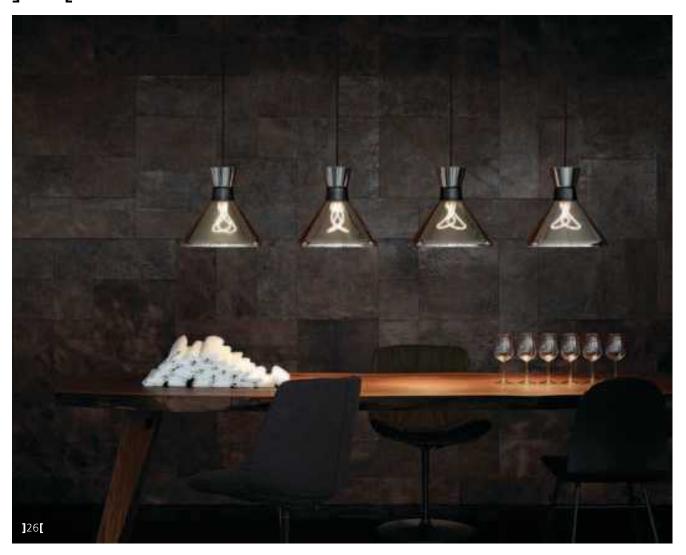
### ]25[ FLOATING TABLE, INGO MAURER FOR ESTABLISHED & SONS

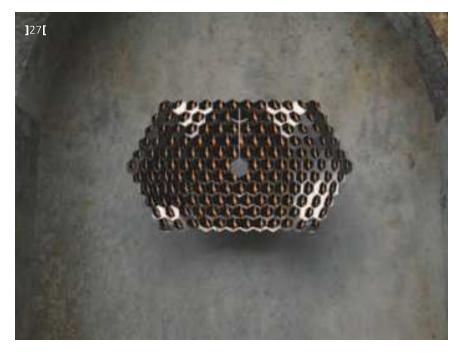
Round table with four chairs. Standard size 130 cm in diameter, four solid wood

chairs in black, white Formica top with black underside to match chair color. The chairs are fixed with special joints to the top and support it. Custom sizes available on request.

#### ]26[ PHARAOH, HULGER FOR LIGHT YEARS

Pharaoh is a unique pendant light created for the beautifully designed and





eye-catching Plumen 001 light source. Pharaoh's aim has been to gently frame and enhance the expression of the Plumen light source, preventing glare, and ensure optimum luminous efficiency.

In addition to a precise, harmonious shape, Pharaoh is impressive in its unusual and spectacular form. When the lamp is switched off, the shade appears to be mirror-like, reflective and robust. And yet, the moment the lamp is switched on, the shade takes on a metallic transparency, thereby making the light source visible. The transformation between illuminated and non-illuminated is truly remarkable with Pharaoh really optimizing this unique light source. The black ring gives the living surface a muted feel and hides the socket. The pendant light is made of injectionmolded ABS plastic and aluminum and is finished with a strong black closely woven

textile cord. Pharaoh emits warm, dazzlefree direct light. The lamp is at its best set at head height where you get a clear view of the light source.

The pendant light works well above dinner tables, counters and other work surfaces, where you want an eye-catching addition to your interior decoration. Pharaoh comes with a Plumen 001 light source.

About Plumen 001- E27 11W

Plumen 001 is the world's first designer CFL energy-saving light bulb. The dynamic and sculptural shape is a beautiful advancement of traditional energy-saving bulbs. The light source uses 80% less energy and lasts 8 times longer than a traditional incandescent bulb. The Plumen 001 gives out 680 lumen, which is the equivalent of 55W incandescent bulb. Hulger and Samuel Wilkinson designed the Plumen 001.

#### [27] ONE THOUSAND FLAMES, MORITZ WALDEMEYER FOR INGO MAURER.

A custom-made LED display is placed in the mirror's focal point, from where the light is reflected and multiplied into dozens of digital flames. The resulting effect resembles the facets of a diamond, but one that is inverted, concave instead of convex.

### ]28[ MONDRIAN, CECILIE MANZ FOR LIGHT YEARS

Minimalist design was the driving force for designer Cecilie Manz in her development of the lamp series, Mondrian. This is why the lamp can appear as a line in the air, and break the conventional assumption of how a lamp should look. Mondrian is created with halogens bulbs, which has allowed greater freedom in design and a stylish simple look.

Mondrian is constructed of steel bar and pipe, and molded parts. To prevent glare, the lamp housing is molded with a collar around the light source. The translucent ring in molded acrylic insulates the heat from the outermost section of the lamp



head. The ring lights up when the lamp is on, and indicates how to adjust the light. Mondrian's light can be directed 180 degrees horizontally and 335 degrees vertically.

Mondrian lamps provide a direct, adjustable light. The lamp housing has a reflector that deflects heat and increases luminosity. Using halogen bulbs with built-in reflectors further enhances this effect.

#### ]29[ ORIENT, JO HAMMERBORG FOR LIGHT YEARS

The Orient pendant is a flawless light design with good luminous efficacy and made from the finest quality materials. Jo Hammerborg created the pendant light in 1963 for one of the most important Danish lighting companies of the time, Fog & Mørup. Jo Hammerborg was recognized for his innovative, modernist design, and the Orient pendant was one of this many commercial successes in the 1960s and 1970s. Exactly 50 years on from the lamp's creation, Light Years has chosen to relaunch Orient in close cooperation with the Hammerborg family, the heirs of Jo Hammerborg's design.

The classic pendant light has been resurrected in a form, which is completely true to the original and available in two pendant sizes, 225 and 340mm. The





organic mode of expression beautifully connects the deep, vibrant copper glow and the rosewood top. The rosewood's dark grain creates a natural connection with the tightly woven black textile cord. The lamp has 21/24 narrow, vertical slots at the top of the genuine copper shade allowing light to filter through. The fitting elegantly conceals the low energy light source and ensures a soft, pleasant light without any glare.

The warm and exclusive impression created by Orient is a gratifying element in the interior decoration of venues such as café environments, restaurants, hotels, shops and private homes.

#### 30[ LUNATIC, INGO MAURER AND TEAM FOR INGO MAURER

Aluminum steel with electronic ballast, not dimmable. Ceiling lamp for indirect glarefree lighting. Complete with bulb.



DIOGENES King Miranda, 1999

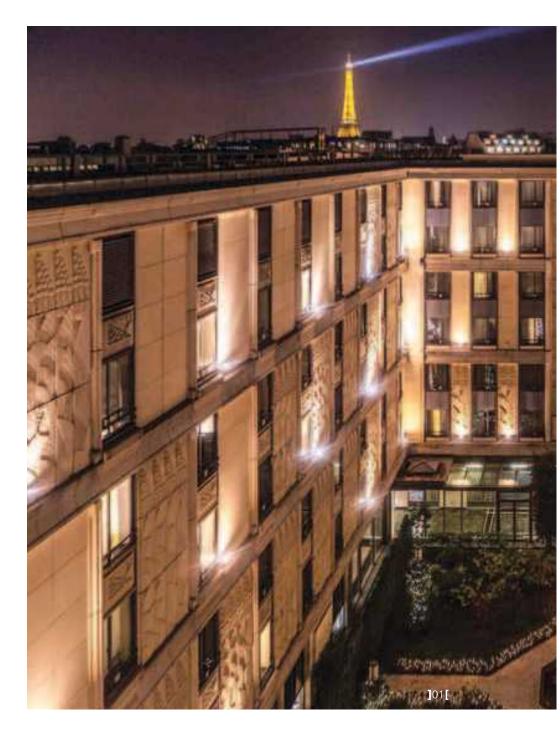


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# The Revival of an Art Deco Legend L'Hôtel Du Collectionneur

The Hôtel du Collectionneur Arc de Triomphe Paris enjoys an exceptional location at the heart of the 8th arrondissement in Paris. Facing the Parc Monceau, it's a short walk from the Champs Élysées and the rue du Faubourg St-Honoré. In this historic neighborhood, Art and Architecture have always been closely linked. Enriched by its history, the hotel wants to give a new vision of 5-star luxury hotels.



70

]FROMTHECULTURE[



The Hôtel du Collectionneur Arc de Triomphe Paris is distinguished by its private collection of "Art Deco" works of art exhibited in the hotel. Its style, inspired by the transatlantic liners, invites you to rediscover the splendor of the 30s. This is a one-of-a-kind experience in Paris as it is the only Parisian luxury hotel to represent this trend. The elegant and distinguished atmosphere of its public spaces immerses you in the sumptuous setting of a transatlantic cruise.

The goal of the Hôtel du Collectionneur Arc de Triomphe Paris is to be a reference in the Art of Hospitality and in the Art of bringing the decors of this avant-garde period back to life.

With its location at Rue de Courcelles, facing Parc Monceau and a few hundred meters from the Elysée Palace and the Rue du Faubourg St Honoré, the Hôtel du Collectionneur Arc de Triomphe Paris could not pass up the opportunity to pay tribute to the majestic mansions of the great bankers and industrialists of the French Second Empire era - Péreire, Rothschild, Camondo, Fould and Menier - and, more specifically, to the Hôtel du Collectionneur designed by Jacques-Emile Ruhlmann for the 1925 Paris International Exhibition.

Going back even further in time, this part of the 8th arrondissement in Paris contained the largest number of mansions and prestigious houses, such as the Hotel de Choiseul built in the 18th century, Hotel de Marigny, Hotel de Montbazon and the famous "Folie Beaujon", built just before





the French Revolution, a series of pavilions and plots where, amongst others, the famous Chartreuse, a chapel and home for orphans, was built.

The singularity of this location called for the neighborhood's historic and artistic heritage to be honored. For 400 years, the 8th arrondissement has been the place where architecture and art meet.

The large number of mansions, gardens and private courtyards has drawn many collectors and patrons whose best quests can be found in the many Parisian museums, libraries and institutes. The Pagoda on Rue de Corellas and the Saint Alexander Nasik Russian Orthodox Cathedral on Rue Daru are some of the many testimonials to the neighborhood's cultural vibrancy that attracted in particular Zola, Monet, Maupassant, Chopin, Proust and Baudelaire.

In the 18th and 19th centuries, the great architects and decorators mingled with the sculptors, painters and artisans, who could be found at the Fonderie du Roulle and Villa Wagram Saint-Honoré. Each era has left its mark: neo-Louis XV buildings with their decorative stonework, the originality and creative extravagance of the 30s, the glass façades of the 60s, etc. Those who know how to look will find the aesthetic footprint everywhere: art galleries, the appearance of buildings testifying to an intense artistic life, Parc Monceau's golden gates evoking work with the materials, inner courtyards, lanes, alleyways, carriage entrances, etc.

At the hotel's location near Rue de Lisbonne, the architects wanted to pay tribute to the Art Deco period that left its marks all over Europe and America.

The presence and impact of the great architects, collectors, designers and artists such as Jules Leleu, Armand Albert Rateau and Jacques-Emile Ruhlmann, whose studio on rue de Lisbonne coordinated











the talents of over a hundred artists in the 8th arrondissement guided the aesthetic choices for creating the Hotel du Collectionneur Arc de Triomphe Paris using as theme the great transatlantic liners of the 30s.

By surrounding itself with recognized talents in modern architecture and design, there is no question that the Hotel du Collectionneur Arc de Triomphe Paris follows in the footsteps of the great Parisian mansions and makes its own contribution to the neighborhood's architectural history.

The Hotel du Collectionneur Arc de Triomphe Paris bears the signature of distinguished personalities: Stanislas Fiszer, for the original architecture, plans, volumes and facades, Jacques Garcia and Alexandre





Danan, for the decoration, and Oliver Riols, for the green spaces.

For the Hotel du Collectionneur Arc de Triomphe Paris, he ,once again, utilized his talents of archivist and visual artist to create the facades and design the volumes.

The facades required a lot of research to successfully create a harmony between the haussmannian classical architecture and the decorative style of the 30s.

The allusion to the Chicago buildings is striking. Futuristic, almost fantastic lines, symmetrical organization of blocs of stone, stained glass windows of alabaster and embedded bas-reliefs constitute the foreground of a long history.

Alexandre Danan and Jacques Garcia worked together on the design and decoration of the interior.

Some of Jacques Garcia's works include the decoration of the Costes hotel, Le Fouquet's, the Lucien Barrière hotels and the landscaping of the Château du Champ de Bataille's park. He added his touch and a warm atmosphere to the Hotel du Collectionneur Arc de Triomphe Paris, always with his attention to detail and the choice of the most precious materials.

Alexandre Danan put his great experience in renovation and hotel design, including the 470 of the Hotel du Collectionneur Arc de Triomphe Paris, at the disposal of this project.

Olivier Riols, landscape artist, created one of the masterpieces of the hotel: an 800 m2 Andalusian Patio and all the green spaces. He has been a landscape architect for 25 years . His expertise is well known since he worked on landscaping the garden of the Palais Royal and many famous estates.

A tribute to the luxurious transatlantic liners, links between the Old World and



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the New World, and a reference to the flamboyance of the Decorative Arts soaring up the sky in the great American capitals like New York, the Hotel du Collectionneur Arc de Triomphe Paris is an invitation to travel and exoticism.

From the rooms to the garden, not to mention the lobby, every detail tells a story by evoking a rare material, a motif inspired by an original drawing, the presence of a work of art, a piece of furniture bought at an auction. Each detail is a discovery. Brazilian rosewood and inlays for the room doors, Makassar ebony, ceramics, amaranth, shagreen-patterened walls (skate and shark skin, a precious coating specific to the 30's), exotic woods, absolut black granite, oriental jade green granite (from a quarry in China).

After years of research, and work and with the help of Ruhlmann's working drawings graciously provided by Emmanuel Bréon, curator at the Boulogne Billancourt Musée des Années 30 (Museum of the 1930s), and in accordance with an ambitious and uncompromising aesthetic commitment, the Hotel had to hire many craftspeople to custom- create each decoration from drawings or photos.

Alexander Danan easily compares his approach to that of a "famous couturier who works on each detail like it is an essential part of the whole".

In this spirit of the famous transatlantic liners, the hotel space is organized around a central garden bordered by a glass pergola that invites you to take a stroll like in the deck of a ship.

This romantic, lush green space is one of a "famous transatlantic liners, the hotel space is organized around a central garden









#### THE WORKS OF ART

Unique works of art, bought at auctions worldwide, are on display in the hotel: Ruhlmann, Armand-Albert Rateau, Edgar Brant, Sue & Mare and Etré.

Sculpture by Martel, in the center of the lobby.

Bronze and marble console by Edgar Brant in the lobby.

Console by Edgar Brant in the Normandie lounge.

The display cabinets on either side of the entrance to the Purple Bar, marble motifs by Rateau for Jeanne Lanvin.

Armchairs by Sue & Mare in the

Bronze bench by Rateau.

bordered by a glass pergola that invites you to take a stroll like on the deck of a ship. This romantic, lush green space is one of the hotel's attractions. The effect of perspective and height, necessary for all buildings celebrating this age, is enhanced by the presence of a monumental staircase inspired by the original plans that Auguste Perret (renowned architect and engineer of the 30s) created for the Trocadéro Economic and Social Centre.

Alexandre Danan points out that the real feat wasn't so much the search for the perfect replica as the effort of imagination required 80 years later to recreate the effect of certain materials. Rare, impossible to find or too expensive, they needed to be replaced, and that also entailed finding the related expertise and crafts. The

exercise in style therefore lay in exploring the rich palette of contemporary materials and techniques associated with the noble materials.

#### THE ANDALUSIAN PATIO

Extending from the lobby, the tree filled space designed by Olivier Riols can be seen from rue de Courcelles like a call to tranquility and security. Its 800m2 make it one of the largest open-air hotel gardens in Paris.

A subtle mix of exotic and Parisian species, a variety of flowers, orange trees, lemon trees, cypress hedges, rose bushes and palm trees are arranged around a parallelepiped granite infinity fountain on the main terrace, reflecting Andalusian and Oriental patios with their central fountain. A granite

sculpture, representing three stylized Danaïdes, emerges from the fountain and granite mosaic paths let the water flow.

The landscape architect wanted this to be a year-round garden. Even in winter, the restaurant and hotel's customers can enjoy a green garden in central Paris. Thanks to careful work on the lighting, the terrace offers enjoyable moments of relaxation until evening. The pergola is reminiscent of Mediterranean gardens with its majestic palm trees inviting you to relax.

Olivier Riols designed the green space of the restaurant's terrace located at the entrance to the hotel, the plant wall on the restaurant's second terrace and a hanging garden overlooking the second terrace. Hedges, large flowerpots, wooden tubs and tropical plants, decorate these spaces.

# Organizing your home







#### ]01[ BLOCK BY SIMON LEGALD, NORMANN COPENHAGEN

Mobile side table in a light design. Its function is evident, its design is refined. Block is a mobile side table on wheels that has a light and airy expression. Block is a versatile piece of furniture with many different uses in the home.

The well-known tray table inspired it. The table has a rectangular shape and is easily moved around using one of its four handles, which are natural extensions of the legs. Block has no specific direction and can be used from all four sides. This makes

Block highly functional for multiple uses, such as a side table, tea table, coffee table and bedside table.

#### ]02[ INDUSTRIELLE BY PAOLA NAVONE, BAXTER

Angle metal structure and drilled sheet, 1mm thickness enameled with glossy white or matte blue, decorative leathers handles.

#### ]03[ LES CONFIDENTS, RODOLPHE, IBRIDE

Reading accomplices, accommodate your bedside books and conceal your secret diaries.

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Madame Bovary, 1857, Gustave Flaubert: "La mélancolie d'Emma Bovary flottait dans bair. Alors Rodolphe lui serra la main, et il la senti toute chaude et frémissante comme une tourterelle captive qui veut reprendre son vol...."

Emma Bovary's melancholy was palpable. So Rodolphe pressed her hand and he could feel her whole being warm and trembling. Like a captured dove who longs to resume its flight...

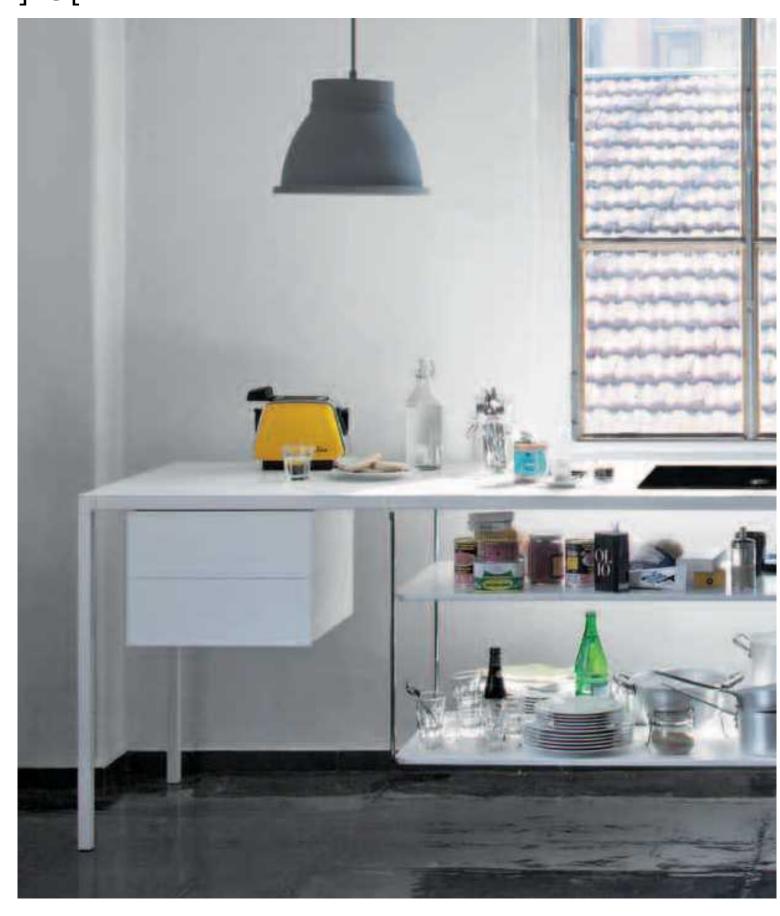
### ]04[ AND ]05[ STICKS BY STEFAN KAISER & HSU-LI TEO

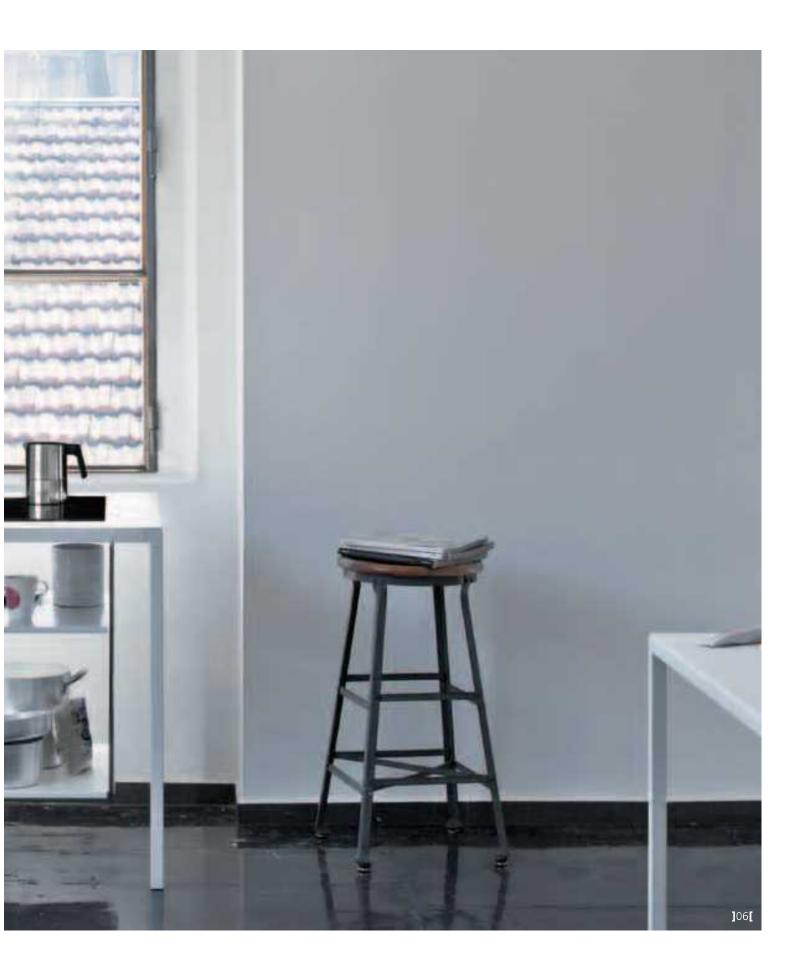
Sticks are a space divider, and the perfect

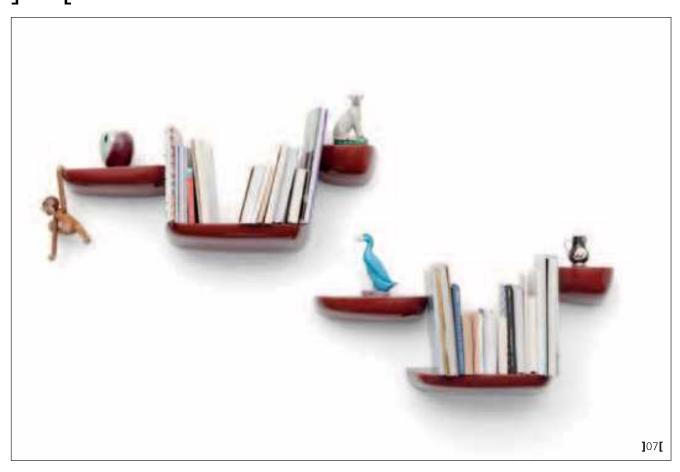
way to create privacy wherever needed, inside or outside. Sticks divide your room optically, without losing the feeling of spaciousness. As the space divider comes in different sizes and colors and separate modules, it is possible to let your imagination run around and create your own special place with sticks.

#### ]06[ HELSINKI KITCHEN BY CARONNI & BONAMI, DESALTO

A 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.









#### ]07[ CORNICHES BY RONAN & ERWAN BOUROULLEC, VITRA

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, at the front door, a spot to put everything we need to have at our fingertips 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.











EXCLUSIVE MIRROR COLLECTIONS www.deknudtmirrore.com









#### ]08[ BENCH BY GIUSEPPE BAVUSO, ALIVAR

Coffee table in oak or in lacquered wood with two side drawers.

The stylish Bench coffee table is both elegant & practical, with a drawer at each end (which slides right back under the top) & a low, sleek shape.

Available in a square or rectangular version, the Bench coffee table is available in either dark oak, matt lacquer or gloss lacquer. There are several different colors or lacquers available.

#### ]09[ SKO BY SIMON LEGALD, NORMANN COPENHAGEN

Sko is a shoe rack, both an industrial and simple feel, made with robust Scandinavian materials. Sko has been designed without any unnecessary components. It consists of a wooden frame with two perforated steel shelves, held together by accentuated screws.

Sko is available in ash, with shelves in a pure white or intense dark grey and is perfect for places where extra storage space is needed for shoes and boots, such as the hallway and bedroom.

#### ]10[ TOJ, NORMANN COPENHAGEN

Toj is a clothes rack with an industrial and simple expression. Its function is evident and its simple construction - with a rail, shelf and trusses - provides space for clothes, shoes and bags.

Use Toj in the hall, in the living room, the office or the bedroom. Toj helps organize your clothes, shoes and bags in a stylish way

Toj is produced in two different sizes, and comes in ash wood with white or grey shelves.

#### ]11[ FLIP, NORMANN COPENHAGEN

Flip is a simple table mirror that includes several functions and has a delightfully organic mode of expression. Flip can be turned up, down and rotated 360 degrees. The tray design of the base means that Flip is both a traditional mirror and an easy and simple storage utility for items such as jewelry, make-up and keys.





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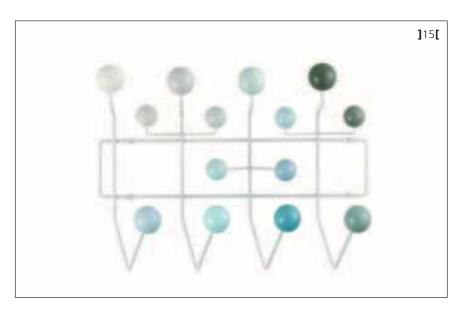












The Flip mirror is available in white, black and sand, making to easy fit with almost all styles. Place it on a chest of drawers in the hallway or use it as a make-up mirror in the bedroom.

#### ]12[ AND ]13[ BASK BY STUDIO SEBASTIAN HERKNER, MOROSO

"On a trip to Spain I visited a great company producing yarns with paper. This was the starting point of the designs of the Bask collection. Together with Moroso and the paper company, I developed a special paper and technique to use the yarns for 3 dimensional objects. A metal gird supports the shaping of the baskets and bowls. Basks are objects to store things. Upside down you can use them like a small side tables."

#### ]14[ VANITY BY RODERICK VOS, LINTELOO

Taking his inspiration from a surface covered with printed media - magazines, books, periodicals – Roderick Vos has created the Vanity coffee table that provides an assemblage of shallow surfaces, specifically made to the presentation compartmentalize of printed media to help mitigate the "messiness" one associates with reading tables. The Vanity coffee table features nine shallow rectilinear compartments in matte black finished steel, which affords the user the opportunity to "customize" the surface aesthetic by filling each with media. The resulting assemblage of graphic and thematic covers contextualizes the surface as a reflection of the aesthetics



Element Tokujin Yoshioka desalto it info@desaffo.it





and interests of the coffee table's owner – indeed, the user transforms the coffee table into a "vanity" piece. Whether you fill all of the compartments or only a few, the black rectilinear compartments take on an exquisite aesthetic all of their own. Moreover, the Vanity coffee table doesn't need media to complete it – its form is sufficiently striking in its monochromatic natural state.

#### ]15[ HANG IT ALL BY CHARLES & RAY EAMES, VITRA

Hang it all is a cheerful version of a coat hook. Instead of simple hooks, its brightly colored wooden balls encourage you to hang up literally everything. Thanks to the regular distance between the balls, the wardrobes can be butted up to create a continuous row.

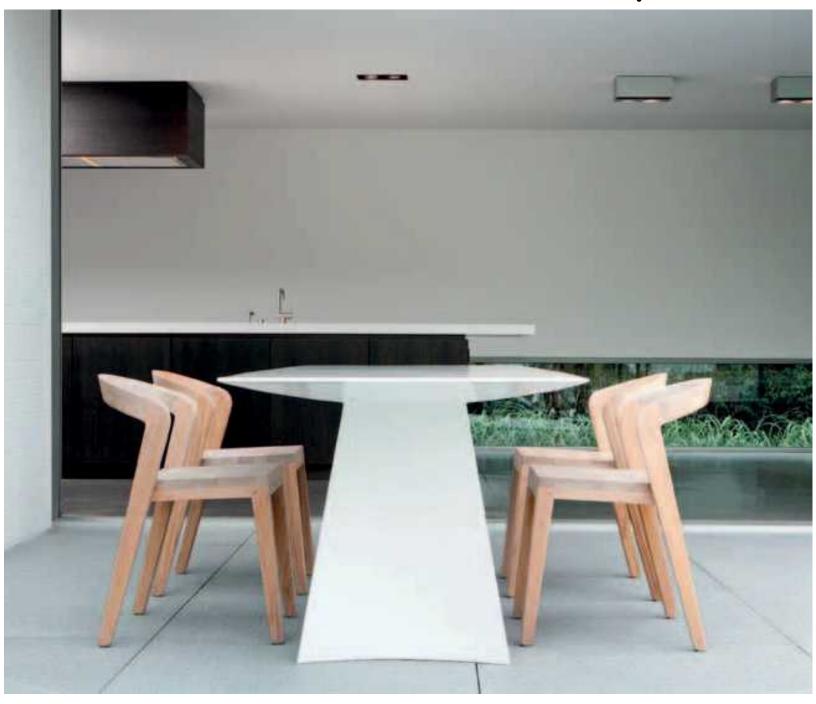
The original color composition of Hang it

all was from Ray Eames. In celebration of what would have been her 100th birthday in December 2012, Vitra and the Eames Office are launching three new versions of the coat rack. The models feature the fresh colors of red, green and white.

#### ]16[ DOWNTOWN BY RODERICK VOS, LINTELOO

The construction and shapes of Roderick

## l II wildspirit



Play Chair in Teak - by Alain Berteau







Vos' latest design remind of classic building in Art Deco style. With its impressive 180 cm height and optional illumination the showcase is an eye catcher even without content. Just like in architecture the owner determines the function: book tower, audio rack, mini bar, trophy shelf cetera. If necessary Downtown is all the same time. The structure of Downtown is made of square tube that partly has been laser cut in several circular shapes. Thus, Vos created a three-dimensional frame with round as well as rectangular surfaces. The horizontal ones are covered with a wood veneer of Ebony or Black Frake; the vertical panels are coated matt black like the rest of the frame.

#### ]17[ BIBOP BY DECOMA DESIGN, DESALTO

A storage unit of extruded aluminum exhibiting unusual shape, whilst remaining rational and functional. Wall storage unit with extruded aluminum structure in glossy white or anodized aluminum finish. Opalescent ABS components.

#### ]18[ THECA BY RONAN & ERWAN BOUROULLEC, MAGIS

French brothers Ronan and Erwan Bouroullec presented an aluminum sideboard for Magis. The Theca sideboard combines aluminum body and sliding doors with wooden shelves that bolt to the punched aluminum sides.

The aluminum comes in a black or natural finish and the shelves come in cherry or ash. The sideboard is available in four sizes. Steelwood Galva updates the brother's famous Steelwood chair and matching bar stool with a galvanized steel finish and beech-wood option.

#### ]19[ SAIL BY CARONNI-BONANOMI, DESALTO

The Sail program, which came about as a simple TV-stand based on a project by Caronni-Bonanomi, now takes on the characteristics of a complete program of units and support plates that are well suited to supporting ultra-thin flat screen TVs. A Television Holder System in which

a metal plate module, able to be freely combined, either without closed units, also serves as a stand for televisions and screens of significant dimensions. Even when the monitors are off, Sail is a visually light and elegant graphic sign in an environment, and in addition to domestic use, it also lends itself well to being placed in public spaces and offices where presentations are increasingly often made on monitors. The interplay of reflections of the polished stainless steel version makes Sail even more ethereal and precious.

#### ]20[ UPSIDO BY RODERICK VOS, LINTELOO

Three small wooden side tables that ingeniously slide into each other. They can also be stacked to form a kind of a Japanese "side-cupboard".

#### ]21[ TIDE BY ZAHA HADID, MAGIS

Designing a light shaped object that expresses the transition from solid traditional furniture to the slight thickness







of plastic was the starting point of "Tide" by the architect Zaha Hadid, developed by Magis, based on the idea of minimal surfaces where points have a medium radius equivalent to zero, "Tide" is a symmetric shelving system in which one can create different compositions through various rotations on the individual modules onto themselves. It allows individuals to build and rebuild the module to fit the space around them, adjusting the components according to their needs- where full empty spaces follow each other without interruption.

J22[ REFLECT BY ALESSANDRO BUSANA, NORMANN COPENHAGEN Reflect is a mirror with a simple expression and elegantly rounded corners. The mirror has a handle, which makes it easy to move around, and a back-stand for an easy positioning. The colors nicely emphasize the

soft shape of the mirror. Use it, for example, as a make-up mirror, on a chest of drawers, in the hallway, or on your bedside table, or just put it on the floor as a shoe mirror.

#### **]23[ SUNDIAL BY NENDO, KARTELL**

The Kartell Sundial Bookcase, designed by Nendo has glossy white or black frame and four shelves that feature opaline dividers set at various angles like the shadows of a Sundial. The dividers and the books look to the beholder as if they are in constant evolution. Sundial is a versatile bookcase, light and not overwhelming in size that can be set against a wall or used as a room divider. The detail in the separators set different angles gives a note of originality and arouse curiosity.

**]24[ COLOR BOX BY HENRIETTE W. LETH, NORMANN COPENHAGEN**Color Box is a multi-functional storage unit



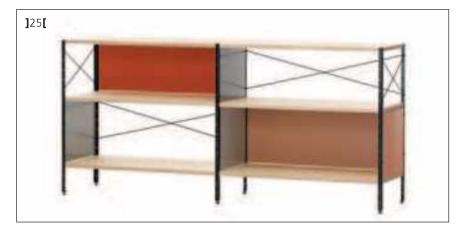


in that it can be hung on the wall or stacked up on the floor in various ways. The shape of Color Box makes it useful for storage of vinyl records, books, magazines and other, smaller objects.

Color Box is made of folded steel and is available in six different colors. These range from classic white and grey to the more discrete colors of rose, rust and green as well as the stronger blue. You can create a feeling of peace and calm or a dynamic mood in the room depending on how you combine the colors.

#### ]25[ ESU BY CHARLES & RAY EAMES, VITRA

In 1949, Charles and Ray Eames developed ESU as a system of freestanding shelves. Similar to the Eames House, ESU is designed according to the principles of industrial



series production. Its high-quality materials and colors give ESU a homely look.

Together with the Eames Office and the Dutch designer Hella Jongerius, a carefully defined new color composition was chosen to give ESU a fresh and contemporary look and still celebrate the spirit of the 1940s

and the 1950s.

The second feature of the new ESU is the adjustment of the horizontal dimensions and the expansion of the variants that turns ESU into a veritable family of shelves; ESU Shelf was widened and the individual shelves enlarged.









#### ]26[ CROWN BY STEFAN SCHÖNING, **DESALTO**

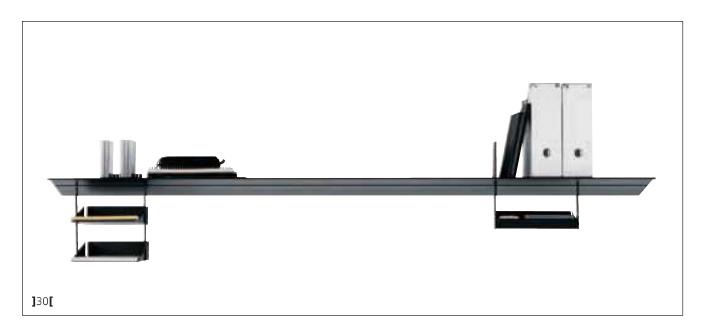
"A crown flutters in the air". This intuition has produced perfect functionality, combining a formal design with a strong clothes stand in steel frame. Available in chrome or in glossy colors: white, black, red.

#### ]27[ DADI BY GIANLUIGI LANDONI, **DESALTO**

Two overlapping dices. A simple concept that has given origin to a formally intriguing object for a wide variety of locations. Multifunction object, shaped sheet steel frame, lacquered in glossy white, glossy red, matt black.

#### ]28[ BRIC-A-BRAC BY PIERO LISSONI, **RIVA 1920**

Designed by Piero Lissoni for Riva 1920, Bric-a-brac low nesting tables is part of the manufacturer's innovative Briccole collection, that features the furniture designs of several critically acclaimed designers created from the discarded oak posts from the Venice Lagoon. Entering the water as oak cylinders, these ubiquitous pylons are used as guide posts for about 5-10 years and, years after being waterbeaten and "carved" by mollusks, they are deemed used and discarded. Replaced with new posts, the cycle starts anew. Riva 1920 has organized a program that provides an opportunity to recycle these "briccola" in which over 30 designers have participated, and the resulting aesthetics are just extraordinary.



Piero Lissoni's Bric-a-brac Low Nesting Tables are essentially rectilinear boxes that nest within each other; the shortest/lowest table features a front panel with a round cut-out that affords the user the ability to pull out the table with a finger. While the tables are low, they each have a bit of depth, which allows the creation of a wonderful, stepped aesthetic when they are extended. And, when extended, the assemblage can create an interesting low, stepped coffee table. As much enigmatic rectilinear sculptures as they are tables, each Bric-a-brac element is composed of reclaimed oak from Venetian Lagoon.

#### ]29[ SHIBUYA BY CHRISTOPHE PILLET,

A new voice joins the Kartell designer chorus, Christophe Pillet, for his first collaboration with Kartell he signs the elegant line of vases and table centers called Shibuya made of colored transparent PMMA.

The line includes two models distinctive for their use of a perforated lid by which they can transform vases into bowls or able centers. Both models have three bands of color and are displayed in three possible color combinations of base and lid.

#### 30[ HANG BY CLAUDIO CARAMEL, DESALTO

Technological, accessorized, modular, the Hang extruded aluminum shelf can fill a whole wall or be combined endlessly in a line, shelving system in extruded aluminum, provided with two characteristics slots (one on the upper and one on the under side)



allowing free positioning of the accessories, a regulation mechanism allows an exact 90 degrees angle to the wall by joining more pieces together. Different configurations can be obtained without limits of length. Finishes: matt black, aluminum lacquered. Wide range of accessories available.

#### 31[ WOODSTOCK BY DIRK WYANTS, EXTREMIS

The WoodStock wood chariot consists of two parts. The chariot itself and the wood rack. By putting the chariot under the rack and lifting it up, you can move the rack and easily transport a large amount of wood logs to your fireplace. Upon removing WoodStock's chariot you can leave the rack and store the chariot until a next time. Easy, attractive and multi-functional, you can use your WoodStock chariot for other purpose like for moving heavy crates of water or heavy boxes. Ecology in mind, the WoodStock chariot is made out of the rack's left over material, so practically no loss of material is involved. Consequently, fewer burdens are caused to nature.

# Fermob little big world

Over the years,
Fermob has built
its own DNA: a
strong identity and
personality that reach
out and touch you.
Breaking the mold
of traditional garden
furniture starts it.



Photos: Stéphane Rambaud, Sébastien Erome, Delphine Chanet, Julie Arsiau, Le Creative Sweatshop

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As a result, color and design began to appear in our gardens and on our patios and balconies, without compromising on manufacturing quality. Quite the opposite in fact. Fermob produces tough, practical carefully designed furniture (in terms of ergonomics, foldability, stackability, etc...) The brand's expertise also extends to its

light-hearted, fun approach to marketing and communications. Everything it does comes with its own touch of exuberance, cheekiness and freedom! Launched in 2012, "The Fermob little big World" is a concept that unites everyone who loves the brand around its core values.

Fermob has over 4,500 fans on Facebook,

]FROMTHEOUTDOORS[





gets no fewer than 700,000 visits on its website and received almost 300 applications to join the cast of its communications campaign. In short, an entire family of happy people, creating a relationship with the brand and strengthening its emotional identity surrounds Fermob.

Its extensive color range, the care and attention it pays to the functional quality of its furniture, French know-how and a commitment to sustainable development are all part of its DNA.

Fermob invests continuously on innovation, as testify the new products it launches each season. From additional models for an existing range to wide new creations and partnerships with brilliant talented designers, they join the family album



already full of beautiful things!

The new season looks more than generous, with some 15 new products created by some of the great names in design, and introducing three new colors, reminding us, once again, of how the Fermob world is an ideal place for all kinds of creative people wishing to express their ideas.

]01[ ]02[ ]03[ AND ]04[ LES PIÈCES RAPPORTÉES

The 2013 season saw the launch of a whole host of cushions, placemats, trivets, rugs and even garden torches; 2014 will see new textile ranges.

Designed to complement Fermob furniture, these accessories also work well on their



own. Forming a troupe of jolly fellows, they are comfortable in any surrounding.

Sensitive and charming as they may appear, Les Pieces Rapportées are pretty tough cookies. Resistant to UV, humidity and scratches... The brand's outdoor expertise has spoken again!

Clever, practical and with real personality; original creations developed by and for Fermob with assistance from the Lyon design and styling firm Aujourd'hui ou Mardi.

Round or square, Fermob seat cushions know their place. The secret? Magnets or

elastic for a perfect hold!

In this case, Napperon round chair cushions are round to fit our 1900 chairs. Designed to withstand outdoor conditions with a reticulated foam stuffing and Teflon-treated (stain / UV / mold-resistant) fabric (made in France), they fit easily into any setting. And to avoid having to choose between aesthetics and comfort, their jacquard fabric covering perfectly reproduces the perforated pattern on the seats.

#### **]05[ CHAISE COEUR HONEY**

Sunshine whatever the weather with Fermob's new Honey shade. Warm and authentic, it livens up any decorative scheme and is never dull. Far from bland, it enhances products with a vintage yet upto-the-minute feel. A dazzling softness.

And Honey is an absolute gem! Everything goes with it! Natural colors (such as Linen and Cotton white) give it a Scandinavian feel whilst plant shades (Savanna and Willow Green) reveal its warm heart. It combines brilliantly with the red pigments in Paprika and Chili and becomes more intense next to blues. Try it for yourself!

#### ]06[ AND ]07[ 1900 & LUXEMBOURG, FLOCKED LIMITED EDITION

An all-new covering for future hits: metal goes velvet.

What an excellent idea was it to revisit Fermob's two stars models: the 1900 and Luxembourg chairs get the velvet touch in this ultra-limited edition. Their silky-textured and flocked surface will knock fans of the brand for six... and turn others pale with envy!

A hundred numbered chairs for each model: that's the price of exclusivity for these objects of desire (which also make an ideal gift if you're the sharing kind).

In Verbena for the Luxembourg and Fuchsia for the 1900, it is softness that dazzles. Imagine them taking pride of place in your hall or adding a touch of zing to your kitchen. Designed for indoor use, these 1900 & Luxembourg chairs are soft and warm

An incomparable silky feel that calls out for



you to touch... True gems that are already collector's items!

#### ]08[ KINTBURY TABLE AND CHAIRS DESIGNED BY TERENCE CONRAN

"It's very rewarding to think that the chair and table I designed with Fermob are now made by workers, human beings, in a country that is very close to my heart, where I discovered the joy of walking in the open air lunches in the sunshine with a good glass of wine in my hand. What I have really enjoyed in my relationship with Fermob is the brand's eye for detail, combined with my rigorous approach to design. Well-designed furniture is pleasing to look at and comfortable to use, and will give you many years of long-lasting service and pleasure."

Know-how at the sharp end!

"People don't know what they want until you show them", said the famous London designer Terence Conran on more than one occasion. As a furniture creator and producer, he has brought his creative talent to numerous designs. He has now lent his eye and sense of line to Fermob to design a new range. In some ways it's hardly a surprising encounter, since by his own admission, his garden is one of his favorite places, where he comes to relax, dream



and find inspiration.

And it was when he was looking at his outdoor chairs, made of wrought iron with classic motifs, that he came up with the idea of this exclusive range; a collection that takes a fresh look at tradition through the prism of emblematic 21st century ergonomics.

A square shape with rounded corners, softened with a curved base; its harmonious curves and elegant simplicity make this table more than convincing. Beautiful metalwork that once again demonstrates Fermob's expertise.

The chairs are perfectly in tune with the table. Their codes and proportions are borrowed from English garden chairs but they stand out, thanks to their surprising geometric backrests. A colorful spider's web for children, a woven net, an artful figure... Whatever your imagination comes up with!

And when you know that both table and chairs come in all the shades on the color chart, you start to dream of stylish or romantic combinations, whether they blends into the colors of your garden or make a bold statement.





#### ]09[ SURPRISING TABLE DESIGNED BY HARALD GUGGENBICHLER

The latest trick out of Fermob's hat? A table for entertainment that works in small spaces

Specially designed for confined spaces, it is perfect even for a small balcony. Who said you need lots of room to invite friends

over? Four people can fit comfortably round the Surprising tabletop.

Perfect for city-dwellers that want to entertain outside without sacrificing comfort and who pride their guests.

Harald Guggenbichler brings design to the table too, with his carefully drawn lines. With double rods for the feet and a perfect curve, Surprising has its own unique charm! Available in every color in the metal range, it's the perfect way to spice up your decor. This table is the ideal partner for others items, with no shortage of suitors: our Surprising or Flower chairs would both live happily alongside it.

Ultra- modern design for a cozy, refined space.

#### ]10[ OSMOSE DESIGNED BY SAKURA ADACHI

Swaying like a blade of grass in a summer breeze Fermob is embarking on a new partnership with the young talented designer Sakura Adachi.

Born in Japan, Sakura Adachi moved to Lebanon, after finishing her diploma in Art and Design at Musashino University, and completed her studies there. As a young graduate with a Master's degree of Industrial Design, she won several prizes at the same time and continued her career in Milan at a number of leading design agencies.

In 2008, she opened her own studio in Milan and works today with leading Italian and European brands: all of them are attracted by her multicultural approach to both the conceptual and artistic elements of design, with a focus on the history and functionality of products.

This year she is working with Fermob to create Osmose, a brilliant designed invitation to relaxation. We all dreamed of it and now Fermob made it possible: not a bed, not a sun lounger, neither a hammock







but all three at the same time.

At first glance it's a peculiar, eye-catching object. A pure expression of design in the garden. A pared-down but highly sophisticated piece: an iconic chaise longue designed to reflect and accommodate all these different possible uses. One of its features, for example, is an integrated parasol to provide protection from direct sunlight.

It's also beautifully plant-like, with generous curves that strike you as undulating, gentle and welcoming. With fabric that's stretched just the right amount for comfort from head to toe.

A hanging bed that simply begs you to be lazy. The epitome of outdoor relaxation, which draws you to it like a magnet. Impossible to resist... the hardest thing will be getting people to take turns!

Alongside these numerous qualities are its mobility and complete foldability: unless you want to leave it where it is, even in winter, given how beautiful it is!

#### ]11[ ELLIPSE BY PASCAL MOURGUE

A range inspired by the imagination of designer Pascal Mourgue, who already created almost 30 items with and for Fermob.

He draws spontaneously with confident touch, carefully balancing comfort and aesthetic appeal. It's a winning combination! His original idea for the Ellipse line was to revisit the metal public bench in a contemporary style, by adding a touch (but what a touch!) of comfort with a fabric seat. The armchair too echoes the codes and qualities of the bench, with a light, airy feel and guaranteed comfort.

Benches and armchairs, used singly or together, create a resolutely modern garden room.

A refined elegance that slips easily into any decor. Quick, we've got guests!





The collaboration between Valerio Cometti and Riva 1920 grows and reinforces, thanks to mutual excellences that combine project and manufacture.

Year after year, Valerio Cometti and Riva brothers, Maurizio and Davide, face new challenges for creating timeless products.

On the occasion of the last Salone del Mobile, Valerio, Maurizio and Davide lifted the veil on the impressive sculpture "Pace" design by Valerio Cometti together with his team V12 Design and realized by the technology, workforce and extraordinary knowledge of Riva 1920.

"Pace" is a symbol and an icon full of different meanings.

It's a symbol of effort and sacrifice. To realize this sculpture a great effort was necessary, both intellectual and manual.

It's a symbol of construction and stability, because its extraordinary dimension has required innovative solutions in order to raise it

It's a symbol of cooperation because around this project were necessary lots of efforts coming from different people who were able to convey their effort and struggle towards such an ambitious aim.

It's a symbol of union between an old and everlasting material such wood and the language of modern graphic computer system.

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]FROMTHEMASTERS[





It's a symbol of peace because through its impressive presence it gets people closer to beauty, respect for the others and for the strain required.

This carthorse of 3.60 meters high and 5 meters long, has been digitally sculptured by Valerio Cometti and it has been extracted from walnut blocks, thanks to modern and sophisticated machinery with numerical control system.

This is the result of tradition, technology knowledge and calculation combined together.

Almost 2 tons of weight and hundreds hours of work, milling and fixing, allow this sculpture to become an homage from Maurizio, Davide and Valerio to those who worked hard without giving up and saved their energy as they trust in their talents.

#### PACE

Design: Valerio Cometti

Wood: Canaletto American walnut

Dimensions (cm): Height cm. 355 Length cm. 443 Width cm. 130 circa

Solid wood used in total: 7 m<sup>3</sup>

Total work hours for its production: 540 hours Weight of the wooden horse: 1.400 Kg Weight of the iron platform: 630 Kg Executive Production: RIVA 1920

# Artek Art and Technology forever

Artek was founded in 1935 by four young idealists, Alvar and Aino Aalto, Marie Gullichsen and Nils-Gustav Hahl. The business idea of the company was "to sell furniture and to promote a modern culture of habitation by exhibitions and other educational means". That was the beginning of Artek.

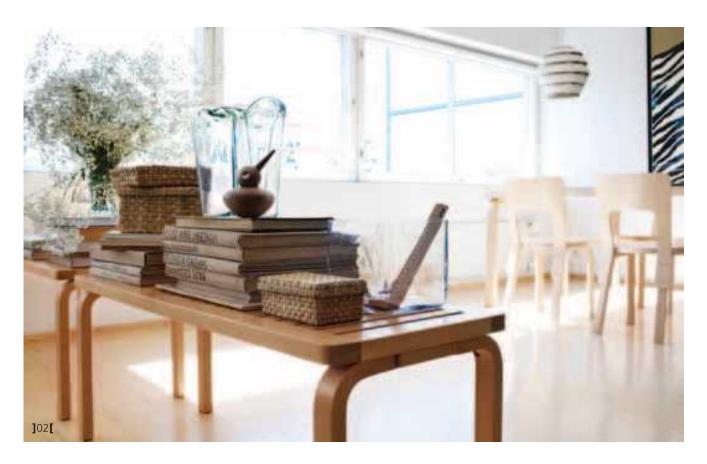


environment for ever in a grand synthesis of to make a different and in the develop of habitation. In the founders, Artek rem

Its founders advocated a new kind of environment for everyday life, they believed in a grand synthesis of the arts and wanted to make a difference in town planning and in the development of the culture of habitation. In the spirit of its radical founders, Artek remains in the vanguard

in the search for future paths within and between the disciplines of design, architecture and art.

The creative hub of the company is Artek Studio, the unit where new products and ideas are developed. Artek is continuously

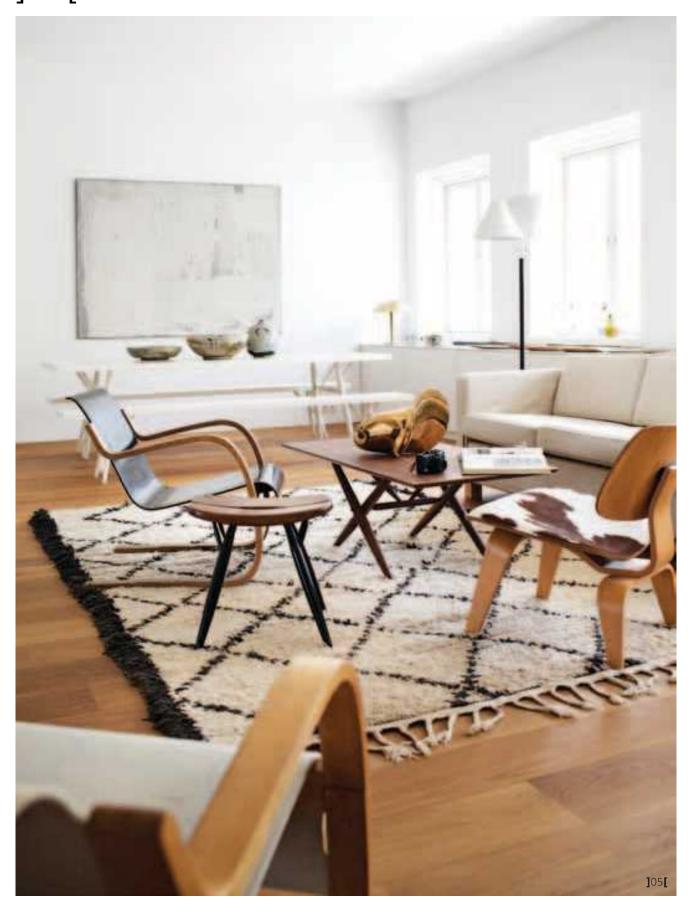




**]01**[ 900 TEA TROLLEY ALVAR AALTO 1937 **]02**[ 153A BENCH ALVAR AALTO 1945 **]03**[ 69 CHAIR ALVAR AALTO 1935, 81B TABLE ALVAR AALTO 1934, A331 PENDANT LAMP ALVAR AALTO 1953.













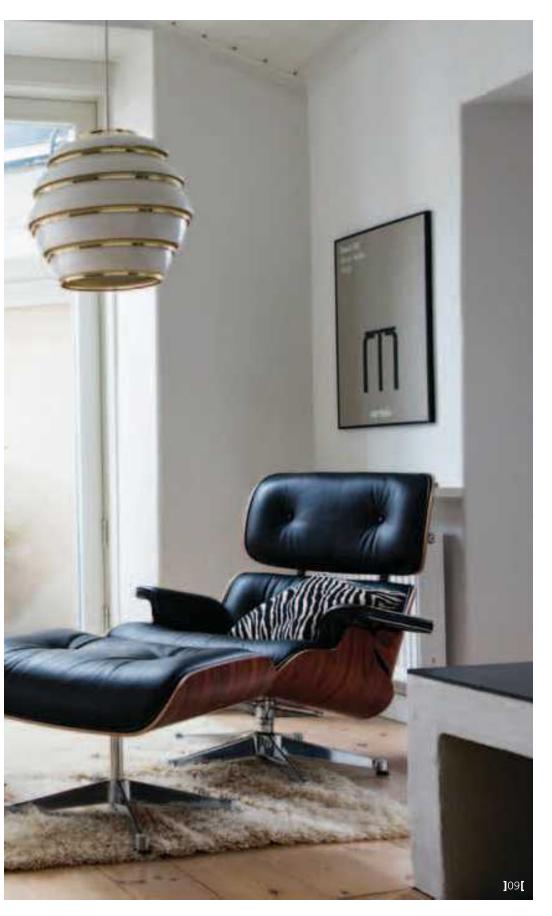
searching for new materials and questioning existing solutions through the application of conscientious design thinking. The cornerstones of the company's product development strategy are ethics, aesthetics and ecology. In Artek, this translates into a combination of high quality, timeless classics and tomorrow's archetypes of human design. A prime example of this, is internationally acclaimed Stool 60 which turns 80 this year. Designed by Alvar Aalto in 1993, the classic stool is one of the most famous icons of 20th century design in the world.

The core of the Artek product range consists of furniture and lighting pieces by Alvar Aalto and the furniture collection designed by Ilmari Tapiovaara. With its current portfolio strategy, Artek is



104[ DOMUS CHAIR İLMARI TAPIOVAARA 1946 ]05[ 42 ARMCHAIR ALVAR AALTO 1932, DOMINA TABLE İLMARI TAPIOVAARA 1953
 106[ MADEMOISELLE LOUNGE CHAIR İLMARI TAPIOVAARA 1956 ]07[ U336 PENDANT LAMP JØRN ULTZON 1957 ]08[ 60 STOOL ALVAR AALTO 1933 ]09[ 43 LOUNGE CHAIR ALVAR AALTO 1932.





[109] 42 ARMCHAIR ALVAR AALTO 1932, A331 PENDANT LAMP ALVAR AALTO 1953 [10] KARUSELLI LOUNGE CHAIR YRIÖ KUKKAPURO 1964 [11] DOMUS LOUNGE CHAIR UPHOLSTERED, ILMARI TAPIOVAARA 1946.





extending the range of its collections to respond to ever growing demand. The new Artek abc Collection comprises of small, functional and beautiful everyday objects that are natural addition to Artek's range. The title of the collection is a reference to the abc of everyday life.

#### **Traffic**

#### The Collection by Konstantin Grcic for Magis

Founded by Eugenio Perazza in 1976, Magis has become a leader of international design.







Pioneer in the use of plastic (in 2000, Air-Chair by Jasper Morrison was the first plastic chair made from one single piece, conceived and manufactured by gas molding technology) the Italian brand is now developing eco-friendly projects and has also expanded the range of materials used including jute, hemp and wood.

Magis has always surrounded itself with the best designers and many of their designs have already reached the status of design icons: Bombo Stool design Stefano Giovannani, Chair\_One design Konstantin Grcic, Cyborg design Marcel Wanders, Steelwood Chair design Ronan and Erwan Bouroullec.

Magis constantly offers innovative technological projects and creative points of view; its products are also used for the home as well for public projects, for example, the garden coffee of Musée du Quai Branly, or the Galerie des

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]FROMTHEDESIGNERS[





impressionistes at Musée d'Orsay. In 2014, Magis surprises us with many new features, expressions of creativity and capacity for innovation. The brand continued its collaboration with Philippe Starck, Ronan and Erwan Bouroullec, Jaime Hayon, Marcel Wanders and Konstantin Grcic, with proposals that express the

Traffic is a collection of furniture using wire and upholstery. Frame in steel rod, painted in polyester powder, cushions in expanded polyurethane with removable cover in fabric or in leather.

values and philosophy of the brand.

Traffic is the first Magis collection of furniture using upholstery. The collection includes a two-seater sofa, an armchair, a chaise longue, two benches and a platform. Each of these pieces is composed of a steel rod frame accompanied by cushions characterized by simple graphic lines. The structure is available in a wide range of Kvadrat fabrics and leather.

There is also a tablet designed to support the user in this work (tablet, PC) or just for reading. The collection according to Eugenio Perazza, President and Founder of Magis, can be defined as "the great challenge that Magis has set itself: to employ one of the most humble materials on the market that is wire and to try, through this, to obtain objects with a certain aesthetic quality".



**]01[** AND **]02[** Traffic armchair. Year of production 2013. Material: frame in steel rod, painted in polyester powder; cushions in expanded polyurethane with removable cover in fabric **]03[** Traffic benches **]04[** Traffic sofa **]05[** Traffic chaise longue **]06[** Traffic platform.



installation by Pac white. Glossy white that is never just whi beauty that can be from some imagina

The latest set creation of Paola Navone for Baxter is chalky white.

It covers the whole Baxter space at Maison&Objet, and all of the new installation by Paola Navone. Natural white. Glossy white. Matt White. White that is never just white. Its exudes a refined beauty that can be seen from away, from some imaginary northern place of

yesteryear. How exciting to think that the objects of the collection have arrived here after a long journey! Animated by all the different worlds that they have crossed. Baxter leather is, as always, the soul of the collection. The leather is processed using sophisticated tanning systems until it becomes extremely hide. Now, it is crumpled like fabric. Now, it is flocked like





velvet. Now, ironically printed.

There is a large art-deco-inspired leather sofa with spiral armrests, deep-buttoned backrest, and a seat with a very long soft leather cushion. Then, a sofa with classic forms that envelops you like a nest. The large cushions of the seat and backrest have visible stitchings. It also seems to be deep-buttoned but, instead, it is upholstered in

smooth printed leather. A trompe l'oeil optical illusion. Small, delicate magic! There is a large table with an iron frame and a top made from Carrara marble, and also, a long console that doubles as a desk. There is a leather armchair, soft and rounded like the yesteryear's armchairs whose flocked leather upholstery makes it unexpectedly modern. And a large armchair









like a throne, with a carved wooden frame, boosting floral motifs with flocked print leather upholstery and large white on white flowers. There is an amazing array of chairs and small armchairs which, in their journey from the north, have become transformed. Each in its own way, with a dash of irony. A curious iron wing chair whose rounded backrest and armrests, created with a single profile, surround a comfortable leather seat. A fun Sellerina chair in shiny leather. A poetic iron fold-out chair with padded seat, oval backrest and leather upholstery. Another with cushioned backrest. Then, different from all the





rest, a funny rocking chair upholstered in a soft Mongolia leather. A playful and unexpected presence. Perhaps a curious animated puppet. Perhaps a small and unknown creature of the snow.

An ottoman as big as an island upholstered in soft, saggy leather. And a small one in

taut leather that doubles as a coffee table. All together, the objects of the collection form an imaginative and poetic miscellany, where a touch of fairy tale and a touch of the past live together simultaneously and spontaneously. A bit of enchantment. A bit of irony.

## vitra.



Alcove Plume Developed by Vitra in Switzerland, Design: Ronan & Erwan Bouroullec

www.vitra.com/alcoveplume



