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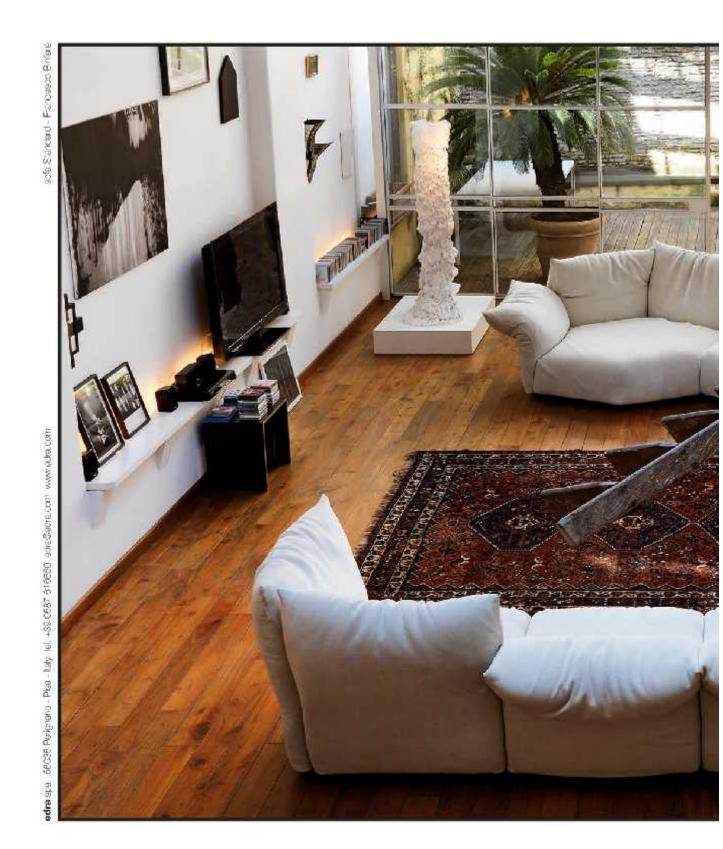


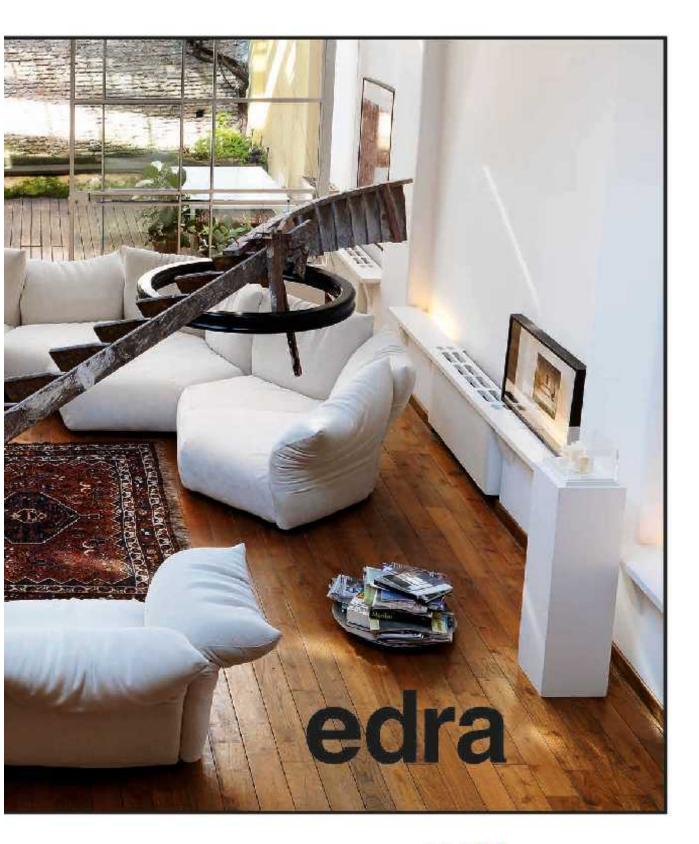
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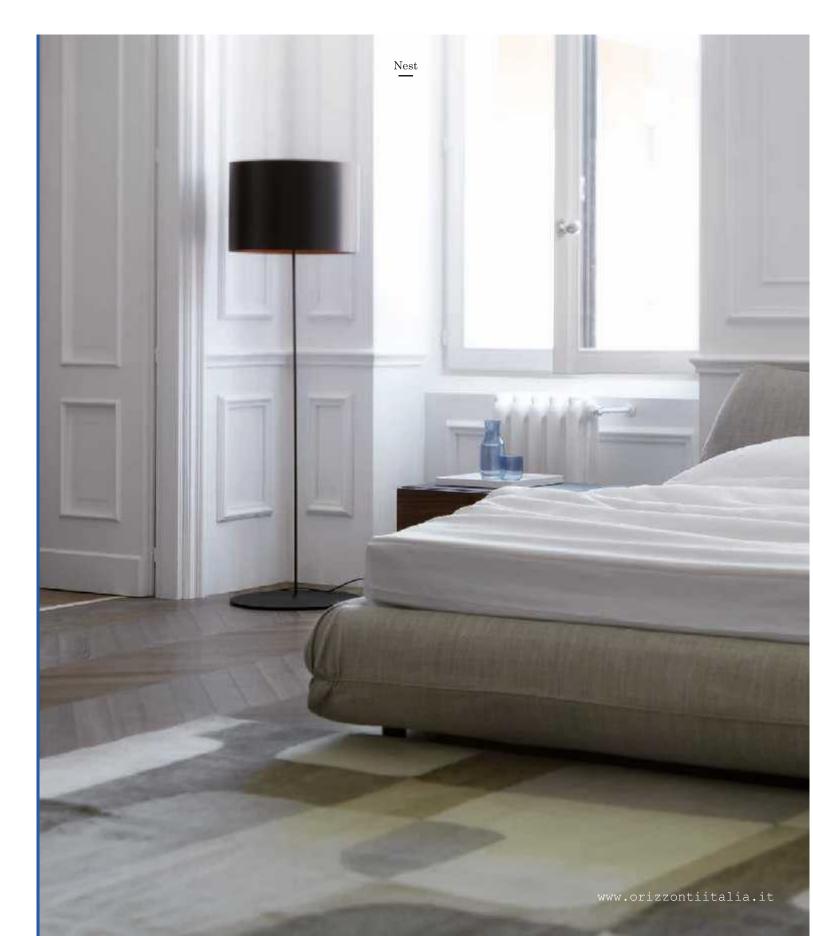


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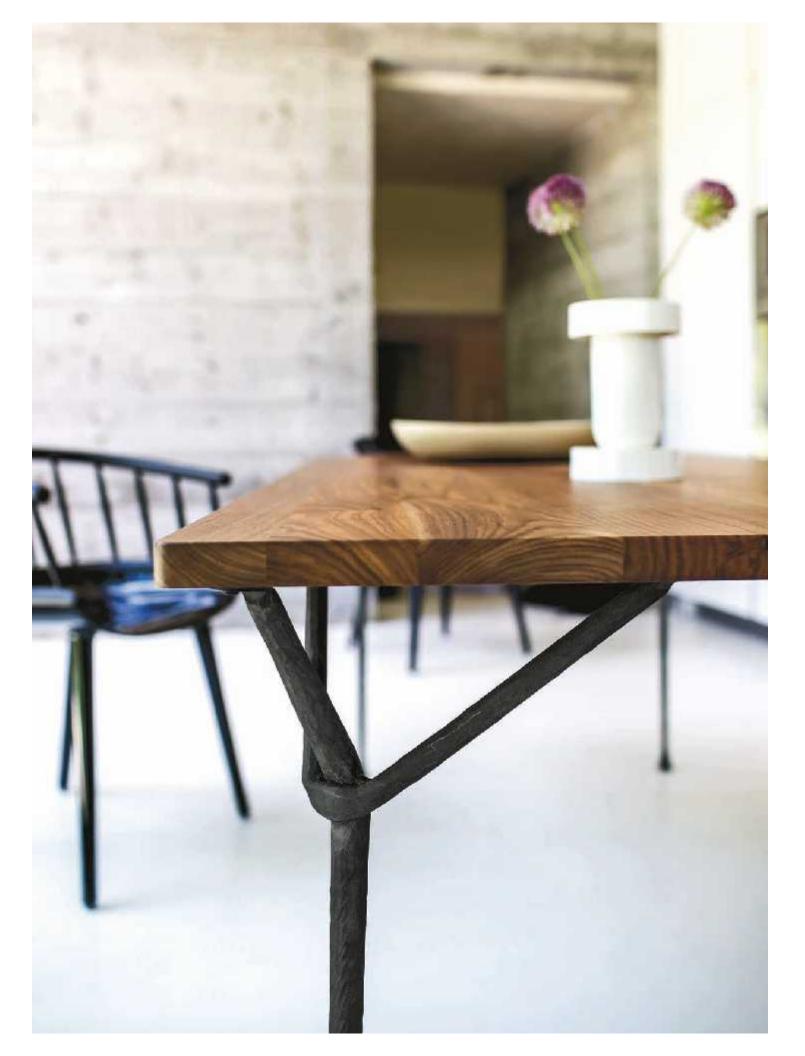




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Ad: Designwork, Ph: Alessandro Paderni



OFFICINA+CYBORG

Officina, table – design Ronan & Erwan Bouroullec Cyborg, chair – design Marcel Wanders



EDITORIAL

BAXTER SHOP BEIRUT Courtesy of Baxter's official website

]io[

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

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Anis Commercial Printing Press Beirut - Lebanon After almost 10 years of presence at VIVRE as part of a bouquet of the most refined furniture brands on a multi-brand platform, it was important to give the Lebanese society the possibility to see, feel and live a more tangible experience that expresses the values of research and elegance of Baxter.

Iconic, new and vintage pieces are now shown in a distinguished set up at Baxter flagship store newly open in the heart of Beirut downtown, Al Arz st, Saifi: https://goo.gl/maps/17087

Connoisseurs, keen people, friends and passers-by are now welcome to explore 600sqm of delightful interior set-up fully dedicated to Baxter furniture and accessories, a dynamic and inspirational space that offers the ability to envision and select materials for prime handcrafted award-winning furniture.

Beirut is undoubtedly a vibrant and active city, a cultures crossing in which several ways of living meet. It is like a sponge that absorbs the different needs and values that populate it, making it eclectic.

Beirut is always ready to mutation and change but keeps at the same time its historical heritage of sensitivity that is rooted in its population, a population with an innate sense of elegance.

COVER: FRITZ HANSEN'S RO™ CHAIR BY JAIME HAYON (LEFT), DROP™ CHAIR BY ARNE JACOBSEN (MIDDLE) AND THE FAVN™ SOFA BY JAIME HAYON (RIGHT).

BELOW: LOCATION OF BAXTER SHOP BEIRUT.

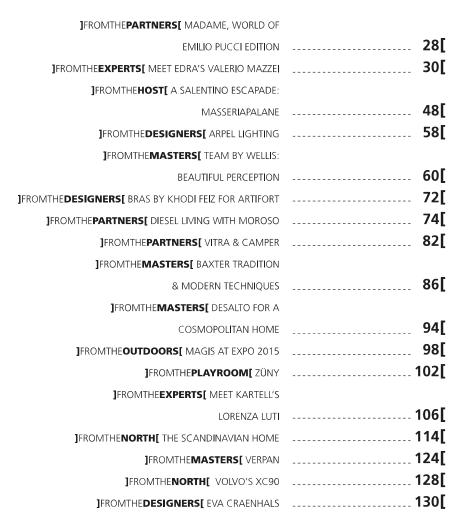




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Madame World of Emilio Pucci Edition



From East to West: a global journey through design and color by Philippe Starck for Kartell. The chair is inspired by the fashion house's "Cities of the World" project, which was created to celebrate Emilio Pucci stores throughout the world. It features a capsule collection of limited-edition scarves that flaunt the Florentine brand's trademark style and provide a virtual journey through color and design.

The prints in the Madame – World of Emilio Pucci are abstract yet remain faithful to the architecture, landscapes and fascinating details where the Emilio Pucci boutiques can be found. Madame – World of Emilio Pucci edition comes in four different prints depicting Avenue Montaigne in Paris, Rome's Piazza di Spagna, the iconic skyscrapers in New York, and now also the most distinctive districts of Shanghai.

Having been fitted out especially for the occasion by designer and architect Ferrucio Laviani, the Emilio Pucci storefront in Via Montenapoleone is playing host to the four versions of Madame - World of Emilio Pucci edition: Paris, Rome, New York and Shanghai. Seemingly strewn casually one on top of another, the chairs have in fact been very carefully laid out. Against this backdrop, scarves featuring the prints themselves are draped gently over oversized boxes. Inside the store, the scarves are framed and hung on the wall for all to enjoy like true works of art. On the ground floor, the store leads visitors through a snaking sensory experience that unites design and fashion, with Madame armchairs lying alongside Emilio Pucci accessories and Kartell furnishings while

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]FROMTHEPARTNERS[



boasting a multi-colored and sophisticated tone-on-tone style.

This project sees a continued collaboration between two brands that have made color and design their speciality, earning them international recognition.

One half of the partnership is formed by Emilio Pucci, a star of Italian craftsmanship known for its original and exclusive creations. For over seventy years, Pucci's unmistakable style has been synonymous with the luxury, color and joie de vivre portrayed in its iconic prints and fabrics that always transcend seasonal trends.

The other partner is Kartell, the historic allltalian design company and icon of highquality plastic industrial design, which has long had its eye on the world of fashion and luxury, bursting with innovative vitality. The brand is loved by the world for its glamorous, multi-purpose, fun and emotive designs.

With the Madame – World of Emilio Pucci edition, this happy marriage between fashion and design aims to repeat the success of Mademoiselle à la mode, the first upholstered chair designed by Philippe Starck in 2004 which, over the years, has been dressed in a range of interpretations by some of the most prestigious international fashion houses. In the meantime, Mademoiselle has blossomed into Madame, a chair with the identity of a Woman of the times, a cosmopolitan globetrotter whose precious wardrobe caters to her every need and who seamlessly blends different styles while always maintaining her charm.

Meet Valerio Mazzei The man behind Edra, one of our favorites





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]FROMTHEEXPERTS[



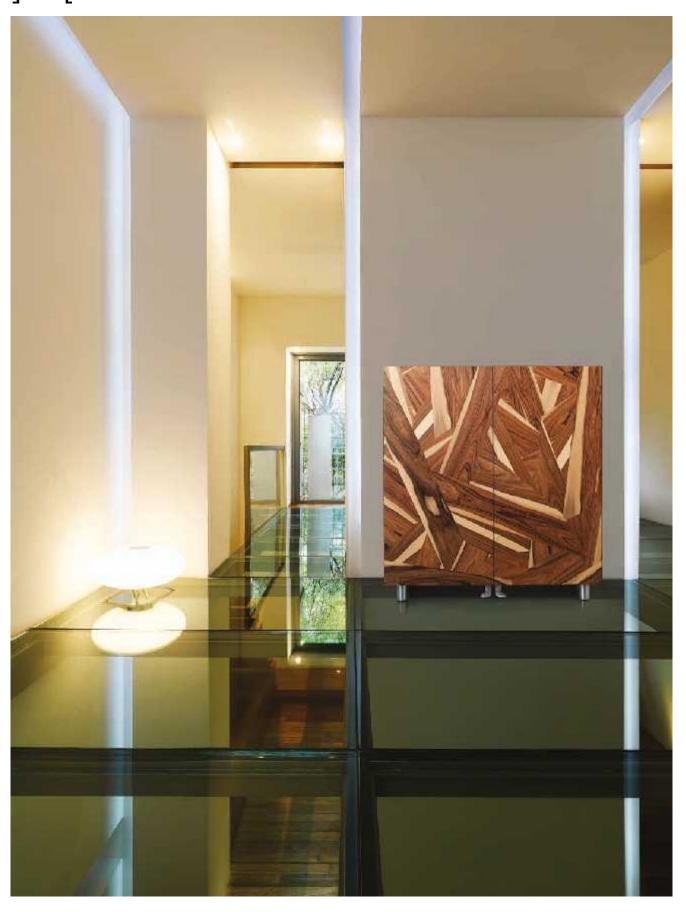
Edra, a story on its own, is a family-run furniture business, based in the Italian countryside outside Pisa and surrounded by a host of local craftspeople. Edra has established itself as a leader in its industry and has created an identity for itself that combines innovative high-end technologies, distinguished craftsmanship and research about materials while collaborating with designers such as Franceso Binfaré, Fernando and Humberto Campana, Massimo Morozzi, Jacopo Foggini and others.

Edra's modern technology and artistic tradition, led their story to be recognized as a well-established trademark and a reference point for international design.

Here, Edra's Founder and President Valerio Mazzei shares with us Edra's story and its products that are full of life.

Q - Edra is synonymous with comfort. Is this a result of extensive research and technological innovation when creating Edra products? Would you say that this a vital aspect of Edra's identity?

A - From the very beginning we have always considered. Indeed it is the let and somehow, with time and patience, it is in our DNA to develop products absolutely elegant, but also absolutely comfortable. Sometimes this may seem a contradiction, I read some interviews lately about it and they state it is not possible to conceive a product that is comfortable and elegant, and comfortable products are only those such as slippers. Do not forget that we





live in a region, Tuscany that has deeply developed these two aspects. A region that has found its greatest development in the junction between architecture/engineering and art, Brunelleschi's work but also Salvatore Ferragamo memorable creations, whom I think has done excellent shoes very comfortable and beautiful, the finest and comfortable that have ever existed. In all this, there is an intertwine of people, jobs and elements; there is a whole area, the Tuscany region, that lends itself to what is the interpretation of beauty, elegance and comfort.

I think this influences the work also in terms of innovation. This cultural aspect combined with my personal desire, as I said in 1987, has driven the idea to make Edra the most important reference in the world for relax and comfortable products.

Q - Can you describe some of Edra's technological inventions?

A - Edra has always made inventions, from the very first moment. I would like

to start with Zaha Hadid in 1988, and pass through 1989 with Tatlin, in 1990 with Getsuen, '92 with L'Homme et la Femme, but I would like to talk about the two most recent innovations. It is 2000, that year the sofa Flap was launched, which still remains a sofa with only 14 cm of thickness that offers performance and excellent comfort. The other sofa, which was very important for our history, is On The Rocks and it came along after a long period of research lasted 7 years from 1997 to 2004. The project was born with the idea of laying down on a cloud but the results weren't always quite satisfying. In early 2000s, we came up with this wonderful solution, this sofa is the result of deep research that today is patented by us with the name of Gellyfoam. These are two extraordinary inventions, which have been influencing also all other models that came after, taking advantage of the techniques of the first, the Flap sofa, and of the materials of the second, namely the Gellyfoam. Of course, the process has evolved and we have reached today.

Q - Craftsmanship is very obvious in Edra pieces, could you tell us more about that?

A - More than craftsmanship I would say it's manual wisdom at its purest. Armchairs such as Vermelha, to name one, but also sofas such as the Flap, which has been defined by a well-known newspaper in the world a few years ago "the most industrial sofa in the world." I say that at the same time it is "the most manual sofa in the world", as it is composed in 128 different pieces of metal and 184 different pieces between polyurethane and other soft materials that compose it and 167 hours of working. All together must make a perfect level, very comfortable, and this can only be done manually. In order to respect this criteria there are no foams, there are no molds; there is nothing in this sofa that gives the possibility to work as it is; Flap is an absolute guarantee, almost to life, regarding the structure. This manual wisdom that passes by the most iconic products to the most industrial is extraordinarily interesting. It









is also applied to other products, even the most basic models such as Sofa or products 100% Edra, such as the latest Absolu and Standard. Without a very specialized manual aspect these products could not exist.

Q - What comes first, the materials or the design idea?

A - Sometimes the material comes first, sometimes the design idea. Many times I have difficulty in understanding what is design, what are the trends, what are all those elements subject to continuous changes. I understand much more the meaning of a new material or an extraordinary idea, which can provide excellent comfort and new ways of living. Everything must also have a great elegance; in other words it must be part of the world of beauty, authentic, original and out of time. I understand less the meaning of something that should be part of the design world.

Q - Many of your sofas are made of interchangeable or movable parts to create different configurations. What led Edra to challenge the traditional seating experience?

A - I'd say it was a great care to comfort from the people that work in Edra, there is the need and the sensibility to look at changes in people's behavior without ignoring their wishes. Edra products aims to give the true relax feeling and to do that everything must be excellent, from material to anatomic. So it is true there are some interchangeable parts, but I would say more interchangeable parts of kindness, of welcoming, of things like the smart cushion serving to offer to those who use the highest comfort that may exist. This is an

extraordinarily interesting fact, it is more or less like when a well known brand's engine perfectly runs for decades without having any problem, and above this engine is mounted an extraordinary body very quiet inside which contains very comfortable chairs. That's this part, in automotive terms of a specific history. Inside a house of course there must be a good air conditioning,

good music, but then also an extraordinary sofa that welcomes you, invites you to listen to music, to watch movies, talk with friends, to write with your tablet or with the old dear pen or read, and you can satisfy both configuring as you wish with simple and delicate movements. I consider all this an extremely important aspect, Edra is out of ideological rules of design that



sometimes do not consider those who then buy a sofa and will use and re-use it for so many decades.

Q - How important is it to you to createproducts that are iconic and timeless?A - If you start from the assumption

of creating iconic products you would probably never create them. There are things, ideas, which then turn into sketches. Hardly ideas become real projects because they are made through a personal computer, which means something that goes through a plotter or come up with





technical specifications. Our way of working is very simple and maybe also very complex at the same time. I really like that people who may not know how to hold a pencil or make sketches on a plotter or a PC can create excellent ideas. It was thus for example of the Campana brothers and

many others as well. Even with Francesco Binfarè many times his ideas came out during a lunch or from pieces of paper cut out as it happened with the Flap. I care much more about the aspect that brings the object out of time because the result of a greater idea, even if done on a paper





towel, than an idea on papers containing almost nonexistent and little ideas durable both in terms of time and quality. There are today beautiful furniture pieces from the 11th century in Siena or the 14th century in Florence, that are extraordinary and it would be interesting to have them all. These incredibile new ideas from the past where futuristic and all great examples of intelligence. I hope and I always say that I would like that in 300 years, those who have something ours, leave a legacy to someone else. With this spirit, maybe inconsciously, we deal with the product creations, and when we present them publicly, they present the features.

Q - How would you describe your working relationship with designers you collaborate with like Francesco Binfaré and Fernando and Humberto Campana and how did they develop over the years?

A - The relationships are usually extraordinary. Like all relations are very





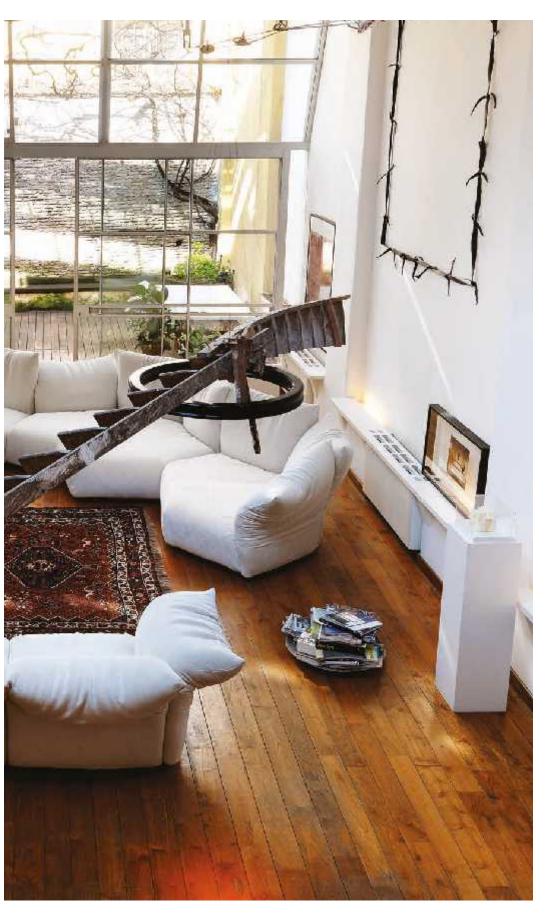




interesting, sometimes they generate discussions in the most positive sense, because there are those who think one way, some in another, so the ideas can positively diverge. The important thing is that a healthy conversation or various healthy conversations then lead to a model, a product with characteristics that exceed by far the qualities that already exist. This is sort of what happens in the aerospace industry, in the pharmaceutical sector, where the sense of research and relations with workers are perhaps clearer that in our industry. Because they have a fundamental aspect: constant research, which unfortunately happens a few times in our industry. No one would dream in the pharmaceutical world to market a product that just works because it could lead to serious consequences. As in the aerospace industries, you cannot send out something in space that wasn't sufficiently tested. This also applies to my way to conceive the work in our industry. When we create a new product it must already be certified, printed in the catalog, because it means that it has been tested, from there it goes on, the company believes in it. Years before







the new piece is presented to the public it has passed through the process of research, so that any defects or any smallness that can somehow diminish what is comfort, is eliminated. The prototype that comes out must be both virgin and clean, innovative and timeless, and it must give the maximum satisfaction and the maximum pleasure to those who will have it and will experience it in their own house.

Q - How did Massimo Morozzi, Edra's former art director, and someone who was an important figure in Italian architectural innovation, contribute to Edra's growth over the years?

A - With Massimo, in the years we worked together, there was a really great relationship between us. He was for me a great advisor, who has in some way helped me to make certain choices. We had long conversations, we discussed for many years about crucial aspects of our work. So that was the fundamental support that Massimo gave us, just in his ability to interact, see, and give precise opinion on how to direct in some manner certain company decisions.

Q - How would you describe the journey Edra has undertaken and the secrets behind its success and growth over the past 28 years?

A - I would like to start from 1987: a journalist asked me if I wanted to create a great company, we were four and I said "yes a great one, but not the greatest." A moment later they then asked if I wanted to do an important company, and I said, "yes important, the most important." As I said in one of the previous questions, this spirit has gone on and on in everything in these 28 years. Working with such humility, always trying to improve my work. I realize that many current products of success, when they were born were viewed with great concern by many people. Today these products are still there, hardly a product is changed, it may have some small updates, but most of the time neither. Getsuen has never been changed, the Tatlin has never been changed, the Flap has never been



changed, the Sofa has never been changed, the Vermelha was not changed. Our work is done day by day and many hours a day, we can work for twelve, thirteen hours per day. Everyday we work with the enthusiasm of the first day because when a product comes out it is always a wonderful moment. As anything that is born you hope that it gives you back rewarding and satisfaction, and not only from a visual or aesthetic point of view, but also by the real use for those

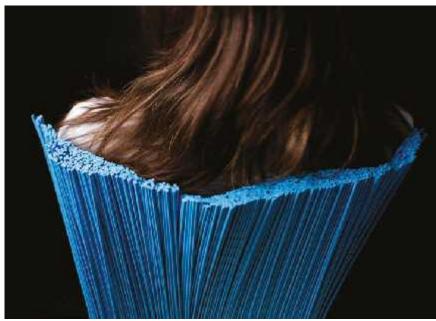
who then put it in the house. I am talking about buyers from Tokyo, New York, Beirut, London and Paris, Hamburg and all over the world, in our area and many others, that when they buy our products they tell us they are very satisfied with the choice they made. Beyond the museums that I thank, beyond all the articles from the press that I thank, when you receive the letter of the man who bought your product and he is happy that is the greatest satisfaction that



you can get because it rewards the idea that was born many years before.

Q - Edra, being a family-run business, what advice would you offer other businesses like yourself whether in furniture or not?

A - This is a very difficult question, I would recommend everyone to go their own way and I can't think of anything else to add for this question.



Q - Is there a reason Edra is completely unavailable on social media such as Twitter, Facebook, Instagram and Pinterest? Do you not believe in this online platform and new trend of communicating with customers?

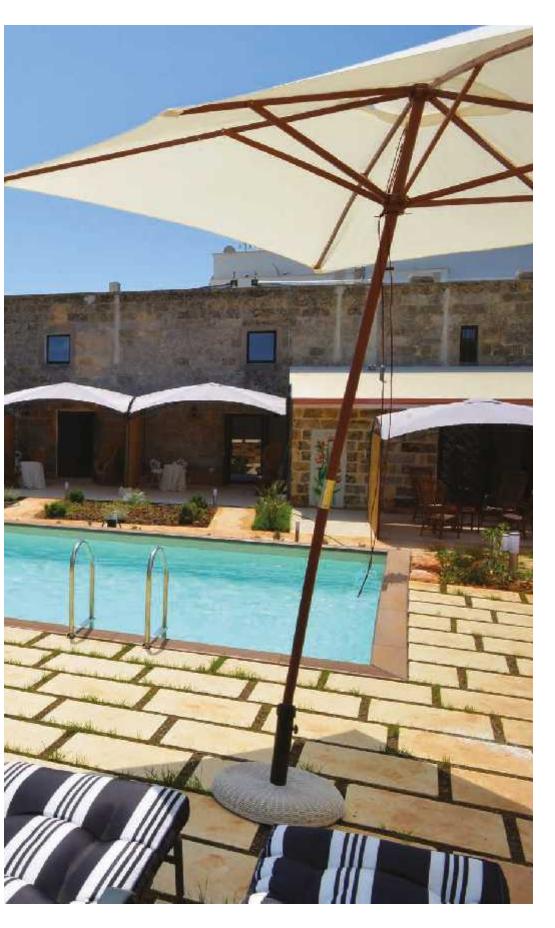
A - Yes, currently we are outside of it, we're considering this media. In a company the resources have always to be directed to specific tasks, even those of time, large or small that the company may be. So for now we have always preferred to aim all the attention on the quality of products, without doing things like the last century and this has generated. For example, the presence of products, maybe even poor, that through advertising, have become known and in some cases, thanks to the spotlight generated by advertising, were considered as if they were of the high quality. That's what I say many times to students in universities, including major universities, in various school and degree of various cities: divide things between what is public awareness and what is the quality. They are two stories that have nothing in common, nothing. So first of all we have to avoid this big misunderstanding because otherwise you risk that the best known product, or the one that have the most advertising, is considered also the best product on the market. It is absolutely not

so. I remember eating with our friends in Beirut in an incredible restaurant on the seaside, which is perhaps little known to the world, but it's worth going to Beirut with the same friends and to that beautiful place. I think the social media world will be evaluated in the near future, but everything at the right time.

Q - How would you describe your perfect day at work?

A - A day like all the ones that have been like in these last 28 years. Arriving in the morning with the enthusiasm of the first time, and leaving in the evening with the enthusiasm for working on something that even if you have not achieved the final result, however, you know you've made another small step to achieve a particular result. The economic aspect in a company is important, for me it is not the fundamental one, the research is important, but it is important when it is distorted. It's important when at the end of the day you realize that someone has bought your product, and honestly speaking is not that I am interested in this because the company has created development, but I'm mostly interested in that because there has been a person who was happy to get our products. To these people I am and I will be infinitely grateful.







MasseriaPalane, whose name stems from the Palane coastal tower, is an ancient residence originally intended to be a masseria, and was subsequently turned into a tobacco factory, and eventually brought back to its original splendor thanks to a careful and detailed restoration.

Situated in a quiet location only a short stroll from the sea, MasseriaPalane offers a pleasurable and relaxing environment featuring its Mediterranean garden enriched with a saltwater heated infinity pool and a relaxation area, perfect to enjoy a delicious cocktail.

Meet Paola, Roberta, and Linda. Three women, one family in love with Salento.





"Like many others, we have been eradicated from our Northern Italian roots to start a new life and thrive in this extraordinary land in South Italy, near its blue sea and sky, immersed in the silence of its ancient dry stone walls and in the green of its centennial olive trees," says Roberta.

These wonderful women go on explaining that they are among ancient dry stone walls, immersed in the holly oak groves and centennial olive groves, and protected by the historical Vereto hill, "we are pleased to introduce the rebirth of MasseriaPalane, an ancient residence which, following a detailed restoration, has rediscovered all of its original splendor."

Located in the vicinity of IX century monument "Cento Pietre" (one hundred stones) of Patu', MasseriaPalane is immersed in the countryside between Castrignano del Capo and Patu', only 3 km from the pristine waters of the lonic coast and 5 km from the Adriatic coast, and a short car or bike ride away from the

charming city of Santa Maria di Leuca. Preservation and enhancement of the ancient salentino architecture, 18th century cross vaults, chianche (local limestone pavements), tufa stone, ancient lime washed walls, and deep wells for the collection of rainwater are only a few of the numerous elements thanks to which our guests will experience the magic of the past with the comforts of today.

A B&B enriched with charming rooms, each filled with artistic and valuable details.

Le AnticheStanze B&B, B&B "il patio" and "La Corte" Residencea each have its own unique rooms.

"LE ANTICHESTANZE B&B"

"Ancient Rooms", overlook a typical Salento courtyard. Equipped with all the necessary amenities, these rooms are the perfect combination of Salento's elegance and tradition, merging ancient and modern details.

Apulia: The room, which can accommodate

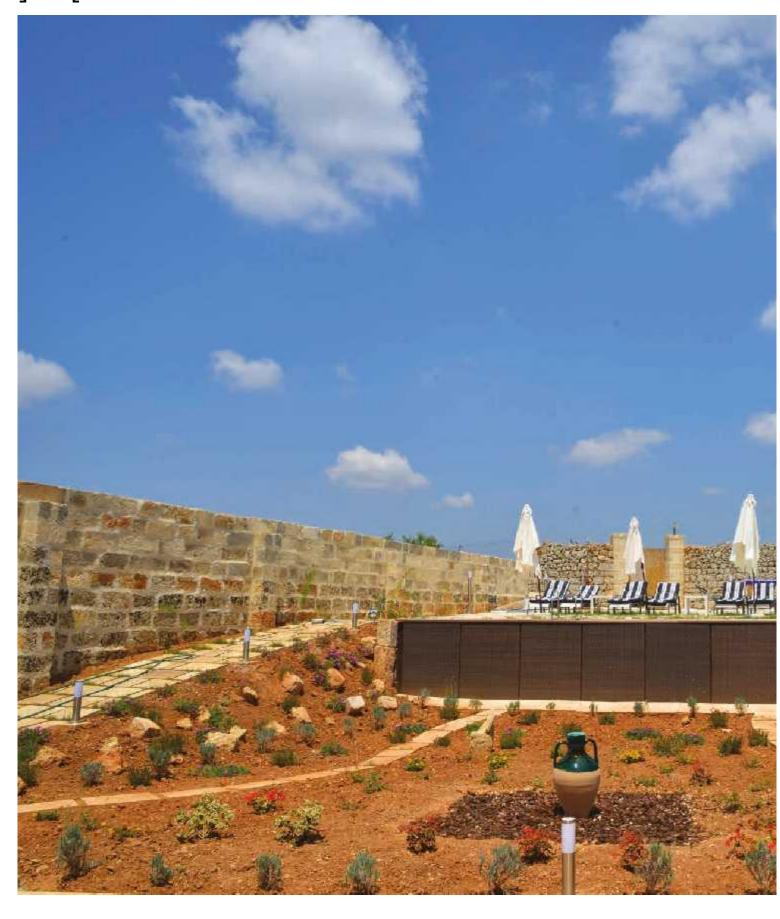
four beds, features Masserias' traditional 19th century decor, characterized by very high and white cross-vaulted ceilings. The luxurious linens provided come from a renowned local textile factory.

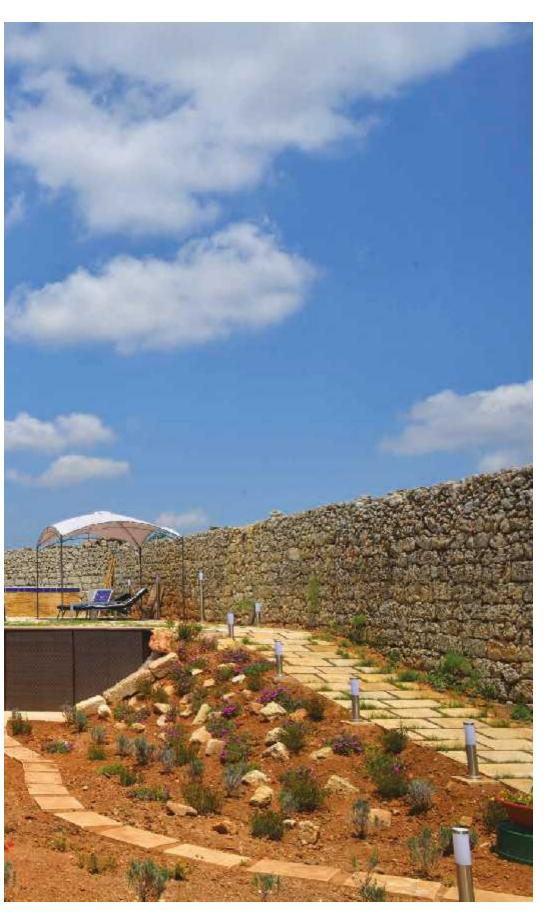
Messapia: This room features a romantic poster bed and Art Deco details with touches of silver and white. The bathroom shower is uniquely decorated with Murano glass spirals designed and created by a maestro vetraio.

The luxurious linens provided come from a renowned local textile factory.

Esperia: The Eastern notes of this room will immediately catch the guests' attention. In particular, the master bed, dominated by a marvelous ancient headboard purchased during a trip to the Eastern world, is "hidden" between two recessed walls, which leave it unnoticed upon one's entrance.

The luxurious linens provided come from a renowned local textile factory.





B&B "IL PATIO"

From the main building, a lateral gate opens up to a spacious garden flanked with tall dry-stone walls, beyond which runs the ancient road that pilgrims used to take to reach Leuca from Otranto.

Mirth, rosemary, and sage bushes combine with Lantanas, Oleanders and Jasmine giving life to a fragrant and colorful Mediterranean garden adorned with a heated salt-water pool, a solarium, and a relaxation area.

Each room features original high vaulted ceilings and private patios overlooking the garden furnished with typical local decor and fragrant herbal espaliers.

The three patios, perfect to enjoy breakfast as well as a good book, directly access the pool, where guests will be able to relax during the day and enjoy the evening surrounded by a thousand candles while sipping the delicious wines of the cellar and/or creative summer cocktails.

Suite Mare: Designed for a large family or a group of four, this suite features two large and adjoining rooms overlooking the garden through a private patio.

What comes to mind, when entering this Oriental accented room, is the history of the Moorish civilization, which has not only spread terror along this portion of Italian coast, but also brought enormous learning. The large bathroom features two marble faucets and the shower was obtained from a small room with Gothic-vaulted



ceilings. In the first room, which leads into the second, the original ancient walls have been preserved.

Junior suite Sole: This is not just a room, but a room whose main feature is Art. Dado Belgrado, sculptor and painter from the North-Eastern Italian region of Friuli-Venezia Giulia who spent many years in Brazil, gifted them with a few pieces from his private collection, which are now coming to life as decor of this room.

Red, gold, and design are the elements featuring this junior suite with a private patio.

Junior suite Vento : This spacious, threebedroom suite is enriched with romantic elements.

The headboard, for instance, used to be an old overdoor from an aristocratic residence in Gallipoli.

Fusion of ancient and modern decor is the main characteristic of this room, also featuring a private external patio.

"LA CORTE" RESIDENCEA

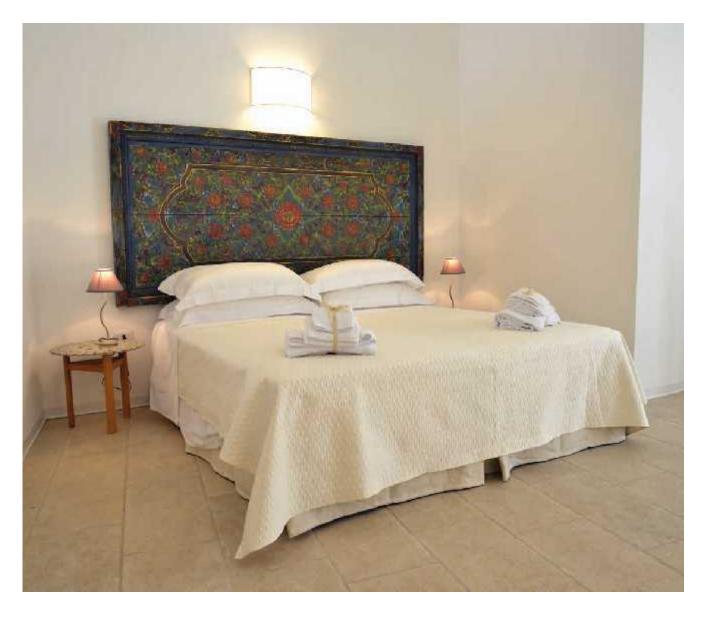
A house located in the historical center of Acquarica Del Capo, a small historic town of the Salento countryside only a few kilometers away from the more popular Gallipoli (on the lonic coast) and Otranto (on the Adriatic coast).

The famous "Maldive del Salento" (Maldives of Salento) stretch of coast is only 8km away and the old town on Presicce, known for its historical houses and Hypogean oil mills, can be reached on foot, as well as the enchanting AnticaMasseria del Celsorizzo dating back to the 1500's, where every year in July the well-known Wheat Festival is celebrated.

La Corte is an ancient house dating back to the 1700's, which has undergone extensive restoration. A typical Salentino courtyard featuring arches, and tall white walls allows access to this house, thus preserving its privacy.



Kartell Flagship Store Beirut Charles Helou Avenue Saifi • Beirut • Lebanon • t. +961 1 446 222 • beirut@kartellflag.com Kartell Shop in Shop Beirut Antelias Dbayeh Internal Rd & Congress center bridge inters • t. +961 4 520 111 • inside@vivre.com.lb



From the courtyard, it is possible to directly access the two large bedrooms (two beds and three beds respectively) with their own private bathroom, as well as the large living room featuring a mosaic-decorated kitchenette. All rooms have air conditioning for maximum comfort both in summer and winter.

High vaulted ceilings and ancient original cement floors are the main features of this house where time seems to have stopped.

The living room and one of the bedrooms directly overlook the courtyard, featuring a spacious area occupied by a large maiolica table, perfect to gather during breakfast,

lunch, and/or a romantic dinner. The ancient tufa stone steps lead the way to the relaxation area, immersed in lavish vegetation and in the fragrances and colors of Citrus trees, Bouganvillea, and several Mediterranean plants which thrive in this piece of paradise.

"We fell in love with the sun, the sea, the traditions, the fragrances, and the flavors of this ancient land whose captivating charm will enchant all of its visitors," says Roberta.

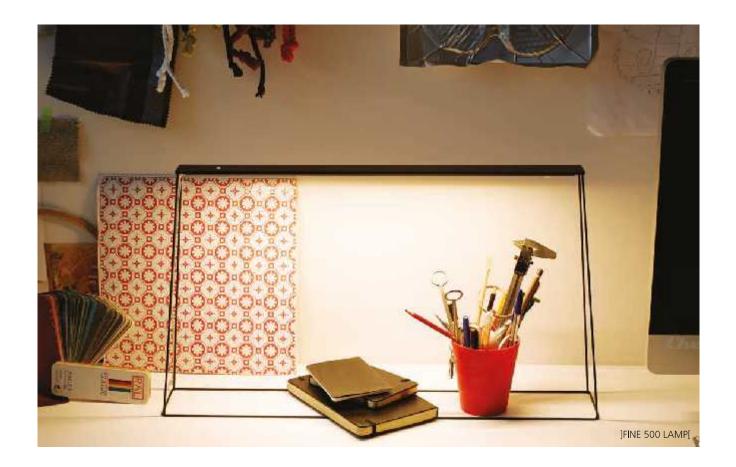
Without a doubt, MasseriaPalane is the perfect escapade for a unique pampering opportunity in the wild with a magnificent landscape of Salento.

Kartell



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ARPEL Lighting An elegant French touch



ARPEL Lighting publishes a range of LED lights at the junction of innovation and elegance. Far from the stereotypes and archetypes of traditional lighting, the family business since 2009, offers a range of high-end fixtures and resolutely singular.

Each concept, each lamp sublimates the LED technology and creates a functional, distinguished and connected source of light. Functional, since it is primarily to highlight our daily lives, our loved ones and our objects. Distinguished because, beyond their high performance and aesthetics,

these fixtures are as discreet as timeless. Connected to its environment and its users in order to optimize its energy consumption and to ensure appropriate use in every life situation.

ARPEL Lighting has a touch switch integrated in every lamp which not only allows you to turn the light on or off, but also, at any time to modify the amount of emitted light with four touches to adjust it to everyone's taste.

The quality of light and comfort for everyday

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use are priorities for ARPEL Lighting. That is why every lamp is equipped with a custom-made LED Engine and optimized in terms of mechanical integration, heat dissipation and energy consumption. The use of LEDs has many environmental and economic advantages such as low energy consumption, high luminous efficacy of 80 Lumens/Watt minimum or a very long lifetime of over 50,000 hours.

]UP LAMP[

A single shape made of aluminium that bends, rises and shines. This sleek table

lamp has a touch switch with 4 preset levels.

]FINE 400 LAMP[

A graphical lamp, in between materiality and immateriality. This table lamp has an aluminium diffuser and a steel base with a touch switch with 4 preset levels.

]FINE 500 LAMP[

Magically parallelepiped, like a line drawn in space. This desk lamp has an aluminium diffuser and a steel base with a touch switch with 4 preset levels and an ambient light sensor.

]FRAMED LAMP[

A luminous window which offers soft and indirect lighting. This table lamp is aluminium with a touch switch with 4 preset levels.

]BOOGY LAMP[

Inspired by the old candle lamps, this lamp fits every interior. It is made in zink alloy, steel and oak.

The Arpel lighting collection therefore, revolves around the promise of a clear design that gives meaning to the luminaires and their uses.

Beautiful Perception



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The most eye-catching element of the furniture presented by Team by Wellis has always been a dynamic appearance based on clear lines. Making a self-confident statement in the room was the original basis of the design, developed by the company which was established in 1927 and which started life as an

organ-building business. A considerable level of responsibility is required when developing a complete collection for an established Swiss manufacturer. Team by Wellis, and specifically the design interpreted by Kurt Erni, is largely based on what has been perceived as Swiss design over the last decades. For this



reason, a designer was needed for the new collection who would be able to provide a sensitive, contemporary look and feel that was based on this legacy.

The designer, This Weber, has based his work on a pattern. Thanks to this architectural approach, all furniture - both large and small - is well-designed and perfectly proportioned in each format and shape. The following pages illustrate the various furniture models, all of which are based on traditional requirements, yet without being bulky. This Weber has given his designs a reduced, even slimline appearance. His designs include a









variety of colors, which allow a personal touch. Combined with your favorite pieces, the new collection from Team by Wellis presents a comfortable and functional setting for your life. It will ensure long-lasting enjoyment, and all of those who use it and see it will always feel welcomed.

The new collection can be described as

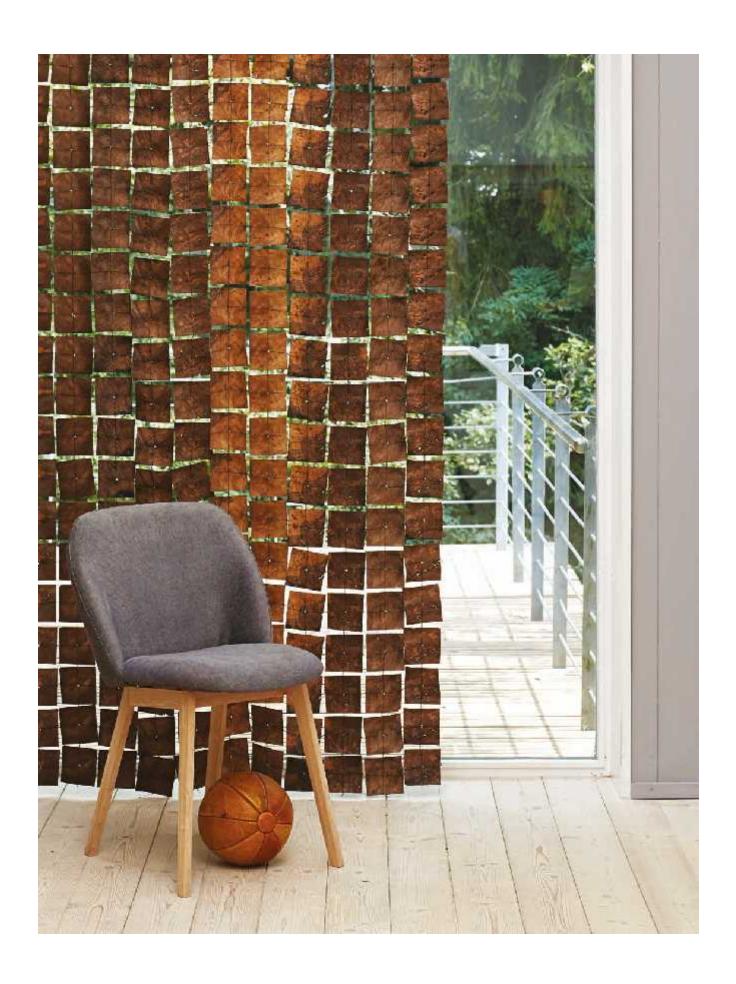
being harmonious and subtle, without flattering decorations. When creating this range of designs, the focus was on well-balanced proportions. These are aligned mainly to people rather than to space. This may well be the reason why the sofa resembles the Golden Age of Scandinavian design in the fifties; the feet are splayed slightly, which ensures a light and playful appearance. The height



of the seat is practical and it is easy for the individual to stand up. The strength of the material of the elegantly shaped cupboard represents a key element: its slender sides emphasize the perfect harmony with the 16x16 centimeter frame, which is perfectly interpreted by Weber throughout the line. "I wanted to create an elegant living experience", the designer explained. "When you look at my designs, you may get a feel for how my original Swiss design language has been transformed by Scandinavian and Italian influences."

The evening meal underlines the closeness of the family, which is why it is such an important ritual. This short precious time of the day should be both a joy to see, and relaxing for the body and mind.



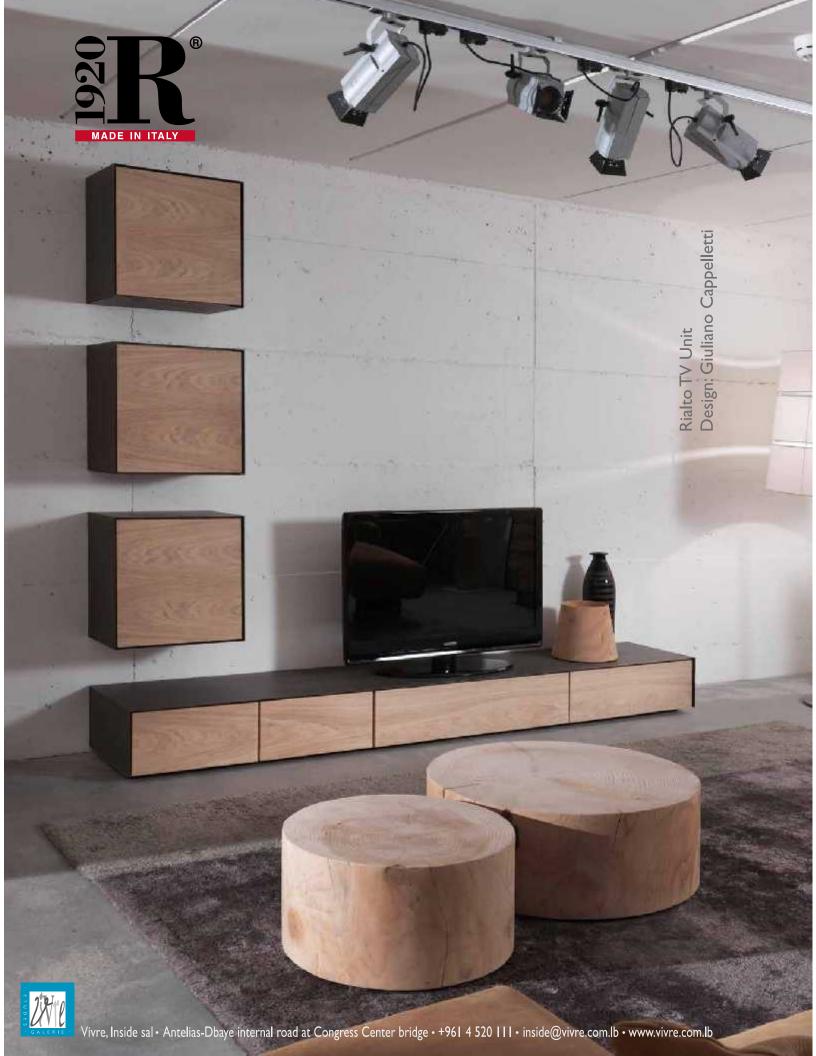




Cold surfaces and sharp edges have no place in this context. For this reason, This Weber has created comfortable chair designs, available in leather and a variety of colors, since a personal interpretation enhances an intimate living experience. The wooden frames of the chairs are invitingly curved, contributing to the character of the entire collection. Well-illustrated here are: the exciting contrast between the round shaping of the chairs and the straight lines of the sideboards,

perfectly emphasized by the joint. The open-compartment elements, in which important items can be stored and be easily accessible, are available in a newly designed, modern color scale, available for all lacquered furniture.

A private place of retreat, for the most basic thing a person needs in their life; rest from the day, in a completely different world. The bedroom is a place of transition to this world, and should





express pure relaxation. "The essence of the new collection is expressed in the subtle combination of lacquered elements with wood," explains This Weber, describing his thoughts behind the design of the bedroom. A bedside table is available upon request. This

table repeats the shape of the bed frame or the smallest module of the square sideboard line in a harmonious way. This Weber explains: "For me, it was crucial that the individual elements included a perceivable relationship". The open compartment area was once







again incorporated for reading material, ensuring an organizing element for avid readers to ensure that after a long day, nothing is able to disturb your sleep.

Happy days! Team by Wellis welcomes you to the new collection from This Weber.

Bras the faceted sofa by Khodi Feiz for Artifort



"Why are the arms on armchairs straight? This was the question posed as the inspiration for Bras (arm). This project was born from the gesture of an arm on an armchair, angled away and then towards you to follow the natural contour your arms make when sitting. At the same time this inspiration creates a distinguished visual statement, which is inviting and in turn comfortable. The faceted corners in the sofa embrace you and allow you to sit in a flexible and more casual manner.

For Bras, together with Artifort, we have developed a unique construction which works independently between the seat, backrest and armrests, providing a level of flexibility, which in turn provides a great degree of comfort not found in sofas in this genre."

Khodi Feiz is an industrial designer who was born in Iran and grew up in the USA. A graduate of Syracuse University in New York, he moved to the Netherlands in 1990 to work for Philips Design. In 1998, he founded Feiz Design Studio together with graphic designer Anneko Feiz-van Dorssen, where they specialized in the fields of product design, furniture design, graphic design, and strategic design for companies such Offecct, Nike, Nokia, Alessi... Feiz's work has received numerous awards and has been featured in exhibitions and publications worldwide. The overriding inspirations for Feiz's work can be summed up by clarity, concept and context.

Artifort started 120 years ago as an upholstery company in Maastricht and

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through craftsmanship and innovation, has since grown into a big name in the furniture trade. In the last century, designers such as Kho Liang le, Pierre Paulin and Geoffrey D. Harcourt established the foundations of today's success. The timeless designs produced in those years are still part of the collection and Artifort's course is still determined by quality, timeless design, comfort and innovation.

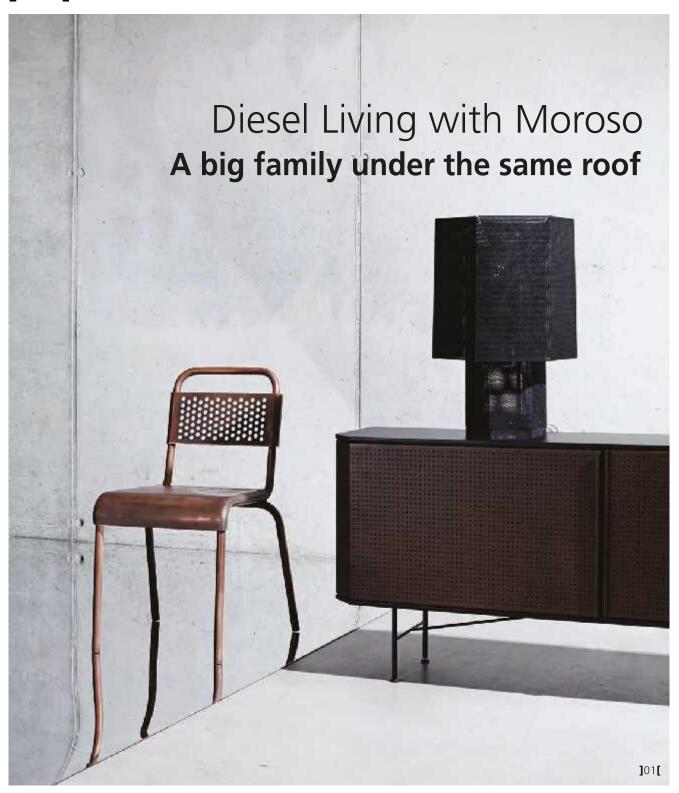
"In a way, I like Artifort not as a company in the business of making furniture, but in the business of making history.

2014 marks exactly ten years since our first collaboration, and to create meaningful projects which can withstand the rest of time, I strongly believe in lasting relationships where designer and producer have time to understand each others potentiality. This is true now more than ever as progress is measured in fleeting instances as opposed to depth and quality. It is precisely this relationship Artifort has nurtured throughout the decades starting with legends such as Pierre Paulin, Kho Liang Ie, and Geoffrey Harcourt, and still continuing today with talented contemporary designers like Patrick Norguet, Jasper Morrison and Richard Hutten."

The Bras invites you to make yourself comfortable and embraces you. Reclining and taking it easy, or sitting cozily in a corner, enjoy the relaxation and comfort offered by this beautiful, sleek sofa.

One striking feature of the Bras is its unique armrests. The natural form of your arm when gently resting it on an armrest inspired Khodi Feiz to produce this design. After all, your arm doesn't bend at a perfect right angle; it bends at different joints in an angular curve, just like the Bras armrest. The seat, backrest, and armrests are upholstered separately and only connected with each other at a later stage. This emphasizes the sleek curves of the sofa even more, and gives the design a light and unique character.

Thanks to the unique construction, the backrest has a little give in it, which can be felt when you sit down. The seat comprises a woven bedding layer covered by a thick layer of soft yet sturdy foam. The two matching cushions give the sofa a playful accent, and the footstool offers space for outstretched legs or can be used as an occasional table.



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The Diesel lifestyle is built on passion, creativity and strong personality. Using the brand's ironic and unexpected approach to design, the new home collection reflects every aspect of the Diesel philosophy. Rough materials, contrasting shapes and textural

treatments are part of the brand heritage — all of it nestled in a brave denim spirit.

Diesel Living brings forward the concept of "a big family under the same roof".

The domestic installation comes to life

through four thematic areas, boldly influenced by core Diesel values: Nightlife, Make Love not War, Urban Blue and Poplife represent the rock, military, denim and pop attitude of the brand.

The Diesel Living 2015 collection features new pieces, expanding both the range and applications.

This year, Diesel is introducing wooden flooring, the first material collection from Diesel Living, partnering up with the Italian brand Berti. Furthermore, Diesel is taking its initial steps into the built environment with the first outdoor furniture collection, and also the outsized lighting is getting bigger. The table top universe expands, literally aiming for the stars.

]01[NIZZA CHAIR

Vintage with a twist! An updated version of a classic French outdoor bistro chair, made with aluminum instead of steel, for lighter, easier stacking. Bent on welded aluminum frame with formed seat and molded back panel.

]02[MACHINE COLLECTION (DIESEL AND SELETTI)

Machine Collection is a ceramic interpretation of gears and cogs of machinery mechanism, rendered with toothed edges and impressions, coated in industrial white finishing. The full collection gets its inspiration from the global imagery of mechanics, and consists of plates and bowls, cutlery, containers, glasses and mugs. A full range meshed for a fully dynamic setting.

]03[COSMIC DINNER (DIESEL AND SELETTI)

Cosmic dinner is a visionary set of porcelain dishes that represent the nine planets, the sun and the moon. The table set lacks "dimensionality", thanks to these plates printed with images, which embrace the definition of extra-terrestrial beauty.

Cosmic Dinner plays with textures, colors and fantasy. Uncommon images of planets have been drawn up to make them perfect for the Diesel Living galaxy. Cosmic Dinner has to be used as common tableware, but the set is also perfectly hung, as wall decoration.









]04[GIMME MORE

The new Gimme More sofa is characterized by a large backrest that brings wraparound intimacy inspired in its lines by the previous Gimme Shelter sofa created by Diesel Living with Moroso in 2013. The unusually high and inviting back of both sofas is intended to create a feeling of privacy and a comforting habitat in both private homes and public areas. Gimme More comes on with the semblance of a cocoon and soft cushions in differing

sizes that grant distinction to the seat and the back, invite relaxation, hiding away, and feeling protected. The wooden feet add further warmth, and are available in either mud gray lacquer or black or copper colored metal that give a bolder look. The sofa is further enhanced by playful stitching that reflects the brand's fashion approach. The backrest curves forward in a gracious silhouette that suggests a modern bergère chair proposed in several variations. The chaise longue, easy chair and pouf permit interesting arrangements: by connecting the two chairs side by side, back to front, an intimate little love nest can be created.

]05[STRAPPED

Inspired by military camping details and constructions, the Strapped chair brings the outside in and functional fashion to a comfortable lounge chair.

Big, comfortable and casual, the wooden structure is the framework for the sling and padded top mattress, fastened with military tapes and big buckles.

The linen cover is washed to look like a military linen backpack and is accessorized with a casual technical look. A rugged sling assures the sturdiness while setting you up for maximum comfort.

True to its heritage, the soldier comes in navy blue, military green, coal black and desert raw version.

Rule the world from your cozy nest!



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bross



]06[CABINET VOLTAIRE

The idea behind the new Cabinet Voltaire was to take a simple object, a cabinet, for example, and turn it into something else. The result is a product that conserves all its practicality and timeless lines while vaunting a totally new look in every inch of its surface. As always, Diesel Living with Moroso monkeys around with finishes and treatments, adds metal details to sculpt the shapes and make the lines stronger and more emphatic, to create a functional object that has been enlivened by amusing particulars.

The Cabinet Voltaire Family consists of a cupboard supported by a metal structure available in different shapes and finishes and a wall unit that can be matched in

multiple combinations for ideal adaptation to the space available in the home.

The metal frame is covered by a lacquered wood top that counters the curvature of the doors on the front with a 45° angle and traces subtle shadows on the surfaces to grant further linear detail and elegance. The doors are set in metal frames inside which different materials and finishes can be inserted: wood, smooth metal, metal engraved with geometric patterns that recall military applications, leather and fabric that permit the product's essential image to be adapted to any setting at all, from the most classic to the most eccentric. In this way, a simple cabinet becomes something of a creative "open system" that isn't afraid to think outside the box.





]07[WORK IS OVER

The new Work is Over armchair expresses the sobriety of industrial style in its lines while drawing inspiration from the aesthetics of the military and construction sites in its extreme functionality. Structural parts that usually remain concealed are here exposed to reveal all their beauty.

The Work is Over concept is based on an ideal of hardness and rigidity that finally takes form in a soft, rounded object through the juxtaposition of straight and curved lines and the soft cushions that make the structure extremely comfortable. The armchair's silhouette gives it a strong identity enhanced by the combination of drilled sheet metal that serves both structural and decorative purposes.

The chair is available in different colors and finishes for adaptation to every style and interior. The indoor version can be upholstered in leather or woven fabric in order to emphasize the texture, contrast and accent the beauty of the unworked material. The outdoor version is proposed instead in a special selection of resistant fabrics, without the addition of any embellishments not structural to its form. These chairs were designed to match two tables: the first, round and smaller, has two surfaces on different levels held together by three simple support feet; the second is a larger coffee table that folds over onto itself to create two support surfaces that emphasize its practicality. In addition to being available with the same finishes as the chairs, both tables can be ordered also in yellow and petrol blue.

]08[BLACK SHADOW FLOORING WITH BERTI

A contemporary look with a classical geometrical composition and layout, given by a shadowing effect. Playing with a paint applied with a gradient, to create shadows for a three-dimensional impact. Different applications create different layouts in every single installation.

109 OVERDYED POP

The Overdyed Lounge Chair and the small table Overdyed Side Table will be reloaded in a pop style. In the classic version, the paint detail is particularly important as the





technique used (ragging), means that the natural streaks of the wood are revealed colored and then wiped away, to create a special vintage effect.

This year, this detail has been empathized and made it more actual playing with colors and varnishing the support structure in yellow and blue. 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.

Vitra & Camper **Pop-up Project on the Vitra Campus**



The Spanish shoe brand Camper is currently a special guest on the Vitra Campus in Weil am Rhein. In conjunction with the 'Making Africa' exhibition at the Vitra Design Museum, Vitra and Camper have realised a unique pop-up project in the Dome. This temporary store located in the heart of the Vitra Campus, offers visitors the opportunity to experience new retail concepts whilst displaying some of the most important elements that currently define the brand.

The Burkina Faso-born architect Diébédo

Francis Kéré was commissioned to design the space. Kéré has attracted considerable international attention in recent years with numerous innovative building projects – one of which is featured in 'Making Africa', the exhibition now on show at the Vitra Design Museum. The Vitra & Camper pop-up project offers visitors to the Vitra Campus a first-hand experience of Kéré's work

A spectacular structure, using humble materials, it integrates cutting-edge devices to invite visitors to interact with the shoes. Using QR, codes visitors can obtain

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further information on specific models and have the opportunity to add them to their personal wish list before checking out. Courtesy of Mifitto, visitors can also use the 3D scanner in store to create a customised Footbalance insole based on their individual foot shape. Completing the experience, a cordwainer is on-site making footwear in an area highlighting the use of traditional techniques and tools used by artisans.

In addition to the architectural concept, visitors can look forward to other highlights. First and foremost, the result of Camper's cooperation with the Ethical Fashion Initiative will be exclusively presented here. The EFI is a United Nations programme that

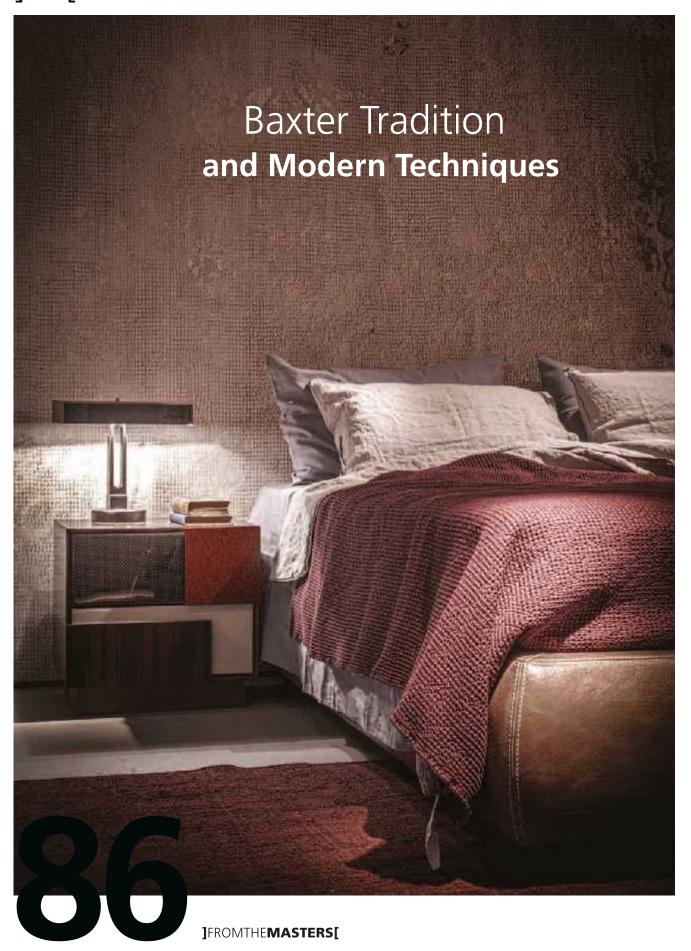


promotes the work of artisans in countries such as Ethiopia and Haiti by facilitating collaboration with renowned designers and brands. Furthermore, a professional shoemaker will demonstrate his craft by producing shoes on site. The presentation in the Dome will be rounded off by a selection of products from Camper's Fall/ Winter 2015-16 collection.

Opened on June 18, the pop-up project is till the end of September, Monday through Saturday from 10 am till 6 pm.

The joint project from Vitra and Camper is the result of a shared passion for design and innovation. A must visit if you're in town!







For the 2015 new collection, Baxter presents the result of a constant attention towards research, where architecture, furniture and works of art merge.

A very essential and linear structure, it draws inspiration from the minimalist aesthetics promoted by the Japanese architect Tadao Ando. Carried out through the use of big blocks of concrete at sight, that recall a sensation of materiality, this architecture composes a frame which guards marked references, placed in the various rooms, where the obsessive attention towards the details becomes almost extreme.

The colors of upholstered furniture are dull, soft and warm, intentionally desaturated but at the same time with a strong character. That's how an ashen blue, a mastic pink and a sand color of soft leathers are matched with green and







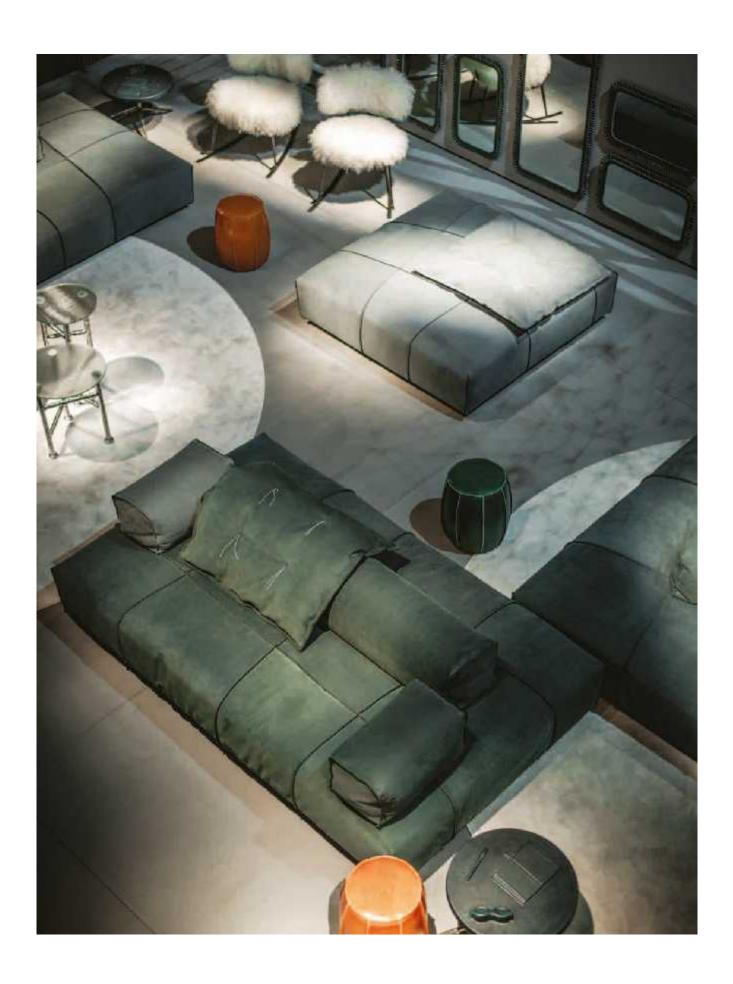
grey shades that characterize polished leathers.

In this way, leather nuances are emphasized and enhanced through combinations with neutral materials. Where raw material becomes main character. The rough concrete and the brut wood of small tables, the lamps' brass, the linen and the wool of rugs coexist, creating an overall vision among colors, matter and design.

Inspiration source for the carrying out of references rich in colors and in natural materials is a recall to tribal art, that has contributed to the reassessment of Berber rugs, both in terms of geometric shapes and in terms of color shades; a mix between











modern techniques and local materials' typical tradition.

The new projects were assigned to the designers that have been working with Baxter for much time; Paola Navone,

Roberto Lazzeroni, Vincenzo De Cotiis, Draga Obradovic & Aurel K. Basedow, Matteo Thun and Antonio Rodriguez, Doriana and Massimiliano Fuksas. Beside these names, the precious cooperation with the artist Antonio Sciortino is born.













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Pure white contrasted with strong dark shades and brilliant colors: the company has structured its products for 2015 on these three key concepts. Intense color schemes and also objects with light, yet decorative lines with symmetrical shapes: a new lifestyle concept by Desalto for a chic and sophisticated, international and cosmopolitan home.

The fully defined personality and the sense of lightness, the perfect mix of minimalism and innovation, parts of the company's DNA, find their natural expression in this new collection where the purity of the architectural forms and the crafted details are combined with technical specs to underline the close link between craftsmanship and technology which has always been a feature of the brand.

The many creative flows, which have created Desalto product ranges over the years, and are most recently curated by Piero Lissoni who, as art director, dictates their guidelines by integrating the various moods within the brand image and philosophy, and two

new projects by the young designers Marc Kursin and Marco Acerbis.

Marc Kursin has designed Clay, a tablestructure born of the encounter between two volumes: the top and the base balanced on the other, a daring experiment in resting on a surface reduced to minimum. A perfect blend of beauty and harmonious proportions, clay sets out to be an object capable of defining the space where it is placed with its own pronounced personality, without however being obstructive thanks to its barely there elegance. The result of the ongoing technical research at Desalto is the coating, for the version with top in MDF, made with special lava stone pastes spread by using a broad knife to give an idea of naturalness and at the same time for strength.

Marco Acerbis strengthens his partnership with Desalto by creating, Skin, a fixed or extendable table with a distinct graphic and nevertheless delicate style which is a manifestation of the company's knowhow in manufacturing the aluminum and producing the mechanisms, in a perfect



fusion of form, function and innovation. With the Skin table, Desalto's design and technological research can be accessed by a wide range of situations and areas of the home. The minimalist table legs in extruded aluminum can be lacquered or anodized in different colors to create the most widely differing color matches with the top.

The duo Pocci and Dondoli has designed Koki, a chair inspired by the contract world which can also be perfect for domestic spaces. Koki is a seat with a thorough fusion of attractive design and technology. Harmonious details and lines create a shape, which appeals whichever way you look at it. Stackable and with low environmental impact, it is made in integral polyurethane, borrowed from the automotive world.

Alongside the new products for 2015 Desalto has reintroduced a historic piece from its collection, the Icaro 015 table, designed by the duo Caronni + Bonanomi in 1993, which is preparing for challenge of coming years with a more rounded and

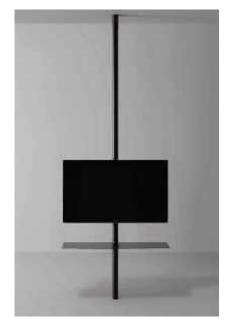












slim line and a more attractive appearance. The drawers are positioned under the top, flush with the table, becoming in this way structural: functional accessories, which do not undermine the aesthetic of the piece.

Finally, a classic from Desalto collection is

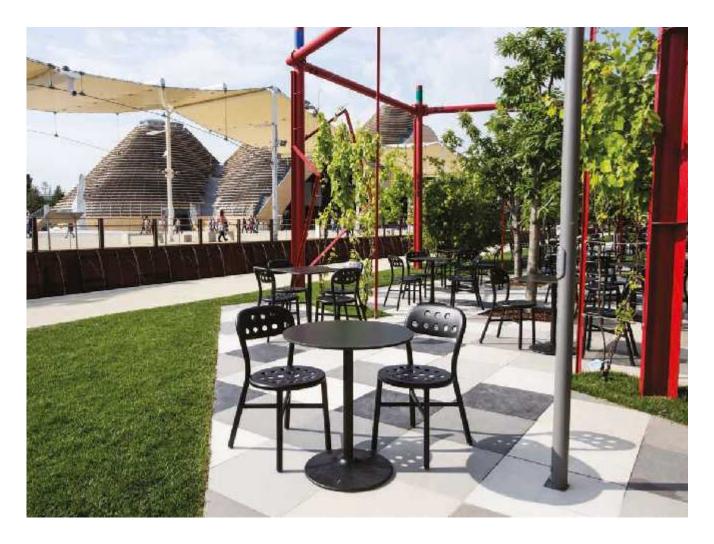
also making a comeback -the Sand chair- in the new fabric version, which gives it a more informal appearance. On the occasion, the chair is presented in bright colors, its casual look breaking up the understood mood of the entire range with contrasting accents in more rarefied settings.



DIOGENES King Miranda, I 999



Magis at Expo 2015



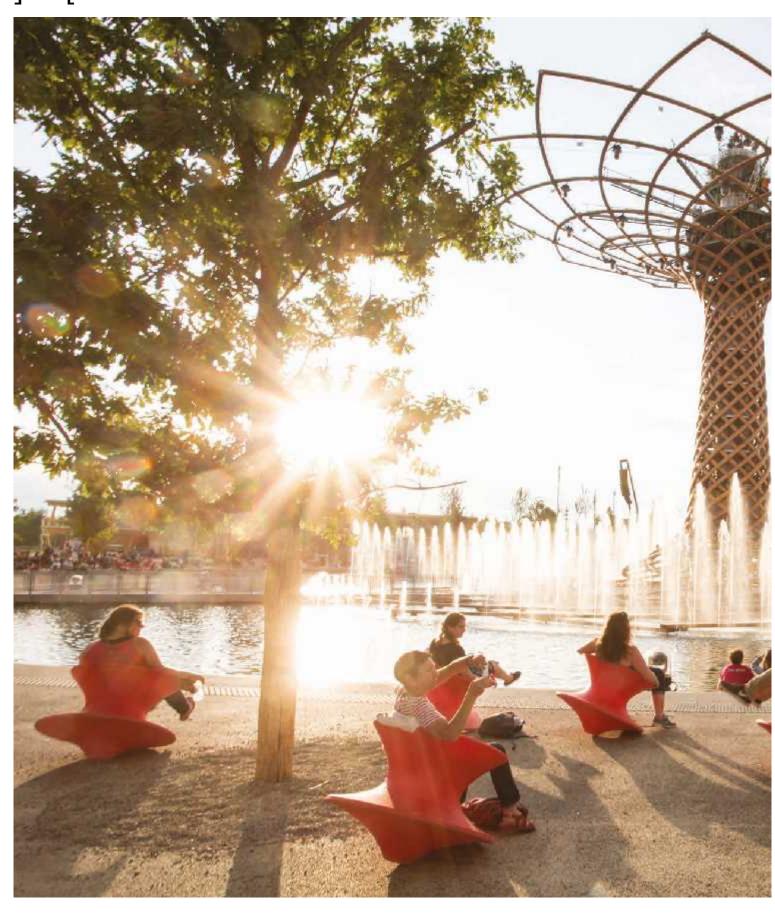
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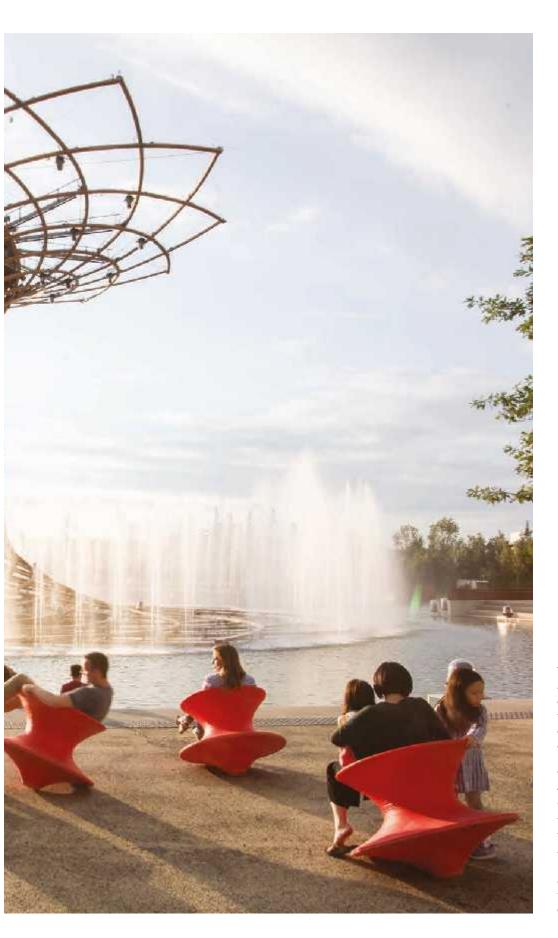
Expo has opened its doors and from May 1 until October 31, will draw a large international audience in the city of Milan. More than 140 nations from around the world present their ideas, innovations and technologies on the theme "Feeding the Planet, Energy for life", focusing on the sustainable production of healthy and safe food. As a company with many years of experience in implementing projects for the contract, Magis is pleased to

supply Expo for relevant projects through its products with unique, strong and recognizable design.

Magis and its products are featured in some of the most prestigious venues at Expo Milan 2015: the first one is the enchanting setting at the Lake Arena, crowned at its center by the tree of life, and more precisely, in the 28,000 plus –m3 area of the plaza surrounding the







lake area, 126 red Spun chairs (design Thomas heatherwick), which have been attracting the attention and admiration of visitors. Literally they are vying to use them, almost as if to reaffirm the veracity of the "happiness is movement" slogan emblazoned there.

The second one is the Hortus near the western entrance to the Expo, which is the largest of the eight gardens to be found within the exhibition area (for a total of 27,000m2) featuring pergolas and seating where visitors can come to relax. There are a total of 150 Pipe chairs and some 40 Pipe tables, produced for the occasion in a special custom finish (design Jasper Morrison).

Züny **"Make your life fun and easy"**



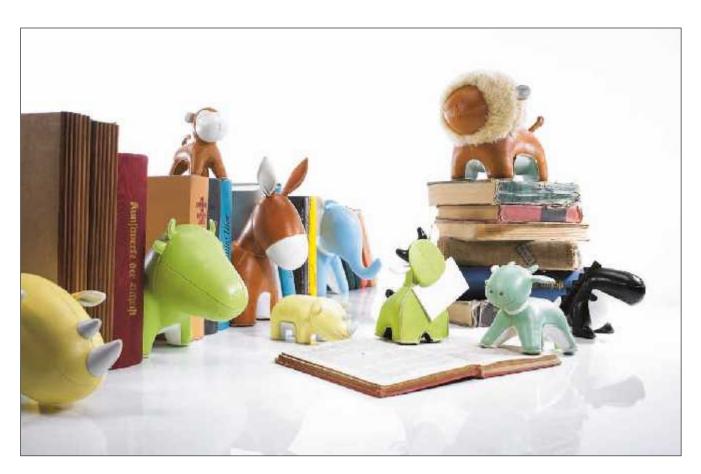
Züny is a simple, genial and creative design of faux leather made home accessories, deriving from our designer's exquisite imaginations.

Züny enriches people's lives and provides the perfect gateway for releasing frustration and stress from everyday life. It is such a perspective, that motivates Züny to achieve its goal, which is making life fun and easy. Züny puts the largest emphasis on ensuring that the designers and tailors continuously create unique, valuable and beautiful products. Therefore, instead of delving into mass-production, Züny prefers to

remain true to itself and the characteristics of each product, by making each one by the human hand-made process. The Züny team insists that its products be created with passion, that each product shows the true delicateness of the design, presenting only the best to its customers.

The "Züny Spirit" is inspired by the environment in which we live in. The world's natural resources are gradually on the decline, so it is this that triggers Züny's mission, which is to remind each and every one of us, just how precious and valuable our planet is.

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The Züny family is categorized into three series which are Züny, Züny Classic and Cicci.

Züny series presents a vivid and mirthful outlook by remaining the primary form of animals. The design not only enhances your creativity and imagination, but also draws the attention of populations around you.

The style of Classic series is most original and adorable. This series is designed for individuals who wish to enrich warmth and elegance into their life space.

Cicci means "chubby objects" in Italian.







Thus, the design is different from other series. Their shapes are curvier and more entertaining which make Cicci series more interesting and appealing to a younger population.

In 2015, Züny launched a new collection inspired by the Kaleidoscope, bringing vibrant prints to the Züny Classic leather bookends. The concept behind a Kaleidoscope- observing the unexpected interplay of color creating beautiful forms and shapes- transforms the beloved Züny elephant and hippo bookends into chic, and stylish décor accents. The

Kaleidoscope print is created through a new leather printing technique that allows designers much greater freedom utilizing their creativity and imagination to bring their artwork to life. Compared to the old leather dyeing process, this technique produces less manufacturing waste providing environmental benefits and supporting the Züny mission of protecting animals and the environment.

These new eye-catching patterns and hand-stitched details add a touch of whimsy to the smooth, sophisticated demeanor of Züny animals.

Meet Lorenza Luti and Kartell's Culture of Plastics

With so much going on in established Italian brand Kartell, after more than 65 years in business, we asked Lorenza Luti, Kartell's Marketing and Retail Director, also daughter of Claudio Luti, Kartell's CEO, to share with us her view on the company's culture of plastics that continues to grow with over 130 single-brand flagship stores, 250 shop-inshops and 2,500 retailers in over 130 countries.



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]FROMTHEEXPERTS[



Q- Would you say that transparency is Kartell's trademark whether in its products and in its philosophy?

A- It was actually Kartell that brought transparent polycarbonate into the home as an aesthetic material for the first time: in 1999, when La Marie by P. Starck was introduced, it was the first transparent chair in the world, made with polycarbonate injected in one single moulding (this technology was used in a totally different industry, being very resistant).

Since then, 15 years of innovation in the technology of injection of transparent polycarbonate have pushed forward the use of this technology and Kartell is today an absolute leader. Just to give you an example, the Louis Ghost chair since 2002 has sold more than 2,000,000 pieces. Uncle Jack, a sofa designed by P. Starck in 2014, is the largest moulding in the world: 190 cm large, 35 kg of polycarbonate injected in one single moulding.

However, I wish to underline that this is only one technology among many others used by Kartell to develop its products. So it could be reductive to state that transparency is Kartell's trademark.

Innovative and glamorous design is our true trademark.

Q- Is there a specific Kartell product that truly reflects Kartell's design philosophy?

A- Many of them do. I just list a few very iconic products: La Marie, Louis Ghost, Bubble Club, Bookworm, Bourgie, Uncle Jack, Mademoiselle, Mobil, the Gnomes! Each product has a very special story behind it, a long process from the very first idea to the final project that each time is innovative both in terms of technology, materials and aesthetics.

Q- What makes a design an icon? And based on what criteria do you categorize your products as iconic pieces for the future?

A- This is one of the most difficult questions to answer! Because what makes a design an icon is a very subtle and delicate mix of factors. Every year, we carry out approximately 30/35 new projects to end up presenting, during Salone, around 15 new products. We closely work with our designers and technicians to find

the right balance among all formal, functional, technological "ingredients" of the project. What makes a design an icon? The innovation in using a material from another industry for example, or the interpretation of a traditional shape with a very technological material, or the proposal of a totally unexpected new finishing and look. Each time a Kartell project has its own identity, revealing both the signature of the designer and its strong belonging to Kartell.

Q- Do you only collaborate with renowned designers or do you bring on board new talent? And how did this collaboration develop over the years?

A- As we take many new risks during the industrialization process, we must be sure about the products that we decide to include within the collection. Every product means a remarkable investment! Therefore, we prefer to work on a long term perspective with our designers because this is the only way to get to know each other thoroughly. On our side, we learn to understand the potentials of each of them, on their side they get to know our commercial requirements and what



we can offer them in terms of materials/ technologies to develop their new ideas. We are not keen to work with people for spot projects, but rather to establish ongoing relationships and to meet on a regular basis. Of course we are also open to explore new designers, and we always observe carefully the panorama of new creative minds. But we decide to approach them and to start working together when we feel confident on what just said above: there must be a very special feeling and the will to work on a long term perspective.

Q- As Kartell's Marketing & Retail Director, was it a challenge to communicate and change the perception of plastic to transform it into a desired high-end and trendy material?

A- It was indeed difficult at the end of Eighties when the perception of this material was very low, cheap. Our big revolution was to actually transform this material into a very sophisticated, glamorous material - yet functional - thanks to important innovations in the process and the quality of the material itself. The first witness of this new "era" is Dr. Glob by P. Starck in 1988, as it shown a totally new way of using plastics: no more realized with the more common shiny, thin ABS in primary colours (typical in the Seventies) but rather mat polypropylene, with soft touch, in pastel colours, thick and with sharp angles, combined with aluminium.

Today, all the Kartell products (more than 150 product lines) reflect the same approach in research: we push forward the technologies in order to obtain noble, precious plastic materials, always preserving functionality.

Q- Kartell being almost synonymous with the Plastic, how do you address the concern of sustainability and ecofriendliness?

A- All our materials are completely recyclable and all the processes are optimized and controlled in order to avoid any waste of raw materials or any damn to the environment. We are a very "clean" company in this sense, very concerned with the respect of the environment. All our processes and products are certified.

Q- Since Kartell's entering into the fashion industry under the brand name Kartell à la Mode, is there any plan to expand more into the fashion world?

A- We are carrying on with this company division (created back in 2008) and for the upcoming season (SS2016) we actually have some important new collaborations to unveil: we will develop a new bag





Gemini design Ben Ven Berkel, 2014

A design full of movement, dynamism, and Artifort DNA.

Gemini comprises two asymmetrically-designed seat elements and a small matching table.

Create a sitting environment in a wave formation: ideal for waiting rooms, lounges, lobbies, and libraries.









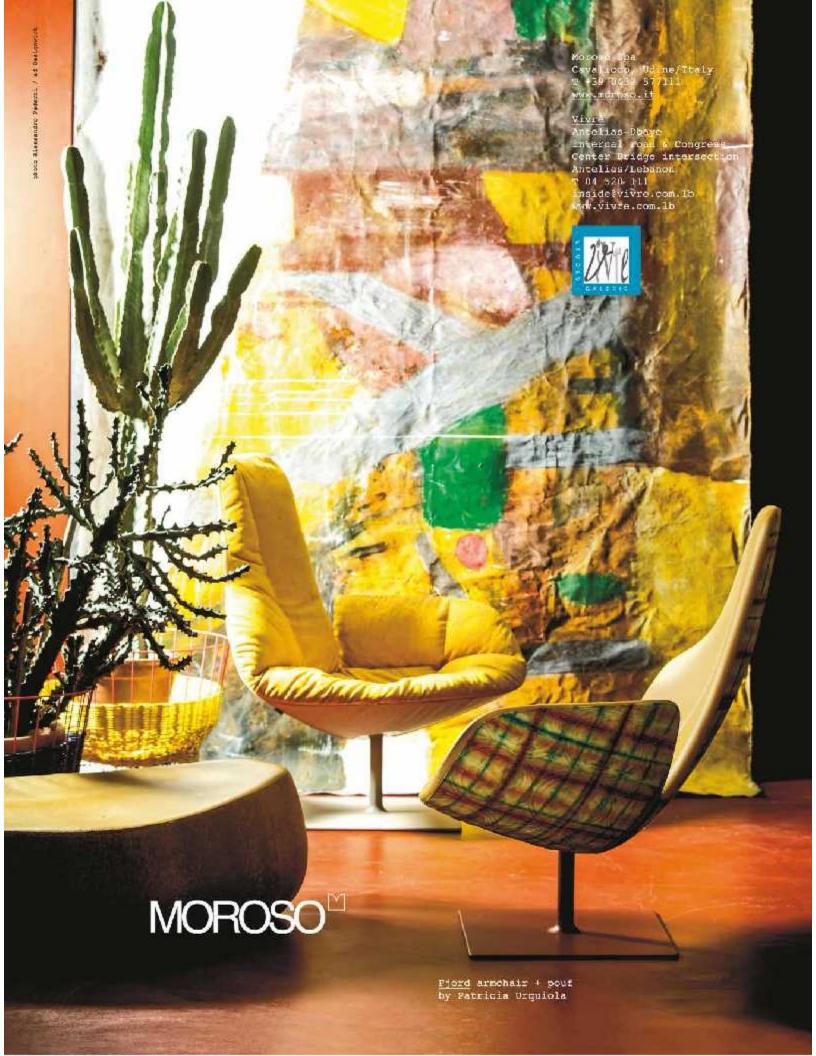
collection with Christian Lacroix and a new sandal with the brand N°21. In the future, our purpose is to invite some of the most influential and trendy designers or fashion griffes to develop projects for us, respecting our identity and the company philosophy and values.

Q- Kartell launched its new brand, Kartell Fragrances, at Maison&Objet 2015 where you presented the exclusive line of home fragrances. Can you tell us more about this exciting new brand?

A- It was a very natural consequence of our brand and product strategy, as what we propose with Kartell it is actually a lifestyle: through our design we talk to people and their emotions. After a careful evaluation and having discovered how successful this segment of the market has become, we thought that Kartell also had something to tell!

Kartell fragrances is a new brand dedicated to the innovative formula of combining home fragrances with home décor items in true Kartell style. Thus, a new project is born uniting perfumery and industrial design. The first collection of home fragrances, which launched at its world premiere in January 2015 during the Maison&Objet show in Paris, includes 8 perfumes and 4 different types of diffusers in various shapes and colours resulting in a total of almost 70 combinations intimately connected with Kartell's core business of design as an aesthetic expression bonding form and function. Kartell fragrances come in an array of options, from scented candles to electronic devices with capsules and diffusers, and correlates with the purpose of perfumes: to make our living spaces relaxing and pleasant places to be in order to enhance our mental well-being.

Our objective is to cover both our existing retail network and to create an independent channel as well, aiming to distribute the brand and the collections within the most relevant sales points and shopping malls devoted to design perfumery.





Q- The Kartell Museum is celebrating its 15th anniversary this year. Can you tell us more about the Museum itself?

A- For its fifteenth anniversary, the Museum has been radically re-designed to tell the whole story of the company from 1949 to 2015 and has not only its permanent exhibition of all its most important products but a new exhibition area at the ground floor entrance as well which will house the temporary exhibitions and installations in addition to special and cultural projects promoted by the company in recent years. The new museum tells its story using integrated approaches: the chronological story is interwoven with the emotional side to communicate the essence of Kartell, always the innovator, the outsider, halfway between furnishings and fashion, always anticipating technologies, functions, trends and styles. Theme routes and details on certain products or unique pieces find their place along the more traditional chronological route to help visitors take in and dwell on some particularly symbolic stages in the company's history: one example is the room dedicated to Casalinghi (homeware) from the 1950s when plastic first began to be used in the home, or the room with transparencies displaying 15 years of the use of injection moulding technology in a single transparent polycarbonate mould where Kartell is the undisputed leader.

It is hoped that a visit to the museum with its new look will be a "stroll" down an experiential pathway through the periods and the history of Italian and international taste and will provide information on the design aspect of the objects but, most of all, that it will arouse emotions and call up memories and affections. The emotional side of design, which has been so sensational in the recent transparent pieces of furniture, is thus brought out also by objects, which have by now become historical items from the past.

Q- How do you see the company evolving after over half a century in business? And why do you think the brand Kartell has been so universally successful.

A- Much more than a mere designer brand, Kartell today is associated with a certain contemporary lifestyle and ethos. Lying somewhere between furniture and fashion, Kartell offers products that think outside the box and straddle traditional sectors and retail channels. These industrial and practical products retain their charm thanks to a strong emphasis on aesthetics that make them instantly recognisable all over the world.

Today, Kartell encompasses 4 divisions as well as one joint venture, trading under the following brand names: Kartell Habitat, Kartell à la Mode, Kartell in Tavola, Kartell Fragrances, Kartell by Laufen.

The philosophy that drives the company and its products, whatever sector they may be in, is anchored on research, design, industrial production, quality and glamour. The identity of Kartell remains unchanged and recognisable in every market. It is adaptive, eclectic and with a thousand faces, yet its heart is still the same.

We think that this eclectic but consistent approach to product and distribution is today winning on the international marketplace.



The Scandinavian Home

Black-and-white asthetic. Light wood. Monochrome prints. Light and airy. Bright accents. Sheepskin rugs. Furniture made of felt. Copper accessories. Striped patterns. Throws on sofas. We are seeing it more and more, not only in the Nordic region but also in our homes here today. The clean-lined furniture, bright interiors, eye-catching patterns, handmade touches along with the wooden details combine to create a look that is both contemporary and rustic. This Nordic style has brought to life interiors that are both warm and inviting.



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Scandinavian design emerged in the 1950s in the Scandinavian countries Denmark, Norway, Sweden and Finland. It is a design movement characterized by simplicity, minimalism and functionality. Scandinavian interior can be both classic and modern depending on your personal preference and touch.

The Lunning Prize, awarded to outstanding Scandinavian designers between 1951 and 1970, was instrumental in both making Scandinavian design a recognized commodity, and in defining the profile of Scandinavian design. Since 2006, the tradition of a pan-Nordic design award has been resumed with the Forum AID Award.



The interior colors of a Scandinavian home are usually dominated by pastels; beige, light gray, light blue, light green, light brown. But the main color, no doubt, is white. However, it should add luscious color accents to enliven the atmosphere. Perfectly suited for this are blue, red, yellow and green hues.

The main requirements for materials – naturalness, that brings comfort to the home. Wood, metal, steel, natural stone, glass, cotton, linen, fur, felt and leather can all be used.

Scandinavian homes are full of light, which is why windows play an important

role. The larger the windows, the better, to allow for natural light to penetrate through thin curtains made out of cotton or linen.

If Scandinavian interiors were completely white or pastel colors - it will look a little dull and featureless. The highlight of the Scandinavian interiors is the bright accents. It can be bright pillows, rugs, lampshades, paintings, anything to add a bright personal touch to it. The main thing is not to overdo it, and just add a few interesting details. Shades of red, pink, yellow, blue or green is mostly used.

The furniture plays a major role in

creating this Scandinavian feel. It is practical, functional and comfortable. Highlighted are some of our Nordic pieces from some of our favorite Scandinavian brands.

PP Møbler's]01[Tray Table stands as a symbol of the most refined balance between functionalism and purity, one could possibly obtain in a solid wood product. It seems to be a logic truth that the static foldable frame will hold the modest wooden tray with elegance and grace for eternity.

The simple tray made of solid wood is unattached, and the table frame can easily be folded and put away. An



additional tray can even be placed as a shelf resting on the lower bars.

This pure and logic design concept is executed so that it is almost a non-design, and thus the Tray Table stands as a universal product that will fit in almost any interior.

Be embraced by the great bear paws of this all time maximum comfort easy chair, **]01[The Teddy Bear Chair**. Consider it an investment for life as gifted Danish craftsmen spend at least two weeks hand crafting each chair to the highest standards. The solid wooden frame is strongly joint and shaped to form a solid base for the comprehensive traditional upholstery work.

Initiating production of the frames in

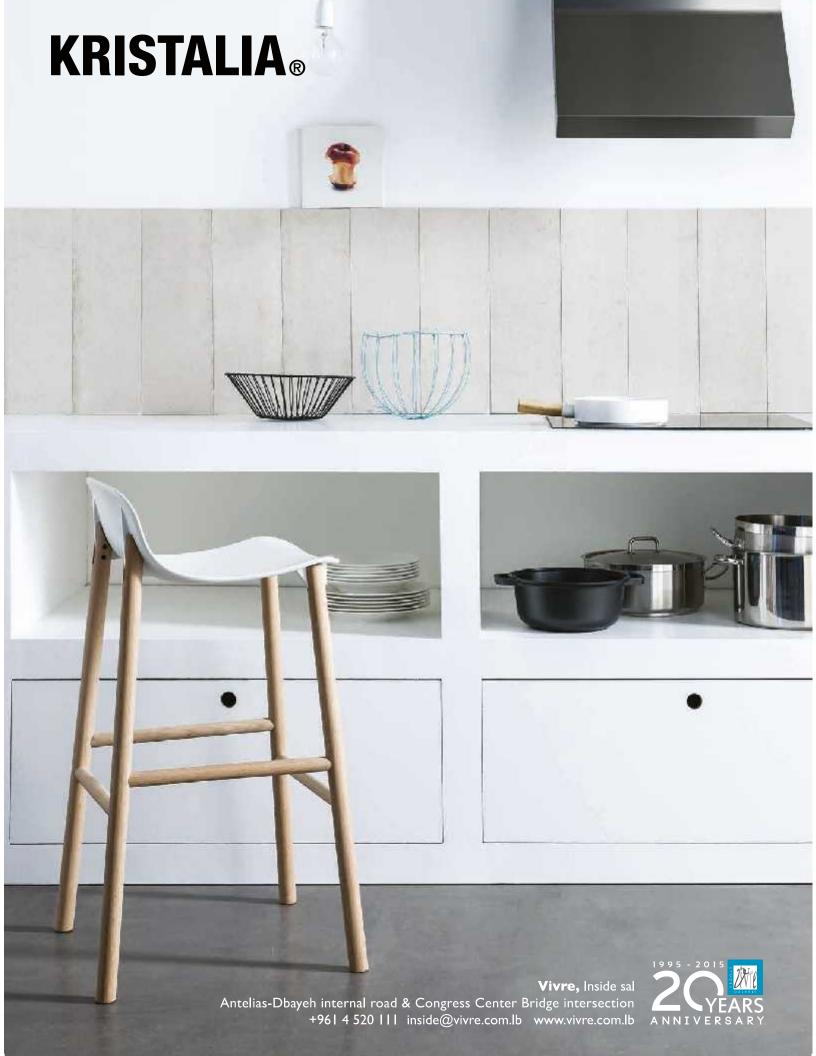
1953, the Teddy Bear Chair was the first Hans J. Wegner design to be produced at PP Møbler, and it marked the beginning of a life-long passionate collaboration involving generations of craftsmen and countless hours of work in the workshop developing prototypes and production techniques for numerous Wegner models. And yet the Teddy Bear Chair remains the most exclusive piece of them all.

From the Republic of Fritz Hansen comes the **]02[Favn™ sofa by Jaime Hayon.** Favn™, the Danish name for embrace, is the result of a creative dialogue between designer and manufacturer, launched during the Salone Internazionale del Mobile 2011 at the Republic of Fritz Hansen's showroom in Milan.

"I wanted the sofa to be based on a shell. A shell being hard on the outside, soft and welcoming on the inside. I wanted to create a form that embraces you, something really organic — that's why we named it FAVNTM", explains Spanish artist, Jaime Hayon.

It comes in ten unique Designer Selections; light grey, sage green, clear beige, taupe, chocolate, moutarde, red, violet, dark blue and black. It includes a mix of three fabrics to express the form of its three main components; the shell, seat and back and decorative cushions. The combination of texture and tone is appealing to the visual and emotional senses.

J02[The Drop™ chair was designed by Arne Jacobsen in 1958 as part of his masterpiece, the legendary Radisson Blu Royal Hotel in Copenhagen. The Drop™ was originally produced along with the Swan™ and the Egg™ but in a very limited number exclusively for the hotel. After more than 50 years in hibernation, the Drop is now relaunched. It is a small chair with a big personality and it is as





fresh and vibrant as a new design but with a rare heritage. The design of the back combines a warm embrace with freedom of movement, resulting in a surprising level of comfort.

Jo2[Ro™ easy chair and foot stool comes in 9 unique designer selections with a mix of two fabrics; one fabric for the shell, one for the cushions. Ro™ is also available in a single fabric version and in leather. The legs come in brushed aluminium or as a wooden base/legs in oak

Some see a beautiful chair, others see a shelter to form a private space. Offering the promise of tranquility, to balance out a busy world. A place to be encased in comfort.

J03[Fiber chair by Muuto, a Danish brand from the heart of Copenhagen, has been designed to balance maximum comfort with minimum space. The chair has been produced from an innovative bio-composite material that includes 25% wood fibers. From a distance, the shell appears to be normal smooth plastic, however, when viewed up close the tiny pieces of the wooden fibers become apparent, giving the chair a whole new character.

With the addition of four different bases, Fiber has flourished into a fully-fledged family of 41 chairs, confident of finding the ideal style to suit the individual home, office or other public setting.

Thrown on it, lays **]03[Loom, a soft hand-woven throw** made from 100% cotton. Each Loom throw explores dynamic geometric patterns and the multiple tones of an individual colour. Available in six different colour options, Loom adds vibrancy and character to any sofa setting.

J04[Cover chair, designed by Thomas Bentzen for Muuto, is a modern reinterpretation of the classic wooden armchair. In a clever design choice, thin form pressed plywood covers are given the dual role of working as comfortable armrests, while at the same time ensuring that the chair holds together.

Cover's contemporary design gives it a strong personality and with a frame produced from solid beech wood it is extremely robust and hardwearing. The chair is also very versatile, at home at the dining table, as a desk chair, in a restaurant, hotel room or any other public setting.

Jo4[Stacked Up by Julien De Smedt for Muuto is a storage solution with







endless possibilities. With the use of small clips, the modules can be rearranged to create all manner of shelving set ups, room dividers or side tables. The design can be easily changed by playing around with the space between the modules or mounting them directly onto the wall. They come in ash veneered or white MDF.

Artek, another one of our Scandinavian brands, renowned as being one of the most innovative contributors to modern design, creating new paths at the intersection of design, architecture and art. The Artek collection comprises furniture, lighting and accessories by the Nordic masters Alvar Aalto, Ilmari Tapiovaara, Tapio Wirkkala, Eero Aarnio and Yrjö Kukkapuro. Artek also works with leading international architects, designers and artists, such as Shigeru Ban, Konstantin Grcic, Hella Jongerius, Harri Koskinen, Enzo Mari and Tobias Rehberger.

]05[Children's chair N65 by Alvar Aalto for Artek, comes in natural lacquered birch and the back in bent

plywood. The seat comes in either birch veneer, white laminate or black linoleum. The table is also an Alvar Aalto design.

The Danish designer Simon Legald designed a sophisticated range of lamps called **Jo6[Amp lamp for Normann Copenhagen.** The range consists of one table lamp and two pendant lamps. Amp is characterised by its high-quality materials of glass and marble that add a visual fragility and sensuous heaviness. Amp has a nostalgic and at the same time, contemporary feel.

Industrial, simple, and versatile. **]06[Box** is a small table with a lightweight feel. The steel material makes it strong and gives the table a durable expression. The industrial design of the table is accentuated by its simple, orthogonal construction and stylish framework.

With Box for Normann Copenhagen, Danish designer Peter Johansen, wanted to make a steel table with right angles as the bearing design principle for both

vitra.



Mariposa Sofa Developed by Vitra in Switzerland Design: Edward Barber & Jay Osgerby

www.vitra.com/mariposasofa





the tabletop and legs. The designer has taken advantage of the fact that material is strengthened when a piece of metal is bent and created a solid table with a unique look. One of the fine details is the rounded edges that soften up the table's sharp lines.

]06[Swell sofa is a minimalistic furniture collection with a playful, lighthearted feel designed by the Swedish designer Jonas Wagell. Consisting of both an armchair and sofas for two or three people, Normann Copenhagen

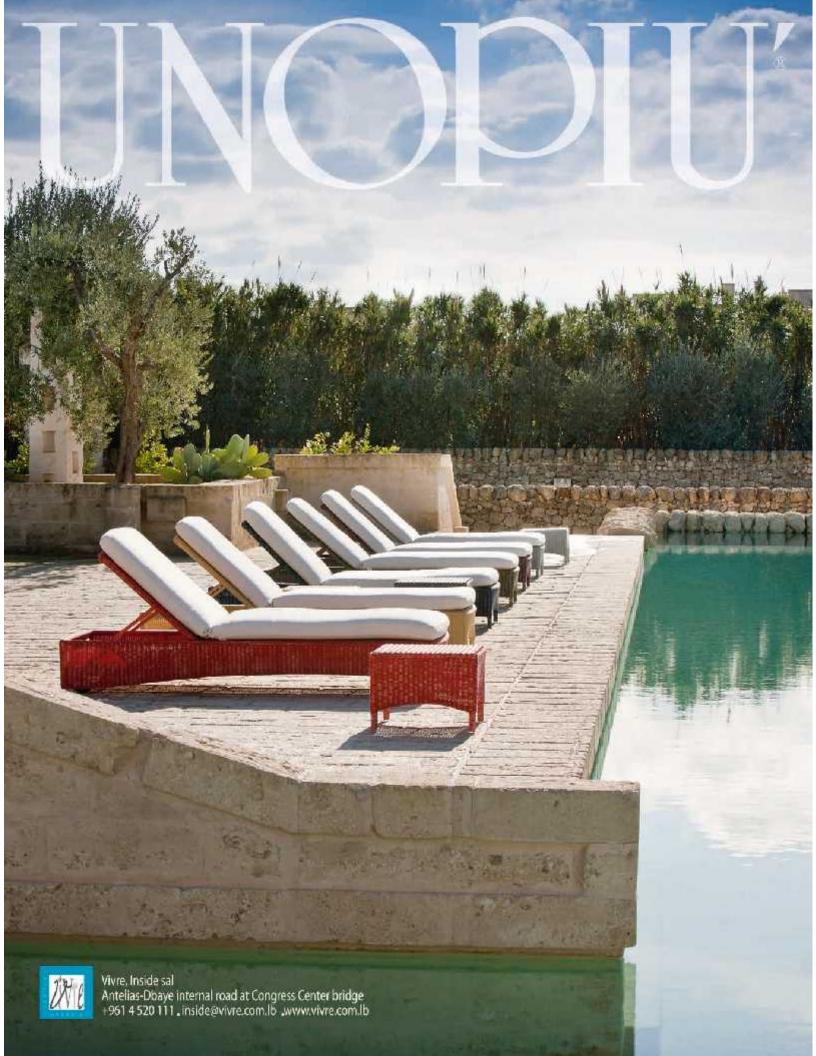
adds even more choices and combination possibilities for the home.

The Scandinavian simplicity of the design is accentuated by a stringent design without unnecessary details. In spite of this, Swell oozes with character and personality and its soft, curved shapes make it both inviting and provides a fantastic sitting comfort. On it, lays the **]06[Angle Cushion Rose** with a removable casing.

The acclaimed Secto Design lamps were born of a genuine need, the innovative use of wood material and skilled craftsmanship. Secto Design shades are made of PEFC certified, flawless Finnish birch veneers that are formpressed into blanks. The blanks are cut into slats, which are sanded and finally connected using rings of aircraft plywood. The slats are glued and nailed to the rings. All the lamps are finished and checked carefully before sending them to their destinations. All the work is carried out in Finland.

With their clear but interesting architectonic forms Secto Design lamps are spaces in themselves. The light source is hidden inside the shade to prevent blinding the viewer. The warm light reflecting from the birch emphasizes space and creates an inviting environment.

J07[Secto 4200 is the very first Secto pendant. An innovation and a classic, that led to the birth of the Secto Design collection. Handmade of PEFC-certified formpressed birch in Finland by highly skilled craftsmen. The wood provides a soft luminosity for atmosphere and appeal.



VerPan





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Verner Panton, is one of Denmark's most influential designers of the 20th century. In Verner Panton furniture and lighting, you'll see his penchant for innovative, funky and futuristic designs. An inspirational and colourful personality, a unique person with a sense of colours, shapes, light function and room, over the course of his design career, he introduced a series of modern lamps and furniture with personalities unlike any of his Scandinavian contemporaries.

With a remarkable faith in the unlimited possibilities of the form, he worked successfully to create a new set of theories of how lighting and furniture should work and how it should influence its surrounding. VerPan, part of the Frandsen Group, which has been designing and manufacturing lamps that epitomize Danish craftsmanship and quality for over 40 years, has carried Verner Panton's legacy of originality and creativity through his timeless collection.

The **]01[Cloverleaf sofa** is made up of 4 units and consists of a build-up system.

There is a right, left and middle unit, which can be connected. Its width can reach up to almost 4m.

During Salone del Mobile, the Cloverleaf sofa for Prada premieres at the fashion house's Monte Napoleone boutique. For the first time, in true Prada fashion, it was outfitted in a new look exclusively for the luxury label—silk velvet in red, gold and emerald.

The Cloverleaf can be seen at the ARoS art museum in Aarhus, Denmark. It is also majestically sitting at the High Court West in Viborg, Denmark along with the **]01[Moon pendant**, which is one of Verner Panton's earliest lamps. It consists of 10 ring-shaped blades positioned in such a way that they can move, hide the bulb and at the same time serve as reflectors, through which a soft light is spread throughout the room.

Another modular sofa by VerPan is the **J02[Welle**. It is made up of 6 units and also consists of a build-up system. These wildly imaginative organic forms land like a colourful bomb in the sleepy world of



traditional contract furniture – and leave us anything but indifferent. Panton first displayed the Welle series at the forward-thinking Visiona exhibition back in 1969 alongside the Cloverleaf and <code>]03[Funlamp.</code>

Fun is the best example of the greatness of detail. Mother of Pearl is reminiscent of the sea, beach, sun, light, sound, sand, of nature's own solution, combined with the creativity of Panton for functionality. The result is a lamp where you can feel and hear the world light. This floor lamp was created to be seen and heard.

J03[Barboy is a mobile storage piece produced in moulded wood and comprising four cylindrical parts. Two of the elements swing out to function as tables. Verner Panton designed Barboy in 1963 when he was living in Basel, Switzerland. During this period, Panton was particularly interested in designing furniture that allowed greater flexibility in the interior design and he often mounted his designs on wheels.

]03[System 123 is a chair series that includes a dining room chair and a lounge

chair - both models are available in a standard version made from moulded foam rubber upholstered with fabric and a deluxe version in leather. The chairs should also have a simple and natural design, so they could fit into any environment as a functional element. It took Verner Panton three years to develop the series, and the result was a unique chair concept where Panton worked systematically with design and function based on a defined theme, which he described as follows: "I wanted to design furniture that grows up out of the floor - to turn the furniture into something organic and never with four legs." The chair originally featured a light frame construction made from steel upon which fabric could be mounted. In the new version, VerPan has used foam rubber for increased sitting comfort and to ensure a tight and even upholstering. VerPan intends to add more models to the series over the next few years.

]04[Panto Pop is an iconic stackable chair. VerPan added UV stabilizers to the thermoplastic mix producing a more





practical version for outdoor use. The addition of the drainage hole at the base of the seat now allows water to escape more freely improving both maintenance and durability. One of VerPan's most recognizable pieces, the Panto Pop is stackable and available in white and red, adding a pop of colour and fun to any environment.

l05[Easy sofa made its debut at Salone del Mobile 2015. As this piece is not quite market-ready, pricing and ordering information will be available in the coming months. Verner Panton created this complete 360° seating system for public spaces in 1963. At the time, the "Easy" series created a (colorful) stir in the sleepy world of contract seating. It has proven to be just as relevant and unique today as it was back in the sixties. The "Easy" chair and sofa will make an impressive statement in any space – private as well as public.





There's a new 'it' car in town—and it's a Scandinavian stunner. Volvo's second generation XC90 SUV is an uber-luxury model that will turn heads for all the right reasons: a sophisticated design that renders it a seven-seater sanctuary, supreme specs that set the standard for car travel luxury, and a powerful engine that doesn't compromise on cleanliness. Its symbolic value is on par with its superior aesthetics and instrumentality—for in the words of exclusive Volvo dealer in Lebanon, Gabriel Abou Adal & Co s.a.l, "We are witnessing a new beginning for Volvo with the XC90, a luxury SUV that will be impossible to ignore. A car that was launched and sold online for the first time in automotive history."

You will recognize the XC90, the winner of the Red Dot Award's Best of the Best

Highest Individual Product Design Award, from its grille housing sleek t-shaped all-LED 'Thor's Hammer' DRL lights and Volvo's impressive new iron mark. Epitomizing Volvo's new design direction, the XC90 is a handsome SUV marked by clean lines and sheet metal—and, at 4,950 mm length, 1,923 mm width and 1,776 mm height, it doesn't look bulky.

The first-rate interior is as striking, integrating cutting-edge technology with clean design crafted from the finest materials, such as Nappa leather upholstery and wood with handcrafted details. The seven seats, distributed over 3 rows with the third having two individual seats designed for ultimate comfort, have an adjustable side bolsters, seat cushion extension, and massage, rendering the spacious cabin a mobile sanctuary—one that abounds with luxurious flourishes.

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]FROMTHENORTH[



Indeed, the luxury amenities of the XC90, the most connected car in the world, are many. The ultra modern central console boasts a tablet-like touchscreen console that also operates on voice commands, allowing lucky passengers to talk to the car. What's more, the Sensus system—the most modern in-car control system on the market—integrates cloud-based apps as well as Apple Car Play and Android functionality. An even more delightful surprise comes in the form of a top-ofthe-line audio system, a 1400 W Class-D amplifier and 19 Bowers & Wilkins speakers and the first air-ventilated subwoofer in a car, which turns the entire cabin into one large subwoofer for an exceptional sonic experience. The XC90 experience doesn't stop there—the 360 view system and panoramic sunroof allow for a birds-eye view and the air purification system reasserts the luxury SUV's claim as the "world's cleanest". The XC90 truly caters to every sense. The perks extend to Adaptive Cruise Control and the avant-garde City Safety package offering run-off road protection and auto brake at intersection as well as detecting not only vehicles but also pedestrians and cyclists even in the dark.

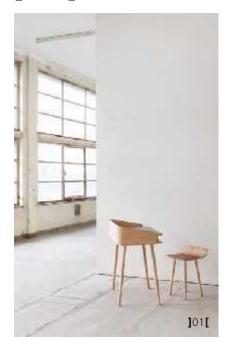
The new XC90 will be offered with several two-liter, four-cylinder Drive-E powertrains that balance high performance and fuel-efficiency. The T6 Engine, which arrived to Lebanon in July, is a new 2.0 liter 4 cylinder Drive-E powertrains using a supercharger and turbocharger for outputs of 320 hp and 400 nm of torque for an outstanding combination of high performance and fuel-efficiency. The range-topping T8 Twin Engine offers five different driving modes: the default Hybrid mode, Pure Electric mode, Power mode for maximum



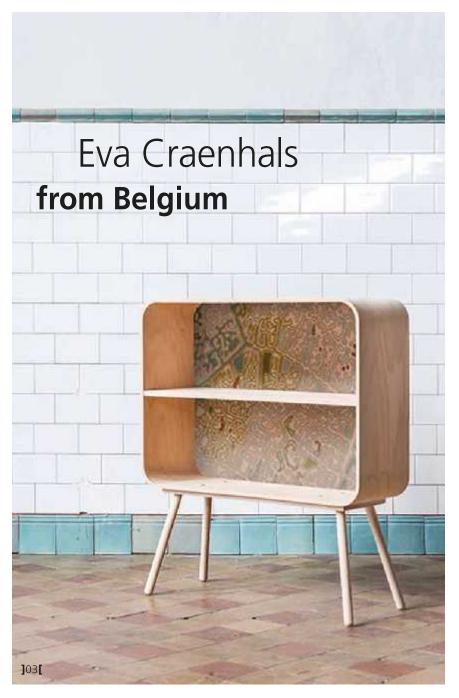
performance, AWD mode for constant all-wheel drive, and Save mode that allows drivers to freeze the battery level, saving for later use. The T8 Twin Engine uses a supercharged and turbocharged 2.0-litre petrol engine with an electric motor and achieves an unrivalled combination of power and clean operation (400 horsepower and 64g/km carbon dioxide emissions.) With a combined maximum torque of over 600 Nm, the XC90 accelerates from 0 to 100 in only 6.4 seconds.

The first model based on Volvo's new Scalable Product Architecture (SPA),

debuting 12 years after the first generation was launched, the XC90 is an outstanding ultra luxury SUV that is ushering in a new era for the Swedish carmaker—and it looks very promising. In fact, all 1927 limited editions units were sold online in less than 47 hours, setting a record for online automotive sales. President and CEO at Volvo Car Group Håkan Samuelsson says it best, the XC90 has been met with an "extraordinary positive reception." How could it not when it is an extraordinary Nordic beauty—when it is luxury on four wheels?







Mainly kind and sparkling and precise in a pleasant way. She is rather sincere

than concealing, rather mild than shocking, she prefers adoration to mocking. Yet she is not naive. You can feel her listening to the shadow and find it whispering through her work. Her designs are elegant, refined and personal. 'Let the beauty we do be at what we love', Eva Craenhals a.k.a Savo & Pomelina will add some whismy to your to everyday life. At first glance, her Tonton collection attracts your attention, but as

you come closer you can't help but fall in love with the details. From the insect prints to the colorfully geometrical patterns, her pieces will take you to another world, a world of your own imagination.

The exterior is aesthetically pure, well defined and warm.

This furniture is designed to offer comfort and beautify your home.

One is drawn to focus on the details to discover a second dimension, almost a

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]FROMTHEDESIGNERS[









101[DESK HOPPER AND CHAIR MADE IN BEECH, FOLDED PLYWOOD WITH A MAP PRINT 102[GRASSHOPPER DIAMOND MADE IN BEECH, FOLDED PLYWOOD 103[TELEVISION MAP MADE IN BEECH, FOLDED PLYWOOD WITH A MAP PRINT 104[GRASSHOPPER DIAMOND MADE IN BEECH, FOLDED PLYWOOD WITH A MAP PRINT 105[ETAGERE XL HAPPY MADE IN BEECH, FOLDED PLYWOOD WITH A MAP PRINT. IT IS ALMOST 150CM IN HEIGHT AND 60CM IN DIAMETER 106[TABOURET IS MADE IN NATURAL HANDFELTED WOOL AND FELT AND THE LEGS ARE IN BEECH

second life. Gracious shapes, beech and enchanting graphics, each piece seems inhabited by the sensitive souls in contact with nature, who made their wood.

The materials and processes are fair and

The collection is crafted in Europe.

The beech wood comes from forests in Moravia.

The plywood is folded on the original

Thonet molds.

Beneath the surface is a discreet twist or a shimmer or a question.

And so it should be, amongst you there is also a twist or a shimmer or a question. At least one.

Naturally made in Europe, her distinctive design pieces just want to make you smile and have fun!









MADE IN ITALY

Baxter flagship store, Al Arz street - Saifi - Beirut - Lebanon - Tel: +961 | 1 563111 - baxter@vivre.com.lb





