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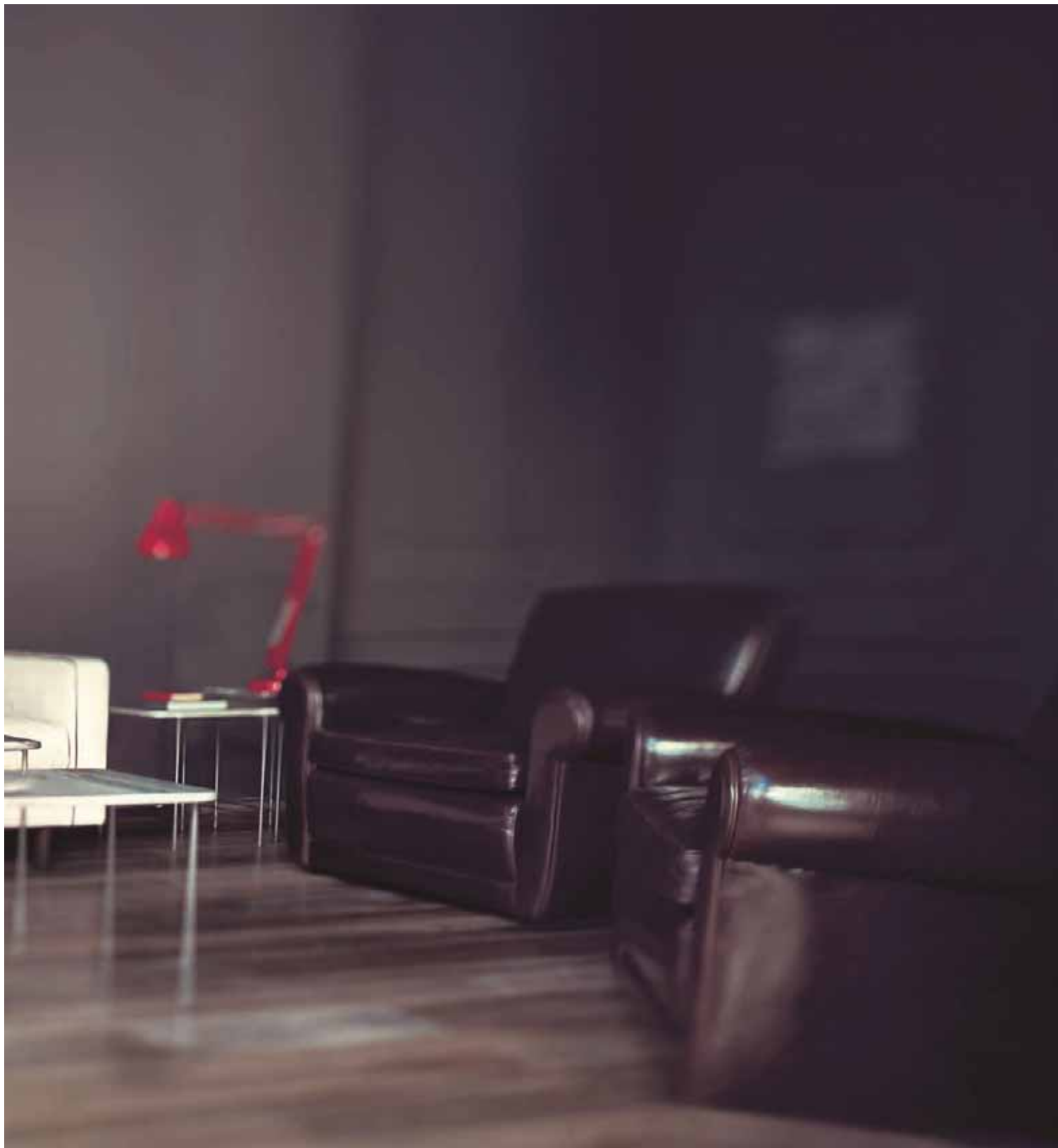
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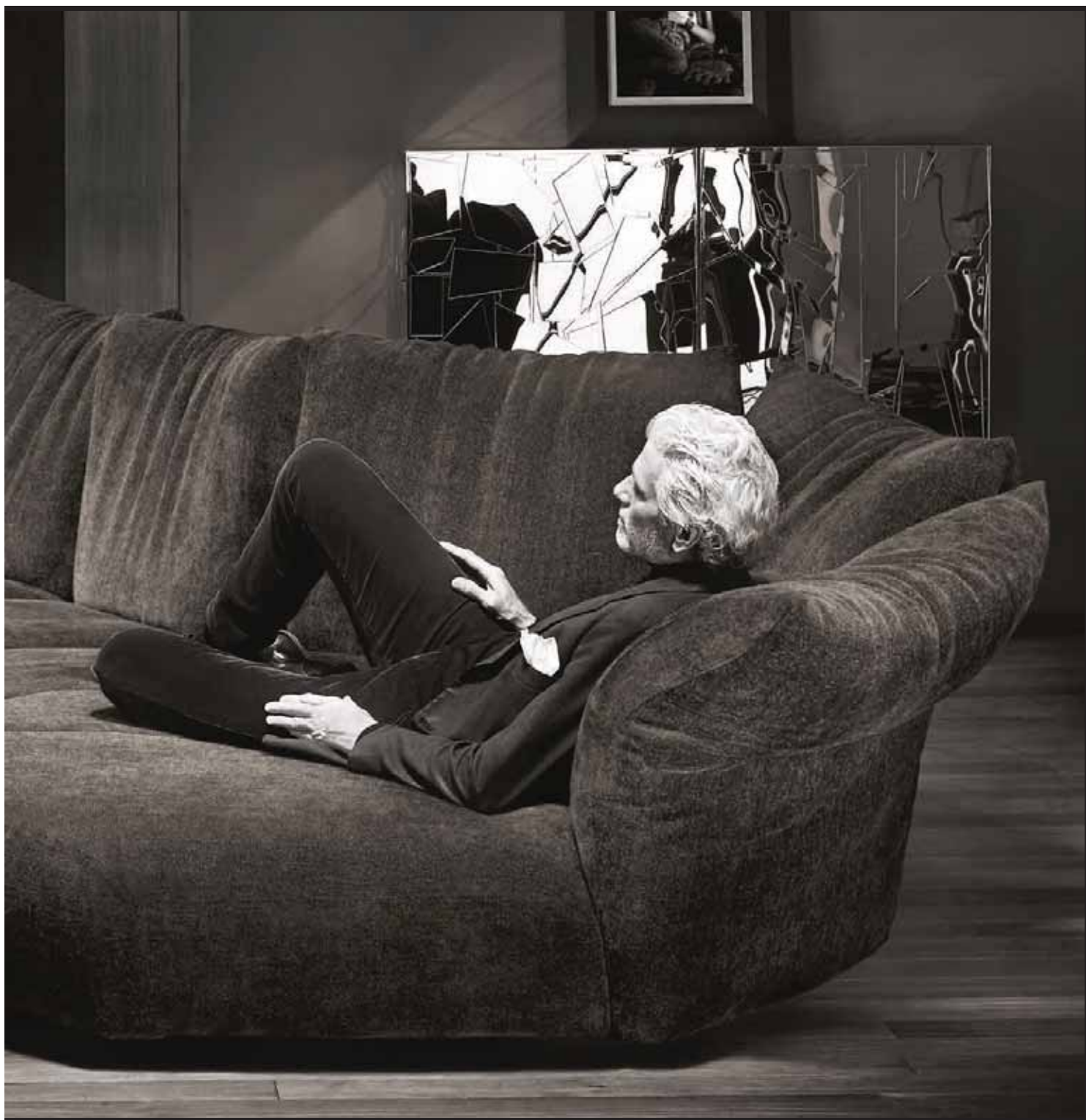


A modern interior design scene. On the left, a quilted sofa in a light brown or taupe color is adorned with two pillows, one in a vibrant yellow and the other in a soft pink. Behind the sofa, a large, lush green plant adds a touch of nature. To the right, a large, abstract painting with a mix of white, blue, and red tones is displayed. In the center, a dark, round coffee table holds a large, shallow, light-colored bowl. A smaller, round table in front of it holds two small white bowls and a dark, sculptural object. The floor is covered with a patterned rug, and a small, round, light-colored stool is visible in the foreground. The overall atmosphere is one of sophisticated and contemporary design.

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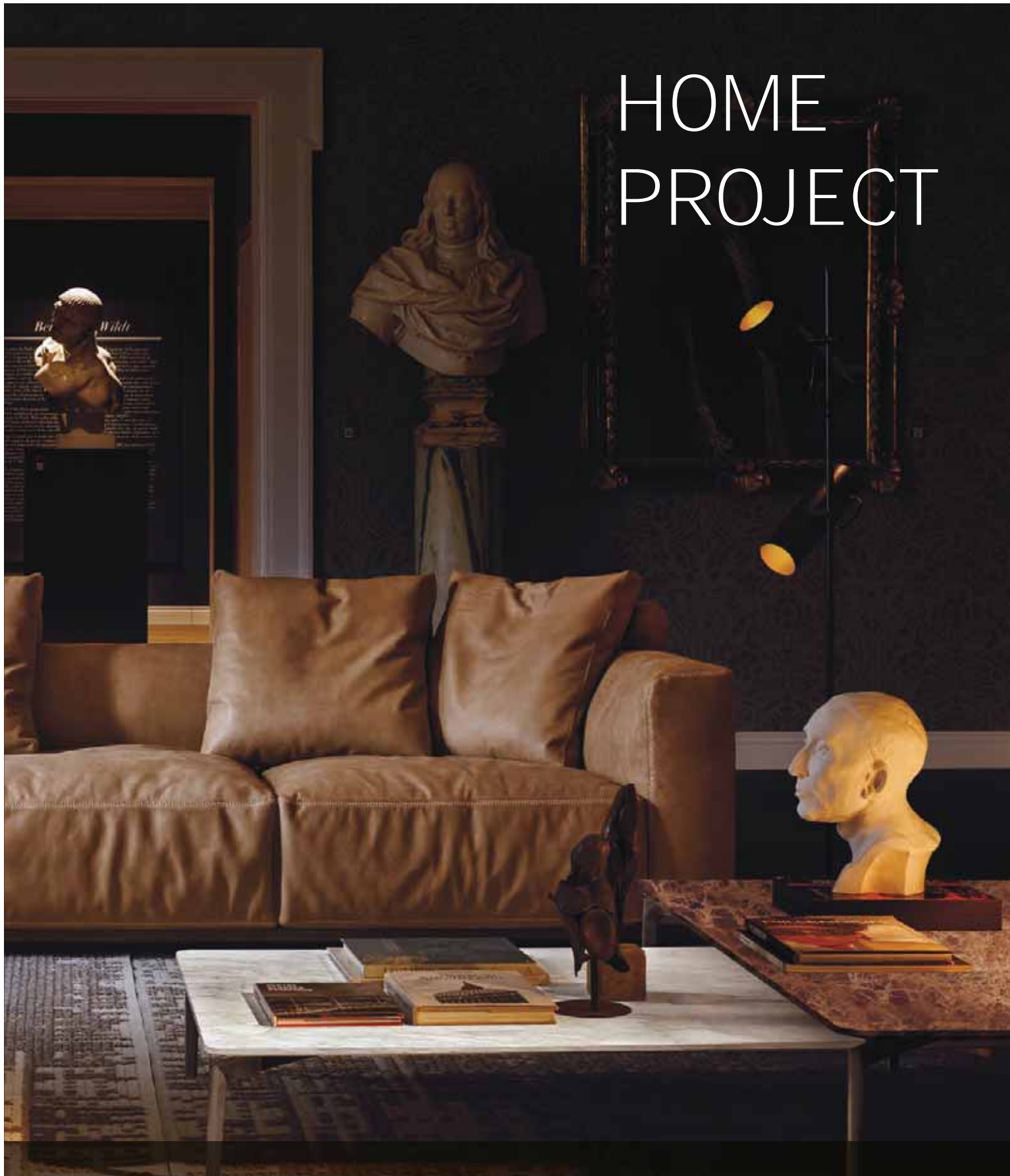


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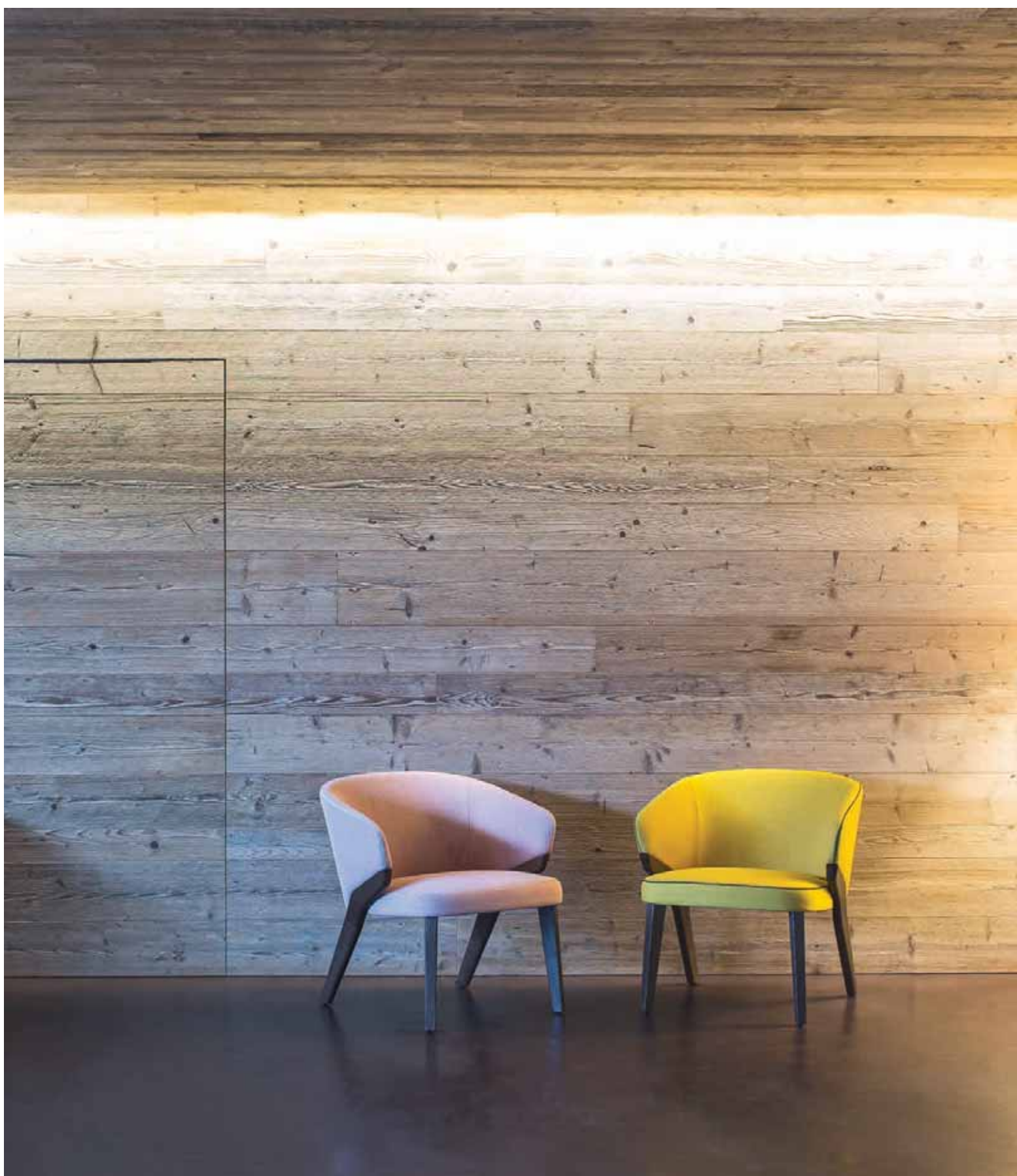
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Antinori nel Chianti Classico

The cellar is an innovative work of architecture, fruit of seven years of work. Following the indications of Marquis Piero Antinori and his daughters Albiera, Allegra, and Alessia, the Archea Associati studio, working with the engineering firm Hydea, took charge of its creation. The structure of the cellar, a reddish brown in color and constructed with such natural materials as terra cotta, wood, weathered steel, and glass, puts the focus on the profound and deeply rooted ties to the soil and the full respect for the natural beauty of a spot which has always hosted the vineyards of the Antinori family.

Conceived to have a minimal impact on the environment and high energy savings, the cellar is an unusual and fascinating place where the administrative spaces, the zone reserved for production, and the areas open to the public all coexist peacefully and harmoniously.

Practically invisible from the exterior, if not for two horizontal "slashes" in the hillside which correspond to the cellar's façade, its distinctive sign is the spectacular spiral staircase which joins together the three stories of the structure.

It faces onto the countryside solely through a terrace surrounded by a vineyard cultivated to Sangiovese, the typical grape variety of Chianti Classico, along with the other grapes once used in the wine's blend: Canaiolo, Cilieggiolo, Colorino, Malvasia Nera, and Mammolo.

A small part is planted to such international varieties as Cabernet Sauvignon and Cabernet Franc.

The cellar was constructed with the idea in mind of utilizing the force of gravity during the various phases of winemaking and to guarantee ideal temperatures for the production and conservation of the wine.

The Antinori family has been involved in the production of wine for over six centuries, ever since, in 1385, Giovanni di Piero Antinori entered as a member, the "Arte Fiorentina", the Winemakers' Guild of the city of Florence. During this entire long period, thorough twenty six generations, the family has always directly managed this work with courageous and, at times, innovative decisions, but always maintaining, unaltered, a fundamental respect for tradition and for the territory in which they have operated.

Today the firm is run by Marquis Piero Antinori with the support of his three daughters, Albiera, Allegra, and Alessia, directly involved in the work of the house. Tradition, passion, and intuition have been the three driving principles which have led the Marquis Antinori firm to become a leader in Italian wine.



COVER: MOROSO IN ASSOCIATION WITH ARCHEA ASSOCIATI IS BEHIND THE INTERIORS OF CANTINA ANTINORI.
UP: CHRISTMAS ACCESSORIES.



130



146

FROMTHE PASSION [MAGICAL MAGIS	30
FROMTHE MASTERS [SPRING TO MIND - EXHIBITION	
DESIGNED BY MARCO VIOLA STUDIO FOR MOROSO	46
FROMTHE DREAMWORLD [25 CHRISTMAS IDEAS	52
FROMTHE DESIGNER [VITRA SCHAUDEPOT	68
FROMTHE SPOTTED [YOU'RE MY NUMBER ONE	80
FROMTHE DREAMWORLD [GOLD	86
FROMTHE PARTNERSHIP [KARTELL + LAPO - IT'S A WRAP!	100
FROMTHE MASTERS [TIME IS A PRECIOUS RESOURCE	106
FROMTHE EXPERTS ["I DON'T HAVE A FAVORITE COLOR"	
- BUILDING THE VITRA COLOR AND MATERIAL LIBRARY	110
FROMTHE HOST [EDRA IN RIO	116
FROMTHE DESIGNER ["RIK WOUTERS & THE PRIVATE	
UTOPIA" - BY LIMITED EDITION	126
FROMTHE HOST [VITRA CAMPUS - "24 STOPS"	
REHBERGER-WEG	128



186



1106

CONTENTS

Magical Magis



Magis was established in 1976 in the north east of Italy, one of Europe's most dynamic industrial areas. It was founded by Eugenio Perazza, "a businessman who asks clear design questions that already provide a significant part of the answer, particularly when carefully formulated together with a talented designer" (Giampiero Bosoni, Domus 941, November 2010). The company is a prominent lodestar in the design world.

Its success is based on the desire to provide a broad swathe of users with access to high functional and technological quality products for the home, developed in partnership with major international designers, with a vision of the resulting products that is ethical and poetic as well as aesthetic.

Stefano Giovannoni, Jasper Morrison, Konstantin Grcic, Ronan & Erwan Bouroullec, Marc Newson, Ron Arad, Naoto Fukasawa, Marcel Wanders, Philippe Starck, Zaha Hadid and Thomas Heatherwick are just some of the designers that have worked with Magis, creating a vast collection of pieces, each with its own story to tell and its own character to express, be it in domestic settings or collective spaces.

Magis products are dedicated to their international public (exports account for some 85% of production), and are all 100% "Made in Italy": a guarantee of high quality, in line with the firm's tradition, which has developed from its craftsmanship and cultural roots, through the evolving styles and industrial growth of the eighties and nineties, and continues to comprise one of the company's greatest and most valuable assets.

In early 2010, Magis moved to a new





101] SUBSTANCE CHAIR BY NAOTO FUKASAWA.

102] SAM SON BY KONSTANTIN GRČIĆ.

103] MILA ARMCHAIR BY JAIME HAYÓN.

104] OFFICINA WALL COAT HANGER BY RONAN AND ERWAN BOURROULLEC.

105] OFFICINA CHAIR BY RONAN AND ERWAN BOURROULLEC.

production site in Torre di Mosto (near Venice) with a total dimension of 98,000 m², including two separate buildings: the first, measuring 15,000 square meters, houses the logistics and assembly departments, the other, measuring 3,500 square meters, was made for the offices and a showroom, which exhibits all the most iconic products from the collection. Featured pieces range from Stefano Giovannoni's Bombo, possibly one of the most frequently imitated products in the history of design, to Ronan & Erwan Bouroullec's Steelwood Chair, awarded the ADI Compasso d'Oro





1051

in 2011, to the children's collection Me Too, developed together with famous designers and experts in the field of education. In 2008 Trioli (designed by Eero Aarnio) from the Me Too collection also won the Compasso D'Oro, while in 2014 the same highly prestigious award was bestowed upon Spun, designed by Thomas Heatherwick.

In addition to receiving this and many, many other major accolades in the design arena, Magis products have become part of the permanent collections of museums including the MoMA in New York, the

Victoria and Albert Museum in London, and the Centre Pompidou in Paris.

THE MAGIS WAY

Notes on the publishing culture by Giampiero Bosoni

Background to the story

A few years ago the editor of Domus magazine, Alessandro Mendini, approached me to write a regular monthly article for a column that we later decided to call "Blok Notes – Recensioni della piccola e media industria italiana" ["Notepad – Reviews of small and medium Italian enterprise"].



]06[

]06[Ettore by Konstantin Grcic.

]07[Officina floor candle holder by Ronan and Erwan Bouroullec.

The idea, created together with Mendini, was to comment on the “design culture” of the most interesting firms, in terms of research and innovation, emerging among the new generations of furniture design entrepreneurs in Italy. The distinguishing characteristic that we chose for this column was to write it as if it were a “literary review” of the firms’ most recent “catalogues of publications” (the last three years), meaning, obviously, their company catalogues. The game in this

approach was to “review” the object/product shown in the catalogue like a literary text, comprising a compositional and lexical structure (technique, materials, geometry, proportions) and an overall story (typological research and formal codes) in order to depict a range of qualities in an aesthetic and environmental “vision” belonging both to the designer/“writer” and, on another level, to the firm’s publishing strategy. In a nutshell, we “read” armchairs and tables like books which, paradoxically or curiously, might be compared to scientific manuals or adventure stories, or even epic historic novels: all works, great and small, gathered together into categories according to their specific profile. The choice of companies was absolutely free, proposed by me and then reviewed together with Alessandro Mendini. Hats off to Alessandro for managing to push these articles through, they were 4 to 6 full pages long, and the magazines commercial offices were not at all enthusiastic. As regards the seven companies that we were able to present in Domus, it should be clear that I had no direct contact with them: the catalogues of the chosen firms were requested through the editor’s office, without specifying the reason. Thus, the companies in question only discovered at the last minute that they would find several pages of the magazine dedicated to their “publishing catalogue” – and the reviews we gave were not always entirely positive. Among the firms that I chose, one of the first was Magis, and again, their management neither saw me nor spoke to me on the phone for the purposes of my research.

The review format invented by Mendini and myself, and the interpretation I proposed as to the “vision” of Magis and its designers probably aroused some interest in the firm’s business culture, since its management, and particularly the founder, Eugenio Perazza, together with communications manager, Barbara Minetto, decided to call

me to expand on that reflection regarding their latest “publishing” catalogue.

To continue a little further with the theme of the “publishing metaphor”, it is perhaps useful to remind ourselves of a fairly obvious premise: behind every publishing program there is always a publisher, who in our case is more than simply an entrepreneur focusing purely on the production and marketing side of things: the publisher is first and foremost a “chief designer”, with a personal vision of the world of objects that he or she wishes to produce, who interprets in a unique and personal way the scenario in which they are to be set. This scenario is not so much just about the market, but rather, about a constantly evolving world of lifestyles, behaviors, habits and customs, that intersect and interweave to create new rituals, codes and expressions which, in the case of a furniture company, form new living spaces. Of course, the publisher’s motivation also lies in conquering a slice of the market, but his deeper-seated aspiration, which goes on to become his true goal, whether or not he declares it openly, is to build a world of his own that will establish itself as a model of reference. Clearly, the designers make a valuable and essential contribution to this cultural project, especially if they interpret their work according to the definition often given by the great designer Enzo Mari (who also happens to be involved in the Magis world): “the designer’s job is to implement the design brief. The higher the standard of the brief, the more pertinent and significant the designer’s contribution can be.” From this perspective, the founder and current CEO of Magis, Eugenio Perazza, has always viewed his role in the spirit of the publisher seeking “sharp minds” and “skilled hands”, capable of giving shape to his vision of pleasant, practical objects for home life. The publisher’s job is to establish an ethos, get the context into focus, and to reflect on these things together with the author, so that the latter



can then use his or her own media and codes to express his or her own personal interpretation (which is always shared, discussed and debated). It is interesting to note that, just as a book publisher has the possibility to choose formats, bindings, paper quality and graphic supports (as well of authors, of course) and is therefore in a position to impress a cultural character on its production, and thus a commercial one too, so it is for the publisher of chairs and tables. By predefining certain typological







108 MILA CHAIR BY JAIME HAYÓN, OFFICINA TABLE BY RONAN AND ERWAN BOUROULLEC.

109 OFFICINA TREE CANDLE HOLDER BY RONAN AND ERWAN BOUROULLEC.

110 OFFICINA VALET STAND BY RONAN AND ERWAN BOUROULLEC.

aspects, identifying the materials to be used, eliciting the technological and production choices to be made, (both before and during the actual design phase, working alongside the designer in question) he or she takes the position of “chief designer”, laying the foundations on which to build the all-round excellence of the design. When referring to the furniture world, the theme of “producer/publisher” also exposes a particular issue regarding the activation and management

of production processes, following on from the conception and proposal phase and leading into the subsequent phase of marketing and final distribution. Having dreamt up the scenario within which to draw and have others draw a strategy made of shapes, expressions, codes and ways of generating her own “home design culture”, the publisher must also identify and organize the necessary techniques and production processes, but they will not necessarily be found in-house, and indeed, they will preferably be sought, elicited and drawn in as a malleable and flexible external resource. This concept of an external production platform was one of the first points of innovation brought about by Magis way back in its earliest days, now some forty years ago.

The Magis way

We could say that the representation of Magis’ production in its catalogue is like a clear collection of domestic tools. Different families of objects correspond to precise uses. The formal codes, while they may feature given aesthetic themes (be it a texture or an original “effect” in the material used), are still simple and specific in terms of their clearly-defined technical and functional characteristics: each piece also has its own poetic vein which is impressed like a fine thread into the strong weave of industrial design. It is interesting to note that the publishing strategy of the Magis catalogue was first built around service items with a specific purpose, which could be used as folding stepladders or ironing boards as well as seating. Next it focused on the fundamental theme of seating, and developed a particular attention for stools; later came tables and storage cabinets, and more recently, a number of upholstered pieces have also appeared, including sofas and chaises longues.

It is rather as if a book publisher had started out by printing chapters of books to be distributed in installments, then pocket books, perhaps a budget series that

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40 MAGIS

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TROY+OFFICINA

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



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]11[

]11[OFFICINA MIRROR BY RONAN AND ERWAN BOUROULLEC.

nonetheless includes a number of classics, and so on. The range published gradually became more and more diversified, in terms of both format and content, and it all seemed to be taking on an almost encyclopedic, universal dimension. In the search for the right balance between a coherent production, rational functionality and the pleasure of using the object in question, Magis' design culture, with a "modest pride" typical of the best of modern Italian design, became an

example of a path that has, so to speak, reinterpreted the meaning of contemporary living. Starting from the fundamental service areas of the "machine à habiter" (from the storeroom to the kitchen) it has gradually redefined the functional and representative tools of the entire domestic landscape, where rationality and the search for broad and varied hedonistic pleasures contribute to setting the stage for the life of the modern "homo ludens". Alongside the many chairs, stools and tables in the catalogue, it is striking to see original brooms and clothes hangers, dish drainers and bottle racks, kitchen clocks and watering cans, umbrella stands and folding ladders, shopping trolleys and clothes stands, as well as a couple of provocative "off topic" items: a dog kennel and a bird table. And yet the different functional objects meet with the various families of furniture items in a natural and informal interplay of curious and unpredictable elective affinities. This has always been one of the "miracles" of Italian design: the ability to put together in the same workshop different authors with different "poetics", which (if well-coordinated within a strong, attentive and mindful publishing ethos) are then actually drawn closer together around a shared publishing project that enables the various objects in the catalogue to interact naturally. The search for this quality of work has led the theme of individual furniture items to become emblematic of Italian design culture for the home. Indeed, as was clearly illustrated at the 1972 MoMa, New York, exhibition "Italy: the new domestic landscape", Italian design is above all about creating "environments", a response to the evolving lifestyles and behaviors that effectively "design" our ever-increasing, and increasingly variable, living space.

Magis' "writing"

For a publisher of multiples, the identification of the materials with which the author should work is undoubtedly a major factor conditioning the linguistic research in the

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]12[OFFICINA COAT STAND BY RONAN AND ERWAN BOUROULLEC.

narrative text, and is introduced through the production process. In this specific case (designer furniture, especially done the "Magis way"), the research leads us to discover a formal code, adopted by the designer to express an ideal perceptual/symbolic sense of what he proposes will be the most pleasant and practical way of using the object in question. Here it is interesting to observe that throughout the history of Magis, there have been eras marked by the prevalent use of specific materials, which we might summarily define as follows: the solid and melamine-faced beech era, the glossy ABS era, the filled polypropylene era, the polycarbonate era, the polyurethane era, the die-cast and profiled aluminum era, the rotational molded polyethylene era, the stamped metal and solid beech era, the iron wire era, and the wrought iron era. Naturally, just as all eras in the history of civilization have been marked by the use of certain materials (the bronze age, the iron age and so forth), the overlaying and integration of these eras is a constant throughout its historic development. Paradoxically, we note that in the history of Magis, as time has passed, rather than chasing after hyper-innovation in its materials, as was initially the case, technological research has increasingly taken an interest in harnessing the combination of different materials. This is seen particularly in sophisticated handcrafted details, recovering the techniques and processes of bygone days, such as wrought iron, a material that offers a particular expressive and empathic charge with a strong "poetic reaction". But also in the case of carbon fiber "hidden" between the layers of plywood to ensure greater resistance and elasticity in the smallest possible thickness, we see significant evidence of that drive to use materials in an inverse or at least alternative semiotic key. From an industrial slant, the "dominant" sign becomes the construction detail derived from the lesson of things "well made" typical of Italian craftsmanship at its best.



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]13[OFFICINA STOOL BY RONAN AND ERWAN BOUROULLEC.

This dimension of design once again harnesses the physical quality of hand-made pieces, and today it is the expression of a world that seeks to embrace the most coherent and sustainable ways of living mindfully on this planet, with which we need to find our way back to a harmonious relationship. To this end, the industrial project that is Magis, with the encyclopedic collection in its catalogue taxonomically divided into families, offers us a range of increasingly interrelated models that can contribute to developing a broad and sustainable culture of contemporary living. Coming back to our opening considerations on the publishing value of a designer furniture collection such as the Magis collection, perhaps it is interesting to reflect further on the relationship between a design object and a literary work, by reading (in whatever interpretative key you choose) the illuminating definition given by the great semiologist Roland Barthes of the act of writing and of the literary value of a text. "Writing", Barthes tells us, "is historically an action that involves constant contradiction, based on dual expectations. One aspect of writing is essentially commercial, a means of control and segregation, steeped in the most materialistic aspect of society. The other is an act of pleasure, connected to the deepest urges of the body and to the subtlest and most successful products of art. This is how the written text is woven. All have done is to arrange and reveal the threads. Now each can add his own warp to the weft." 3 Magis' long and highly advanced experience has given evidence, further confirmed by this latest publishing catalogue, of an ever-growing awareness of this necessary interweaving between warp and weft, between the culture of craftsmanship and that of industry, between design culture and business culture, between form and technique, between symbolic codes and practical functions, between poetry and everyday life. Giampiero Bosoni

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40 MAGIS

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Troy, chair – design Marcel Wanders
Traffic, table – design Konstantin Grcic



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Spring to Mind
Exhibition designed
by Marco Viola Studio for Moroso

46



There are almost thirty years of history between Moroso and Ron Arad, dozens of products, projects, prototypes, endorsements, sketches, photos, videos, materials: strongly iconic elements, and of course unique personalities, and an almost frenzied search for opposition to the repetitiveness of conventional aesthetics. Paths of shared transformation and complex landscapes that lie somewhere between design, architecture and art, and that refuse to be categorized: this was the starting point from which the "SPRING TO MIND" exhibition was planned. It was created to be neither an educational project nor a scenography exhibition, but perhaps a cross between the two, homage to the relationship between Moroso

and Ron Arad, embracing their strong inclinations. The exhibition was divided into three spaces, reflecting three different levels of tension, in which the wonder for details provides a particular slant, and even the smallest choice reflects the whole to which it belongs. A video installation immediately submerges us into a deformed digital world. In the entranceway, an LED wall portrays the magically surreal relationship between designer, idea, project, product and company. Distorting mirrors all around amplify images, twist them and liquefy them, augmenting their hypnotically rhythmic effect. Sucked into the visual vortex, we are ferried

]01[3 Nuns. A STOOL MADE USING STRIPS OF TEMPERED STEEL CONNECTED USING BUTTERFLY NUTS, WHICH HAVE BEEN POSITIONED TO GRADUALLY DISCHARGE THE TENSION OF THE SEAT. IDEAL FOR LONG CONVERSATIONS. **]02[3 SKIN CHAIR.** CHAIR IN 3D CURVED BEECH PLYWOOD. SURFACE FINISHING IS: IRON AND COPPER WOOD COLOURS OR LACQUERED MAT RED, WHITE OR BLACK. **]03[RIPPLE CHAIR.** SEAT SHELL GLASS-REINFORCED POLYPROPYLENE; STAINLESS STEEL, LACQUERED OR CHROME FINISHED STEEL FRAME. **]04[GLIDE.** FUN AND SENSUALITY, FUNCTION AND STAGE PRESENCE CONCENTRATED IN A GENEROUS, FULL, BOLD FORM. THE CHALLENGE WAS NOT TO BUILD A TRADITIONAL SOFA WITH BACK, SEAT AND ARMRESTS, BUT TO START FROM A SINGLE VOLUME, A SINGLE PIECE, AND MODEL IT TO MAKE IT AS A COMFORTABLE AS A CLASSIC SOFA. THE TUB IS THEN FORMED IN A SORT OF CUT WHICH SHAPES THE FRONT PART OF THE SOFA, OUTLINING SOFT AND WELCOMING LINES, TO WHICH A ROCKING STRUCTURE CAN BE ADDED TO TRANSFORM THE SOFA INTO A SWING, COMBINING THE EXPERIENCE OF MOVEMENT WITH COMFORT.



105[

105[No Waste. ULTRA LIGHT, EASY TO ASSEMBLE, NO-WASTE HAS BEEN STUDIED IN ORDER TO OBTAIN ALL ITS PARTS FROM A SINGLE ALUMINIUM HONEYCOMB SHEET AVOIDING WORKING PROCESS WASTES. **106[MATRIZIA** IS INSTEAD A SOFA-SCULPTURE, AN UPHOLSTERED FURNITURE ITEM WHICH ACTS AS THE IDEAL MIDWAY POINT BETWEEN DESIGN SKILL AND CRAFT TALENT. THE IDEA CAME ABOUT BY ACCIDENT, AFTER SEEING MATTRESSES DUMPED IN THE STREET WHEN WALKING IN TOWN, A SIGHT, WHICH CAPTURED THE BOUNDLESS IMAGINATION OF RON ARAD AND TRIGGERED AN IMAGINARY OPERATION OF SALVAGE AND DE CONTEXTUALISATION. MATRIZIA WAS THUS BORN BY MODELLING AND RECOVERING A MATTRESS SO AS TO CREATE A COMFORTABLE AND INNOVATIVE SEAT, WHILE THE NAME IS A WITTY COMBINATION OF THE WORD "MATTRESS" WITH "PATRIZIA". **107[MISFITS.** A PLAY ON ELEMENTS WITH PLIABLE VOLUMES FOR A SCULPTURAL YET HIGHLY COMFORTABLE SEATING RANGE. THE MODULES ARE IN FLAME-RETARDANT POLYURETHANE FOAM WITH AN INNER STEEL FRAME. **108[Do-Lo-Rez.** MODULAR ITEMS WITH LOW-RES PIXEL EFFECT FOR COUNTLESS COMPOSITIONS. THE ELEMENTS OF THE MODULE ARE IN FLAME-RETARDANT POLYURETHANE FOAM WITH INNER FRAMES IN WOOD. EACH INDIVIDUAL ELEMENT HAS REMOVABLE COVERS. **109[VICTORIA AND ALBERT,** AN ICONIC SOFA, VICTORIA & ALBERT LENT ITS NAME TO THE WHOLE COLLECTION WHICH RON ARAD DESIGNED FOR MOROSO IN 2000. THE SOFA DESIGN IS BASED ON THE IDEA OF A RIBBON, WHICH IS CURVED AND



106[

through a black tunnel into a world where light barely exists, other than in specific spots, only on products, deliberately emphasising their precious style, making them the only protagonists of a story and of a relationship: that of Moroso with Ron Arad. Still in the shadows, the

rhythm continues: a box, closed, a gap through which to access visions projected to infinity. Inside, exponential shapes cross, overlap, merge: it all arises from one of the iconic products in the Moroso collection, which here becomes a sculpture, its edges imperceptible.



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MOULDED TO CREATE THE SEAT AND ASYMMETRIC BACKREST. IT HAS SOFT, STRONG, CONTINUOUS LINES, AS IF DRAWN WITH AN UNBROKEN PENCIL STROKE. THE SOFA'S INTERNAL STEEL FRAME IS COVERED IN COLD-CURED FOAM. THE UPHOLSTERY IS HAND-SEWN, A PERFECT EXPRESSION OF MOROSO'S FINE TAILORING SKILLS.

THE NAME VICTORIA AND ALBERT WAS CHOSEN IN HOMAGE TO THE FAMOUS LONDON MUSEUM, WHICH IN 2000 HELD A RETROSPECTIVE OF RON ARAD'S WORK.

THE COLLECTION HAS REMOVABLE COVERS. LEATHER UPHOLSTERY IS NON-REMOVABLE.



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]11[

]10[SPRING. INJECTION MOULDED FLAME RETARDANT POLYURETHANE FOAM WITH INNER STEEL STRUCTURE (SOFT HEART, SIZE TEN, SOFT LITTLE HEAVY AND SOFT LITTLE EASY). ALL THE OTHERS ARE IN WOOD7IRON COVERED WITH POLYURETHANE FOAM AND POLYESTER FIBREFILL. **]11[WAVY,** SMALL ARMCHAIRS WITH A WAVY SURFACE LIKE A LIQUID MOVEMENT. FRAME IN STAINLESS STEEL, SEAT IN HEAT-FORMED ABS.

Then the dream gradually clears, and we are immersed into the third manifestation of the fact that the designer belongs with this company: a clear, confident, rhythmic and well-documented path that is home to prototypes, products, interpretations of the same, pieces of the history of design, accompanied by videos collected over the years, paper archives, blown-up images of the company's story, and of the very history of design. This is the moment of an exhibition created to narrate the genesis and evolution of a fantastic, true, pioneering and metaphorical story.

Marco Viola has been working with Moroso for 24 years, creating visual spaces, installations, stands and images: a solid working relationship built on a long-standing friendship and shared outlook with Patrizia Moroso.

MOROSO[®]

the beauty of design

ad Designwork - photo Alessandro Paderni
set coordinator Marco Viola

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Moon small armchair
by Tokujin Yoshioka
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FROM THE **DREAMWORLD**



102 **Airborne**, the brand that pioneered

chairs both modern and comfortable, has designed more than 200 models. Over the years the company did not hesitate to employ many unknown young designers who later became key figures of contemporary design in their own right. The AA by Airborne has been the flagship product of the company since 1951. Dutch designer Anne-Claire Petit together with Airborne's Christine and Patricia have created the BB by Airborne, a smaller version of the AA, suitable for toddlers and older children. The BB is a truly original



101

design inspired by a shared love of culture and craftsmanship.
BB by Airborne and Anne-Claire Petit.

103 Fancy a lamp in the shape of a life-size goose? Ibride did it! Ibride has shaken up design codes by creating this lamp with a fun and retro look! This LED lamp in the shape of a life-size goose, will be perfect as a bedside table as it offers plenty of storage and even a secret drawer. Don't be fooled by its retro look as the Junon Lamp is also high-tech:

it includes a USB port to which you can plug your smartphone or other electronic devices.

Made in HPL (laminated and compacted wood), the Junon Lamp will fit anywhere in your home, whether as a bedside table or by the sofa in the sitting room!
Junon by Benoît Convers.

104 Vertigo is, in the words of its designer, a "den lamp". It is simultaneously ethereal and graphic, adapting to both large and small spaces where it creates its own



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intimate space. With its ultra light fibre glass structure, stretched with velvety polyurethane ribbons, this pendant lamp fascinates as it comes to life swaying in the soft air currents that surround it.
Vertigo by Constance Guisset

]05[Following the runaway success of Louis Ghost, Kartell have created a “baby” version of the famous Starck chair. Lou Lou Ghost inherits its “paternal” classic lines, material, indestructibility and ergonomics and teaches little ones how to use a pint-sized chair with a grown-up shape.

Made just for children, this chair is available in a rainbow of fun and delightful colors. It can be customized with other themes at the specific request of the customer for a minimum order.

]06[Kartell launched this year its new line of products specially designed for kids and pays homage to the brand’s first all-plastic chair, 4999, by Marco Zanuso and Richard Sapper created back in 1964, probably the most playful chair ever created by the brand, intended for kids. Made out of transparent Plexiglas with a metal structure, the car and the tractor represents Mr. Lissoni’s work; elegant yet essential, highly sophisticated and attentive to the minimum detail. Testacalda and Discovolante as their humorous names indicate also communicate the irony and the playfulness of their designer’s personality.



106

107 Sultan Stool. This family of sculptured furniture from Ib Kragballe, with its zoomorphic gait is to be tamed; ostrich consoles and dog stools rub shoulders with imposing polar bear book cases, both in our interiors and in our gardens.

108 Dutch designer Anne-Claire Petit has further expanded her home collection with new decorative items, colors and handy baskets. Of course, all crocheted by hand like the rest of her collection. Big fruits and veggies in lively colors are part of the collection for a while now and remain incredibly popular. With these new small fruits in subtle gold and off-white they become suitable for every home.

109 The printed round tablecloths were created by Alexander Girard in 1961 for the Textiles & Objects shop (T&O) in New York City.

110 Along with his colleagues Charles and Ray Eames and George Nelson, Alexander Girard was one of the leading figures in American design during the postwar era. While textile design was the primary focus of Girard's oeuvre, he was also admired for his work in the graphic arts as well as furniture, exhibition and interior design. Girard brought a sensuous playfulness to twentieth-century design that had been absent from the austere aesthetic of classic modernism.

In cooperation with the Girard family, Vitra

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has selected a few striking motifs for these Graphic Boxes from the extensive holdings of the Girard estate in the Vitra Design Museum archives. With their distinctive designs, these high-quality cardboard boxes can serve as unique gift boxes or eye-catching storage containers.

111[The collection « faux-semblants » is the perfect representation of the balance between design and graphics, between archetypal shapes and contemporary re-interpretation. This collection proposes objects which are both unique and multiple. The pure outlines of the vases are divided into many different dishes, destined for tableware, and all reveal an unexpected graphic univers.

« What was at stake in the project was to dramatize the utility in order to create an effect of surprise or to demonstrate how to lay a table completely, with only a vase » Rachel & Benoît Convers

112[Alexander Girard originally created the Wooden Dolls (1953), a whimsical assortment of figures both joyful and grim, for his own home. Today they add a charming touch to any interior. Wooden dolls from Alexander Girard.

111[





]12[

]13[Add contemporary drama to the home with this Medusa coffee table from ibride. Made from high pressure laminate, this coffee table has a stylish modern design and its round shape has been created using connected L shaped 2D pieces. Including a removable tray which can be detached to serve drinks or food, it is adorned with a delicate floral design adding further intrigue to the table and the base is available in six chic color ways from ibride.

]14[A colorful and playful round container-vase, ideal for any room in the home. The

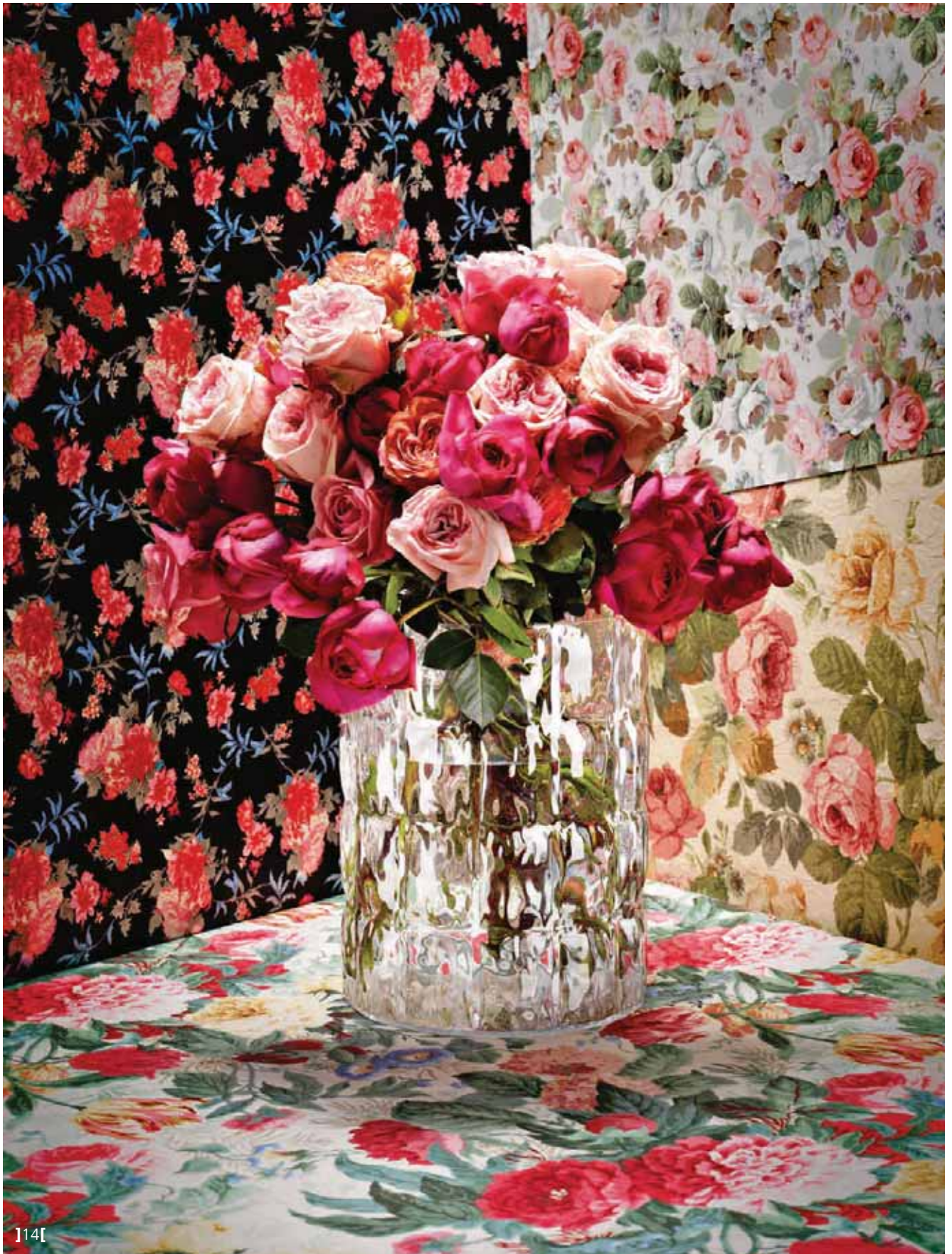


]13[

distinctive feature and special allure of these original vases lie in their particular conformation, suggestive of a wafed fabric with irregular sinuosities caused by the different surface thicknesses. A design item uniting the softness of its core with its sturdy structure, made possible by the top quality plastic used in its manufacture. The Matelassé vase comes in various colors and can be transparent or opaque. Designed by Patricia Urquiola.

]15[This charming series of crocheted soft toys and homewares by designer Anne-Claire Petit will be adored by your little one for many years to come. Handmade using organic cotton and dyed accordingly for a vibrant burst of color, each piece is hand-crocheted by women living in countryside villages of Northern China. In this part of the country, women have passed on their handiwork traditions for many generations and crocheting is part of their cultural and craft heritage.

Over the last decade more and more women have started to work for the designer and a warm and loyal bond has developed. Whether used for creative playtime, as a soft furnishing or decorative display in a child's bedroom, this eye-catching design will instantly enliven your interior space.





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116 The textile of the TILE cushions are especially developed with the skilled designers and crafts people of the Norwegian textile mill Gudbrandsdalens Uldvarefabrik, who have been weaving premium quality wool textiles in the factory since 1884. The pattern of the TILE cushion gives the impression of a three dimensional structure, which makes it an interesting and eye catching piece in any living room or lounge area. Designed by Anderssen & Voll

117 aGroove from KreaFunk is a speaker with round edges, beautiful sound, and bold personality combined in one. aGroove is a compact and wireless, Bluetooth-speaker with a built-in battery that will make you dance all day long to cool tunes.

The wireless speaker makes it possible for you to stream music directly from the internet with a single click on your smartphone. Connect aGroove with your smartphone, and the music will flow for up to 24 hours. It gives you the music you want to listen to – wherever you want. With its small and compact size, aGroove is the perfect choice to bring with you when going on a trip. The stunning, black edges and the chic golden front is the stylish choice that fits into most homes. The design is light, simple, and understated. aGroove comes in six different colours. Choose between white, black, green, dusty blue, light pink, and plum. The product is delivered in a beautiful wooden box. Dimensions:



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normann
C O P E N H A G E N



]18[

20 x 2.8 cm, H: 6.5 cm USB+AUX-cable included

]18[Mingle is a pillow series designed by Thomas Bentzen that celebrates the mingling of different colors and textiles. Produced with high quality Coda and Steelcut textiles from Kvadrat, Mingle is available in six color variations and two shapes. By using either the pillows alone or mingling the color variants together, a whole world of design possibilities are suddenly available to suit each unique setting.

]19[Carpet can be a neutral foundation, or it can be a focal point with vibrant colors and stronger bolder patterns and textures. Bring beauty, style and warmth



]19[

into your home with our collection of carpets.

]20[Taf Architects about the control table lamp:

"The Control lamp is a unique and playful lamp with references to hi-fi and industrial machinery. The light and dimmer is controlled by a switch, referencing- volume controls, and is an inviting and simple way of interacting with the user. While designing the lamp, we were inspired by the idea of displaying the different lamp components on a serving plate – almost as a still life. It was a pragmatic approach to making a lamp by the simplest means, a reduced design beyond reduction."

]21[The Dots, designed by Lars Tornøe,

Take it Easy

Paola Navone

Beach rug

Take it Easy cuddle sofa

Take it Easy ottoman

Take it Easy armchair



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The feel good **factor**



are already a design icon, having introduced a new perspective on the coat hook. Produced from high quality wood, The DOTS sculptured design can be arranged on the wall in exactly the pattern and colour combination that is desired. They are very versatile and can be used in multiple settings, including the entrance hall, bedroom and kitchen.

122 Pebble is a collection for serving cheese, designed with an eye for elegant visual presentation. The collection consists of four different utensils and a serving board in two sizes. With Pebble, designer Simon Legald has taken everyday utensils and given them an aesthetic boost: "We often put a lot of thought into choosing attractive service and cutlery, but forget the basic utensils we also bring to the table. I wanted to design utensils for serving cheese that you can enjoy having out," he explains. The cutting utensils have a minimalistic, molded expression, which still clearly conveys their function. With a knife for soft cheeses, a plane for hard cheeses as well as a cheese fork, you can put together a complete cheese set. All of the utensils have comfortable silicone handles, and both handle and blade are in a masculine black. The dark look is reflected in the serving board, which is made from black marble. A recess in the tray acts as a decorative detail and gives you a place to put your finger when lifting it off the table. The board is available in two versions: an oblong board and a squarer board, allowing different serving possibilities.

Pebble takes its name from the rounded design that unifies the collection, from the curves on the cutting utensils to the organic shape and smoothed edges of the serving board. The various parts of the collection can be used individually, but also complement each other. The interaction between the matt, yielding silicone and the polished, hard marble creates an exclusive and modern look. The Pebble collection is a must for the cheese or breakfast table, while the boards are also perfect for serving cold meats and snacks or as decoration in your interior design.



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]23[The Officina collection explores the possibility of establishing a new creative language through the ancient fabrication process that is iron forging.

Throughout history, this technique has been used to create an infinite number of everyday objects and decorative artefacts. Following the tables, chairs and stools launched over the past two years, the collection now expands further with a series of accessories (from coat stands to a clothes valet to candelabras and mirror). All these pieces feature a forged iron structure, with the allure of a raw material handed down through the centuries, alive, with those slight imperfections that once again make each item in this collection unique, with a profoundly refined and elegant spirit.

]24[Since 2012, the best-selling and versatile mobile side table, Block, has been headed at great speed towards the title of a modern design classic. The family is now being extended with three new and tempting color shades which invite you to create varied expressions and stylish ambiances in your interior – a sophisticated dark blue, a clear and lively red and a calm and harmonious dusty green. Small furniture pieces are ideal for adding color and can act as a unifying element in your home decor. Whether you are fond of the monochrome, or a true fan of color, the mobile Block tables are ideal for just that purpose. Block has a functional and charming design that can work anywhere in your home. The table is easy to move around by use of the handles which are natural extensions of the table's legs. Designer Simon Legald was inspired by the classic trolley table which he has updated and made his own with simple, yet impactful means. Block's rounded shape, contrasting materials and the combination of craft and industry leaves



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the designer's signature on the design and gives the table its unique expression. You can use Block as a serving trolley or side table, in the kitchen, as a bedside table, for a home bar or in the children's room. The look of the table can easily be changed, depending on the surroundings in which you place the table and how you style it. Use the red table as an eye catcher or the dark blue as a refreshing alternative to black. The green version adds balance and brings nature to mind, or you can choose one of the neutral shades for timeless elegance.

]25[Imagine a box with a handle that you

simply grab and take home from the shop and within a few minutes transform into an exclusive furniture piece. The Ace lounge collection innovatively unifies luxurious upholstered furniture with functional flat-pack principles, in an expressive design inspired by an urban lifestyle.

Ace is delivered in two attractive fabrics, a vibrant velour and a flecked wool textile, as well as soft, exclusive leather. The woolen textile, "Nist", has been developed in-house by Normann Copenhagen to complete the characteristic visual style.

The Ace collection includes a lounge chair, a dining table chair, a sofa and a footstool. Design: Hans Hornemann

Vitra Schaudepot



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68

]FROMTHE**DESIGNER**[

The remarkable ensemble of contemporary architecture on the Vitra Campus brings together the commercial and cultural aspects of the Swiss furniture manufacturer: for decades, the buildings designed by renowned architects have made the production site a magnet for fans of design and architecture from all over the world. In June 2016, a second entrance to the Campus was inaugurated – along with the Vitra Schaudepot, a new

building by Herzog & de Meuron.

The Vitra Campus in Weil am Rhein has undergone various changes over the past several years. The first of these projects, the VitraHaus by Herzog & de Meuron, was completed in 2010 and has since served as Vitra's flagship store and visitor center. Along with the Vitra Design Museum, designed by Frank Gehry in 1989, the VitraHaus is a focal attraction in the



northern section of the Campus. Another highlight is found in the southern part of the grounds, the Fire Station (1993) by Zaha Hadid, her first major built project. The VitraHaus and Vitra Design Museum are connected with the Fire Station by the main thoroughfare of the Vitra Campus. However, this street axis cuts across the production premises and is only accessible to public visitors during guided tours or special events. Since 2014, the Álvaro-Siza-

Promenade, an unrestricted pedestrian pathway conceived by Álvaro Siza, provides a further connection between the VitraHaus and the Fire Station along the western perimeter of the Campus.

The newly constructed Vitra Schaudapot represents another important milestone in the process of opening up the Campus. The Schaudapot and neighboring Fire Station form a second public focal area,



creating a counterpoint to the VitraHaus and Vitra Design Museum on the other end of the company premises. The border of the internal production grounds has been moved and now runs along the edge of the factory building designed by Álvaro Siza (1994). This makes the Fire Station directly accessible to visitors.

A second entrance to the Vitra Campus
The previous orientation of the company premises towards the north created a closed boundary between the Vitra Campus and neighboring properties in Weil am Rhein. People travelling by bus or car had to drive around the eastern or western side of the grounds in order to reach the VitraHaus or Vitra Design Museum. This entry route was especially unattractive for pedestrians. Consequently, the erection of the Vitra Schaudapot is also linked to the construction of a second entrance to the Vitra Campus on the

side facing the city. Such a solution has become all the more urgent since many visitors from Switzerland now travel to Weil am Rhein from Basel on tram line 8, an extended trans-border connection that was inaugurated in 2014.

From the final tram stop or from the main train station in Weil am Rhein, travellers walk northward, parallel to the main highway. The new pedestrian path splits off underneath a pergola and leads directly towards the striking brick façade of the Vitra Schaudapot. In contrast to the northern part of the Campus, where the widely visible buildings are situated amongst meadows with scattered fruit trees, the structures on the southern end are integrated in the residential and commercial architecture of the surrounding area. Vogt Landscape Architects, based in Zurich, designed the pathway as a sequence comprising a garden, pergola, plaza and

vitra.



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

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terrace. At the end of the pergola, the path widens into a bell-shaped plaza outlined by the firewalls of the surrounding buildings. All of the walls have been painted white to create the impression of a unified, yet artificial ensemble that still reveals the transition to the urban scale of the city along its edge.

VITRA SCHAUDEPOT

The Vitra Schauddepot offers an eye-catching view to visitors coming from Weil am Rhein. Standing directly opposite the Fire Station, it is adjacent to a former production hall with a saw-tooth roof, which was built prior to the major fire in 1981. Currently, this structure is mainly occupied by the Vitra Design Museum: the lower level serves as a storage area, while the floor above – recently designed by Konstantin Grcic – is an open-plan office with integrated glazed cuboid volumes providing enclosed spaces for the library and meetings.



WEDA Bench Design Daniel Wehrli



The desire to present parts of the Vitra Design Museum's furniture collection to the public has existed for many years. A new opportunity arose when the derelict older structure across from the Fire Station had to be demolished. The first idea was to tear the building down and create a subterranean structure that would be accessible to the public. In joint discussions, Rolf Fehlbaum and the consulting architects Herzog & de Meuron successively developed the idea of a visible storage facility as an upward extension of the basement – a structure that would fulfill the needs for public use while also providing views into the restricted areas of the museum's extensive holdings. This has finally solved a major problem, namely the fact that most of the Vitra Design Museum collection – whose core holdings currently comprise approximately 7000 furniture pieces – was hidden from view.

In 1986, Rolf Fehlbaum commissioned Frank Gehry to design a building for the presentation of the furniture collection, which at that point was still relatively small. By the time the building was completed in 1989, its intended purpose had shifted: under the museum's founding director, Alexander von Vegesack, the Vitra Design Museum became a venue for temporary thematic exhibitions – many of which drew on its own holdings, but did not present a cross-section of the collection. Parts of Vitra's chair collection were shown in different places on the Campus at various times, yet these displays were never permanent. The purpose of the Vitra Schaudapot is not only to show highlights from the museum holdings to visitors, but also to provide a survey of the history of (seating) furniture since 1800. In line with this aim, the objects are chronologically organized on three levels of steel shelving. The shelf installation was designed by Dieter

team^lby^lwellis^l



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Thiel, who has collaborated with Vitra for many years and staged many of the Vitra Design Museum's previous exhibitions.

In accordance with the concept of a visible storage facility, the presentation in the main hall of the new building is austere: concrete floors, white walls, steel shelving, tube lighting on the ceiling. A central area remains open to allow flexible displays, and roughly three small temporary exhibitions are planned for this space on an annual basis.

The main entrance is situated in the middle of the south elevation, so that upon entering the hall, visitors find themselves in the direct vicinity of the reception area and a shop offering design publications and assorted objects. The coat room and public restrooms are on the right, while stairs lead down to the accessible spaces of the lower level, where visitors have a view through four windows into the actual storage depots – previously existing on one side and newly installed on the other. This transparency is an important aim, and

a similar panorama window in the new Depot Deli, which is located in the adjacent building, also affords a view of the Vitra Design Museum offices. Observers can see all the way through the space to the conservation workshop on the far end.

The Depot Deli, whose interior was designed by Studioilse from London, is the second culinary location on the Vitra Campus after the VitraHaus Café. The dominant design element of the Deli is a large counter, where guests can place their orders and pick up their take-away products. The furnishing of the space is also conceived to accommodate small events, such as lectures or discussions.

The Vitra Schaudepot and Depot Deli share a brick-paved terrace, which is raised a few steps above the plaza and main axis of the Campus. The simple orthogonal volume of the Vitra Schaudepot itself has no windows and is covered by a gabled roof. The only ornamental detail is found in the split-cored bricks of the façade, which were cut on site



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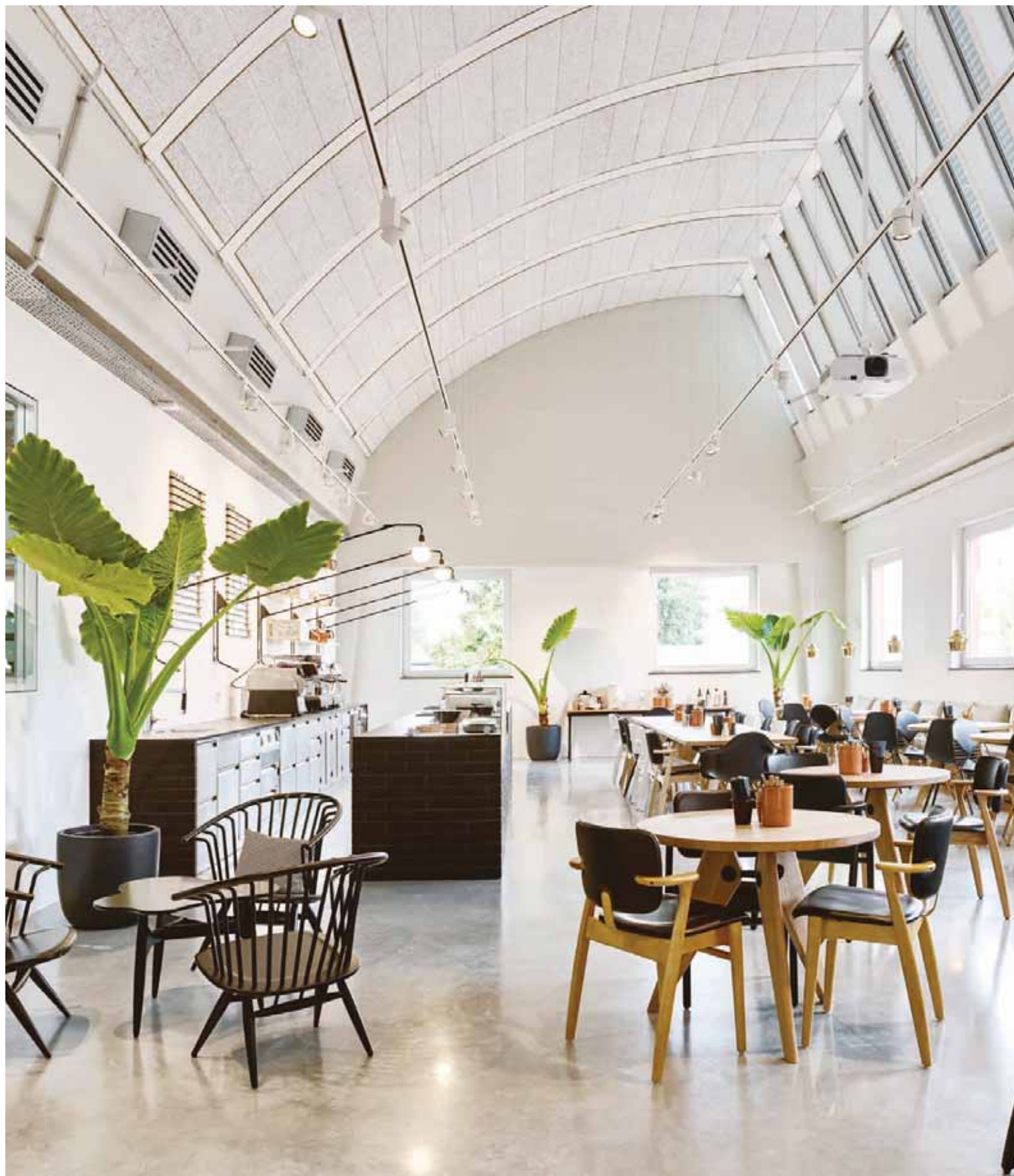
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– a stylistic element also recently used by Herzog & de Meuron for their addition to the Unterlinden Museum in Colmar.

The thematic idea of an archaic dwelling or prototypical house runs like a leitmotif through the work of the architects – from the Blaues Haus in Oberwil (1979/80), the Rudin House in Leymen (1997) or the Schaulager entrance building in Münchenstein near Basel (2003) to the Parrish Art Museum on Long Island (2012). The VitraHaus is also based on this concept, although its 'extruded' house elements are

assembled like an extroverted architectural sculpture.

In comparison to the VitraHaus from 2010, the design of the new Vitra Schaudapot is subdued. Corresponding to its function, it has affinities to a warehouse, alluding to the character of a single-purpose building. In any case, it would have been problematic to erect another highly expressive edifice in close proximity to the Fire Station. Yet despite its aesthetic restraint, the Schaudapot has emerged as an emblematic work of architecture.

]io[

You're my number one

80

]FROMTHE**MASTERS**[



The 25hours Hotel Hamburg Number One is housed in a 1950s office block. Its interior design features a retro mix from the 60s and 70s. The Hotel is a dynamic, surprising addition to the west end of the city, where a large gasworks used to keep the lights on throughout Hamburg Altona. Each of the public rooms flows into the next, generating a communicative atmosphere throughout the hotel.

Not far from the Kiez district's nightspots and the port, the 25hours Hotel Hamburg Number One is in the trendy area of Ottensen. With its blend of cool retro style and romantic chic, the hotel is ideal for hipsters. Ottensen has lots of enticing corners packed with cafés, shops and attractive restaurants or bars. Guests can reach the main station and the city center in 25 minutes or so by public transport.

The 128 guest rooms feature cool retro style or pretty romantic chic. Clear Lines and a pared-down design make each of the M, L, XL and XL family rooms a relaxed haven.

Das esszimmer, the name – which simply means dining room- says it all. This is a place to eat together- from a buffet breakfast to a quick lunch or a dinner combining regional German dishes with Italian influences. Diners can meet for a sociable meal at the long communal table or enjoy a romantic candlelit dinner for two. In summer, guests



can sip their coffee outside and watch the goings-on in front of the hotel.

Depending on the time of day, the Wohnzimmer lounge provides the ideal backdrop for working, playing, relaxing or chatting. The sofas and armchairs are perfect for putting your feet up or planning your next night out over a drink or two after work. Together with the Eventhbar,

the Wohnzimmer lounge is big enough for an informal get together or a reception.

Opposite the hotel, the little villa with its own garden is a good way to find out how good you are at communal living. Three M two XL rooms are available. Equipped with a small kitchen for self-catering.

When the sun comes out, the best place to



relax is a few floors higher up. The 120m2 rooftop terrace is a dream come true in summer. With cold drinks and cocktails, you can enjoy the view over Hamburg from the fourth floor and kick back the sun loungers.

Almost Home, stories, design, variety.

"25hours Hotels are design hotels, inspired



by the spirit of our times. But design is about more than just looking good and shouldn't be overestimated. Of course, we love brilliantly designed rooms and occasionally exclusive furnishings, too, but the story a work of art, a vintage object or a little detail tells is just as important. Sometimes we like to be adventurous, sometimes romantic, but always cozy. With such a diverse range of designs, it's hardly



surprising that almost every visit to one of our hotels brings a new and interesting discovery. Guests should be constantly surprised, reaching for their camera to share their impressions with family and friends. Because our guests' stories are our stories.

25hours Hotels are sexy, cheeky, bold, innovative, cosmopolitan, unique, charismatic, a little crazy, and locally connected. They stand out in their respective market. With all the creativity

and trendiness, our hotel rooms offer both clarity and functionality. We use technology to simplify, not to complicate life.

25hours Hotels are not showrooms. They are for loving, living and lounging around. A crucial part is played by the public areas, which cater to the needs of our guests according to the time of day. These form the heart of the hotel, a workplace for urban nomads, a marketplace for commodities and a starting point for expeditions into the city. Elegant simplicity is not what we stand



for. We believe that more is more.

In order to continuously find new inspiration, we like nothing more than to work with different designers, artists and other creative minds. Sometimes we also bring people together who at first don't seem to be compatible. And, last but not least: while our product may not be to everyone's taste, it should at least be inspiring and never boring."

25hours Hotel Team.

Gold



]01[

The color gold is the color of success, achievement and triumph. Associated with abundance and prosperity, luxury and quality, prestige and sophistication, value and elegance, the psychology of this color implies affluence, material wealth and extravagance.

Gold in its physical state, by its very nature, denotes wealth and prestige in every country, culture and market in the world today - it is probably the most valuable and easily traded commodity available in the global market place. Optimistic and positive, gold adds richness and warmth to everything with which it is associated

- it illuminates and enhances other things around it. At the uppermost level, this is a color associated with higher ideals, wisdom, understanding and enlightenment. It inspires knowledge, spirituality and a deep understanding of the self and the soul.

In the meaning of colors, gold is generous and giving, compassionate and loving, the benefactor or patron, sharing its wisdom, knowledge and wealth with others.

Gold is the color of the winner - first place medals are always in gold, silver is second place. Confident, passionate and eye-catching, gold draws attention to itself. Gold has long been associated with royalty throughout the world, along with purple.



102[

101[

A mosaic of mirror shards characterizes this table with irregular top, available in different sizes. The structure is composed of metal legs inclined to hold up an aluminum sheet top that forms the basis for the layout of the mosaic. The shards are in mirrored methacrylate. The irregular shapes of mirrored methacrylate are layered and glued by hand with great care and expertise.

Brasilia table by Fernando and Humberto Campana for Edra.

102[

Endless plays of light and incredible shining reflections with this hanging lamp. The

“bell” is made up of hundreds of sheets of aluminum, laser-cut into irregular shapes and are fixed by hand. Strong light that escapes from the cracks between a metal sheet and the next.

Campana Lamp by Fernando and Humberto Campana for Edra.

103[

Play of light and see-through for this chair that has seat and back formed by precious handmade embroidery in extruded polycarbonate. The monocoque lies on four legs made of wood and painted shiny black. Available in several translucent shades.

Gina by Jacopo Foggini for Edra.



103[



104[



105[

104[

With the Limited Edition Golden version of the Eames House bird Vitra presents a shimmering addition to the Eames Aviary. The ever-endearing Eames House Bird literally shines in its special edition fine gold plumage. The gold leaf, applied carefully by a goldsmith with tweezers, is protected by a thin layer of lacquer.

Limited edition, total circulation worldwide 1000pcs.

105[

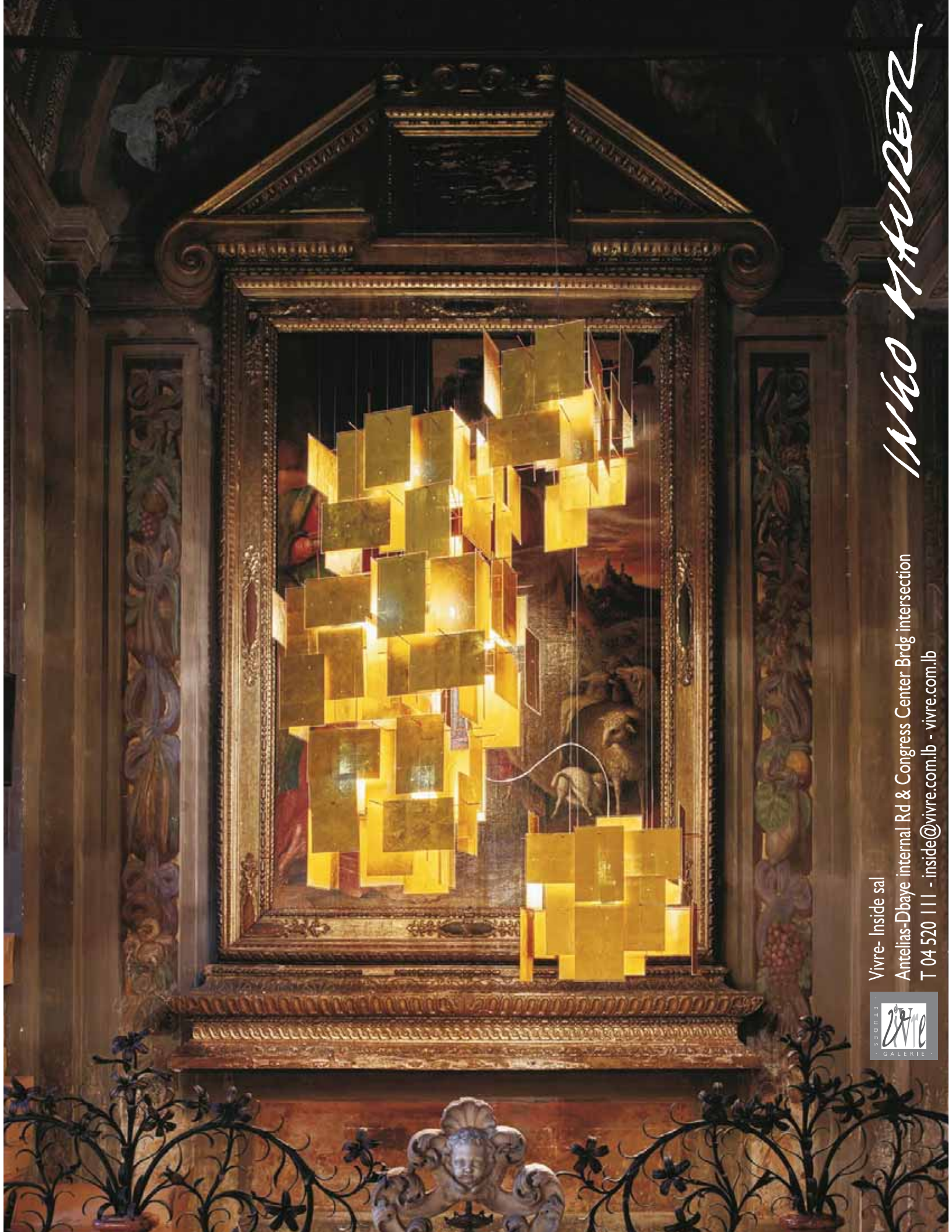
Essential geometry that enhances the many

possibilities of composition. An orthogonal grid system, which is available in different sizes to build multiple shapes: from small cabinet to full partition wall, because there is no distinction between the front and the back. The closure elements are available in different finishes.

Paesaggi Italiani system Massimo Morozzi for Edra.

106[

It is a polymorphic lamp. Sinuous and slender with very long legs. It is a precious, coated with pure gold. It has a stem that



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]09[

branches out like a tress, the dynamics and proportions of an inverted chandelier. The light is diffused by three small abat-jours, deliberately placed asymmetrically. The structure is of hand-painted polycarbonate. It is an artistic lamp, a sculpture.

Each lamp of Jacopo Foggini collection is a different sculpture from the others. Height, width, shape, color and distribution of matter, molded by hand, make each one precious and unique. Each lamp has its own character, stylish and individual.

Ines by Jacopo Foggini for Edra.

]07[

500 meters of special rope. A week of work. High specialization. They are all needed to create this wrap-around chair with aluminum and steel frame, and manual weaving of the rope directly onto the frame. The unique padding is created by progressive overlapping of hundreds of abundant twines on the frame.

The ability of experienced hands to weave this rope with acrylic core and cotton cover is fundamental. It takes more than forty-five hours of work just for the weaving.

]08[

In his work as an interior designer, Girard created a number of concepts for restaurants that went beyond color schemes and furnishings to encompass such as menu cards, matchboxes, tableware and napkins. The motifs featured on the Coffee Mugs have their origins and inspiration in the rich diversity of these environments.

]09[

Large hanging wall mirror, suspended from above with a wall mount that keeps it distant from the wall, for major emphasis. The reflection is given by a surface composed of irregular shapes of colored mirrored methacrylate, joined by straps. Mounting fixture in aluminum.

Mirragio by Fernando and Humberto Campana for Edra.

]10[

Designed by Sebastian Herkner for Moroso, Pipe is a seating collection. Placing the coarse before the fine, preferring a choice that bucks the trend compared to the most common research into the slim

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]11[

form. Despite this, staying light, ethereal. The design is thus structured around the most reassuring aspect of the oversized: the simplicity. The minimalist and rugged structure is built with a powder-painted aluminum tube with a diameter of 80mm.

]11[

Two circles, two elementary modules grafted into construction geometry of art deco inspiration, openly communicate the tendency towards maximum formal simplification. This is the prelude to top-quality industrial production, an elegant economy of volumes expressed by the possibility offered by the chromed steel frame to structure the design into a complete seating family. Thus a chair and a stool are born, with and without armrests, with the addition of a small two-seater sofa, a sophisticated formal evolution dictated by good taste and class. This is a return to order, a transition towards a simultaneously luxurious and synthetic language.

By David Adjaye for Moroso

]12[

Bookworm is a bookshelf designed by

Ron Arad for Kartell. The iconic and revolutionary flexible bookshelf Bookworm, made by an artist like Ron Arad together with the technology of a large company, is tinged with attractive fluorescent colors fuchsia, turquoise and yellow, and black bookends golden creating Popworm.

]13[

The Troy seating collection, produced by Magis and designed by Marcel Wanders features simplicity, comfort and variety of design, in addition to countless configurations made possible by combining the different materials and finishes. This collection was launched in 2010 and has grown ever since, currently numbering over 2000 different combinations.

]14[

Metallic, crystalline "blossoms" create a dazzling, cascading effect. Designed by Ferruccio Laviani for Kartell, a series of carefully positioned bulbs are adhered to a tubular framework, casting sparkly light that bounces off each petal.

Kartell's creative, transparent creations illuminate the light of internal spaces with a

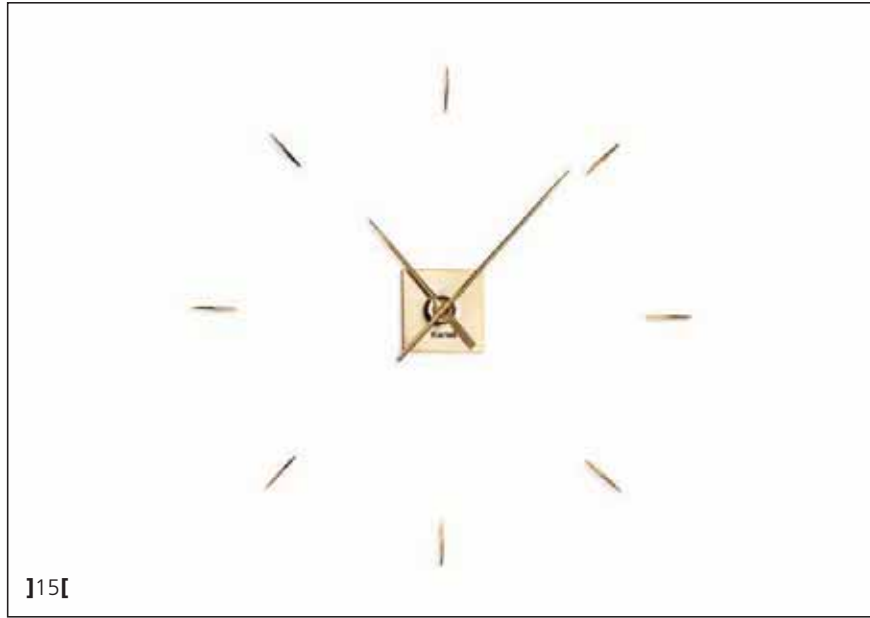


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MADE IN ITALY



114[



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117[

115[

Time Less clock by Philippe Starck for Kartell

116[

The Masters chair is powerful tribute to the three symbolic chairs, re-reads and re-interpreted by the creative genius of Starck. The unmistakable silhouettes of the "Series 7" by Arne Jacobsen, the "Tulip Armchair" by Eero Saarinen and the "Eiffel Chair" by Charles Eames are interwoven into a sinuous hybrid giving life to a fusion of original and engaging styles. To give the Masters an even more precious, exclusive and sophisticated look, Kartell's bestseller is given new and surprising metallic finishes.

117[

Modular elements were designed to meet various needs and to fit into any room in your home: bathroom bedroom kitchen or living room. This design solution by Anna Castelli Ferrieri animates the Modular system and is an elementary and solid vertical overlapping of interlocking single pieces, which creates practical storage furniture. Flexible functional practical Modular pieces have been in production for almost forty years and have received a lot of recognition for the project's significance and innovation (they can be found on display at the Museum of Modern Art in New York and at the Centre George Pompidou in Paris).

touch of unexpected beauty - both modern and timelessly classic. For more than 60 years, the Italian company has brought continual evolution to the materials, design, and color spectrum of its signature polycarbonate creations, each dreamed up by some of the most creative minds in the design industry.

GUBI

Adnet circulaire by Jacques Adnet & Nagasaki chair by Mathieu Matégot



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]18[

Lars Tornøe about the design of the Dots metal:

"The characteristic little family of hooks is a friendly addition to any wall. The Dots metal are proud of their round edges and will treat your clothes with the greatest care. They will also let you arrange them on your wall in the pattern you like. Being a very social set of hooks, The Dots metal love to welcome other Dots to join them on the wall."

]19[

Anderssen & Voll about the design of the Framed mirror:

"We wanted to create a mirror that was more than merely a reflective surface. Framed is a new perspective to the classic framed mirror; it is a decorative design piece that leads your thoughts to installation art. It adds not only the functionality of a mirror to your home, but with its depth, organic shape and tone-in-tone color, it is almost perceived as an art object on the wall. The Framed mirror can hang beautifully on your walls alone or combined with other sizes and colors."

]20[

Good news for collectors of the Krenit range and everyone with a weakness for all that glimmers. The iconic design from 1953 is now launched in new metallic versions, in which the Krenit's colored interior has been replaced with glistening gold and silver. The new metallic bowl is introduced with an acknowledging nod to the father of the Krenit series, engineer and materials researcher, Herbert Krenchel. He added a touch of metallic to the Krenit bowl



]19[

]20[



himself when he created a special edition with interior in genuine silver. The special bowl graced Krenchel's own home, and its existence was brought to the attention of Normann Copenhagen's founders, Jan Andersen and Poul Madsen, when they visited him in 2008, in connection with the prelaunch of the Krenit bowl. Krenchel's silver-plated bowl formed the inspiration for the new versions with interiors in metallic shades. The shiny metals form an attractive contrast to the Krenit bowl's

matte black exterior, giving the bowl an exclusive look. The gold and silver versions are classic and elegant, but also embrace the contemporary metallic trend. The bowls will suit both simple and bold interiors, and are very suitable as a gift.

]21[

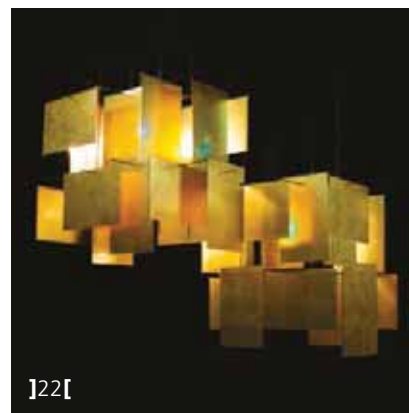
Metal, gold leaf sealed in plastic. The shades have four holes each, with which they can be suspended on the rods in various angles. The shades for 24 Karat Blau are



made individually by hand. The gold leaf on the shades is beaten to a thickness of 1/10.000 mm, corresponding to 1.000 atomic layers. This allows short-wave blue light to pass through the molecules, with a warm yellow-gold light reflected inside the shades. **Designed by Axel Schmid for Ingo Maurer.**

]22[

Like small futuristic, colorful gleams from another world, Meta adds sophisticated bling to your interior. Meta is a family of shiny, metallic bowls for decoration,



serving, or storage. Meta is made from aluminum, with a shiny outside and a glittering inside. The glittering effect is achieved by anodization, a surface treatment that protects the material and gives a hardwearing surface. The difference between the outside and inside produces a varying impression of the same shade of color. A refined detail that discretely contrasts the clean design. The aluminum's light, industrial expression is reinforced by the simple design. A strict tubular shape is broken sharply, creating the geometric, capsular design. In combination with the attractive metallic colors borrowed from the world of fashion, Meta achieves a dreamy, futuristic expression. The family consists of five bowls of varying heights and diameters, which generate a dynamic expression when used together. The different sizes invite you to use Meta for many different purposes. The largest bowl is a natural for fruit or salad, while the smaller bowls can store anything from sweets to paperclips. The lowest bowl is perfect for decorative storage, for example of jewelry.

]23[

The gold Hoptimists are plated with 24-carat gold and complete the family of Hoptimists in copper and chrome. The gold Hoptimists are fully in keeping with the new trend for metallic colors currently used in trendy interiors and décor.



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Kartell + Lapo

It's a wrap!

Lapo Elkann and Garage Italia Customs are reinterpreting Kartell's icons, using car-wrapping technology to create a special limited-edition collection.



One word: contamination. Of styles, languages... and "worlds".

This is something Kartell and Lapo Elkann have in common: the desire to contaminate both worlds freely. Why? Because it is only through creative freedom and the courage to express your own visions and aesthetic intuitions that radically innovative, unconventional, successful and, above all, fun projects are born.

The "Kartell+Lapo. It's a Wrap!" event revolves around the value of Italian artisanship and dreamlike dimensions.

Through Garage Italia Customs, Lapo Elkann has customized Kartell products using wrapping, a technique that involves covering the surface with a special film. It is the first time that this procedure has been used with Kartell furniture.

Displayed on an electric blue lino floor with an embossed circle pattern will be around forty of Kartell's iconic products, personalized with graphics inspired by the

automotive and fashion worlds.

Two different styles are on display in the brand's store windows.

- The elliptical Glossy tables by Antonio Citterio, the Componibili by Anna Castelli Ferrieri and Philippe Starck's transparent icons like Uncle Jim, Louis Ghost, Ghost Buster, One More Please, Tip Top, Lou Lou Ghost and the Invisible side table by Tokujin Yoshioka, have been "wrapped" in designs drawing inspiration from the colors of national flags and reinterpreting or borrowing details from the motifs and colors of famous racing liveries.

- The same icons are also being displayed in plastic wrappings featuring completely different patterns, this time from the world of fashion and textile design, such as hounds tooth, tartan and pinstripe. It is therefore surprising to see the same icons speaking a completely different language depending on whether they are dressed in a more graphic, pop look, or a plainer style.

100

]FROM THE **PARTNERSHIP**[





One example is the Componibili, shown in a fun two-color version and a pinstripe pattern.

Claudio Luti, President of Kartell, said, "Today Kartell is a lifestyle brand with such a global reach that it is able to embark upon collaborations and special projects with a freer and more relaxed approach towards its products. The collaboration with Lapo Elkann is very intriguing because his entrepreneurial approach is unconventional, uninhibited by trends, genuinely creative, and supported by significant commercial insights. And this combination of Lapo's and Kartell's imaginations forges new opportunities to develop the very concept of personalized industrial design.

Nowadays consumers want to feel more of a part of their purchases by influencing them with their own creative vision (from cars to houses and furniture). I have found it particularly stimulating having our icons interpreted with new patterns and colors in a limited run, and I think that this collection may introduce a new way of interpreting the potentials of Kartell products without

Kartell



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straying from our industrial approach.” Lapo Elkann adds, “When I created Garage Italia Customs I knew that our objective was not to limit personalization to the automotive world, but to translate its creative potential to many other sectors. For our first contamination with the world of furniture and design, we could not have found a better partner than Kartell. As a symbol of Italian creativity and design, Kartell has numerous true icons of contemporary design to its name and shared its continual experimental and innovative research, combined with the use of advanced technology, with Garage Italia Customs. The perfect synergy that has been created between our two organizations has allowed us to meld design, cars and lifestyle into unconventional furniture with a new and unique personality.”

The set of projects has therefore given rise to a collaboration that will endure and that will debut with its first limited edition collection on sale from September to December in Kartell stores and online at kartell.com.



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Time is a precious resource



At a time in history when most of the industrial design world is following trends in anti-aging cosmetics and is trying to counteract even the healthy signs of aging, time is a precious resource, in a double sense, for the chair by Bartoli Design. Because it involves not only the use of a material - natural hide obtained by respecting all its characteristic properties - but also a process, used by Presot, a company which, since 1933, has been producing soles for leading Italian designer labels based on a centuries-old tradition. In its 80 years of history, the company has successfully adapted to new standards of technology, strongly and wholeheartedly





retaining its authenticity. And because the project that lies behind this chair is powerful enough to challenge time: the hide will inevitably move, its texture will change and also its color, but the chair will be the expression of this transition, preserving its functionality and performance over time. For this project, Bartoli Design gladly drew upon Presot's experience in haute couture (the visible stitching is an explicit

reference to that world) and upon the nautical sector, with its tie-rod device. This ensures that the tension, which would naturally be lost over the years and with the softening of the hide, remains strong. With great timing, the project arrives at a moment when the issues of traditional craftsmanship, Italian manufacturing and eco-friendly production are central to the concerns of those who make, produce and



communicate design in Italy. But slogans aside, it tells a spontaneous story that is typically Italian, which has an almost casual origin, yet is rare in its authenticity and happy outcome: the successful encounter between the exploration of a company, the talent of a designer and the expertise of a producer.

1085 Edition by Baroli Design for Kristalia

"I Don't Have a Favorite Color"

Building the Vitra Color and Material Library



Ten years ago, the designer Hella Jongerius began a research project for the Swiss furniture company Vitra to study the properties and possibilities of colors, textures, finishes and materials. This long-term project has resulted in the Vitra Color & Material Library, which is devoted to the establishment and further development of an intelligent system of colors, materials and textiles that make it easy to create a signature look for offices, homes and public spaces. In her book 'I Don't Have a

Favorite Color', Hella Jongerius describes her method of research and the application of its results to the Vitra product portfolio.

'My fascination with color emerges from its enigmatic, inscrutable quality. Color binds together a range of important topics in life: the aesthetic value in art, the scientific research into our human perception, the philosophical questions on the words we use to address colors, the social and cultural relevance of color in our society.

110

]FROMTHEEXPERTS[

All these subjects are connected to our everyday experience of seeing the world in color', Hella Jongerius explains.

The publication tells the story of Jongerius' experiments in her own words. Drawing on the color theories of Michel-Eugène Chevreul, her own weaving experiments in her Berlin studio and projects by great 20th century designers, including Jean Prouvé and Verner Panton, which she discovered in the Vitra Design Museum archive, as well as her collaborations with contemporaries like Ronan and Erwan Bouroullec and Jasper Morrison, Jongerius describes how her understanding of color, light and materials has evolved during her research, culminating in the formation of the Vitra Color and Material Library.

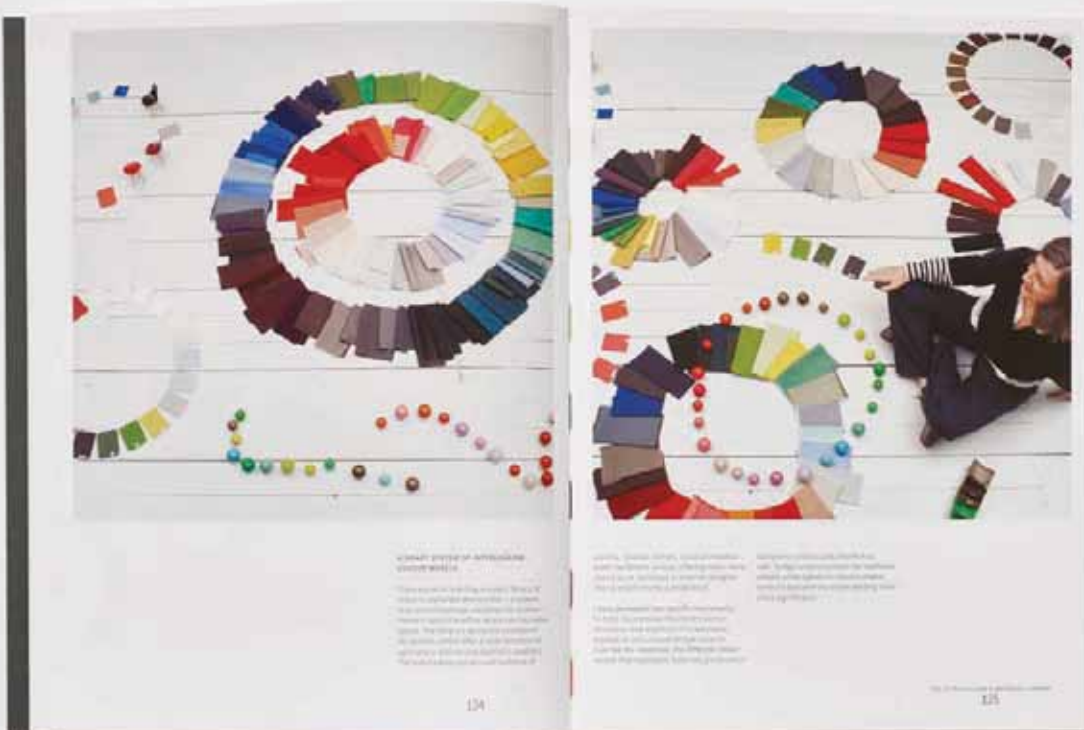
'I truly do not have a favorite color', Jongerius states. 'The many possibilities can knock you off your feet; they can make you feel insecure. This diversity feels overwhelming to me, to this day. After all, color is a complex subject: it changes over the course of the day and is very difficult to recall from memory. I have only one strong conviction and piece of advice on the subject: when dealing with colors, trust your intuition.'

The book is published by Gestalten and is available since April 2016.

ABOUT VITRA

Creating innovative products and concepts with great designers is Vitra's essence. They are developed in Switzerland and installed worldwide by architects, companies and







private users to build inspirational spaces for living, working and shopping as well as public areas. With its classics Vitra represents groundbreaking 20th century design. Today, in combining technical and conceptual expertise with the creativity of contemporary designers, Vitra seeks to continue pushing the boundaries of the design discipline. A family business for eighty years, Vitra believes in lasting relationships with customers, employees and designers, durable products, sustainable growth and the power of good design. The Vitra Campus with buildings by some of the world's leading architects and the Vitra Design Museum with its exhibitions on design and architecture, design archives and a comprehensive furniture collection are all part of Vitra. They inspire visitors, inform the design process and create an atmosphere in which innovation flourishes.

ABOUT HELLA JONGERIUS

Hella Jongerius' (1963, Netherlands) work combines the traditional with the contemporary, the newest technologies with age-old craft techniques. She aims to create products with individual character by including craft elements in the industrial production process. Jongerius sees her work as part of a never-ending process, and the same is essentially true of all Jongeriuslab designs: they possess the power of the final stage, while also communicating that they are part of something greater, with both a past and an uncertain future. The unfinished, the provisional, the possible – they reside in the embrace of imperfections, traces of the creation process, and the revealed potential of materials and techniques. Through this working method, Jongerius not only celebrates the value of the process, but also engages the viewer, the

user, in her investigation.

In 1993 she founded the studio Jongeriuslab, where independent projects are developed as well as work for major clients. Since 2007, Jongerius has served as Art Director of colours and materials for Vitra.

Many of Jongerius' products can be found in the permanent collections of important museums (such as MoMA, New York, Victoria and Albert Museum, London, and Boijmans van Beuningen Museum, Rotterdam). Hella Jongerius lives and works in Berlin.

ABOUT GESTALTEN

Founded in Berlin in 1995, Gestalten is best known for its more than 600 books that document and anticipate vital movements in design, illustration, architecture and typography as well as urban and contemporary art. It generates the topics for the vast majority of the

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books that it publishes, compiling, editing and designing each publication to be both inspirational and user-oriented. Gestalten publications are sold through bookstores and museum shops as well as specialty and concept stores in almost 120 countries. Because its books are locally available in so many markets, Gestalten comes into direct communication with creative throughout the world. Its books have found resonance not only among professional agencies and design audiences worldwide, but also among students, architects, directors, trend scouts and anyone interested in visual codes. In addition to documenting creativity through its publications, Gestalten has established an international reputation as a think tank and impulse generator for innovative design. Its clients include Monocle, Design Hotels, Diesel, Distanz, Hatje Cantz, MTV, Nokia, Redbull, Smart, Uniqlo, Volkswagen and Zumtobel.



Edra in Rio



116

The historical Costa Brava Clube, in Rio de Janeiro, designed in the 60' s by renowned architect Ricardo Menescal, hosted Casa Italia, the CONI and Italian Institutional Headquarters during the 2016 Rio Olympic Games. For the first time, and

as the name suggests, Casa Italia is the result of far reaching project that aims to highlight Italian excellence through and through- from the world of sports to that of design; a showcase of the craftsmanship that lies behind the label "Made in Italy".

]FROMTHEHOST[



Beatrice Bertini's Concept Horizontal, is extended into an art and design project, with Bertini and Acciari responsible for developing the arts and Claudia Pignatale the interior design. The fusion and synergy of these talents, transformed Casa Italia



into a lighthouse, a ship, an island, that fine line defined as the horizon – that separates earth from sky – and leaps into the unknown. The ambitious goal of Project Horizontal, was to promote Italy in all her authenticity to an international

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public, through the use of iconic images and objects that have turned Italy into an historical cultural reference point. In effect, Concept Horizontal exemplifies a style, a horizontal approach to considering and embracing all the activities that took place in this location as forms of art, be they: objects, images, furnishings, hospitality or cuisine. Italy has laid her bets on making the Costa Brava Experience Unique, through the collaboration of prominent figures and labels from very different walks of life. Artists and partners fully represent the excellence of Italy and Brazil, a virtuous contamination between the two cultures which results into a contemporary, unique and welcoming setting. A location that persistently recalls the links between the two countries, starting from the long bridge that connects the mainland to the sea cliff on which Casa Italia is perched on, and upon which Vedovamazzei's work of art stand out: "+39" tricolored neon's, a physical representation of Italy's international dialing code using the colors of the Italian National Flag, to the "Towards you" sign, by the duo Bianco-



Valente that represents the drawing closer to Brazil. These masterpieces are connected through a long brightly lit line, specifically made for Casa Italia, by ILM-Lighting. The experience continues, with Pietro Golia's unique "Welcome" (sign), pointing the way to the main hallway that hosts works of art from Guendalina Salini's "The end of

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geography" collection, further juxtaposed by the iconic "Bocca" sofa, a 1970's design piece by Studio 65 for Gufram -in the shape of a mouth. Davide D'elia's Installation 'Antivegetativa' leads to the restaurant: A spacious and panoramic area with floor to ceiling glass walls overlooking the ocean. Here, carefully arranged and alternating "Vidun" and "Quadrato" tables, both designed by Magistretti for De Padova, inspired by the structure of screws and in a minimalist and quasi Nordic looking style – exemplify Italian functionality and craftsmanship. The translucent, gold and topaz embroidered "Gina" chairs by Jacopo Foggini for Edra, glitter as the immense natural light beams into the venue and accentuates their beauty. The "Big Louie" 3D printed chandeliers, by David Nosanchuk for .exnovo, hung from the ceiling, reign and dominate the room. Specially designed ILM lighting, enhance works of art that adorn the walls, pieces from: Massimo Bartolini's "Untitled", Gianfranco Baruchello's "Dove guardano le statue" Paola Pivi's "La bellezza sta



negli occhi di chi guarda" and "Atalanta e Ippomene" by the Brazilian artist Vik Muniz – an iconic piece both for its setting and the mythological reference: a race between Atalanta, the virgin huntress and her suitor Hippomenes who defeated her by cunning, not speed and thus succeeded to win her hand in marriage. The choice

]io[



of venue for Casa Italia, a site integrated but perched on the top of a sea cliff, leads to a natural choice of furnishings for the lounge: Francesco Binfarè's for Edra "On the rocks" sofa, that forms a relaxed and inviting archipelago and Emmanuel Babled's "Etnastone" coffee tables, made from Sicilian volcanic stone, that lie dotted around the room. Throughout the lounge through to the bar area, Francesco Simeti's "City of Gold" wallpaper lines the walls, reconnecting and recalling the Brazilian Favelas and industrial suburbs. Carefully chosen "La Lollo" suspended lamps by Slamp, carefully trace and illuminate the journey from the lounge to the bar. Looking onto the lounge, lies a cigar bar with stone lined walls, furnished with Francesco's Binfarè's for Edra "Sfatto" sofas and "Favelas" armchairs also designed for Edra by the Campana Brothers – notable Brazilian designers. The Bar counter, bar/coffee tables are designed and produced with Brazilian wood by Stefano Marolla, carpenter and cabinet maker. The small, covered roof terrace is a peaceful corner in which one has the sensation of being immersed in the surrounding nature, further emphasized by the colors and style of: Edra's shimmering blue "Standard" sofas, bright red tulip-line "Getsuen" chairs and the Campana Brothers "Brasilia" tables. The small, intimate Meeting room hosts the poetic artwork "Aurora" by Mario Airò, specifically commissioned for "Project Horizontal". Giuseppe Gallo's "Prismi" sculpture, towers over the roof garden which is carefully lit by Nobile lighting and finely furnished with "Summertime" benches by Valerio Berruti for Gufram". The external lounge, facing the ocean and furnished with "Standard – Cloud" and the "Flap" sofas by Francesco Binfarè for Edra, is a tribute to the Italian Olympic Team motto: "ready to fly". Francesco Simeti's distinct wallpaper, "Chantal" chandeliers by Massimiliano and Doriana Fuksas for Slamp and "Bojour Milan" coffee table by Atelier Biagetti, completes and complements this area, that resembles a private and secluded area of the sky.



"Rik Wouters & the Private Utopia"

by Limited Edition



"Rik Wouters & the Private Utopia" is a project initiated jointly by the MoMu – the Fashion Museum of the Province of Antwerp - and the Royal Museum of Fine Arts Antwerp to commemorate the death of Rik Wouters, one hundred years ago this year. The domestic and intimate scenes painted by Rik Wouters will provide the groundwork for the MoMu's new autumn exhibition: "Rik Wouters & the Private

Utopia". The exhibition will present more than 60 of Wouters' works under the same roof, flanked by contemporary fashion, applied design and art installations. In a utopian quest for the essence of the good life, contemporary fashion designers and artists went in search of what makes people happy. This is expressed in handmade, "slow" objects, natural materials and a rediscovery of the luxury of simplicity.

]FROMTHE**DESIGNER**[

Craftsmanship and natural materials are the common theme running through the whole exhibition.

Dirk Van Saene, a fashion designer and member of the Antwerp Six, took up this challenge to translate his own picturesque visual language into a design for a rug. Like Wouters, he painted elements from his own private world and surroundings: the cats in the neighbors' garden, pigeons building their nests and his own flower garden. The rug is 5m in diameter and is presented as a piece of seating furniture in the installation created by Van Saene for this exhibition. It was produced by the family-owned company Limited Edition which makes high-quality rugs in artistic editions. This Moeskroen-based firm makes hand-tufted carpets in artistic editions. Limited Edition distinguishes itself on the market through its craftsmanship and a type of luxury that is characterized by simplicity. The colors of the hand-dyed yarn were created especially for this unique piece at the firm's own dye works. Crafted using exclusively 100% superior-quality wool in collaboration with The Wool mark Company, this hand-tufted rug is a product entirely Made in Belgium, from design to production.

Limited Edition designs, produces and commercializes high-quality, custom-made contemporary rugs. Each rug is a genuine work of art, characterized by the use of high-quality materials, a unique palette of colors and legendary Belgian craftsmanship. Limited Edition uses silk, linen, wool, leather and other exclusive materials in its designs, which vary in size, color and dimensions to suit the specific requirements of each customer. People looking for exclusivity and a high standard of quality will find the answer to their quest at Limited Edition.



RIK WOUTERS (MECHELEN, 1882 - AMSTERDAM, 1916)

Belgian painter, sculptor, draughtsman and printmaker. From early age on Rik Wouters worked as an apprentice in the studio of his father, an ornamental sculptor. In his workshop he created wooden figures and decorations for furniture. Only fifteen years old he entered the Akademie van Schone Kunsten in Mechelen to study sculpture. In 1900 he decided to move to the Belgian capital where he became a pupil of Charles Van der Stappen at the Academie des Beaux-Arts. There he met H  l  ne Duerinckx (Nel) who was to become his wife, favorite model and muse. The poverty of the young couple and the sickness of Nel forced them to leave the city centre and to go to Boitsfort, the green outskirts of Brussels. In Boitsfort Wouters focused on painting and studies of light. He chose to depict interiors and still life, painted with a knife (spatula) and showing an abundant use of color laid down on cardboard. In 1911 Wouters changed his style, abandoning the use of the spatula and opting for the brush. In order to obtain a maximum of transparency the painter diluted his colors and used particularly absorbing canvases. It resulted in a reduced scale of warm tones and a diminished brilliancy of colors. The young couple escaped from poverty only in 1912 when Wouters signed an exclusive contract with the Galerie Georges Giroux, Brussels. Not having to face financial trouble his creativity unfolded in the following years. Wouters visited Paris and Cologne where he studied paintings by C  zanne and Van Gogh and other impressionist works. This influence was reflected in his own work where colors gained the illusion of shimmering light. Long walks in the nearby woods inspired him in his choice of motives. The First World War represented a major change in Wouters' life. As a soldier he faced terror, death and destruction in Belgium and ended up in a detention camp in Amersfort, Netherlands. To escape from evil of war, he carried on producing drawings and water paintings in the detention camp. However, his health started to deteriorate quickly so that he was released from camp and moved with his wife to Amsterdam. In 1916 Rik Wouters died at the young age of 33.

Vitra Campus "24 Stops" Rehberger-Weg



128



The Rehberger-Weg, which is around five kilometers long, links two countries, two municipalities, two cultural institutions – and countless stories. The path runs between Weil am Rhein and Riehen, between the Foundation Beyeler and the Vitra Campus. Guided by «24 Stops», 24 way markers created by the artist Tobias Rehberger,

walkers can explore a uniquely diverse natural and cultural landscape. The Rehberger-Weg and its way markers therefore provide an opportunity to get to know both the history and stories of the surroundings and its inhabitants and to tell them again, as well as encouraging an excursion into nature.



The idea of a cross-border path was initiated within the framework of IBA Basel 2020. The Foundation Beyeler, the municipality of Riehen, Vitra, and the town of Weil am Rhein are jointly responsible for the idea's development and implementation. The Swiss watch company Swatch is generously supporting the project as the Presenting Partner and is funding the artist's creation of the objects that demarcate the path. The first 12 way markers were installed in September 2015. From June 2016 on, «24 Stops» will be completed with all 24 way markers in place.

THE COURSE OF THE REHBERGER-WEG

On the Swiss side, the Rehberger-Weg runs from the idyllic Berower Park, where the Foundation Beyeler is located, to the Naturbad in Riehen, which was designed by the architects Herzog & de Meuron. On the German side, it runs through the





vineyards on the Tüllinger Hügel to the Vitra Campus in Weil am Rhein. Walking along the Rehberger-Weg and viewing the «24 Stops» takes about one and a half hours.

TOBIAS REHBERGER

Tobias Rehberger was born in Esslingen in 1966. Today he lives and works in Frankfurt am Main. He ranks as one of Germany's most important contemporary artists – a reputation cemented by his prize-winning redesign of the Bar Cafeteria in the gardens of the 53rd Venice Biennale. His oeuvre is characterized by the use of a wide range of media and the combination of disciplines such as painting, sculpture, design, graphics and architecture. His space-encompassing installations and the objects he creates for specific interior or exterior locations are often not only aesthetic but also functional. Rehberger adapts modernist artworks and design classics as well as mundane objects, transposing their alienated form

or unaccustomed materiality to a new context.

SWATCH & ART

Swatch, launched in 1983 by Nicolas G. Hayek, is renowned for its creative partnerships and strong support for art, artists and young talents across the broad spectrum of contemporary art. For more than 30 years, Swatch has invited painters, photographers, filmmakers, sculptors, fashion designers and others from a wide range of disciplines to create art on "the world's smallest canvas". By taking its amazing Swatch watches to millions around the world, the Swiss watchmaker has built what may be the world's largest art gallery on the wrist. Convinced that

Artists can make the world a better place, today Swatch runs The Swatch Art Peace Hotel in Shanghai, where artists from around the world are provided accommodation and studio space to create in total freedom.



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