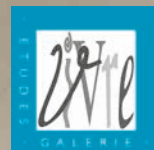




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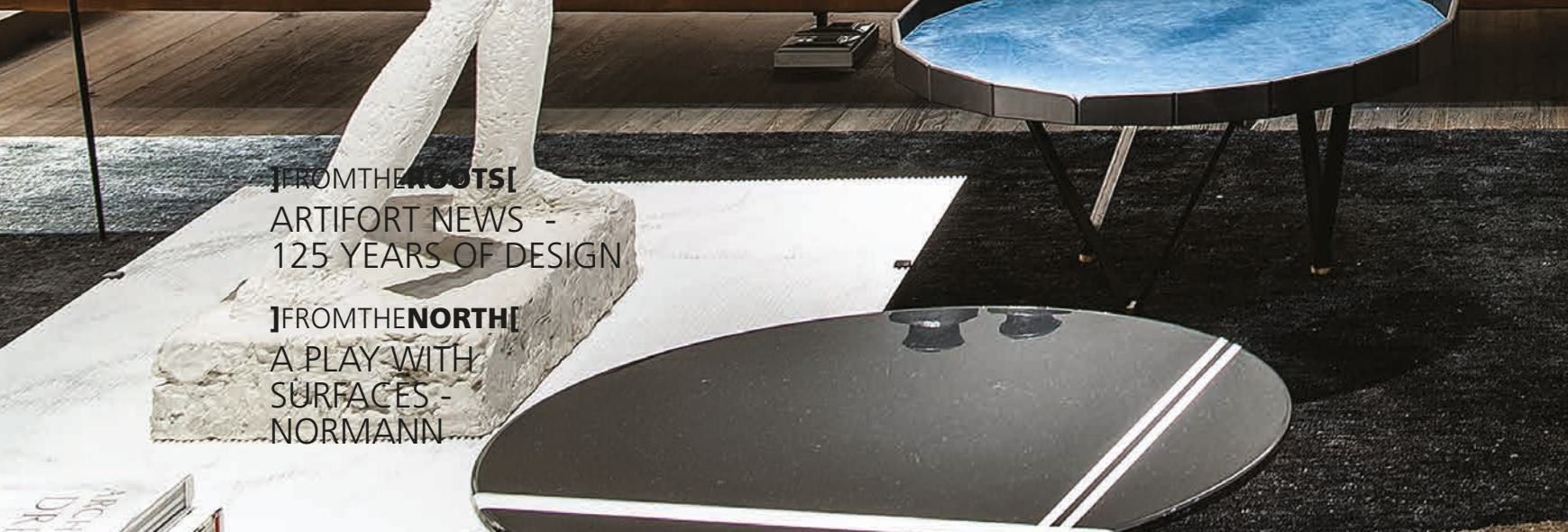


**]FROMTHEGENIUS[**  
MAGIS AT DESIGN  
PAVILION WITH SPUN  
TIMES SQUARE -  
NEW YORK



**]FROMTHEROOTS[**  
ARTIFORT NEWS -  
125 YEARS OF DESIGN

**]FROMTHENORTH[**  
A PLAY WITH  
SURFACES -  
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TAILOR\_sofa | CYCLOS\_coffee tables - Design Giuseppe Bavuso - HOME PROJECT collection



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Sustainability, Collaboration and humanity, ethics and transparency.

One of the principal hypotheses out of which the PET Lamp project emerged is the possibility to approach a global problem (the waste from plastic PET bottles) with a local activity (the basket weaving tradition).

Basket making is a traditional craft worldwide that can be found in the popular folklore of every culture. This craft works as a vehicle for the transmission of knowledge which facilitates the passing on of the symbols, beliefs and rituals of the culture that developed it.

Used since the Palaeolithic, a precursor of pottery and earlier than the textile techniques of spinning and weaving, basket making was a response to the need for receptacles for storing and transporting food.

With the aim of materializing this concept, PET Lamp has taken a further step in this direction, by replicating the experience in new countries noted for their tradition, handcraft techniques and latticed society.

The objective of this project is not solely the obtainment of an attractive and desirable contemporary object, but also to be able to establish a method of working laden with anthropological tones. The identity of each culture that has participated in the PET Lamp project is evident in each lamp. The freshness of the "Paja de Tetera" palm tree fiber and the coloured dyes used by the Eperara people belong to the festivals of the Pacific coast of the North of South America, while the thick woollen weaving of the Guambians lamps unequivocally comes from the cold, rainy climate of the Colombian Andes. In the case of Chimbarongo and Mapuche, the sobriety of the wicker and ñocha can be related to the austere and quiet personality of the people from central Chile. Regarding Ethiopia, the heavy and dense fibres used in the weaving of their baskets can be related to the harsh and rough countryside of Ethiopia. In the case of Japan the artistic and delicate treatment of bamboo in combination with plastic has achieved exquisite finishes and designs.

COVER: BAXTER VIKTOR COMPOSITION IN KASHMIR COGNAC BY DRAGA E AUREL.

DOWN: PET LAMP BY ACDO COLOMBIA.



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# ACdO

ACdO is the platform from which the Studio Alvaro Catalán de Ocón produces and distributes some of his most personal pieces.



"For us, this close relationship between designing and making allows the freedom to experiment and try out with new projects, which otherwise would be difficult to develop within the constraints of a client commission."

In each new project, the design process is geared to guarantee maximum honesty of processes and materials in order to offer not just an object but also a sensation.

All of our pieces are produced locally, using high-end industrial processes and specialized artisans, and assembled with great care in the studio to offer the quality and finish we demand in order to create a long lasting collection of products.

"We are a multidisciplinary team with different work profiles, but never missing a entrepreneur and creative mind. All of

# 30



us with the same interest and the same purpose, to make attractive, desirable and contemporary objects.

To achieve our goal, of mixing industrial processes with top class local crafts, we work with some artisans of different countries. Providing their capacity of bringing a different vision and perspective. Delivering their identity of each culture in our work.





We collaborate with professionals in variety of markets, including Colombia, Chile, and Ethiopia, among others. ”

#### **PET LAMP**

Back in 2011, Alvaro Catalan de Ocon took part in a project focused on the reuse of PET plastic bottles as a way of addressing the plastic waste issue that was happening in the Colombian Amazon. As an industrial designer, his starting point was focusing on the deep contradiction that is hidden behind each PET bottle: a product with a very short lifespan that takes decades to decompose. Alvaro reconsidered the role of the plastic bottle by merging local weaving techniques with industrial lighting. At this moment, PET Lamp is a consolidated project in different communities of artisans worldwide, which enables tradition and local culture cosmogony to be reflected on the final product.

The PET Lamp started as an awareness project, strongly linked to the PET bottle reuse. Over time it unfolded also as an anthropological study of different indigenous weaving traditions, underlining the role that craft knowledge can play in local culture, and accentuating preservation

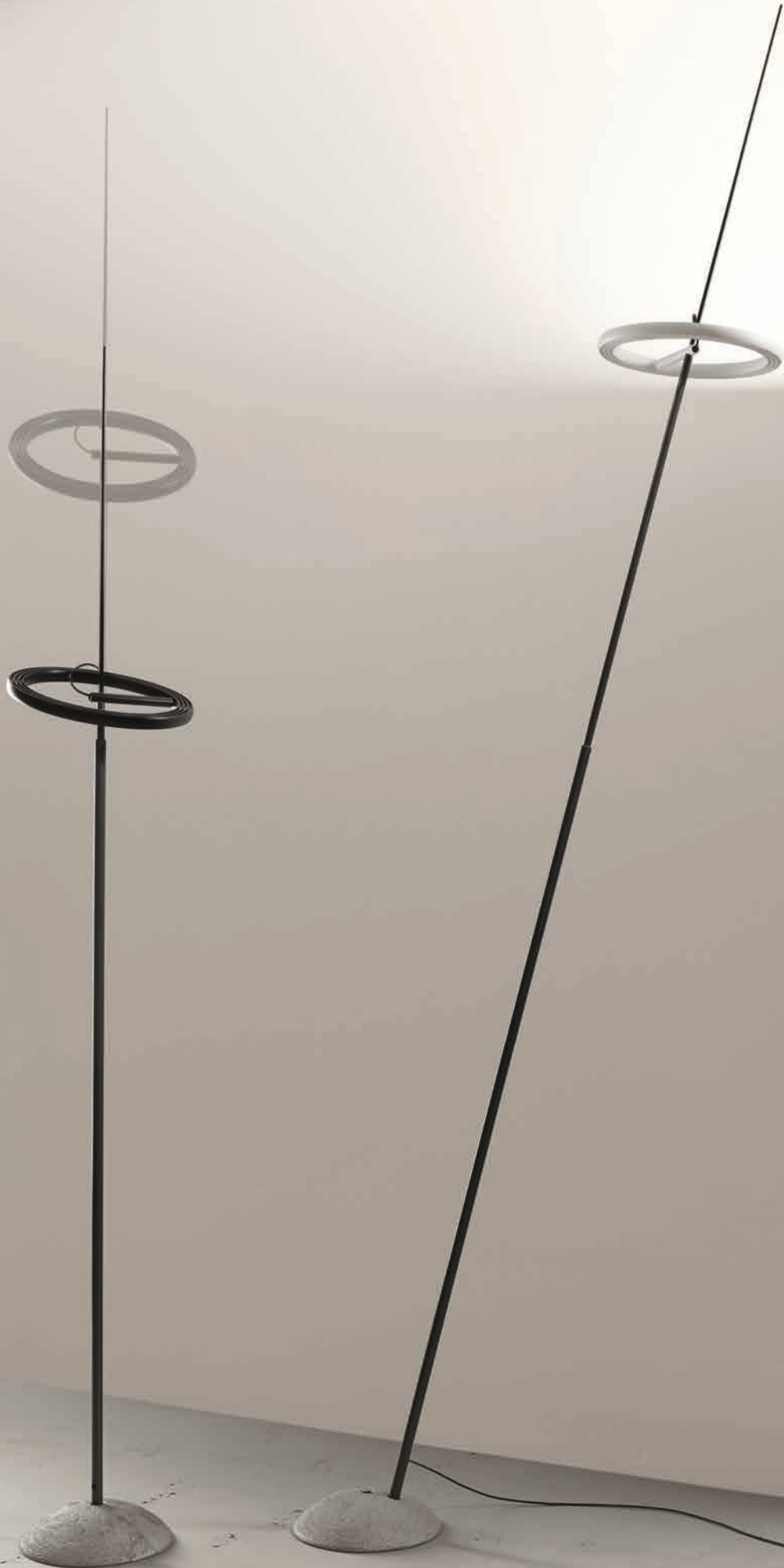






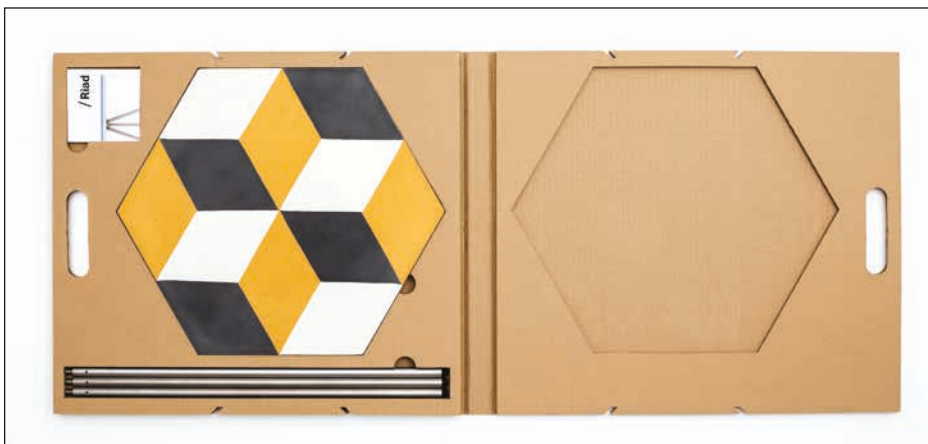
of craft knowledge and tradition. The PET Lamp project was initially founded in 2012 through collaboration with artisans from the Cauca region that had been displaced by the guerrilla war in Colombia. The lampshades created by these artisans reflect the community character and their culture symbolism, proving the viability of the project. PET Lamp Company is born the same year and the collection EPERARA-SIAPIDARA is exhibited for the first time at the Salone Internazionale del Mobile Milan in 2013, raising interest among international media, which allowed PET Lamp to approach publics from all corners of the world. In 2014 the collection CHIMBARONGO (Chile), produced by wicker craftspeople, is launched and displayed at the Salone Internazionale del Mobile Milano, within Rossana Orlandi exhibition. In 2015 the project reached Ethiopia, a country with a rich weaving tradition, which is still passed from one generation to another. ABYSSINIA collection is conceived by women artisans from Addis Abeba place and then released to the public the same year.

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Few months later, PET Lamp travels to Kyoto, Japan, where Japanese artisans' perfectionism and thoroughness Merge with the flexibility and fragility of bamboo material.

**RIAD TABLE**

Alvaro Catalan de Ocon and Francesco Faccin are a couple of designers and friends, who have known each other while studying Industrial Design in Milan and who have shared an analogous career for many years; they have exhibited their work on many occasions and they have shared travels and experiences nourishing their friendship but also a common vision and approach to the profession of the Industrial Designer.

"During a visit in Marrakesh in 2014 we run across in a workshop of cement tiles; we've been fascinated by the manufacturing process and by the strong visual expressiveness of this product so common in our houses". The cement tile was born in the Mediterranean Europe at the beginning of the 20th century as the industrialized evolution of the old mosaic or marble aggregate floor. Nowadays, because of the high manual commitment and because of the high costs of the labor in Europe, its production has basically moved to Morocco.

Riad table is an enhancement of the traditional manufacturing process and graphic motifs of hydraulic tiles. These concrete tiles emerged in Mediterranean Europe in the early 20th century as an industrial response to old mosaic floors.

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p. Paola Navone - ph. Andrea Ferrari

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The drawings of Riad are inspired by traditional designs that can be found from the Alhambra of Granada to the Great Mosque of Damascus.

The idea behind this product is to decontextualize a construction material—the hydraulic tile—by isolating and objectifying it.

Great part of the design process lies in resolving what is not visible to the naked eye. Therefore it has been necessary to research more technical materials to lighten, reinforce and resize the product, as well as to intervene in its traditional manufacturing process in order to accurately place a metallic piece which works as a node to reinforce the object and, at the same time, to position the legs in perfect geometry.

The result is a table for indoor and outdoor whose hexagonal shape offers the possibility to reproduce a “raised floor” combining as many pieces as desired.

#### HOME/OFFICE

HOME/OFFICE is like a local tattoo applied onto a universal design. We have been working on transforming an industrially



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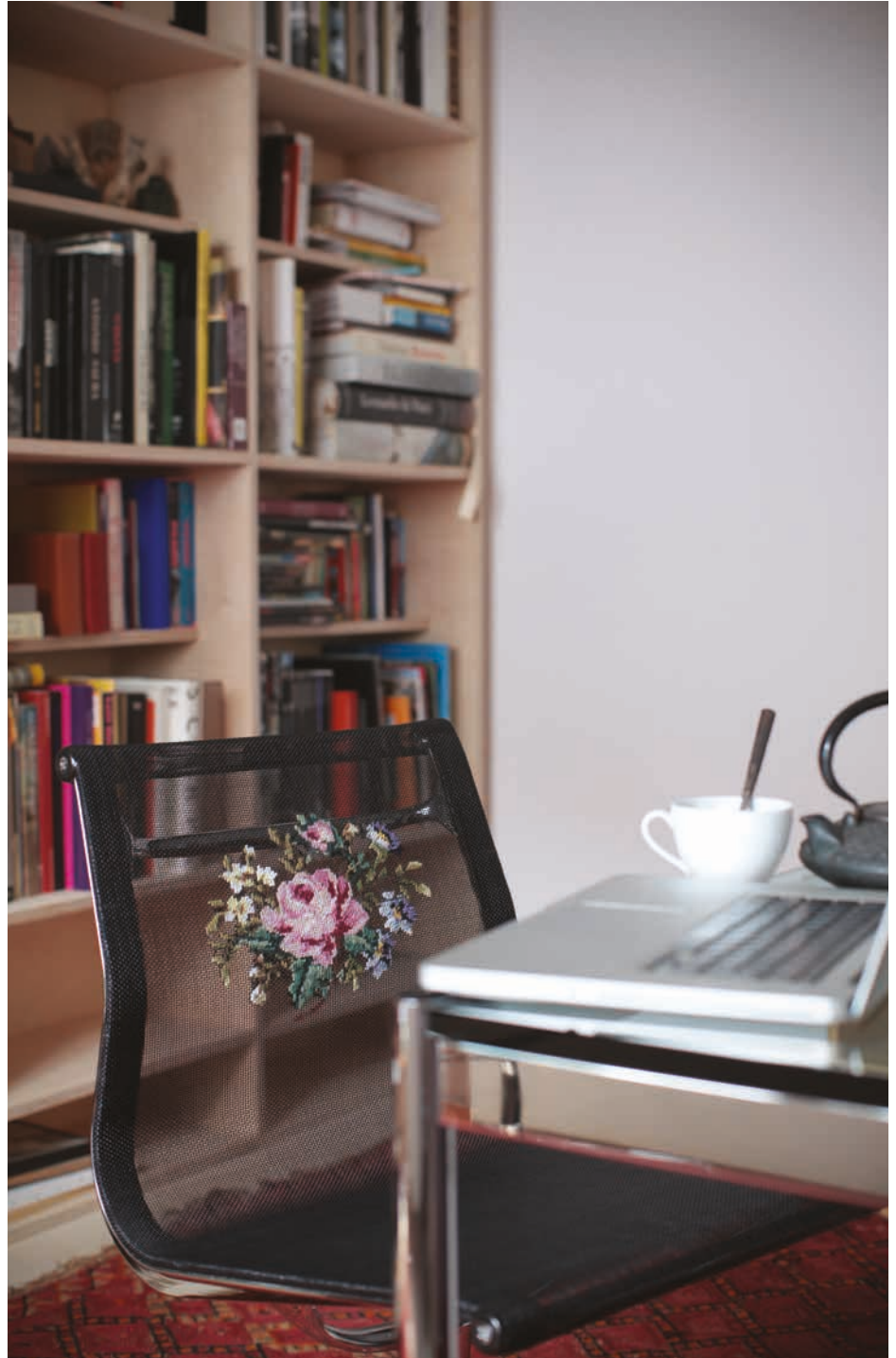
produced object by the use of a traditional textile technique. Instead of having as a starting point a refused object as in PET Lamp -which has lost its function and has been transformed into some other product (a lampshade)-, we decided to work on a classic design, the Aluminum Chair by Charles and Ray Eames designed in 1958, and apply to it an ornamentation full of connotations.

The starting point was not only analyzing the object itself but also the company, which manufactures it and the status it has achieved. Vitra's great achievement has been bringing the office to the home and taking the home to the office, and we wanted the project to materialize that concept through a subtle intervention while generating a strong visual impact.

As a sign of respect to the chair, it has had a non aggressive and reversible intervention by just passing a needle through the holes of its standard net weaved fabric, leaving its trace in the form of a Victorian petit point flower. Two icons clashing to bring to life the concept of the manufacturer of the chair.

The Aluminum Chair is a global product, sold worldwide with minimum variations. The HOME/OFFICE project offers the possibility of transforming the Aluminum Chair into a local product with the help of a local artisan.

The ornamentation of the chair is done stitch by stitch, completely by hand by a professional weaver, challenging our preconceptions and accentuating our impression of just how much hand labor



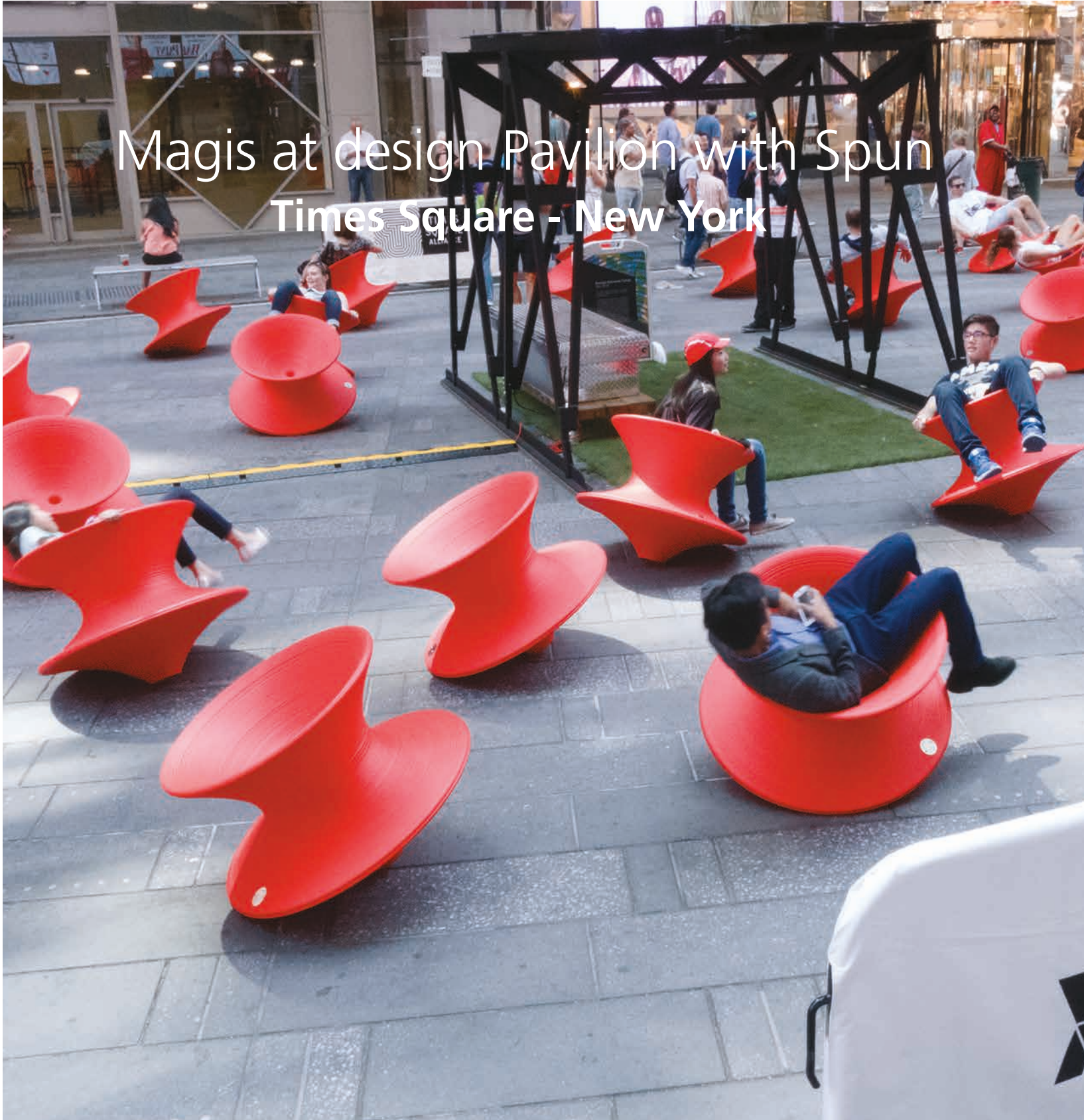
and how much industry is really applied to what we understand as an industrial object.

This year, PET Lamp has organized a new workshop in Chile, in the Araucania region, together with the Mapuche ethnic group. It is a stigmatized area, affected by local conflicts and experiencing an ongoing Integration process. The artisans, who employ centenary weaving techniques in order to handle and use ñocha, Natural fiber, put all their passion to create MAPUCHE collection, exhibited at the

Cultural Center Palacio de La Moneda of the Chilean Government.

PET Lamp has achieved a global approach including communities of artisans and satellite collaborators in Different continents. PET Lamp does not only create an appealing and contemporary product, but it puts at the Heart of the project the artisans' creativity who reflect their identity and symbolism in every single piece. The Lampshades are unique, serialized and printed with history objects.





Magis at design Pavilion with Spun  
Times Square - New York

42

Design pavilion presented a five day cultural event during the month of May, with a curated set of interactive displays bringing design and innovation to Times Square's newly renovated plazas.

Times Square becomes a playground of good design with spun, born of Thomas Heathwick's creative flair and Magis's research.

Rock side-to-side or spin in circles... public



space comes alive with these ergonomic forms that works as comfortable seating, whichever way they are rotated.

Not just a new concept is seating and

]io[



sitting : Spun, Harmonious, Dynamic and perfectly symmetric shape is reminiscent of a cotton reel, a top that spins on its axis or a vase thrown on a potter's wheel. A captivating contemporary sculpture when

it is still, Spun becomes a comfortable, fun seat when it moves, a seat which we can experience new sensations, rediscover the pleasure of rocking, turn 360 degree, and play with the world around us.

# BEST-OF



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## Inside the space of Baxter Cinema in Milan Baxter stages a big "green" installation, completely new and surprising



That's how the entire exhibition area completely changes into a magic world where, with patience and perseverance, nature seems to get upper hand and regains possession of those spaces that once belonged to her.

Once you have gone down the stairs that lead to the underground heart of the building, you get the feeling of entering a big garden where greenness finds its way among the domestic spaces.

The new colored leathers, whose nuances are soft and warm but with a great character at the same time, are here matched with materials like copper, iron and rattan. The most important novelties are born undoubtedly from the constant experimentation that Baxter dedicates to in the field of leather. Actually we have directed our research towards the carrying out of ancient leathers, tanned to become completely water-repellent and, therefore,



# ]io[



studied and purpose to stay outside. Next to these leathers there are also items made with soft leathers, characterized by the possibility to be washed in a washing machine, without losing their softness and lightness, main peculiarities of Baxter philosophy. It deals with completely natural leathers, that get old and change over time, conveying the idea of something fully lived that only nobles materials can give.

It deals with the new outdoor collection

that is enriched this year by the new projects carried out by designers such as Paola Navone, Antonio Sciortino, Roberto Lazzeroni and Francesco Bettoni.

Furniture of excellent quality that live together with big trees, luxuriant vegetation and fresh moss, shrouded by the unmistakable scent of grass. Everything reminds us of woods to live a thorough sensory experience, made authentic thanks to the multimedia installation by the video maker David Rapp.



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**]io[**







In order to widen this unusual and engaging experience, the ground floor's window will hold a real flower shop, managed by the green-artists "Figli dei Fiori". A sort of boutique where, while waiting for their own floral arrangement, people will have the chance to relax for a moment, sitting in a Baxter living room!

Moreover this is the perfect occasion to give a new look to Baxter Bar, that is officially inaugurated. Situated next to Baxter Cinema's windows, this place becomes the perfect meeting place to relax and have a drink. An exclusive and refined club where marble, brass and furniture's new leather colors get attuned one to another, creating a space that has to be lived freely, discovering the quality of our country's raw materials.

# VIVERPAN



BARBOY, STORAGE (1963)

# Artifort news

## 125 years of design

Jules Wagemans laid the foundations of Artifort when he set up business as an upholsterer in Maastricht in 1890.

His son, Henricus Wagemans, expanded the company into a furniture factory, which had a showroom in Amsterdam by the end of the nineteen twenties and was already well known nationally.



The economic recession of the nineteen-thirties forced H. Wagemans & Van Tuinen, as the furniture company was then known, to create a distinctive profile. Developing a catchy brand name and logo was a start. And naturally the furniture had to be distinctive too. The emphasis came to lie on functionality, comfort and quality combined with aesthetically pleasing design and an innovative use of materials.

In 1928 the new brand name was introduced: Artifort, derived from the Latin word 'ars' meaning art or knowledge, and 'fortis' meaning strong or powerful. The word 'comfort' is also reflected in this brand name.

### ]01[ PALA BY LUCA NICHETTO

Pala is a fully upholstered armchair on a pedestal designed by Italian designer

Luca Nichetto. It is Nichetto's first design for Artifort. The design follows the shape of a human body and combines Arifort's heritage with a contemporary approach.

"Before I start a new project, I look into the existing collection of a brand", Nichetto explains, "From the designs of Pierre Paulin and Geoffrey D. Harcourt to Patrick Norguet, I noticed an essential characteristic of all armchairs: they could all be divided into three sections such as seat, back and head rest. That's where the inspiration started; I researched what kind of posture our body engages when completely immersed into a relaxed environment. with Pala, I created an armchair, which reflects that shape. It represents the imprint of a human body."

This modern and characteristic armchair allows you to drift away from today's tensions. It's a place to unwind and get comfortable at home, but also works well



1021

at restaurants, hotels and lounges. It can be complimented with an ottoman or standalone by itself.

**1021 EXTENS BY KHODI FEIZ**

Designer Khodi Feiz has updated the iconic Extens cabinet program, with its striking aluminum corner elements. Based on today's lifestyle needs inspirations. Extens now has compact, sleeker dimensions and the cabinets can be finished in a wide variety of powder –coating, lacquer and veneer options from Artifort collection.

"I designed the Extens construction principle in 2004", Feiz explains. "It is based on using advanced gluing techniques. This bonds the aluminum corner elements to wooden panels creating a unique appearance and strong construction. The new assortment of finishing's give Extens a completely different look meeting today's

trends".

With its numerous variations both in configurations and in finishing, Extens suits any office or home.

**1031 ZUMA BY PATRICK NORQUET**

Zuma is Artifort's new armchair designed by French designer Patrick Norguet explains, "they have the same clean and expressive lines, like the Kalm chair, the cushion is the basis for the deign archetype of the Zuma armchair. It connects both parts of the chairs and provides flexibility and comfort. What also makes Zuma stand out, are the armrests made of aluminum casting. They are designed as sculptural expression of comfort".

As Zuma is available with a high and low back, in an active or relax seating position and different bases, it is perfect for workspaces, lounges and at home.



1031



]04[



]05[



]06[

Beso family is a collection of swivel bar stools. This collection is available in a height adjustable version with gas spring and two fixed height versions. A comfortable upholstered seat mounted on powder-coated pedestals adds to a modern and pure image.

#### **]06[ PALLADIO SHELVES AN ARCHITECTURAL CONNOTATION**

The Swedish architects Claesson Koivisto Rune design the open Palladio Shelves cabinet. The legs connecting the shelves follow the same technique as the Palladio table program. The characteristics, of the strong and almost impossibly simple joint between a flat surface and the support, are the same as for the tables. Yet the architectural connotations are even more present in the shelves.



]07[

#### **]04[ BALANS WOOD AND MARBLE TOPS BY KHODI FEIZ**

In 2015 Artifort introduced a collection of occasional tables designed by Khodi Feiz. In 2017, the Balans family is extended with wooden and marble tops, "Balans has a design aesthetic that explores different colors, materials and finishes. You can use Balans a stand-alone coffee table or to create a colorful collection of tables in your living room. Which is an interesting alternative to using a bigger table. Balans will also look great in your bedroom as a classic side table for your bedside reading lamp"

#### **]05[ BESO BARSTOOL BY KHODI FEIZ**

The newest addition to the very successful

#### **]07[ KALM A STATEMENT OF CLEAN AND EXPRESSIVE LINES.**

Kalm is Artifort's large, new cozy armchair by the French designer Patrick Norguet. It is a sanctuary in its own right, a place to unwind and get comfortable. With Kalm, Patrick Norguet has created an iconic, luxurious and comfortable high-back armchair for your living room or study. Kalm is not only a beautiful chair that will earn a special place for itself in your home. According to Norguet, it is also "an expressive armchair that is suitable in any project environment. Several Kalm armchairs grouped together will definitely define a hotel lobby meeting room and create a distinguished and iconic image."

DESALTO



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# Kartell Componibili



# 58

]FROMTHEEXPERTS[

A timeless classic, incessantly projected towards the future: the Componibili have just turned 50 and Kartell is dedicating a special event to this timeless icon created by Anna Castelli Ferrieri which immediately became a long-time bestseller of the brand. To celebrate this anniversary, designers,

curators, critics and intellectuals from all over the world have been invited to make their own personal contribution.

"The anniversary of the Componibili by Anna Castelli Ferrieri is a very special event indeed and pregnant with significance, not only because it recounts the origin and roots



of Kartell but also because it represented such a novelty in the history of design that it became an icon of industrial production - states Claudio Luti, Kartell President. I personally see the Componibili as a family "heirloom" since they have always been part of my everyday life and when I arrived in Kartell, I immediately chose to leave this product the iconic role assigned to it by the market and by the critics of international design who have honored it in museums around the world.

With "Tribute to Componibili. 50th Anniversary" we have chosen to tell the story from an emotional point of view, to recount the evolution of the product and the way in which it successfully interpreted interior design and immediately encountered new tastes in contemporary living trends." At the centre of the exhibition trail Kartell presents fifteen signature pieces, a special tribute in the form of a personal interpretation signed by Ron Arad, Mario Bellini, Antonio Citterio, Ferruccio Laviani, Piero Lissoni, Alberto Meda, Alessandro Mendini, Nendo, Fabio

Novembre, Philippe Starck, Patricia Urquiola, Tokujin Yoshioka and fashion brands Emilio Pucci and Missoni, along with a Disney special edition. So the Componibili have become unique and celebrative artworks in honor of the purity of the original design and the creative gravitas of Anna Castelli Ferrieri. To complete the tribute, special dedications by the curators and authors who have accepted Kartell's invitation to underpin the recollection and value of this object. "From the outset - concludes Luti - they were all eager to participate. Our thanks go out to each and every one of them for having chosen to offer a new vision and interpretation to the story of the Componibili and Kartell".

#### ABOUT COMPONIBILI

Initially launched with the name of "mobili 4970/84", the Componibili have revolutionized the design world with a unique approach to product engineering which applies design to plastic materials: a project born in Kartell, fruit of the creativity of Anna Castelli Ferrieri who has

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fully interpreted the innovative spirit of the brand, paving the way to the extraordinary evolution which, down through the years, has continued to nurture this intuition through on-going research into design, technological evolution and new materials. The Componibili have been honored by numerous awards and tributes, first and foremost their significant presence in permanent exhibitions at MOMA in New York and the Centre Georges Pompidou in Paris. The Componibili introduced a new furnishing concept; indeed they were the first modular furnishing accessories designed for assembly and produced in ABS which, at the time, was a new and extremely avant-garde material thanks to its mechanical and aesthetic properties. Flexible, functional and practical, the Componibili have been in production for fifty years, and still represent a timeless and contemporary symbol of the creativity characterizing an extremely fertile period of our history, when new aesthetic codes and lifestyles were spreading through society, homes were discovering a new dimension and plastic was becoming the material of the future. In 2014 the Componibili played a protagonist role in the Precios collection which, with its new metallic finishes, gave us new and unprecedented versions of some great Kartell classics. In this way, the Componibili adopt a new look and start a new life, ready to be relaunched as brand icons and a great commercial success for the company.

**ABOUT ANNA CASTELLI FERRIERI**

Anna Castelli Ferrieri (Milan, 6 August 1920 – Milan, 22 June 2006) was an architect, town planner and designer whose work has been the topic of numerous publications



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and exhibitions. One of the first women to graduate in architectural studies from Milan Polytechnic, this pragmatic and mindful architect-designer occupied various prestigious positions (she was President of ADI and a university lecturer), and became an eminent and influential figure on the design scene. From 1976 to 1987 she held the position of Kartell Art Director. Today, various objects created by Anna Castelli Ferrieri are displayed in important museums around the world but the real nucleus of her work is to be found at the Kartell Museum of Noviglio (in the showroom of the Kartell plant she herself designed), which also keeps a hardcopy archive of documents, photographs and design projects.

#### TRIBUTE TO COMPONIBILI. 50TH ANNIVERSARY

The anniversary of the Componibili by Anna Castelli Ferrieri is a very special event

whose significance can be viewed from various angles. Not only does it recount the origin and roots of Kartell, but it also reminds us that this product was such a novelty in the history of design that it became an icon of industrial production. I personally see the Componibili as a family "possession" since they have always been part of my everyday life and when I arrived in Kartell, I immediately chose to leave this product the iconic role assigned to it by the market and by the critics of international design who have honoured it in museums around the world.

With "Tribute to Componibili. 50th Anniversary" we have chosen to tell the story from an emotional viewpoint, to recount the evolution of the product and the way in which it successfully interpreted interior design and immediately encountered new tastes in contemporary living trends. To complete this experience, many of the designers who work with Kartell are presenting their own personal interpretation of the project. We have invited them to come up with some new thoughts on the topic and this has produced fifteen signature pieces, alongside dedications of a personal nature from international curators and critics. These numerous little "tributes" celebrate an anniversary that marks yet another passage in a story that continues to unfold. Claudio Luti



**MUUTO**  
*New Nordic*



# Barovier&Toso for Bulgari Il Ristorante Luca Fantin



66

Two cascades of spinn elements for the new restaurant and lounge-bar of bulgari in tokyo

The relationship between Barovier&Toso and Bulgari which began in 2014 continues, at Il Ristorante Luca Fantin

in Tokyo, inside the Bulgari tower in the prestigious shopping district of Ginza, Tokyo. For the luxurious and hospitable spaces in Italian style of the new Michelin-star restaurant and lounge-bar, in a tower that contains the world's largest Bulgari



store, Barovier&Toso has customized two large cascades of Spinn elements in the "large" version, in crystal and 24K gold: the chandeliers cross two levels and have a diameter of over 2 metres, by a height of over 6 metres.



These two precious creations offer further proof of the dialogue and affinities between Barovier&Toso and important luxury brands, reflecting a shared scale of values: distinctive style, exclusivity and an exceptional level of quality. Thanks to the remarkable skill of the master glassmakers of Barovier&Toso, these chandeliers have been made to measure for the interiors of this space, to generate unique emotions

for the restaurant's guests.

The restaurant project completed in August 2016 is by Antonio Citterio Patricia Viel Interiors, which two years ago also chose Barovier&Toso for the decor of the Bulgari restaurant in London: another ideal opportunity for the historic Murano-based company to confirm the unique character of its know-how and its well-known ability to create custom-made projects.



LIMITED EDITION



Featured rug: Optic 'Blue Graphite' OP30837

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## Bross furnishes Spaces co-working offices in Paris



'Spaces - your place to work' is a project born in Amsterdam, which has more than 50 co-working spaces around the world, and in 2017 has also landed in Milan.

Spaces offices are designed according to work-sharing philosophy and, above all, to adapt to any work style and type of independent activity. The rooms and furnishings are arranged and selected in such a way as to accommodate start ups or existing companies, independent meticulous workers or disordered creative, as well as people or groups who organize many or more individual meetings, always on the phone.

For this reason, large common tables overlook cosy sitting areas, private offices, meeting rooms and dining areas with coffee tables, reading chairs, tables, desks and benches, in indoor environments or on large terraces.

In this sense, the choice of furnishings can only be a direct consequence of the concept of the project, influenced by the fact that it must be necessarily flexible, reliable, durable and versatile, usable by everyone and especially suitable for any taste and personality.

For one of its Parisian environments, just off the Opéra National de Paris, Spaces

# 70



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chose some of the proposals from the Bross catalogue, designed to furnish with style the offices and more general the contract areas. Ava collection seating, with or without armrests, are lined up in the most varied pastel colours, combined with the vague Scandinavian spirit and a generous result of stunning and stimulating dynamism.

The essential lines of Ava, which recall the visual cleanliness of the space architecture, are then enriched and made unique by the upholstery, with seams that emphasize tailoring quality and the attention to details by Bross.

For those who work in the office the confort of the seat plays a key role, for this reason it has been crucial the choice of a single product designed for the most different people and personalities. To this end, the fact that Bross has been selected for the project is another proof of how its furnishings are truly adaptable to different tastes and uses; how to describe them, in a word, quality.



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"Every house has a story.  
Welcome to mine."



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]FROMTHEWORLD[



"Work hard, play harder. This is my philosophy for life. I have a passion for cycling and alpine skiing, and it is when I am on vacation, doing the sports I love, that I get my best ideas for business.

I travel a lot, but there are places my family and I return to time after time. Places where energetic pastimes can be combined with bespoke service and comfort.

If you share my approach to balancing work and life, I invite you to experience the atmosphere of style and luxury in my La Datcha holiday homes, part of the Tinkoff Collection. Each location is designed to be a home away from home, dedicated to one of my favourite sports: alpine skiing in France, cycling in Italy, and fishing on Russia's Volga River. Luxury and sport go hand in hand. Be my guest and experience Tinkoff Collection's style and pace of life.

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**Oleg Tinkov**

The La Datcha Courchevel chalet is located 1,850 metres above the sea and is perfect

for skiing and snowboarding.

Les Trois Vallées, or The Three Valleys, is the world's largest ski resort with 600 kilometres of slopes. 85% of the slopes are more than 1,800 metres above the sea level, offering a great snow cover from early December until late April.

For the interior design, the architects used



the traditional chalet style decor, including natural upholstery and wooden floors, walls, furniture, mainly from Baxter , and bars for the ceiling. To give the chalet a feel of Russian luxury, designers focused on the details: there's real fur for the drapery, traditional Russian patterns for the chimney, and gold leaf finish for chandeliers and floor lamps.

# Riva 1920 for Automobili Lamborghini

Riva 1920 is presenting  
a new collection of  
furniture in cooperation  
with Lamborghini Cars.



# 78

FROM THE GENIUS



The collection is composed by desk, bookshelf, chair, table, sofa and it is characterized by sinuous and stylish shapes, able to amaze thanks to its fine workmanship and the quality of natural and genuine materials, such as walnut solid wood and black leather.

It stands out thanks to its extraordinary attention to details which shows the skill of handicraft workings, such as the drawer assembled with dovetail joints, the curved woods carved into solid wood, the leather cover, the finish based on natural oil and wax.

Tradition, innovation, excellence, these are the basic requirements of standard production.

#### **LAMBORGHINI AUTOMOBILI**

We produce super sports cars that are the subject of dreams, many have become icons. They embody values that go beyond the simple functionality of a vehicle.

We are Italian, we look for excellence and believe that our DNA can be translated in each context, creating timeless masterpieces.

However, we know that in order not to

weaken our brand, shared values and specific expertise are a must have when Lamborghini considers new collaborations. These fundamentals lead us in the selection of partnerships.

We only seek partners whose mission is to create uniqueness and offer outstanding quality, guaranteeing exclusive and authentic products.

Riva 1920 shares the values of Lamborghini's philosophy: design, innovation, cutting edge technology, emotion, attention to detail but also a strong heritage.

The result is a range of furniture inspired



by Lamborghini, coming from the meeting of two brands able to link excellence and passion.

**KARIM RASHID STATEMENT**

I was greatly inspired visiting Riva1920 and Lamborghini headquarters factories. Seeing state of the art robotics combined meticulously with hand craftsmanship really shaped my ideas for a collaborative line of furniture. Italy is a perpetual farrago of ideas, concepts, truisms, hand craftsmanship and progressive

manufacturing. Italy understood that Design is a public subject 75 years ago, long before the world accepted it. Without companies like Riva1920 and Lamborghini design would have never become ubiquitous, omnipresent, experimental yet of the highest quality. The passion from both companies with their desirous need for innovation and beauty inspired me to focus on minimal simple yet a sensual collection. The furniture collection takes influence from the timeless quality of Riva1920 with slight aerodynamic forms.

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*p. Paola Navone - ph. Andrea Ferrari*

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A play with surfaces  
Normann Copenhagen presents  
Jet, designed by Simon Legald





The Jet shelf is the result of a designer's play with surfaces and production. The light aluminum shelf has a spacious design and a clear-cut industrial silhouette, making it appear like a part of a jet fighter's aerodynamic construction.

The designer, Simon Legald, has experimented with compositions of





surfaces, spaciousness and texture and created Jet - a simple yet unconventional wall shelf. An asymmetric relationship between a horizontal and vertical surface creates the Jet shelf's architectural design and comes together as an attractive platform for storage and display.

The Jet shelf is manufactured by a technique called extrusion. Liquid aluminum is pressed through a specially designed profile to create the 4 mm thick shelf. The profile has small incisions, which create the attractive grooved surface texture. The grooves also ensure that the items placed on the shelf are less likely to slide.

Jet comes in lengths of 80 or 160 cm and in the colors white, black, silver and champagne. The latter two have a metallic sheen, which comes from the surface treatment called anodizing. Anodizing protects the aluminum and in addition, it creates the slightly glittering decorative effect. The raw industrial look makes Jet a refreshingly alternative choice for a wall shelf.

The shelves are easily mounted on the wall with the accompanying shelf fitti



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**normann**  
COPENHAGEN

# Unique gifts idea by Ibride



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## ]01[ AND ]02[ BABEL

Composed of three sculptural pieces with a matt appearance, the Babel collection is a manifesto for freedom of architectural and culinary expression. The Babel Eat, Babel Drink and Babel Make containers, available in three distinct colors, equally interlock with one another to provide infinite combination possibilities. A shared history of a universal cuisine suggested by a deliberately abstract esthetic can be seen within them. Different texture effects and areas of color, fusion of ingredients or emergence of aromas bring the cultures back together around the kitchen table.

## ]03[ AND ]04[ MATORIN

The Donkey secretary desk by Ibride  
The newest member of the Domestic Furniture series, Matorin the donkey, offers a well thought out, illuminated and connected workspace. From respect for this animal, which has always assisted mankind with daily tasks, rises a contemporary



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adaptation of the desk area, equipped with the necessary modern connections. In the style of antique cylinder secretary desks, a finely crafted mobile screen can be used to conceal the functional space. While shut, it uncovers a display of light rays piercing through the patterns of this backlit lining. Stubborn and secretive, Maturin also conceals sliding storage space and secret drawers.

**105[ AND 106[ A FLEUR DE PEAU – EXTRA MUROS –**

Adorned with the large heady-scented bouquets that cover its trays and cushions, the Extra Muros collection, made up of furniture and outdoor accessories, plunges the patio into the sensitive torpor of a mild summer night.

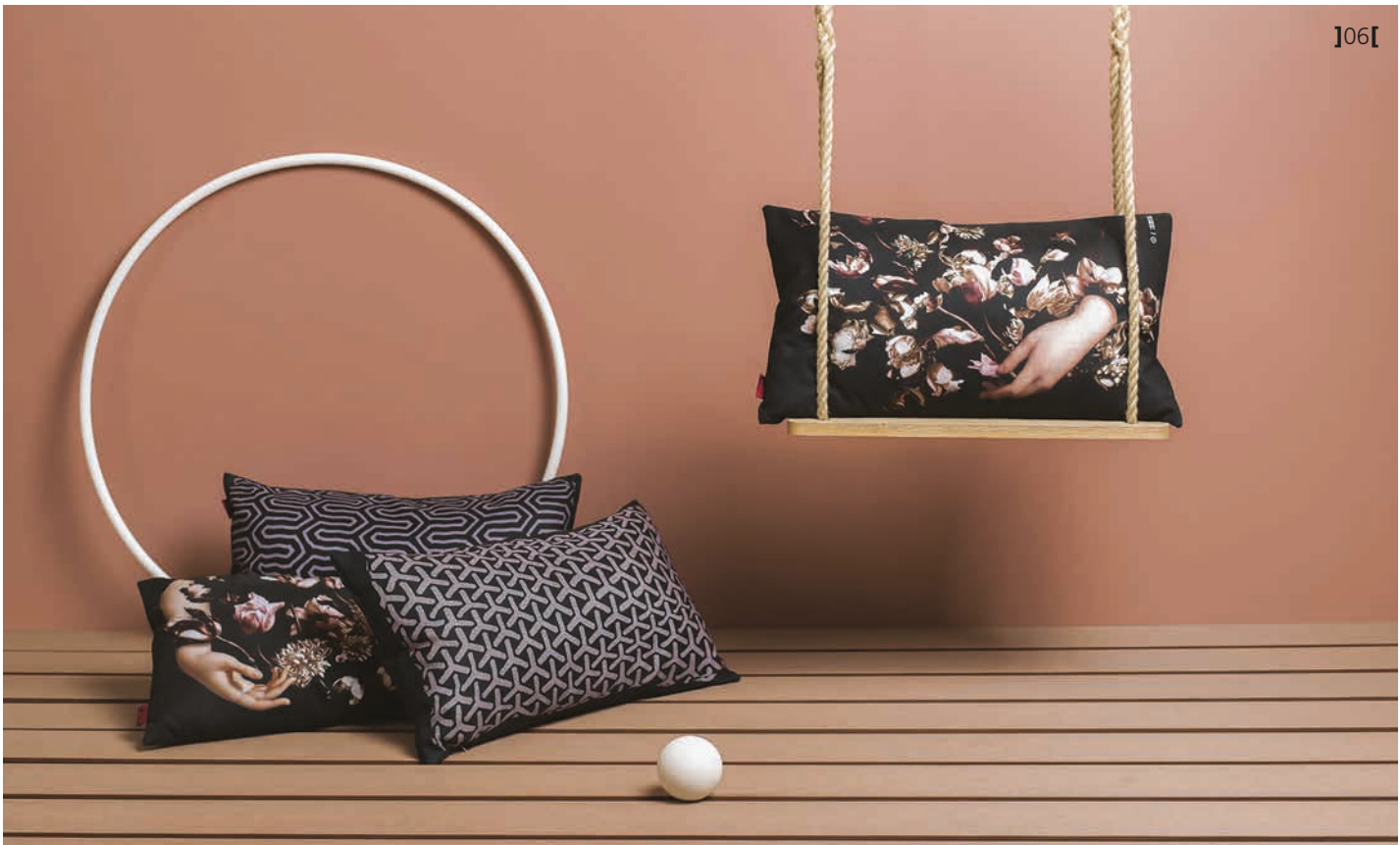
Subjected to the chiaroscuro of the illustrated decors, we struggle to distinguish between dream and reality....

Morphee cushion  
Medusa table



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### ]07[ ]08[ ]09[ AND ]10[ L'ULTIME SOUPER

Master serving trays designed for daily table service, or domestic pictures to cover stateroom walls? This Galerie de Portraits knowingly puts up a smokescreen and escorts you from the kitchen to the living room. One thing is certain we will not get tired of these civilized creatures that elegantly ape historical figures of a thousand past stories.

### ]11[ ]12[ AND ]13[ THE COLLECTION « FAUX-SEMBLANTS »

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 universe.

« 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



# The Vitra Accessories Collection



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The Vitra Accessories Collection encompasses the growing portfolio of design objects, accessories and textiles produced by the Swiss furniture company. The collection is based on classic patterns and objects conceived by designers such as Alexander Girard, Charles and Ray Eames and George Nelson. In addition to these classics, it also includes pieces by contemporary designers like Ronan and Erwan Bouroullec, Jasper Morrison, Hella Jongerius and Michel Charlot. Authenticity, joy and playfulness are hallmarks of the Vitra Accessories Collection.

### **Charles & Ray Eames**

Charles and Ray Eames are among the most influential designers of the twentieth century. Working with tireless enthusiasm,

the pair explored the fields of photography, film, architecture, exhibitions, and furniture and product design, making landmark contributions in each domain.

### **]01[ AND ]02[ PLYWOOD ELEPHANT & EAMES ELEPHANT (SMALL), 1945**

In the 1940s, Charles and Ray Eames spent several years developing and refining a technique for the three-dimensional molding of plywood, creating a series of furniture items and sculptures in the process. Among these initial designs, the two part elephant proved to be the most technically challenging due to its tight compound curves, and the piece never went into serial production. A prototype was given to Charles's 14-year-old daughter Lucia Eames and later borrowed for the



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exhibition at the Museum of Modern Art in New York in 1946. It still survives in the Eames family archives today.

After a limited edition in 2007, Vitra has now added a plywood version of the legendary Eames Elephant to its standard portfolio. The sculptural figure with a high quality face veneer in American cherry went into serial production for the very first time in 2017.

Several years ago, the Eames Elephant was also launched in plastic, making it available to the target group for which it was originally intended: children. And Eames Elephant (small) also comes in plastic in a choice of colors: the design is identical but on a smaller scale.

**103 EAMES HOUSE BIRD (WHITE), LIMITED EDITION**

Charles and Ray Eames enriched the collage like interior of their private home, the Eames House, with numerous objects and accessories that they brought back from their travels. For over fifty years, the figure of a wooden bird has stood in the center of the living room – an artifact



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of American folk art that was evidently highly treasured by the couple, since it also appeared frequently as an accessory in photographs taken by Charles and Ray. Traditionally only in black, the Eames House Bird by Vitra is now also being

manufactured in white. Adding a fresh touch to soft colored interiors, this new white version perfectly accentuates the proportions of the figure and its green eyes. The Eames House Bird white is available for a limited time.



## THE DETAILS ARE NOT DETAILS

CHARLES & RAY EAMES

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### 1041 AND 1051 'ESSENTIAL EAMES: WORDS & PICTURES', PUBLISHER: VITRA DESIGN MUSEUM, 2017

From personal letters, photographs, drawings and artwork, to their products, models, multimedia installations and furniture, the book 'Essential Eames' includes not only some of the designs for which Charles and Ray Eames are best known, but provides an insight into the lives of the Eameses, the Eames Office and the breadth of their pioneering work, bringing their ideas and playful spirit to life. Eames Quotes Posters & Eames Quotes Greeting Cards, 1950

Vitra collaborated with the Eames Office to compile a series of quotes and photographs from the rich collection of the book 'Essential Eames' for use as motifs on high quality cards and poster: the Eames Quotes Greeting Cards and Eames Quotes Posters. These selected highlights from 'Essential Eames' capture the philosophy of Charles and Ray Eames and express their insights into design issues – recalling the way the couple themselves would often illustrate and enrich their lectures, readings, talks and presentations with a rapid succession of evocative photographs.

#### George Nelson

Belief in progress and growing economic prosperity were central aspects of the American way of life around 1950. Everything seemed possible, and people strove to be 'modern'. With the aim of bringing modern design into American homes, George Nelson conceived a wide array of everyday objects: lamps, clocks and other domestic accessories. Up until the 1970s, the Nelson office created many different items for the home, including the Bubble Lamps and the Ball Clock, which became icons of mid century modern design.

AT ALL TIMES, LOVE AND DISCIPLINE  
HAVE LED TO A BEAUTIFUL ENVIRONMENT  
AND A GOOD LIFE.

Charles & Ray Eames



vitro.

1051

# fermob



HAPPY GARDEN FURNITURE!

Photo : Tom Watson. Surprising low armchair. Design Harald Guggenbichler

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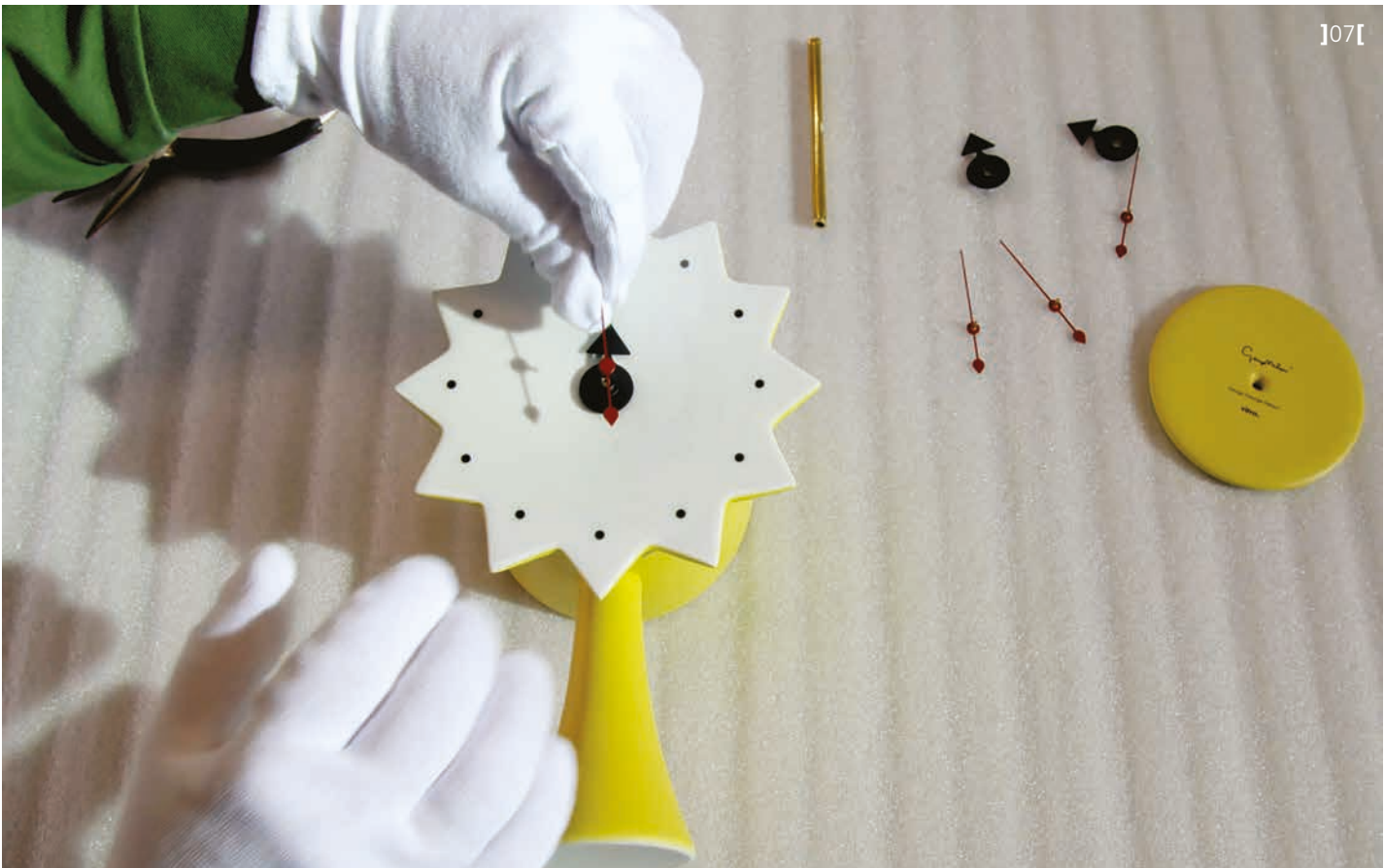
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**106[ 107[ AND 108[ CERAMIC CLOCK, 1953**

The Ceramic Clocks combine geometric and organic shapes in a way that is both playful and sculptural, evoking associations with three-dimensional works by artists like Constantin Brancusi or Isamu Noguchi. For unknown reasons, the Ceramic Clocks were never produced in series, though designed and developed in full detail in the early 1950s.

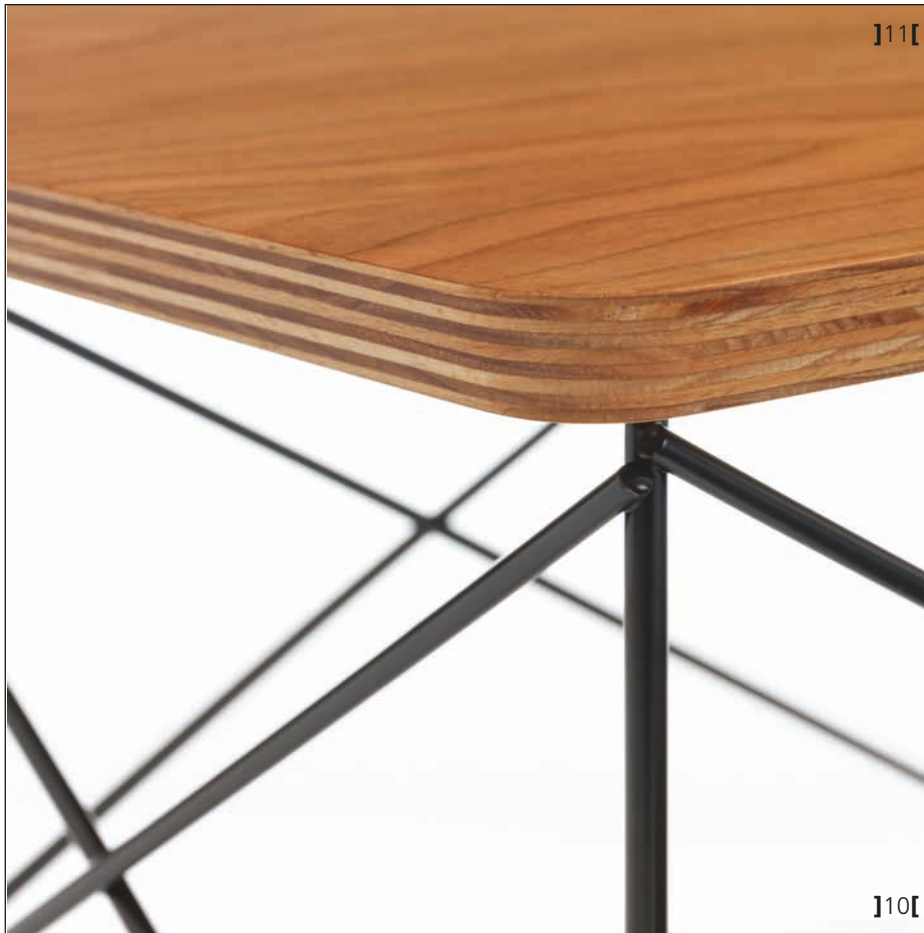
On the basis of the original plans and prototypes, Vitra has produced a new edition of the Ceramic Clocks in porcelain, finished in a variety of colored glazes and equipped with a modern quartz movement. These cheerful table clocks are available in three versions.

**109[ FAN CLOCK, 1948 – 1960**

The Fan Clock is Vitra's latest addition to the extensive collection of George Nelson wall clocks in its portfolio. Designed with twelve three dimensional tapered elements made of cherry wood, the shape of the clock not only resembles a fan but also conjures up



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floral associations. Created from natural materials, it is a charming addition to any interior. The Fan Clock is equipped with a high quality quartz movement and, like all other Nelson wall clocks, also represents a refreshing alternative to conventional wall timepieces.

#### **110[ ALEXANDER GIRARD**

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 areas of furniture design, graphics, exhibitions and interior architecture. Girard brought a sensuous playfulness to twentieth century design that had been absent from the austere aesthetic of classic modernism.

#### **111[ GIRARD ORNAMENTS, 1965**

On his extensive travels, Girard avidly collected textiles and folk art from all over the world. Together with the contents of his studio, which encompassed hundreds of drawings, prototypes and samples, Girard bequeathed a major portion of these objects to the Vitra Design Museum in 1993.

The Girard Ornaments come in assorted motifs – Heart, Sun, Moon, Dove and Mouse – that were selected by Vitra, in cooperation with the Girard family, from the vast array of images created by the designer. The decorative pendants are manufactured from metal with a polished brass effect. The range of motifs does not limit their use to seasonal occasions but some are perfect, for example, for Christmas time.



# Kartell

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