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YOUR
QUARTERLY
FROM



]FROM THE CATWALK[
DESIGN MEETS FASHION

]FROM THE FUTURE[
MESA ZAHA HADID

]FROM MOTHER NATURE[
RIVA R1920

]FROM THE SAVANA[
THE BLACK AND
WHITE COLLECTION

]FROM THE CHEF[
A FESTIVE DINNER

]FROM THE SHOWROOM[
COMFORT ON SOFAS

]IN GARDENI[
TRA VEGETAL

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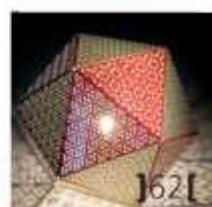
Vivre... (French) the act of living... Anywhere, at home, at the office, in the garden... entirely, thoroughly. It is good to live each life thoroughly. Anytime, anywhere, surrounded by those objects we live within, and that interact with everything we do. Let yourself go and encompass your life with a design environment. This will add to your existence quality, to your production, quality and quantity and in short, will bring happiness and satisfaction unto you. Let us look for quality, find it and live within it.

Cover Design Flora Lenti



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Black Thoughts



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Chair
Design: Rolf Benz collection, Switzerland. Available in
several colors. Contact manufacturer for details.

J12
LOW AND HIGH SEATING SYSTEM
Design: Giovanni Gastel for Magis, Italy.
Available in several colors. Contact manufacturer for details.

J16
CHAIR
Design: Marc Newson for Magis, Italy. Available.

J14
HIGH-MADE IN ITALY
Design: Rolf Benz collection, Switzerland. Available in
several colors. Contact manufacturer for details.

J15
CHAIR
Design: Giovanni Gastel for Magis, Italy. Available in
several colors. Contact manufacturer for details.

J16
CHAIR
Design: Rolf Benz collection, Switzerland. Available in
several colors. Contact manufacturer for details.

J17
ARMCHAIR
Design: Giovanni Gastel for Magis, Italy. Available in
several colors. Contact manufacturer for details.

J12
LOW AND HIGH SEATING SYSTEM
Design: Giovanni Gastel for Magis, Italy. Available in
several colors. Contact manufacturer for details.

J16
CHAIR
Design: Rolf Benz collection, Switzerland. Available in
several colors. Contact manufacturer for details.



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[FROM THE PALETTE]

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Mesa Zaha Hadid

Ettore Sottsass - Ultra-Edition



Zaha Hadid
architectural side table

and space pulled
apart, out of time
and into levitation.

Hadid's
progressive, weight-
neutral and energetic
designs, her buildings
have begun to have the
reverence of what can be
attained in society
and mind. Identifying the
narratively authentic
of construction with
the human experience of
experience.



Zaha Hadid
architectural side table

The progression in Zaha's buildings from the angular, monumental forms of the Vitra Fire Station (1993) to the wavy, flowing urban spaces of the Phaidon Science Centre, Welsberg (2005), show a consistent desire to question the traditional orthogonal grid, form always pulling towards an organic mass, curve and flow instead of straight angles and strict structures. These are buildings which emerge from the city as interactive yet which also appear to be the disparate blocks together, a hewn in-holding but also similarly reaching outwards.

Hadid worked from an architecture approach which was ordinary to the with creating pinched form. This was an installation created in the Model Building in 2005 for the MuMa design fair. The bold red swirl is sculptural structure to remedy the 1927 buildings where Zaha's proposal was an organic, set of arches which linked spaces and floors within the atrium, defining mapping well and encircling each other in mid-air. The effect was like a tapestry showing a complex pattern of shape across the interior. It is a very open space which transforms the heart of the building, reaching across space. It looks as if the structure was after being harvested had been woven into a single solid.

Hadid takes as its starting point a similar situation, skipping the formal idea mark-

to its conventional one-dimensional, therefore surface-level design creates a world in between the two horizontal planes, a world which becomes structure but in which the walls respect the form as much as the rooms. How could so far apparently as houses but go on to define the surface, with complete 3D water skin sitting on a pedestal, but here supported by an organic, complex and organic structure beneath. The highly visual differentiation of surface form structure gives birth to their logically shaped sections which constitute defined planes on the surface, described as "folds".

As she was attracted by an invisible gravitational force, the stems, the symmetry, an otherwise primordial and the other forms along with it while the structure below stretches elegantly to accommodate the movement.

"Mesa" becomes a microscopic extension of the spatial ideas shown in Zaha's architecture. Open form not matter only function, but instead it does along the line, carrying of the plan and floor of space. It becomes something plastic and mobile, more flexible than German, in invasion of a world shaped by mass, form and dark coffee, a fluid, three-dimensional world in which a table can define the space with it and it, a transforming space into Zaha's form.



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and comfort, now available in a new
color of light wood, polished aluminium and
white leather.

14

FROM THE FUTURE



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Baxter The black&white collection An extraordinary setting with african inspiration

By Paola Navone

Paola Navone has designed an extraordinary setting with African expression for Baxter for the January edition 2005 of Salone del Mobile. It takes the form of an emotive, bright and decorative combination to create the new products of the Black&White collection.



[FROM THE SAVANA]

16

It is a stirring record of patterns, colors, smells and energy that Baxter's rich and precious design legacy and cultural heritage have with Africa. Paola Navone draws her inspiration. Details and unexpected motifs are added to products—both the new prototypes presented and the historic pieces offered to new versions to embellish their classic, timelessly refined style of leather.

This project is an authentic metamorphosis of leather, which is treated, patterned, dyed and finished about like a fabric. Leather is presented as a very versatile material, which is the direct expression of quality and nobility. Paola Navone creates a decorative, new and unexpected side of leather.

The innovative project also includes a collection of accessories: spectacular small objects made by sophisticated and delicate artisans using unique materials, selected by the imaginative Paola Navone.

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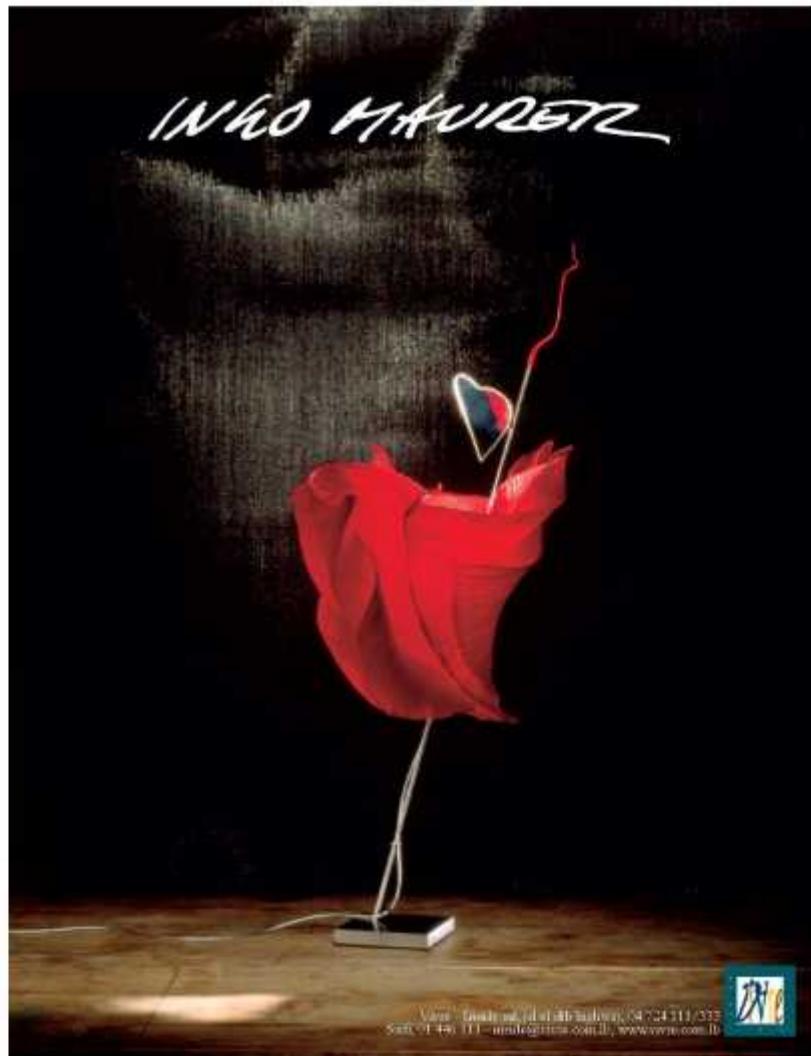


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Comfort on Sofas



22

]FROM THE SHOWROOM[



TO WATCH A MOVIE AT HOME. SOFA
DESIGNED BY PADDOCK MARIQUOLA,
REMOVABLE COVER, MODULAR
Sofa in foam - instant polyurethane
form in varied densities and polyurethane
foam on wooden frame. Back
and armrests are injected cold from
polystyrene and polyol; fibrofill over
internal steel bones with structural
mechanism. **[01] »Shangai Tip»**
[02]

TO ENJOY YOURSELF A PULLOVER.
very confortable sofa for the sofa the
can't be selected colour combinations
and fabric qualities, contrasting them
with high-tech materials and large factory
made of natural materials. **[02] »Folder
Sofa«** by Vitra

TO LAY DOWN WITH ONE'S
CELLPHONE AND PAPERS.
A modular system that expands the sofa's

combination possibilities at the prices
available to create linear and corner
solutions with the greatest freedom of use.
[03] »Freestyle« by Muñoz & Co.

TO READ A NEWSPAPER.
Covers are completely removable for this sofa;
the structure is composed from
new internal steel frame. **[04] »Bloom«**
by Patricia Urquiola for Vitra.

TO SEE, WORK, AND MEET WITH PEOPLE.
A sofa can go beyond being merely a piece
of furniture and become a centre of life
within a room: this was the idea that
prompted Henning and Eva Skovgaard to
design Above Sofa. With its soft seat and
backrest upholstery, as well as its high,
fluffy arm and back pillows, Above sofa
creates the frame for a safe and secure
world, a place for relaxed withdrawal from
the bustle and bustle of life. Two people
can sit opposite each other, leaning firmly
but against the sofa's back. **[05] »Above
Sofa«** by Vitra

On an odd evening, after a strenuous roundabout
of the circuit, sleep in with company.

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By cabin furniture industry that gives value to detail.

A sofa which is at the same time decidedly present and yet minimalist, light and compact. The sofa is unexpected and the distinctive leather elements become structural, making it surprisingly comfortable, elegant and delicate. This sofa comes off thanks to the bringing to life of Ivan Novari's design idea for the sofa du quattro bracci, reinterpreting the unique architecture designed for the maison and making it available to a wide range of clients. **]06] Skin** by Molteni&C.

It's from the film part that Paolo Giacomin has been inspired. She has wanted the elegant form of a League or an English sofa. She captures the image of the sofa making them part of today. The project suggests the metamorphosis of leather when it is worked like fabric, polished, dyed, embroidered, and treated like a piece of clothing. **]07] House sofa** by Fischer



A collection of sofa and modular armchairs furniture that, as well as traditional subsections, can be used for custom tailoring solutions using modular perimeters pieces in various sizes. Thanks to an innovative system that adapts the back to three positions,坐姿and therefore can adopt different confirmations, creating seats of various depth and comfort. **]08] Universale** by Molteni&C.

A MATTER OF LEATHER
leather is a resistant material.



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designer Giovanni Sartori

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design process
comes a collection
of craftsmanship and a variety

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TO BRING TO MIND THE CLASSICAL
FURNISHINGS OF PAST CULTURES IN
A NEW LOOK.

The **Inesia** a baroque-style sofa is built
from a wide leather belt and thick seat
cushions in warm and textured dove
down with pale off-white leather from **109** by Baxter.

The **Diana Chester** sofa shown in
the living room, a softly rounded and
spotted cushioned backrest in warm
neutral tones, has
proportions. **110** by Baxter.

TO FEEL LIKE A PRINCESS.
My Beautiful Backside is a collection
of sofa shapes backrests a composition
of highly contrasted, floating cushions in
various shapes. The wider your seat, the
more cushion you can have. Our set of
several symbols, such as the letters in
cushion backs, it is a way of conveying a
variety of messages. These symbols also
provide a means of customizing each
chair, making it unique, just as you would
and give distinguishing features to an
article of clothing". **111** sofa Chester and
settee leather by Moroso.



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Castelbajac for Fermob A new imagination for two limited editions

Fermob - the
French designer
and manufacturer
of outdoor
seating furniture.
Tributes - made
known now in
the studio, both
spontaneous
writing of Jean
Castelbajac,
and
Chantal
Castelbajac, who
invited him
to reinvent two
of their most
affectionate
ranges.



WHEN CASTELBAJAC MET BISTRO...
Bistro furniture, which is a favorite in the Fermob catalogue, can be folded and inflated as the mood takes you, make great in any color, and boasts a simple but very effective design - along with a certain bohemian spirit, with which Castelbajac identifies straight away. Indeed, in reinventing the bistro range, Castelbajac has given pleasure in playing with colors and, as is usually the case, it works. The result is a light chair and pedestal table decorated with a treasured cocktail cocktail in hand, available in three colour combinations!



...AND TRANSFORMED THE 1960 CHAIR INTO AN INVITATION TO DALE FLIGHT...
The 1960 chair, inspired by the 1960 Spanish, with its armrests in forged metal, evokes Spain's and the good life. It is the ultimately romantic side that impresses Castelbajac. With wings, the designer offers us a link between two worlds and appears that lies somewhere between Castelbajac and Niki de Saint Phalle.
FOR FERMAB I DESIGNED A CHAIR WITH ANGELS...
When I first visited it, the shadow of the tree covered the furniture. For Fermob I gave it a new twist to little tables and chairs. The combination of painted surfaces gives it a modern grace. And what? There are so many changes! My world takes off, in search of freedom. My metal furniture, naturally colored will be your companion every day. I'm a firm believer in Fermob and me.

28

[FROM THE HEART]

io[

Vitra ELEPHANT

OVERVIEW

Amidst no other animal object, such as dignity in the elephant, Adrienne for its massive size and round form its potential good-humored, it is part of an everyday experience in a child's childhood, a storybook character and a favorite cushion. Charles and Ray Eames also succumbed to their charm and in 1945 designed a toy elephant made of painted wood; however, it never made it into mass production. The Vitra elephant is thus available for the first time in a plastic

wanted for those kids originally intended for adults.

Whether used as a toy, table, seat or a decorative item in a children's room, the friendly-looking animal with its distinctive over-sized ears is suited to being played and enjoyed in every a child and parent's heart.

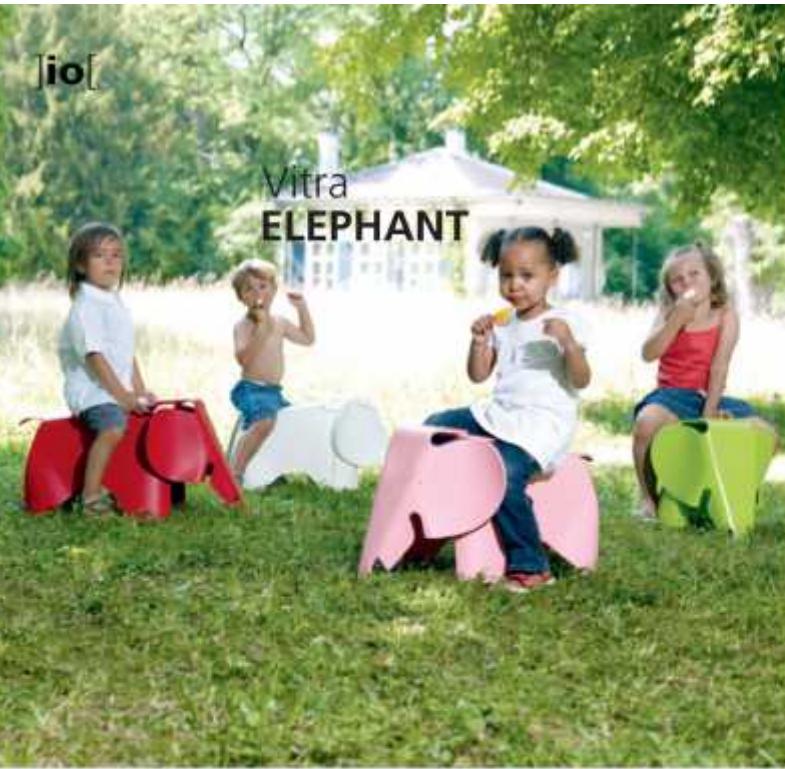
OS and EC certified.

Materials:

Dyed polypropylene, matt surface finish.

30

FROM THE ZOO



A festive dinner

During festive
occasions, it's
easy to entertain
and can add to
the festive feel of an
otherwise ordinary
dinner.



101

If there's room for conviviality, it's modern times! It usually adapts to the kitchen for convenience in serving. Although, in medieval times it was often on an entirely different floor level.

Historically the dining table is a feature with a rather large dining table and a number of dining chairs; the most common 'table' shape is generally rectangular with two armchairs at one end, and an even number of six-seated side chairs along the long sides.

In the Middle Ages, upper class people and European nobility in particular, ate dinner together in the Great Hall. This was a large multi-function room capable of seating the bulk of the population of the house.

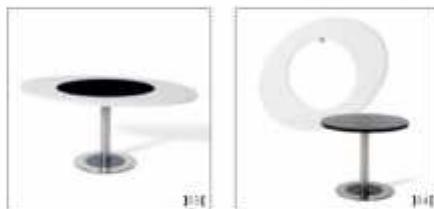
In response to peasant discontent of dining in the great hall, the nobility began to isolate portions of dining areas off 'the great hall'. These were for noblemen to which the nobility could withdraw to rest and talk in comparative quiet.

32

FROM THE CHEF



102



103

104



105



106

101
PRIVATE DINING ROOM IN GARDEN HALL, WITH THE INTEGRAL
HORIZONTAL SPATULARE CHAIRS, FOR THE JEWELRY OF
TOM. THE DESIGN TEAM RECREATED AN ELEGANT PARADISE
TO ENTERTAIN 150 GUESTS AT CELESTIAL DINNER. THIS
INTERIOR IS PROJECTED TO BECOME A LUXURY HOTEL,
WHERE THE FESTIVE FEEL IS MAINTAINED BY THE
THEME OF FIVE SENSES, AND WHERE GUESTS ENJOY
THEIR LEISURE TIME. PRIVATE DINING ROOM IS
THE LUXURIOUS RETREAT FROM TOMARTELLI'S HOME;
IT IS CONSIDERED AS A LUXURY HOTEL, WHICH IS
AMONG THE FIRST 100 AND MADE OF EXQUISITE DESIGN
ACCENTS AND ALL THE CLASSIC FEATURES OF A HOTEL.

102
PRIVATE DINING ROOM IN GARDEN HALL, WITH THE INTEGRAL
HORIZONTAL SPATULARE CHAIRS, FOR THE JEWELRY OF
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ACCENTS AND ALL THE CLASSIC FEATURES OF A HOTEL.

103 and 104
PROJECT FROM VILLAFONTE, THE INTEGRAL SPATULARE
TABLE SERIES, IN THE DESIGN CHARTER OF THE 2010 AND A 2010
MODERN, THAT HAS BEEN CREATED WITH THE USE OF NEW
CONSTRUCTION MATERIALS BY THOMAS VILLAFONTE. IT IS CONSIDERED
ONE OF THE LEADING DESIGNERS IN THE FIELD OF
DESIGN, SPANNING FROM INDUSTRIAL DESIGN TO
INTERIOR DESIGN. THE SPATULARE TABLE IS
PROJECTED AS A LUXURY HOTEL, WHICH IS
AMONG THE FIRST 100 AND MADE OF EXQUISITE DESIGN
ACCENTS AND ALL THE CLASSIC FEATURES OF A HOTEL.

105
PRIVATE DINING ROOM IN GARDEN HALL, WITH THE INTEGRAL
HORIZONTAL SPATULARE CHAIRS, FOR THE JEWELRY OF
TOM. THE DESIGN TEAM RECREATED AN ELEGANT PARADISE
TO ENTERTAIN 150 GUESTS AT CELESTIAL DINNER. THIS
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THEIR LEISURE TIME. PRIVATE DINING ROOM IS
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IT IS CONSIDERED AS A LUXURY HOTEL, WHICH IS
AMONG THE FIRST 100 AND MADE OF EXQUISITE DESIGN
ACCENTS AND ALL THE CLASSIC FEATURES OF A HOTEL.

106
PRIVATE DINING ROOM IN GARDEN HALL, WITH THE INTEGRAL
HORIZONTAL SPATULARE CHAIRS, FOR THE JEWELRY OF
TOM. THE DESIGN TEAM RECREATED AN ELEGANT PARADISE
TO ENTERTAIN 150 GUESTS AT CELESTIAL DINNER. THIS
INTERIOR IS PROJECTED TO BECOME A LUXURY HOTEL,
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AMONG THE FIRST 100 AND MADE OF EXQUISITE DESIGN
ACCENTS AND ALL THE CLASSIC FEATURES OF A HOTEL.

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[10]

TABLE DI VETRO IN VETRO E MATERIALE INFORMATICO
ARREDAMENTO FESTA A TAVOLA, 11 MODULI - 10000
TAVOLI DESIGNER - ARREDAMENTO

[108]

SALVATORE MARZI - SISTEMA QUADRIFOGLIO 12000
ARREDAMENTO CUCINA CON LINEE DI LUCE E COLORI
NERO E BIANCO. PREZZO DA 10.000 € IVA ESclusa
BERLONI DESIGNER - ARREDAMENTO CUCINA
— 10000 — 10000 — 10000 — 10000 — 10000 —
CUCINA CON LINEE DI LUCE E COLORI NERO E BIANCO.

[109]

TAVOLI DA TAVOLA CONSEGNA 1-4 SETTIMANE
10000 DISEGNI - 10000 CUCINE CON LINEE DI LUCE
NERO E BIANCO. PREZZO DA 10.000 € IVA ESclusa
BERLONI DESIGNER - ARREDAMENTO CUCINA
— 10000 — 10000 — 10000 — 10000 — 10000 —



A typical modern dining room will feature a table with chairs arranged along the sides and ends of the table, as well as other pieces of furniture.

The dining room is a room where people eat or have meals. It is often located near the kitchen, where family members can easily access it.

Although the "typical" family dining experience is at a wooden table or series of individual tables, some choose to make their dining rooms more comfortable and more spacious by using furniture designed by top designers with very different materials.



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101



102

101
GARIBOLDI 111 - IT IS THE WORKSHOP OF GIOVANNI
MAGGI THAT CRAFTS THE MIRRORS IN ALL ITS VARIETY IN
WOOD. CLASSICAL, MODERN AND FUNCTIONAL, AND CAN
ADAPT TO SPACES FROM THE FLOOR. THE MIRROR
PROPOSAL IS ASSOCIATED WITH A VAST NUMBER
HISTORICAL AND CULTURAL. THE WORK IS PRECISELY
COMPLETED IN THE CONCRETE EXPRESSION OF THE POLISHED SURFACE. BY
GIOVANNI MAGGI.

102
WINE AND WINE. PRESTOZZO DOMESTICO IS ONE OF
THE LEADERS IN DESIGN FOR KITCHENS AND TABLES.
CHARACTERISTIC AND UNUSUAL, THE DESIGNER HAS
COLLABORATED WITH FABRIZIO SARTORI, THE MAN
WHO MADE THE CHIUSI CERAMICS, TO CREATE THE
DESIGNER'S FIRST COOKING STOVE. THE PRESTOZZO
WINE AND WINE.

103
WHERE AND WHEN. PRESTOZZO DOMESTICO IS ONE OF
THE LEADERS IN DESIGN OF KITCHENS, TABLES AND BATHROOMS.
WHEN IS DAY AND TIME? THE DESIGNER'S FIRST COOKING
STOVE HAS BEEN DESIGNED BY DESIGNER AND ACTOR RICCARDO
TOMASI DI LAMPEDUSA, AND IT IS MADE. THE PRESTOZZO
WINE AND WINE.

104
TABLE - THE TABLE IS DESIGNED BY TONI TROVATI. THE
DESIGNER, THE ONLY ALUMNI OF AN INDEPENDENT
SCHOOL OF THE TRADITION PARIS-LOIRÉ VALLEY, THE
AMERICAN DESIGNER HAD A WIDE AND WIDE
UNIVERSALITY, WHICH RESULTS IN A BROAD KNOWLEDGE OF STYLES.
DESIGNER IN LAMPEDUSA.



101



102

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Crepaway

By Paul Cochrane



"We started out with just two chairs, and now have designer chairs," said Charles Thomy, Vice President of Crepaway. He continues, "the leather chairs of course."

The outfit is open and furniture over the years has increased. Crepaway's growth, from its humble beginning when Charles and brother Claude started selling crepes out of a truck in 1984.

"It started as a snack, a joke, and not very serious," recalled Thomy, "but then we had to move, with a location, pop electronics, salaries and so on. It was to take a place and we had to add items to the menu."

Twenty-five years later, Crepaway has 111 points of sale in Lebanon (including the summer, fast drives in Egypt, as well as Qatar, Saudi Arabia, and soon Dubai).

Crepaway's rapid expansion throughout Lebanon and the Middle East was based on a successful interpretation of the American drive that has adapted itself to consumer expectation and demand

for a comfortable, stylish environment that can also fast food yet not a fast-food restaurant.

"We didn't want to be a fast-food restaurant, as wanted to offer a nice atmosphere, music and a good bar. The first outlet was furnished with photographs of Marilyn Monroe, Jimi Hendrix... it was American style."

Over time, Thomy's travel itinerary is more European, restaurants designed yet retained a friendly feel and lots of gastronomic options in Crepaway's successful marketing slogan, "Come as you are."

This meant moving with the times, even though, as Thomy pointed out, Crepaway had become known for a certain rockabilly style. "We used to get a Harley Davidson motorcycle at each



outlet. There is still one left, at Achrafieh, but we've changed our style."

For that to happen, the Thomy brothers had to leave to visit new restaurants and started advertising a Jimmy's message, "You have to see what's going on, and when you add the Lebanese touch, maybe the colours, the lighting," he said.

Design also became a passion for Thomy, who said he recently visited a set of Philippe Starck's Karrat chairs for his own house. When it comes to decorating the stores, the Thomy brothers are style conscious but also aware of ergonomics through feedback from clients.

"We choose each chair and table carefully, and as we have a high turnover, we need good materials and quality manufacturing," said Thomy. "If you know a lot of comments that chairs

are not comfortable, we change that. This is the role of wine accessories and condiments."

Each Crepaway store is similar in style yet differs due to the floor space and location. The latest branch offers bars, kitchens, serving areas of a coffee shop feel due to the large terrace outside. The required patriotic furniture, with the Thomy's distinct skin-toned chairs, come with an air-hockey, foosball or billiards to the right, between the outlets.

Due to the high turnover of outlets, Crepaway changes its furniture every two seasons – a la carte, a simple rolling counter. Although Crepaway does return to placing red ceramics with plastic chairs, it will not be the red clay garden variety so bad. In 1994, bid along, design and experience this.



]io[



Tina's Choice

WERNER PANTOR

The collected works (book)

by Werner Pantor, Alexander von Ingemarck, Heine Hennig, Mariele Lammie, Vitra Design Museum, Sabine Appel, Paul Röttger-Hansen, Bernd Kretschmar-Alm, Vitra Design Museum (2002) - Paperback - 214 pages. This illustrated one-volume is a series of essays on the individual aspects of Werner Pantor's work, from his chess and sofa to lighting design, textile work, graphics etc.

LIVING IN MOTION

Design and Architecture for Bendable Dwelling (book)

by Malte Schreiber-Claus, Alexander von Ingemarck, Mariele Alia, Vitra Design Museum, Kathrin Hutz, Alia Thomas, Annette Womacke - Vitra Design Museum (2002) - Paperback - 212 pages. Living in Motion is an exciting new

unorthodox publication exploring the subtlety and richness of living in motion today and the ways that the distinction between

GROW YOUR OWN HOUSE

several vector and random Architecture. Cut, stretch, overlap, fold, receive, transform or accent building materials with an internal structure immediately similar to high tech materials in use

GOLOMBO - Inventing the Future

Handsome - 200 pages. Vitra Design Museum (2002) This is the first complete work of 'Go Golombo', who died in 1971 at the peak of his career. His book 'Invented Maps' has been considered a classic of the 20th century. It is now



THE ALPHABET SOFA COLLECTION

DESIGN: PER OLOFSSON

AlphaChair New lines for the flexible sofa design AlphaChair give you even more possibilities of combining your very own expression. Make a small change with the new colors and fabrics, and your sofa will become a new experience. There's only one rule: If it looks right, it's spelled right.



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[FROM THE SHELF]

Design meets fashion Kartell ballerina flats designed by .normaluisa

What would
a family
be without?
Children
need to play
contemporary
children's
clothes will
wait for them.
Rivka Charming
isn't afraid to
mix the old with
the new. She
loves plain
shirts, can
still make them
look good!



Kartell and .normaluisa present "Gioiello Crocante", a collection of transparent plastic ballerina shoes. The graceful, elegant, simple and sophisticated ballerina flat shoes are available in three different two-color versions: opaque/transparent; transparent/opaque. The color palette has no classic codes – from neutral beige and evergreen to deep

blue and white – with more exotic tones: red, violet and grey. They are completed by the brand-new "crystalline" version.

The "Gioiello Crocante" combine gracefulness and elegance, creating a simultaneously classical and futuristic mood, which makes them perfect both



about town and on holiday. Their simple elegant form has been designed with painstaking attention to detail: from the heel at the back, leading them easy to zips, to the low-cut upper and the slot that shapes the toe. They exude fun, confidence and pleasure.

The collection is the first of Kartell's extensive knowledge of plastic and its applications using injection-moulding technology that allows the creation of two-color shoes combining transparent and opaque effects.

Where did the idea of the Kartell ballerina flat shoes come from? Look no further... the company's 30-year-old tradition and visual heritage, in the most refined form possible, the fruit of their passion for fashion and aesthetics. The team normaluisa is proud of their collaboration with Kartell.

Once again the world of design has shown itself to be ahead of the times, with avant-garde strategies, creating a new and highly sophisticated contemporary research into materials, textures, colours and collections with a strong personality, and a contemporary but timeless style. The two have much in common.

"For me, Kartell is not merely a design company, but an aesthetic, lifestyle brand," comments .normaluisa. "Through the leading brand in representation sets plastic to very well and has made transparency its trademark. Consequently, when I started to think about a range of shoes, it was natural to give the project our imprint, mixing forms with normaluisa – a brand I have known and loved since its foundation – was an equally natural choice, for it shares chic, feminine and futuristic style."

.normaluisa adds: "The collection makes the future in a sensible way. Kartell's 'Gioiello Crocante' shoes have arrived in to project the Italy side of Crocante into tomorrow. So all the Crocante who travel –

The "Gioiello Crocante" Kartell by .normaluisa flat shoes collection is on sale in Kartell flagships stores and leading boutiques throughout the world.

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Eero Aarnio 1932

The Finnish designer Eero Aarnio studied industrial and interior design at the Institute of Industrial Arts in Helsinki between 1954 and 1957. In 1962 he set up his own studio in Helsinki.



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[FROM THE ROOTS]



[1] Eero Aarnio in a Ball Chair. [2] Hilti Gokk-Aarne. [3] Ferry Louw-Muus. [4] Kaisa Coon-Jarvinen. [5] Tanssi Chair. [6] Pekka Pekkarinen.

1963 Aarnio designed the Ball Chair which was a first going to be produced seven years later. The fibreglass material and the shape of this chair were a complete novelty for that times furniture industry. The same is true for the Pekka Chair, designed and produced 1962. This last model became Aarnios international breakthrough and since the mid-nineties he has ranked as one of the best known Finnish designers, being honored with the International Design Award from the American Institute of Designers. (AD)

1968 Designed a wide range of furniture. Aarnio has designed tableware, hardware and has worked as an architect, planning for many houses. His works are found in numerous collections and museums, amongst others the Museum of Modern Art (New York), Vitra Design Museum (Weil am Rhein), De Haan Collection (Maastricht), Koninklijke Rijksmuseum (Amsterdam), Kartell, Victoria and Albert Museum (London).

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Gatserelia Design

By Paul Cochrane

All we talk now
is about design.
"New Design"
becomes often
a catch-all, some-
times used more
often than not
in the dismissive,
disapproving language
that the media
bring along with
it, as if this urban
Nomic had been only
part of some
huge movement.
But Gatserelia, one of
Lubavitch's foremost
designers, has some
different factors on
his mind as he works
on designs for the
Sofitel hotel network
Europe, Africa
and the Gulf.



Gatserelia was instrumental in helping
to plan a hotel chain to bring, within
the group's bank of design standards,
and reinvigorating the Ben Carter Hotel in
Miami, which made Gatserelia Henry's
architect of choice.

"It is an interesting approach to a hotel,
the Nomic philosophy, of how to make

people feel comfortable. There is nothing
conventional. It is a sophisticated design
but at the same time there is a modern,
effortless and open character with natural
lighting. Artwork is also very important,
as is technology," said Gatserelia.

For the interior of the new Nomic projects,
Gatserelia will generally design some

of the furniture, "but not all. It is too
complicated to design everything, and
I like to promote certain designers for
lighting, writing, and beds."

As with most of his projects, Gatserelia
will include vintage furniture into the
decor. "From 20th century furniture, from
the 1940s on, I think I am becoming an

expert, having lived or collected a year
in the States and other events, so starting
to collect pieces," he said.

"Whenever you go to one of my projects,
it is always an interesting experience as
you feel you're in a museum or a gallery.
People come to know the style, it's very
personal and always make simple, but

what's interesting is that it stimulates
them to build their own collection
of vintage furniture mixed with a
contemporary setting," he added.
It is an approach that appeals to the
clients of the hotel's restaurants, offices
and clubs. Gatserelia has designed, of a
few conceptual and warm environment

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"It's modernist and cold, is Island, with a sweater at the Memphis Hotel, 14 South St., with inground Crystal, York and Baltic Glaciers.

For when it comes to design for Dubai, Gaudenzi works differently from in Salzburg. "In Dubai there is as much movement, and the human flow from outside the world, and all those visitors, so you can do a new approach and great design, and that's what I did. I designed a restaurant where every shoulder cost £12,000."

However, with the global financial crisis hitting the Gulf region hard, many real estate projects have been canceled or are on hold. Although with any dark cloud, Gaudenzi thinks there is a silver lining. "The city will bring something interesting. Architecture and the way we live together creates reflects the other health of a country, if it is prosperity or the economy."

Because we will change how we live, to be more calm, serene and peaceful," he said.

In design in other ways, interior design offers a needed respite.

"I'm designing a club in London, and the idea is, I want to show the cities & art affecting the night gives something even more joyful than originally imagined," said Gaudenzi.



No dream is ever just a dream.
Molteni&C

DANIEL JONES
SILVIA MOLLETTI
MOLLENI&C

Molteni&C

Armchairs with ears



A legacy in the legitimate industry was essentially a notable concern; designers had to focus about its well connectivity; rather than being copied, progressively turned along the walls as part of the design to honor the heritage that delves into the richness of these inspirations.



[01] **EAR 'N' HEAT BY GIANDOMENICO BELOTTI FOR VISM** Vism's collection of the comfortable armchairs is considered the space landscape of the brand. It is also the first to add chairs with circular bases to complete their catalog. One of the most used is often at residential homes, where we can find an environment for company meetings, and they are used to those that can be an area of relaxation, to entertain or to sit down. It is a collection that is characterized by the rounded forms and the colors, which are used to emphasize the interior and exterior. That is why the shape and color are so important, since we believe more in color when we choose what chairs we have. [02] **GLORY OF SPACES TAI THE UNIVERSAL UNIVERSITY CHAIRS** From the British designer Tai, a collection of six chairs made from wood, leather and upholstery. The "Horn" armchair model is a favorite of the brand, due to its rounded base and its large backrest, which provides a lot of support. It is a chair that is designed to be used in both residential and professional environments. [03] **ORION SOFA BY PATRICK NORGATE** **MATERIAL:** Patrick Norgate has been a long-time admirer of David Chipperfield's work. When it is mentioned, he always says, "David and I are friends." In fact, David Chipperfield is the project's main designer, while Patrick Norgate is the sofa's creator. This sofa is a classic piece, with a curved backrest and a large, soft cushion.

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FROM THE ANATOMY[



[04] **EARL OF SWAN VIVA LA VIDA** PRODUCE A CONTEMPORARY CHAIR FOR VIVIENNE WESTWOOD'S SWAN LINE. IT IS A LUXURY ARMCHAIR DESIGNED BY RODERICK CHAPMAN, WHICH IS KNOWN FOR ITS INGENUOUS, INTRIGUING AND ELEGANT DESIGN. THE CHAIR HAS A STYLIZED BACKREST THAT RESEMBLES THE SWAN'S HEAD AND NECK. THE BACKREST IS SOFT AND COMFORTABLE, WHILE THE SEAT IS SUPPORTED BY A LOW, CUSHIONED BASE. THE CHAIR IS PAINTED IN A VIVID RED COLOR, WHICH MAKES IT STAND OUT IN ANY ROOM.



[05] **EARL OF SWAN VIVA LA VIDA** PRODUCE A CONTEMPORARY CHAIR FOR VIVIENNE WESTWOOD'S SWAN LINE. IT IS A LUXURY ARMCHAIR DESIGNED BY RODERICK CHAPMAN, WHICH MAKES IT STAND OUT IN ANY ROOM. THE CHAIR HAS A STYLIZED BACKREST THAT RESEMBLES THE SWAN'S HEAD AND NECK. THE BACKREST IS SOFT AND COMFORTABLE, WHILE THE SEAT IS SUPPORTED BY A LOW, CUSHIONED BASE. THE CHAIR IS PAINTED IN A VIVID RED COLOR, WHICH MAKES IT STAND OUT IN ANY ROOM.



[06] **EARL OF SWAN VIVA LA VIDA** PRODUCE A CONTEMPORARY CHAIR FOR VIVIENNE WESTWOOD'S SWAN LINE. IT IS A LUXURY ARMCHAIR DESIGNED BY RODERICK CHAPMAN, WHICH MAKES IT STAND OUT IN ANY ROOM. THE CHAIR HAS A STYLIZED BACKREST THAT RESEMBLES THE SWAN'S HEAD AND NECK. THE BACKREST IS SOFT AND COMFORTABLE, WHILE THE SEAT IS SUPPORTED BY A LOW, CUSHIONED BASE. THE CHAIR IS PAINTED IN A VIVID RED COLOR, WHICH MAKES IT STAND OUT IN ANY ROOM.



[07] **EARL OF SWAN VIVA LA VIDA** PRODUCE A CONTEMPORARY CHAIR FOR VIVIENNE WESTWOOD'S SWAN LINE. IT IS A LUXURY ARMCHAIR DESIGNED BY RODERICK CHAPMAN, WHICH MAKES IT STAND OUT IN ANY ROOM. THE CHAIR HAS A STYLIZED BACKREST THAT RESEMBLES THE SWAN'S HEAD AND NECK. THE BACKREST IS SOFT AND COMFORTABLE, WHILE THE SEAT IS SUPPORTED BY A LOW, CUSHIONED BASE. THE CHAIR IS PAINTED IN A VIVID RED COLOR, WHICH MAKES IT STAND OUT IN ANY ROOM.

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Vitra Vegetal The universal chair with organic structure

Design: Ronan & Erwan Bouroullec



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[FROM THE GARDEN]



In a development process that took four years, Ronan & Erwan Bouroullec worked with Vitra to create a universal chair that is robust and outdoor-weather-resistant. Borrowing from nature, Vegetal features the basket structure woven in three loops to form a round, slightly irregular seating shell. On the interior, the chair is stabilized by ribs that grow out of the supporting legs.

The original inspiration for the project came from historic gardens of the 20th

century, where young trees grow into furniture-like structures through continual care and deliberate pruning. The guiding question for the designers was: how to construct a chair that would look ideally appropriate the idea of a grown plant? In coming up with new structures and colorations, Ronan & Erwan Bouroullec rewarded the vegetal cultural and historical aspects. Vegetal should not only be seen in the garden or on the deck, and furnishing of today's gardens. It also corresponds to current trends towards the

outdoor use of weatherproof furniture in

interior, in the garden or on the terrace. To make the most innovative concept the design had in mind, it took intensive collaboration with Vitra. Complex forms like these can only be achieved when the designer and manufacturer are dedicated to producing an exceptional solution without the pressure of time. The result is a pioneering chair which is comfortable, durable and made from durable die-cast, hot-dipped polypropylene.

Mama Shelter

We live in a world where everything seems to have a price. Being social, racial, religious or sexual group is placed in a particular category that can be measured in terms of how much reward they can bring to a particular business branch. You are also subject to insurance payment anywhere we go. Worse, the poorer you are, the less acceptable the variety of hotel and hospitality brands become than in an aside of separate categories.



In the world of luxury and vacation, however, there are a few districts that does not acknowledge "other people will say". These enlightened spots are human tributes and respond to the human dignity, complexity, sophistication and constant pursuit of the meaning of life.

Mama Shelter goes in to have very consideration the person and not the social community when it is built. We have created a "shelter", which is opposed to being run out from the outside world, provided him with food for thought, an audience in which he is able to think freely and discuss the same known to locate by experiencing the funds capitals urban and entrepreneurial.

On November 22, 2011, was George D'Appero, former president of Club Med, Cyril Alouani, philosopher and expert in urban development, Georges Tigray a artist in the UG consisting of a bunch of what's "new"; besides Tigray, the result, who supports, presents distinct a difference just in the 20th arrondissement, in the heart of the Village des Fleurs. Even here, in this old garage, "extreme" with graffiti by "100 m² de Tigray" that is dedicated to deep waters.

Besides to start working on our new project, we began collaborating with David Casteron on the architecture and Philippe Starck on the design, which, I



year later, resulted in the materialization of Mama Shelter, our long awaited project, created against all odds and to the disbelief of the many skeptics.

Our ambition had to create not only a place to spend the night, but to educate a bit more, a place where friends can gather around the table to share a meal prepared by our chef or to eat the many "Fastie D'C", like popular French electro-indie rock star.

On the ground floor of Mama Shelter guests will be greeted from 2000-3000m² of tables with bubble screens in front of which cold dishes will hold meat available to the guests 24/7. Our chef, responsible for the day-to-day menu and encouraged a corner with seats to satisfy the sweet taste of the young house residents. After having chosen the dishes on the plates with his colleague, it will be taken to their room, where they can relax in the comfortable setting, surrounded by candles. Guests can not only eat into the large table close to the entrance, but also into the small balconies, thus in to which the guests see naturally illuminated and entertained.

For those who can still easily associated with other inferiorities is a 5-person football field. There is also a terrace for them to when winter passes on. Friend or those who like to enjoy a puff. The ping-pong can let go and roulette in our "Vegas Room", still houses can rent electric scooters or motorbikes which others can rent; cars with chauffeur. We also provide a large picking service, 24/7 car and other guides with information about the success of 2001 arrondissement to be discussed at any time of day or night.

Mama Shelter will surely be the urban experience one wishes to find in the City of Lights, here.

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Riva R1920

The sofa is composed. There was until now no need to complete Riva's philosophy of "being naturally" and now that they had been made, the seating has become a tree, that has now transformed into a piece of furniture which in its turn has become a tree again. The cycle is unbroken.



OUR PHILOSOPHY OF "LIVING NATURALLY"

In a nutshell, the philosophy of Riva R1920 is like a circulatory system carrying the natural principles of life and time. Care for the environment and concern for the health of human beings, concepts summed up in the expression "being naturally", are the fundamental of the company's philosophy. Sustainability, which are reflected in the precious wood present in the exterior use of solid wood. American woods have supplies participating in the Smart Wood Certified. Riva's relatives, created to protect and manage forests resources in a responsible way. This is guaranteed by a policy that for every tree cut to produce its furniture others are planted, so as not to interrupt the life cycle of the forests. Also, the grain we

use do not comes from a balsylife or other harmful cultures. Synthetic parts have been completely eliminated. The finishes are also natural like oils and waxes that further enhance the qualities of a living material like wood as well as protect it. Riva R1920 is also attentive to energy conservation, to sources of renewable energy, to the control of emissions, to the reduction of waste products, to the reusability of packaging and the correct disposal of refuse.

EVERY RIVA R1920 CHAIR HAS A VALUE BEYOND THAT OF ITS DESIGN. The R1920 also offers its customers made-to-measure products with total flexibility and completely natural products using fabrics composed of natural oils that allow your home to be healthy and ecological. To its tradition and to





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NAKED LUMBERIAN DESIGN BY UMBRACO (S. KERBER)
 Umbra's latest collection, called "the Naked Collection," is "the simple and bold" answer to its previous designs. It has a focus on raw materials and textures to bring natural beauty to the interior. Umbra's Naked Collection is a series of furniture pieces made from solid wood, including three bedroom and four living room pieces. The material characteristics of the wood are highlighted with the lack of unnecessary finishes, emphasizing the wood against the interior. Prices range from \$199 to \$1,299. To learn more, visit www.umbra.com.

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The Natural Wood Collection (TAKI TAKI) (M. HILL)
 Umbra's new Naked Collection is a series of products made from solid wood. Prices range from \$199 to \$1,299. To learn more, visit www.umbra.com.

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The Sustainable Collection (HABA) (S. KERBER)
 HABA's new Sustainable Collection is a series of products made from solid wood. The collection includes a variety of wooden toys and accessories, such as a wooden chair, a wooden table, and a wooden bookshelf. Prices range from \$199 to \$1,299. To learn more, visit www.haba.com.

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The Natural Wood Collection (TAKI TAKI) (M. HILL)
 Umbra's new Naked Collection is a series of products made from solid wood. Prices range from \$199 to \$1,299. To learn more, visit www.umbra.com.

The "biggest gift I can give this world" adds the sense of great design, allowing it to fit perfectly with a modern and sophisticated design.

AND NOW THE "LAST MOVE TO COMPLETE THE CIRCLE": THE NATURAL LIVING PRODUCT. WHAT DOES IT MEAN? All who buy a new FIBRO Collection product will receive a gift of a 100% solid-grown tree cultured in specially created



surfaces, released in a million tree. In the next few years the adopted plant will compensate nature for the wood used in the production of tree furniture bought by those who, while supporting the initiative, can't plant the gift because they do not have a suitable space. Fibro FIBRO will arrange "biggest gift adoption."

Every day for the last 100 years, we have

been investing in research to improve the quality of our products, which are manufactured using environmentally friendly methods, without employing any chemical substances, to benefit our human resources, the environment and for you, for a "natural home" with the scent of wood, oil and water.

Our efforts are guided by just one, central objective: to produce furniture

made wood from ecologically cleared forests with natural features.

We do this to be able to offer you a product that is 100% Made in Italy, with the ancient artisan traditions of woodworkers creating unique pieces of furniture.

Fibro at Arrotino Ital can be located down from generation to generation are the most ecological solution for achieving a low environmental impact.



Edward VAN VLIET

For Moroso

A Dutch designer Edward van Vliet creates and realizes projects for international companies. In each case, the multidisciplinary designer focuses on introducing the client's corporate identity or another specified image into a fully integrated design.



Van Vliet's work is characterized by a strong emphasis on lighting, a desire to merge fashion, architecture and interior design, following a path between art and design. The designer who started his career in textile design has evolved into interior design and ultimately into lighting.

The family of lamps still has use in its original concept. Every interior features purpose-designed furniture, lighting and objects created into a strong concept, which usually always includes a fusion of traditional design and the latest



manufacturing methods mixed with high-tech influences and/or wholly natural materials. Add to all that an intense incorporation of elements from various cultures, and you have an approach to design that borders on the eccentric, while 'catering' into 'high, heavy, customization and "orange statement".

Products by Edward van Vliet radiate an air of luxury, authority and passion;

they generate a positive atmosphere

that encourages interaction between the design and its users and that is perfectly

sumptuous. Edward van Vliet's perspective in design is to reposition areas, hotel rooms and bars.

Indeed, in 2003 Patent imports landed into the large Dutch studio lighting fixture 'Diameter' at Patricia Arquette. The lamp consists of multiple angular blades made from various material fabrics. Patterned designs and the combining thereof are part of Edward van Vliet's signature. Another significant element is light design and one of van Vliet's best known is ultimately how Patricia Arquette got

associated with the design. Patricia Arquette expressed a wish for a landscape of products based on patterns. Edward, a true master in something and 'grocery products' and designs, immediately took on the assignment which resulted in a foot (or rather collection) of designs. The landscape consists of furniture integrated with rope lighting fixtures.

The 'Safe' collection is a sophisticated lighting concept inspired by universal layers, found also in nature and architecture. This concept can also though be it in a different context, found in the bathroom. A sofa was a 'safe shell', hidden behind support pillows and decorative pieces on the surface, simultaneously distinguished by a different set of textures.

Besides the sofa, a red-orange tallish glowing stool can be spotted in the bathroom, large round mirrors upholstered with a patchwork of various colored fabrics. All fabrics have been specially developed for the collection. Very distinctive and eye-catching are the large carpet and eye-catchers are the large and small glowing matching large danish lamps.

Large, glowing geometric borders made out of plastic and aluminum-punched mesh which make up additional layer onto all other designs. The 'Spacious rug' is another interpretation of modernity. Likewise, it shows a less dominant pattern of geometric, spiral figures and makes a perfect, bold fit for the creative assembly. Perhaps a new hotel lobby?

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The MissoniHome brand

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HOME FASHION

We are very much looking forward to launching the MissoniHome brand in January 2009. It will consist of a range of products from the MissoniHome collection and the MissoniHome Garden collection. We are continuing the tradition of the fabrics from the MissoniHome Garden collection to the lounge areas, from the bedrooms and bathrooms to the complete kitchen, dining room and living room. The complete collection by Missoni Home includes 100% cotton fabrics, creative prints and a wide range of accessories.

INTERIORS: Art handicrafts, the colors and textures of fabrics, the colors and textures of fabrics, the colors and textures of fabrics.

ITEMS: MissoniHome Garden collection was born after a year of study and research by the design studio. The collection is based on the colors and textures of fabrics, the colors and textures of fabrics, the colors and textures of fabrics.

OUTDOOR: The colors and textures of fabrics, the colors and textures of fabrics, the colors and textures of fabrics.



The new trend-lines for 2009 are vibrant and dynamic, their influences come from nature: watercolor, abstract, organic, vegetal, etc.

Bright effects, lampas paintings and decorative drawings represent elements of the plant world, details, interviews and create the dynamic geometry of shapes and shades, the essence of the Missoni aesthetic.

Summer vegetation bursts forth in intense green colors and flowers itself in nature's explosion, with orange and yellowish tones. A timeless decorative language based on equilibrium and pleasure, communicating with pre-existing styles and profiles.

MissoniHome is new and different every year, but it also has its classic elements and iconic motifs. Drawing on details etc., once again, a traditional feature of the rich, sumptuous collection where pride is taken from the uniqueness of each piece.

Across the foliage, outlines of the delicate furniture for 2009 is the charm of grace and elegance and is perfect for creating environments to relax and form.

Fabrics have an aura of aged manufacturing, finished with modern, innovative jacquard and printing techniques. Perfectly radiate from overdyed prints, cotton satin and lace, classic sarong, quilted materials, multicolored prints and 3D model of a rose-shaped plate.

A fine conceptual vision of these items creates a continuous permanent furnishing class. Remodelled shapes, a refined look at detail, a refined color palette and a stimulating furnishing plan – everything has back to the same family attitude.

Where the individualistic beginning, MissoniHome has moved into a full line home collection where every detail under research, how ideas translate into actual objects and fabrics. The design of a nesting element, the elegant a cup, the harmonious appeal of color-coordinated statements says MissoniHome.

Kartell and Philippe Starck 20 years of partnership

A joint-venture characterised by creativity, design and technological innovation.

Kartell celebrated its 20th year of partnership with Philippe Starck, an unconventional, successful partnership confirmed in 1988 (the year in which Charles Luli took over as the firm's owner) and characterised by strong enthusiasm over the course of the company but also the future of design.



The partnership has generated innovative furniture products due to Starck's pragmatism and entrepreneurial spirit and the creative genius of the famous French designer, who over the last 20 years has turned his talents to the field of interior design. Indeed, the cooperation between Kartell and Starck has resulted in the exploration and transformation of plastic into objects with a distinctive and articulated design, the combination of different materials (plastics, wood and fabric), transparency and colour, and the reduction of the thickness of the

material. Starck's design for Kartell was a blend of research and experimentation, which spans across the various sectors of design, art and fashion, and are the fruit of a shared approach and a mutual affinity that has been strengthened over the years by constant dialogue, reciprocal commitment and design expertise.

The first product of the joint venture between Kartell and Philippe Starck was born in 1988 with the Dr. Gobt chair, a combination of different materials, designed to give greater structural rigidity



while maintaining the subtle visual contrast between brightness and lightness that is the designer's hallmark. This chair marked an epoch-making change in the use of plastic making Kartell the absolute forerunner in the field. This was followed by other innovative designs, such as the Miss Piggy representing a little girl with a head of curly hair, the elephant Trunk and the Ibis, a gem of sophisticated manufacturing that combines art and elegance with a wealth of details that are unparalleled in the plastic sector.

The turning point came in 1990, after

years of research, when a revolutionary invention allowed Kartell to become the first company in the world to use carbon-fibre for the production of furniture. The result was the completely transparent polycarbonate La Marie chair, with a modern minimalist design. La Marie, Ghost (magazine furniture design 2002), for it avoided the marriage of design and function by combining a refined design with an innovative material such as polycarbonate.

From this moment onwards Kartell has developed and studied the theme of

transparency that has made it unique and original, combining its research into surfaces, contrasting with the use of new technologies and high-performance materials. The company dedicates particular attention to experimenting with materials, and to the quest for new tactile, visual, aesthetic and chromatic effects. The transparent La Marie, John Ghost, Victoria Ghost, Charlie Ghost, Hancock Chair and La Jolieve models have become authentic bestsellers and symbols of the Kartell style throughout the world.

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In 2000, robotics, molding technology and its debut in the design sector for the production of Bubble Club, a mass-produced item manufactured in a single mold, were won the ADI Compasso d'Oro award.

The new approach to materials has determined Ghidini's path and styling points, while their proposed, encapsulated and modular nature makes it possible that around different decorations, style and color languages, despite being entirely made of plastic. This quest resulted in the development of Maderatura, when for me for the first time the leadership of design will have an upstream opening up a new world. The chairs have become full objects, "themselves", by leading furniture designers such as Foster + Partners, Molteni, Molteni, McIntosh, Ferrero, Gualtiero and Lomazzi, and now add in limited edition.

Mr. impossible is one of the sheet designs, an organic, egg-shaped artifact, formed by two polycarbonate frames joined by injection-mold technology.

Mr. Joe Ghidini, director firm, one of

greatest growing technology of all time, the chair is the "baby" version of the famous Bubble Club, whose design, material, ergonomics and inventiveness it has achieved a series of much greater to see revolutionized associated with adult forms.

DR. PHILIPPE STARCK AND RAPHAEL GHEIDINI, who are combining practicality, stability and great looks, destined for outdoor use.

Ghidini says: "The hotel and star design reflects a family that has been consolidated over the years. It is a partnership based on constant dialogue, on the exchange of ideas and sensations, on the common desire to innovate, experiment.

We are both highly committed to research, technological and functional applied to design. With Philippe Starck, started the creation of a series of best-sellers that have changed the standard conception of design, imposing a variety of innovations which many other companies were quick to pick up (in one of the most nephophilic being the use of transparent plastic materials).

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