

]io[insideout

YOUR
QUARTERLY
FROM



]FROMTHE**RESERVE**[
ST BARTS
PERFECT LITTLE PARADISE

]FROM**PRIMALNEEDS**[
ALEJANDRO ARAVENA 2010
ABOUT IRREDUCTIBILITY

]FROMTHE**GENIUS**[
LE CORBUSIER
NOTRE DAME DU HAUT

]FROMTHE**HERITAGE**[
CITY OF LÜBECK
QUEEN OF THE HANSE

]FROM**FUNCTION**[
VITRA CITIZEN OFFICE

]FROMTHE**PALETTE**[
GREEN IS THE COLOR

LUXURY
LIVING



WE HAVE MO



From

ANTELIAS-D & CONGRESS

An aerial photograph showing a coastal area. A road runs horizontally across the middle of the image, with a dashed white line indicating a lane or boundary. To the left of the road is a body of water, and to the right is a residential or commercial area with various buildings and structures. The text 'VED!' is overlaid in the top left corner.

VED!

DBAYE ROAD

CENTER BR

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Image © 2010 GeoEye

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To



IDGE

©2009 Google



Sequence system and Night&Day sofa: design Patricia Urquiola

Designed by Patricia Urquiola, Sequence is a perfect example of technological architecture design. Symmetry, asymmetry, and luminosity in a lightweight, rock-solid structure of stunning beauty.

Molteni & C

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A Vivre quarterly
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Dear Reader,

Three years ago we launched our first issue of IO magazine. The on-going idea was to create a beautiful how-to lifestyle magazine bursting with creative ideas and evocative photography bringing in front of your eyes information on masterpieces of design of the modern world.

Almost 18 years ago Vivre was established for the same mission but physically rather than on paper.

Deep respect for creativity and design has been an essential part of our company from day one.

There is a story behind each piece, a philosophy, a new way of life leading to a more human and accessible vision of modern design.

COVER: AMBIANCE FROM MOLteni&C GLASSHOUSE.
BELOW: VIVRE, NEW PREMISES.



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Baxter

An unprecedented play

For the Milan
International
Furniture Fair 2010
Baxter puts itself on
show inside a severe,
modern "box" in
muted colours whose
interior reveals the
première of an
unprecedented play.





Standing out against a textural, spectacular backdrop in brilliant colours is a revisitation of past years, which creates a mixture – at times harmonious, at others, contrasting – with simple, sleek designs.

This is an eclectic, sophisticated home where different styles and shapes coexist and where research is almost a game of colours, images and memories in which classic designs lose all proportion and expand into space.

SOFIA – PAOLA NAVONE DESIGN

A sofa made of a rigid shell and a high, '40s-style seat in memory of a forgotten form of comfort now reinterpreted and updated with soft, very modern cushions.

RAFAEL – ROBERTO LAZZERONI DESIGN

A modular seating range with the simple lines of the '70s. An exercise in material research and above all design, inspired first and foremost by the former. This design is reminiscent of the great upholstery creations and was developed precisely in order to highlight the characteristics of this new, extraordinary, 4-mm-thick leather, called Rhino, which is highly veined in some places and smooth in others and, alone, creates the fascinating pattern that inspired the designer's creativeness.

JIL – CHRISTOPHE DELCOURT DESIGN

For the first time, Baxter worked with Christophe Delcourt, the world-famous Parisian designer.

]io[



]BAXTER AT THE MILAN FURNITURE FAIR[



]io[





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MADE IN ITALY



]JIL[

The Jil collection of furnishing accessories includes a bookcase, a coffee table and a dining table. The three pieces are all made of oak, masterfully and simply craft-worked in an artistic design that transforms the wood into a universal,

multi-cultural collector's item. Christophe Delcourt's perfectly matches Baxter's personality. In fact his design vision derives from his skills as an artisan, his meticulous eye for detail and the quality of his workmanship.

He draws inspiration from the strength and delicacy of elements in Nature and defines timeless design as a perfect balance between past and present. In his opinion, ecological design will form the next industrial revolution.



LIMITED EDITION

Living floors



CARPET MYSTIC TURQUOISE GREEN MATERIAL 100% WOOL WWW.LE.BE

Belux

High quality designer lamps

A Vitra Partner

Lights are the most demanding of fittings. Although an important element in any architecture as well as objects of interior design itself, lights are also subjected to great demands on their physical appearance and atmospheric lighting effect. To this end, Belux places just as much importance on the formal appearance of its lights as on the lighting quality and the atmospheric effect and knows how best to use light as a basic element of interior design.



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The Swiss company was set up in 1970 by Thomas Egloff. His desire for continuing development of innovative lighting solutions and new types of lighting concepts resulted in close collaboration with internationally famous designers and architects. From the very outset, Belux was prepared to take the risks associated with experimental innovations.

The collaboration with the Swiss designer Hannes Wettstein, who has long been a leading light in interior design, has been trail-blazing to the present day. A major breakthrough came in 1982 with the joint development of Metro, the first low-voltage cable-track lighting system in the world. These tensioned cables with small luminaires were soon to be found in



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101 KOI SUSPENSIONS NAOTO FUKASAWA 2010

ALONG WITH ITS EMOTIONAL ASPECTS, Koi ALSO SETS NEW STANDARDS IN OFFICE LIGHTING WITH ITS USE OF EFFICIENT LIGHTING TECHNOLOGY. THIS IS DUE TO MODERN LIGHTING TECHNOLOGY AND THE LIGHT HEAD. THE FOUR POWERFUL 42W FLUORESCENT LAMPS WITH A TOTAL OUTPUT OF 13 000 LUMENS ARE SO POSITIONED TO ENSURE 20% LESS LIGHT LOSS COMPARED TO CONVENTIONAL OFFICE STANDING LIGHTS. Koi REFLECTS UP TO 70% OF LIGHT FROM THE CEILING RESULTING IN ABUNDANT AND FATIGUE-FREE LIGHTING. THE REMAINING 30% IS DIRECTED GLARE-FREE ONTO WORK SURFACES USING PYRAMIDAL LENSES. THE ROUNDED FORM ENSURES ROTATIONAL SYMMETRY AND EQUAL LIGHT DISTRIBUTION OVER A WIDE AREA. DESPITE THE HIGH OUTPUT, Koi IS CERTIFIED TO MINERGIE STANDARDS.

102 LIFTO - BENJAMIN THUT, 1985/2010

THIS CLASSIC FAMILY OF LIGHTS, LIFTO, COMBINES STATE-OF-THE-ART FUNCTIONALITY WITH TIMELESS DESIGN: UNIQUE ADJUSTMENT, COLOR MODULATION AND DIMMING WITH LEDS ARE INTEGRATED ALMOST INVISIBLY INTO THE FILIGREE DESIGN. THESE MAKE LIFTO THE TECHNICAL BENCHMARK AND ATTRACTIVE LIGHT WELL-SUITED FOR BOTH HOME AND OFFICE. LIFTO AROSE FROM THE 1984 BELUX LIGHT COMPETITION. THE GRADUATE BENJAMIN THUT HAD BEEN EXPERIMENTING WITH THE MOTION OF GAS PRESSURE SPRINGS – INSPIRED BY THE MOUNTING SYSTEM FOR THE LID OF CAR BOOTS – FOR SOME TIME TO INVENT THIS BRILLIANT IDEA OF ADJUSTABILITY. THE PATENTED USE OF GAS PRESSURE SPRINGS IS UNIQUE IN LIGHTING CONSTRUCTION AND GIVES LIFTO ITS WIDE RADIUS OF ACTION. THE THREE ARTICULATED JOINTS ARE EASY TO MOVE WITH JUST ONE HAND, YET THE LIGHT STAYS UNCHANGED IN THE DESIRED POSITION EVEN WITH THIS LARGE RADIUS OF ACTION. THE SURFACES IN BLACK AND CHROME COMPLEMENT ITS FILIGREE CONSTRUCTION WITH A BRILLIANT LIGHT SHINING THROUGH THE SILVERY GLASS. A PARTICULAR AMBIENCE IS CREATED USING ONE OF THE THREE DIFFERENT CHROMED VERSIONS OF LIFTO WITH COLORED GAS PRESSURE SPRINGS IN AZURE BLUE, CHAMPAGNE AND KIWIGREEN.



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103 ONE BY ONE - STEVE LECHOT, 2004

ONE BY ONE CONSISTS OF A POLYESTER MEMBRANE THAT HAS BEEN MADE VIRTUALLY TEAR-FREE, DURABLE, AND NON-INFLAMMABLE IN VARIOUS REFINEMENT PROCESSED. ONE BY ONE IS THEREFORE EASY TO CLEAN AND HAS AN EXTREMELY LONG LIFESPAN COMPARED TO CONVENTIONAL PAPER LIGHTS. THE ONE BY ONE IS AVAILABLE AS DIMMABLE OR SWITCHABLE VERSION.

104 BLOSSOM - HELLA JONGERIUS 2007

THERE ARE FOUR TYPES OF SUSPENDED LIGHTS AND 16 VARIOUS COLOUR TONES AVAILABLE. THESE CAN BE ARRANGED INDIVIDUALLY, IN SERIES OR COMBINED AS DESIRED. THE DIFFUSOR OF THE LIGHT FIXTURE IS A FABRIC SHELL WITH

countless private houses, restaurants and hotels and attracted many imitators. In the same year Belux took over the licence to produce extravagant furniture and objects of the well-regarded Italian designer group Memphis, including designs from Ettore Sottsass and Michele de Lucchi. The international design competition for lamps organised by Belux in 1984 was another

innovation in product development. The jury whose prominent members included Achille Castiglioni as well as Trix and Robert Haussmann adjudicated more than 400 designs from young designers. As a result, the TUBO lamps from Jo Niemeyer and LIFTO from Benjamin Thut were put into mass production. In 1982 Belux's «Privates Licht», a travelling

THE CABLE OF THE DIMMABLE LIGHT BEING UP TO 8 M LONG SO THAT THE LAMP CAN GIVE OFF WARM, DIRECT HALOGEN LIGHT. THE SUSPENDED LIGHTS ARE BEST INSTALLED USING THE BELUX SILICONE CANOPY FOR MAXIMUM FLEXIBILITY SO THAT UP TO 4 LIGHTS CAN BE CONNECTED TO COVER ANY UNEVENNESS.

]05[BLOSSOM STANDING LIGHT

THE STANDING LIGHTS ARE AVAILABLE IN THREE SPECIALLY SELECTED VERSIONS. EACH COMBINES THREE LIGHT ELEMENTS WITH DIFFERENT PROPERTIES WHICH COMPLEMENT EACH OTHER. HELLA JONGERIUS EXPLAINED THAT SHE WANTED TO CREATE "A COLLAGE OF SHAPES". EACH OF THE BLOSSOM-SHAPED ELEMENTS PROVIDES A PARTICULAR LIGHT: THE UPPER OPAL REFLECTOR SERVES AS GENERAL ROOM LIGHTING, THE MIDDLE ELEMENT IS USED FOR BROAD ACCENTUATED LIGHT AND THE LOWEST ELEMENT IS PERFECTLY SUITED AS A READING LIGHT. THE INTERPLAY OF SHAPES AND COLOURS IS AS HARMONIOUS AS THE INTERPLAY OF LIGHT: THE CALYX ON THE ANODISED ALUMINIUM ROD LIGHTS UP IN A YELLOWISH GREEN, DARK AUBERGINE, IN METALLIC BLUE OR METALLIC PINK. SOMETIMES THE COLOUR IS SHINY, SOMETIME MATT. EVEN THE RED POWER CABLE IS COLOUR-COORDINATED. FOR THE LARGE ROUND BASE OF THE LIGHT HELLA JONGERIUS DECIDED ON UNUSUAL MATERIALS; LEATHER STITCHED WITH DECORATIVE SEAMS, WARM TERRACOTTA OR A SOFT-TOUCH PLASTIC MAY SUGGEST UPHOLSTERED FURNITURE OR FLOWER VASES. EACH LIGHT ELEMENT IS INDIVIDUALLY SWITCHABLE AND DIMMABLE. HELLA JONGERIUS PAYS PARTICULAR ATTENTION TO DETAILS: THE GRACEFUL SWITCHES MADE OF CAST GOLD-BRONZE ARE HAND-CRAFTED IN AFRO-CAST. "HAND-CRAFTED DETAILS EVOKE MEMORIES", SAYS THE DESIGNER. AS A CHARMING CONTRAST TO THE ORNATE SWITCHES, THE GREY-GREEN RUBBERISED HANDWHEELS FOR ADJUSTING THE HEIGHT ARE ALMOST OVER-DIMENSIONED. IF DESIRED, THE HEIGHT OF THE LIGHT CAN BE INCREASED BY 30 CENTIMETRES USING AN EXTENSION PIECE WHICH IS SUPPLIED.

]06[LEIA - NAOTO FUKASAWA, 2008/2010

THE LEIA FAMILY OF LIGHTS IS A MODERN-DAY FORM OF MINIMALISM, DEEPLY ROOTED IN JAPANESE CULTURE. THE SIMPLE RESTRAINED AND ELEGANT FORM FITS TO ANY ROOM WITH ITS WARM, ENERGY-EFFICIENT ILLUMINATION CREATING JUST THE RIGHT ATMOSPHERE.

NAOTO FUKASAWA RELIES ON THE POWER OF SIMPLICITY. DESIGN THAT DRAWS ATTENTION FOR ATTENTION'S SAKE IS NOT HIS OBJECTIVE. INSTEAD, THE DESIGNER STRIVES FOR AN ELEGANCE OF FORM WHERE UNOBTUSIVENESS IS THE PRIMARY CONDITION. THINGS SHOULD THEREFORE NOT REACH OUT AND GRAB THE OBSERVER'S ATTENTION DIRECTLY, BUT RATHER SHOULD GAIN A PLACE AND APPRECIATION IN EVERYDAY LIFE THROUGH THEIR USEFULNESS. FOR THIS TYPE OF FORM, THE JAPANESE DESIGNER, BORN IN 1956, COINED THE TERM "SUPER NORMAL DESIGN". "SPECIAL IS NORMALLY LESS THAN NORMAL", HE DECLARES. HE FOCUSES ON A



exhibition of lamp designs from Michele de Lucchi, Danny Lane, Matteo Thun and Ron Arad, among others, attracted worldwide recognition. In 1996, Belux brought the variable lamp UPDOWN onto the market, a genial design from Reto Schöpfer, and this established the energy-saving fluorescent lamp in the private residential market. METER BY METER, with its light which can be tailored to individual requirements, also set new standards.

Belux is currently creating a stir in the light market with designers such as Frank Gehry, Herzog & De Meuron, Ronan and Erwan Bouroullec as well as Hella Jongerius. As ever, Belux stands for conceptually mature,





technically sophisticated and durable quality products and keeps in the public eye by introducing new materials and technologies. For over thirty years, Thomas Egloff has built the company into an internationally recognised manufacturer of high-quality designer lamps. In 2001 he found the ideal partner for the future in Vitra. This not only ensured the continued existence of the successful company culture but this internationally well-known furniture manufacture also opened up access to new markets, production methods and not least to a network of some of the most important designers of our time.

HIGH AFFORDANCE: THE ABILITY OF THE OBJECTS TO EXPLAIN THEMSELVES, AND FOR THEIR FORM TO MOTIVATE THEIR USE. FUKASAWA KNOWINGLY COMBINES DIFFERENT MATERIALS TO LUMINOUS EFFECT: WHILST THE LIGHT BODY ITSELF IS MADE OF ART GLASS, IN CONTRAST, THE LIGHT BASE AND THE CEILING DISK ARE MADE OF HIGH GLOSS ALUMINUM. LEIA IS SUITABLE BOTH FOR THE HOME AND FOR THE TYPICAL OFFICE WITH ITS STANDING LIGHT PROVIDING ILLUMINATION FOR AN AREA OF 20M2.

THE INDIRECT ILLUMINATION OF THE STANDING LIGHT AND THE ENERGY-SAVING LAMP IN THE LIGHT BODY CAN BE DIMMED OR SWITCHED ON OR OFF INDEPENDENTLY TO CREATE TOTALLY DIFFERENT LIGHT SCENARIOS FROM POWERFUL ILLUMINATION TO SOFT MOOD LIGHTING. THE LIGHT BODY ITSELF SHINES A POWERFUL BUT GLARE-FREE LIGHT THROUGH THE OPAL FILM. THE LOWER, SEMI-TRANSPARENT PART OF THE COLUMN IMPARTS A FLOATING AND LIGHTNESS OF FORM TO THE LIGHT. THE TWO SMALLER LAMPS AT DIFFERENT HEIGHTS CAN BE USED BOTH AS A TABLE AND AS A FLOOR LIGHT.

107] ARBA - MATTEO THUN, 2009

"ARBA'S FORM FOLLOWS ITS FUNCTION; ITS FUNCTION FOLLOWS MY VISION AND MY VISION FOLLOWS THE PRINCIPLE OF SUSTAINABILITY" SUSTAINABILITY IS WHERE IT ALL STARTS FROM, USING MATERIALS (MAPLE) IN THE IMMEDIATE VICINITY OF WHERE IT'S MADE SUSTAINABILITY IS ARBA'S RECYCLABILITY AT THE END OF ITS USEFUL LIFE: "MONOMATERIAL", OR ONLY MAPLE AND LUMINAIRE ARE SEPARABLE AND CAN BE REABSORBED INTO THE NATURAL CYCLE OF MATERIAL ARE SUSTAINABILITY AND AESTHETICS COMPATIBLE? (YES; JUST LOOK TO ARBA). MATTEO THUN.

CLASSIC BUT WITH AN EYE FOR THE CONTEMPORARY, THE URBANE AS WELL AS THE NATURAL: THIS IS THE ESSENCE OF ARBA. ECOLOGICAL MATERIALS FROM THE IMMEDIATE REGION, WHILE USING ENERGY-SAVING LUMINAIRES, MODERN LIGHTING ELECTRONICS, LONG-LASTING MATERIALS AND TIMELESS AESTHETICS, ARE BASIC FEATURES TO ENSURE THAT ARBA IS IN PERFECT HARMONY WITH NATURE.

WITH ITS NATIVE MAPLE AND ARCHETYPAL FORM, ARBA CREATES BOTH AN INTIMACY AND UNDERSTATED SIMPLICITY. THE LIGHT COMING THROUGH THE CYLINDRICAL DIFFUSOR ENABLES YOU TO SEE THE VITALITY OF THE WOOD GRAIN AND MAKES THE NATURAL FEATURES OF OBJECTS MUCH MORE DISTINCT. ARBA COMBINES COMFORT AND SUSTAINABILITY WHILE IMPARTING RESTFUL IMAGES OF NATURE ALONG WITH PEACE AND TRANQUILITY.

108] DIOGENES STANDING LIGHTS KING MIRANDA, 1999

DIOGENES PROVIDES A COMBINED READING AND INDIRECT LIGHT SOURCE. A HALOGEN LAMP PROVIDES GENERAL LIGHTING. INTEGRATED INTO THE BODY OF THE LAMP IS AN ADDITIONAL DAZZLE-FREE AND FREELY DIRECTIONAL LIGHT SOURCE FOR DIRECT READING LIGHT. BOTH LIGHT SOURCES CAN BE DIMMED INDEPENDENTLY. MATERIAL: ALUMINIUM.

Ingo Maurer

Technology and design at the service of light

Born 1932 on the
Island of Reichenau, Lake
Constance, Germany.
Training as typo-grapher in
Germany and in Switzerland.
Studies in graphic design from
1954 to 1958.

1960 emigration to USA.
Working as a freelance designer
in New York and San Francisco.
1963 return to Europe.

Settling in Munich. 1966 start
of «Design M». First lamp:
Bulb. Several design awards.
Lamps in collections of different
museums. Bulb, Gulp (1969),
Light Structure (1970 as co-
designer), Little Black Nothing
and YaYaHo (1988), Los
Minimalos Dos, Lucellino Wall,
Wo bist Du, Edison...?, Zette'z
(1999), Porca Miseria! (2003)
are included in the Design
Collection of The Museum of
Modern Art, New York.



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]FROMTHEMASTER[

]01[BANGBOOM! ZETTEL'Z

Ingo Maurer und Team 2010

Japanese paper, stainless steel, heat-
resistant satin-frosted glass.

80 printed paper sheets DIN A5. Drawings
by Thilo Rothacker.

230/125 volts, max. 250 watts, E27,

max. 75 watts PAR 30 Halogen 30°, E27.
Complete with bulbs. BangBoom! Zettel'z
is a new, limited edition of Zettel'z 5.

]02[BIRDIE'S BUSCH

Ingo Maurer und Team 2010

Metal, goose-feather wings, seven low-



101

voltage bulbs with halogen technology, transparent cables. 230/125/24 volts, 7 x max. 10 watts. Electronic transformer integrated in base. Cable with switch. Complete with two spare bulbs. Height approx. 90 cm, width approx. 90 cm.

103] HOI POLLOI

The WoonderLux System
Ingo Maurer und Team 2010
Lighting system, prototype. Metal, glass, plastic, silikon. 230/125/18 volts. Max. 6 x LED, approx. 6 watts warm white, 3000 Kelvin.



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]04[TU-BE TWO

Design: Ingo Maurer 2009

Aluminium tubes, steel. The ball joint makes it possible to turn and tilt the lamp in all directions. The angle of the tubes is adjustable. Max. 40 watts halogen, socket G9. Complete with bulb. Height ca. 55 cm.

]05[OH MAN, IT'S A RAY!

Ingo Maurer 2009

Oh Man, it's a Ray! is both a mobile and a chandelier. Made from simple, natural materials, wooden parts in the shape of coat-hangers and incandescent bulbs, it is an airy and playful, yet impressive object. Oh Man, it's a Ray! can be manufactured with 4 to 6 layers. It is a homage to the inventiveness of Man Ray!

]06[DOUBLE C-FUTURE

Ingo Maurer und Team 2010

Hanging lamp, limited edition. Aluminium, acrylic glass. 230/125/12 volts.

OLED modules Orbeos by Osram Opto Semiconductors, 25 lm/w, 2900 Kelvin, diameter 8 cm. 4 LED spots, each 4.5 watts warmwhite, 3000 Kelvin, beam angle 16°. The LED spots can be adjusted flexibly via cardan joints.

Suspension on four live wires. Length 32 cm x width 32 cm x height 130 cm.

]07[SILLY-KON

Ingo Maurer und Team 2010

Suspension lamp. Silicone, plastic, metal. 230/125 volts, max. 75 watts, E27. A thin, white, silicone reflector provides for glare-free light. Red cable. Complete with energy-saving halogen bulb.

]08[LOOKSOFIAT

Design: Stefan Geisbauer 2010

Table lamp. Aluminium. 230/125/12 volts. LED, 2 x 8 watts warm white, 2900 Kelvin. Integrated switch. Colour aluminium or black. Cable silver, with electronic ballast,. Complete with bulb.

]09[ROBOTZKI

Benedikt Achatz

ROBOTZKI embodies the fusion of technology and design. Benedikt Achatz



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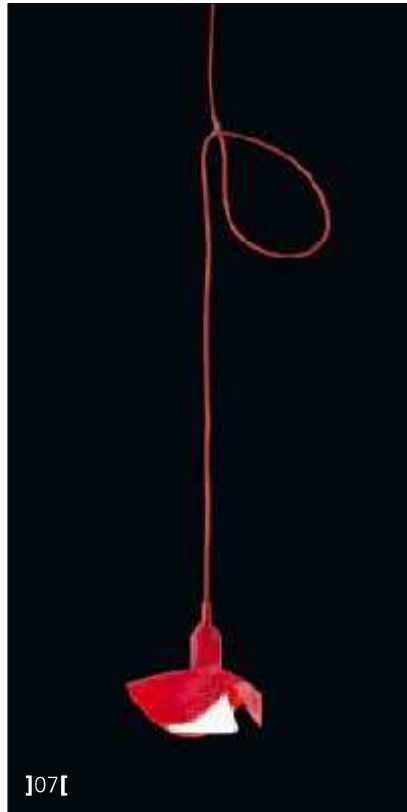
105[



Chair_One design Konstantin Grcic - www.magisdesign.com



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re-envision the classic workspace light via the utilization of the functional principles and articulations of the human arm. The lamp is a response to many of the interdisciplinary design questions of today: lighting, user interface, product design and automation technologies. In ROBOTZKI, the use of technology and precision mechanics within a typically static utensil expresses something entirely new. The led lamp is controlled electronically using five motors, several programmable microcontroller modules and a software interface that remains open to future additional input/output devices (e.g. sensors and light regulators). ROBOTZKI provides a multi-dimensional interactive experience for the user in its flexible form and the unique sounds produced by the automated motor functions of the lamp.

 **BERLIONI**

N I C E T O B E B A C K H O M E

Model Glamour - design Luciano Grugni



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Historical Notes on «Marker Posts of Venice»

"The city of the Venetians, by the decree of Divine Providence, founded on water and surrounded by waters, is protected by water instead of a wall: thus whosoever dares in whatever way to harm these common waters shall be condemned as an enemy of our Fatherland and be punished no less severely than he who has breached the Fatherland's holy walls. This edict is immutable and permanent".

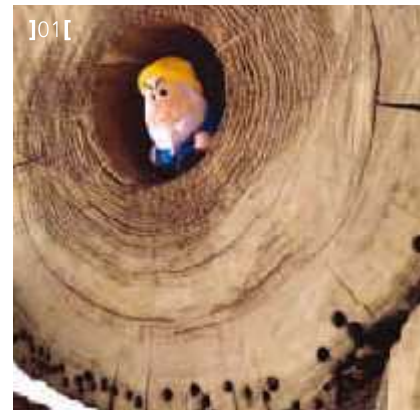


]01[

Epigraph dictated by the humanist Egnazio, named: Gianbattista Capelli – Venice, circa 1473 – to – 1553, immured in the office of the Magistrate of the Waters instituted by the Republic of Venice in 1505 and currently housed in the city's Civico Museo Correr.

The Venice Lagoon is nearly 6000 years old. There had previously been a plain created by sediment carried by rivers like the Brenta and the Piave at the end of the last ice age.

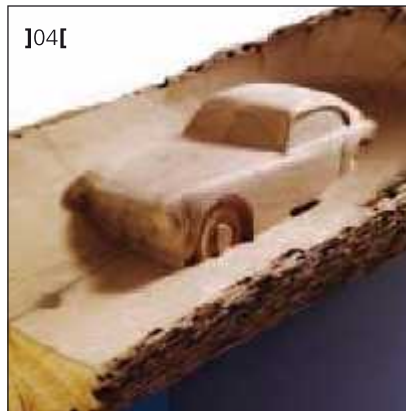
The centuries that followed – and the present period is no exception – saw a



]01[



variety of phenomena like the lowering of the soil level on account of the progressive consolidation of alluvial deposits and the rising the level of the sea. The result of all this was the majority of that plain was flooded. The exception was some areas of higher land that became the islands of what now became the lagoon of Venice. The cordons of coastal dunes, created by river-borne sands, in time formed a natural dividing line between the Adriatic Sea and the lagoon. The lagoon is separated from the open sea by lidos, long strips of sand whose edges



are shored up by a variety of man-made structures. Water comes in from the sea every six hours and returns six hours later. The city of Venice spreads reaching out towards the lidos, to the edge of the lagoon and beyond, along the ghebbi, the watercourses, and the canals, over the islands, sandbanks, shoals, depressions and marshlands, with the unceasing pulse of the tides. Water dominates, creating the lagoon and the city's urban face. But using the system of posts, of poles and piles, Venice's founding fathers have been able to enlarge the city as much as the site

101[BRICIOLE (CRUMBS) - PAOLA NAVONE

TREES RAVAGED BY TIME AND WATER. AN ARCHITECTURE PLACED BETWEEN THE SKY AND THE SEA. SCULPTURES OF AN IMPERFECT BEAUTY. NATURE AND ARTIFICE. RIVA 1920 INVITED ME TO BESTOW ON THESE SPECTRAL TRUNKS A SECOND LEASE OF LIFE. A WONDERFUL CHALLENGE. I TRIED TO IMAGINE HOW MANY MEMORIES, THOUGHTS, FANTASIES AND DREAMS HAVE DRIFTED PAST THEM IN THEIR TIME. THESE ARE THE LITTLE OBJECTS I HAVE CONCEALED IN THE WOOD. IT IS A GESTURE WHO NEITHER SUPERIMPOSES THE NEW NOT CANCELS THE OLD: IT SIMPLY ADDS OTHER LIVES AND INTERWEAVES THEM WITH THE ESSENCE OF THE BRICCOLE. A LITTLE GOLDFISH, A GOOD-LUCK CHARM OF BRIGHT BLUE GLASS, A JAPANESE CAT, A LITTLE YI XING TEAPOT, A LITTLE CHINESE PUMPKIN, A BIG SHELL, A GANESH MADE OF RAG, A BIG LUMP OF MURANO GLASS, A PURSE WITH A PANDA'S FACE, A TURQUOISE EGG-BOX, A RING OF BEADS, A RED CORNET-SHAPED CHARM, AN AGATHA CHRISTIE BOOK, A PAIR OF SUNGLASSES, A PACKET OF SEEDS, A LITTLE BOTTLE OF PARMA VIOLETS, A BOX OF LEONE PASTILLES, AN EX-VOTO... MANY OBJECTS HAVE FLOATED PAST THE BRICCOLE... CRUMBS AND THINGS COLLECTED WITH UNHURRIED CALM...

102[ANGELA MISSONI - MISS AMACA

BRICCOLE AS SUPPORTS FOR HAMMOCKS – THE THOUGHT CAME TO ME IN A FLASH! – SUPPORTING STRUCTURES FOR THE MOST BASIC AND PERFECT RECLINERS, DEEPLY PRIMITIVE BUT NEWLY INVENTED. BRICCOLE WHICH, DOTTED HERE AND THERE AROUND THE LAGOON, SUPPORT A SERIES OF COSY, WELCOMING, PROTECTIVE COCOONS MADE OF A THICK, BRIGHTLY COLOURED NET OF JUTE, NYLON OR COTTON. AN ALMOST METAPHYSICAL LANDING STAGE THAT UNEXPECTEDLY ALLOWS YOU TO DISEMBARK, STRETCH OUT IN THE SUN, TO REST, TO MEDITATE, TO SUNBATHE WITH ARMS TRAILING IN THE WATER. AROUND YOU THE ARCHITECTURE AND SOUNDS OF VENICE, THE COLOURS AND LIGHT WINDS OF A COMFORTING COASTLINE. AND, DEEP DOWN, WHAT BETTER FUNCTION COULD THEY HAVE? I WOULD POSITION THEM THERE WHERE THEY HAVE ALWAYS BEEN AN INTEGRAL AND DISTINCTIVE PART OF THAT HISTORIC AND NATURAL COMPLEX OF WHICH I AM A MINUTE ELEMENT. I WOULD PERHAPS DEVISE A SYSTEM OF POLES THAT COULD ENSURE THAT THE HAMMOCKS HUNG JUST AT THE LEVEL OF THE WATER. THIS WOULD CERTAINLY BE NEITHER VERY COMPLICATED NOR VERY COSTLY TO CREATE GIVEN THAT THE WATER IS NOT VERY DEEP AND IT IS THEREFORE UNTHINKABLE THAT THESE HAMMOCKS SUPPORTED ON BRICCOLE MIGHT EVER SINK INTO THE WATER.

103[MICHELE DE LUCCHI - IL BRICCOLONE

I HAVE KNOWN MAURIZIO AND DAVIDE RIVA FOR SOME YEARS NOW AND FROM OUR VERY FIRST MEETING A RECIPROCAL UNDERSTANDING DEVELOPED THAT WENT WELL BEYOND A SIMPLE PROFESSIONAL RELATIONSHIP. I AM CERTAIN THAT THERE ARE MOMENTS WHEN PEOPLE ARE BOUND BY A SHARED SENSATION, EVEN A SMELL, BECAUSE THE SENSE OF SMELL BRINGS PEOPLE TOGETHER, UNITES THEM, CEMENTS

FRIENDSHIPS. IN THE CASE OF RIVA THE SMELL OF WOOD IS WITHOUT DOUBT THE GLUE OF FRIENDSHIP AND THINGS ARE BOUND TO GEL WHEN WE TALK OF OAK, WALNUT, CHERRY, CEDAR AND BRICCOLE. WHAT AN EXTRAORDINARY IDEA TO RECOVER THE BRICCOLE OF VENICE! THE BRICCOLONE IS A BIG BRICCOLA MADE USING THE ORIGINAL WOOD OF MARKER POSTS MAKING OUT OF IT A BOOK CASE. IT SHOWS OFF THE BEAUTY OF THE MATERIAL (ERODED BY MOLLUSCS, BY THE WATER, THE SALT, BY TIME, BY THE GONDOLIERS, THE TOURISTS, THE WATER RATS, THE PIGEONS AND ALL THE OTHER FORMS OF LIFE THAT USUALLY FREQUENT VENICE) AND KEEPS ITS HEART PURE, HEALTHY, GENEROUS, INCORRUPTIBLE AND CLEARLY VISIBLE BENEATH ITS OUTER CRUST. I FELT I HAD GOT IT RIGHT.

]04[PININFARINA - CISITALIA 202

THE FLOWING LINES OF THE 1947 CISITALIA 202 HAVE BEEN CUT INTO THE WOOD TO CREATE A WORK OF ART APPARENTLY MODELLED ON NATURE, JUST AS TIME AND TIDE HAVE LEFT THEIR MARKS ON THESE POLES WERE FOR DECADES THE VENETIAN GONDOLIERS MOORED THEIR BOATS. WE CHOSE THE CISITALIA BECAUSE WE WANTED TO REPLICATE IN THE FORM OF WOODEN SCULPTURE THE SHAPE OF A DREAM-CAR, OF A TIMELESS BEAUTY, DESCRIBED IN ITS TIME AS A "SCULPTURE IN MOTION". IT IS A LEGENDARY MASTERPIECE OF ITALIAN PRODUCTION, A SYMBOL OF PININFARINA'S INTERNATIONALLY RECOGNISED DESIGN SKILLS. INDEED, THE CISITALIA 202 IS STILL TODAY EXHIBITED AT NEW YORK'S MOMA, WHERE IT IS DEFINED AS "ONE OF THE EIGHT MOST BEAUTIFUL CARS OF OUR TIME". "WE ARE GRATEFUL TO RIVA1920 FOR THIS INITIATIVE THAT GIVES US THE CHANCE OF SAVING A NOBLE MATERIAL THAT WOULD OTHERWISE BE DESTROYED AND THEREBY GIVING IT A NEW LIFE BY MAKING IT INTO A NEW AND DURABLE OBJECT. AT THAT IS NOT ALL. THE COMPLEX AND DELICATE CRAFTSMANSHIP OF OUR TEAM ENSURES THAT THE CISITALIA-BRICCOLA IS A UNIQUE OBJECT CAPABLE OF EXPRESSING THE VALUES OF CREATIVITY AND EXPERIENCE UNITED WITH TRADITION, IN ACCORDANCE WITH THE DESIGN PHILOSOPHY OF PININFARINA". PAOLO PININFARINA

]05[FRANCO ORIGONI - MATTEO ORIGONI - BRICHELLO: HEIGHT ADJUSTABLE STOOL

SINCE 1400 THE LAGOON OF VENICE HAS BEEN DOTTED WITH BIG POSTS WHICH RISE FROM THE WATER IN GROUPS OF THREE TO MARK THE SECTIONS OF THE CANALS THAT ARE NAVIGABLE EVEN AT LOW TIDE. UNLIKE THE MORE FAMOUS THIN POLES USED AS MOORING POSTS FOR GONDOLAS, THESE MARKERS OR BRICCOLE, AS THEY ARE CALLED LOCALLY, ACCOMPANY TRAVELLERS THROUGHOUT THEIR JOURNEY, INWARDS OR OUTWARDS, HELPING THEM REACH THEIR DESTINATION RATHER THAN RUN AGROUND. THIS STRANGE TRIPOD THAT SEEMS TO WALK ON THE WATER MARKS A LIMIT, INDICATES A LINE TO FOLLOW BEYOND WHICH IT IS INADVISABLE TO VENTURE... THE SAME, IF YOU THINK ABOUT IT, CAN PERHAPS BE SAID OF A MUCH MORE MUNDANE OBJECT, THE STOOL.



allowed, making good a defect of nature with the application of art.

Briccole (posts): special signposts made up of individual or groups of poles embedded in the Venetian lagoon, lining the sandbanks and poking out of the water to show boats where the navigable courses and channels are and sometimes serving as mooring points.

The Venetian lagoon contains posts sunk into the seabed sometimes singly (poles) and sometimes in groups of three or more (marker posts). These indicate the line between the navigable channel and shoals. From 1439 onwards there was a regulation in force relating to the marker posts and nothing has changed since except for the application of cat's eyes and sometimes a light to aid night-time navigation.

The most suitable wood for the markers is oak, which is almost indestructible, even though the tide and the movement of the waves are unusually strong.

A channel is marked by having at its entrance a briccola whose central pole is

higher than the others. Other types of post can be found inside the city canals where they serve as mooring stations. Sometimes these are painted with the house colours of the noble families of Venice.

Posts and piles – and those who drive in the piles – make their map on the water, creating the urban network of the lagoon. These highly visible objects rising from the floor of the lagoon can be divided roughly into two types:

The first is the "dynamic type", which is connected with the circulation of traffic on the lagoon, in practice the maintenance of posts along the water's edge which mark the main navigable channels and canals. These form continuous visible lines and are placed at regular distances. They are dynamic insofar as they move with the motion of the craft using these routes.

The second type, the "static" type, is part of the system of containing the soil along the canals and building the foundations for buildings.

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ALIVAR

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SAMOA lounge chair
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Design Giuseppe Bavuso



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SET IN A LINE ONE NEXT TO THE OTHER OPPOSITE THE BAR IN ANY CITY AND USUALLY SITUATED NEAR THE ENTRANCE, THEY SHOW THE TRAVELLER WHERE THE DRY AREA STARTS... OR, IF YOU PREFER, THEY HELP THE UNLUCKY PERSON ESCAPE MISFORTUNE BY INDICATING THE EXIT...

]06[LUCA SCACCHETTI - CORNICE

THIS PROJECT OFFERS AN OPPORTUNITY TO STOP AND THINK, ABOVE ALL ABOUT THE MATERIAL TO HAND, MATERIAL THAT IS ALREADY A PROJECT, ALREADY A NARRATIVE. THE BRICCOLE ARE SEEN HERE AS A MATERIAL EMERGING FROM THE WATER, INDEED REMOVED FROM THE WATER AND FROM ITS ORIGINAL FUNCTION TO BE REINVENTED, RE-USED LIKE A RELIC, A FOSSIL USED SYMBOLICALLY TO CREATE NEW FORMS. IN THE SAME WAY, REMOVING THESE MARKER POSTS FROM THE PUTRID, SLIMY FLOOR OF THE LAGOON OF A STAGNANT VENICE CAN GIVE BIRTH TO "SOMETHING ELSE", SOMETHING ELSE THAT REPRESENTS AND REINVENTS VENICE AND ITS LUSTROUS PAST. THE ELEMENTAL EUCLIDEAN GEOMETRY OF SHEETS AND PANELS DETERMINES THE WHOLE DESIGN. IT IS ALMOST AS IF BEFORE BEING A TABLE THE TABLE WERE A PICTURE GALLERY OR THEATRICAL MACHINERY, A PIECE OF SCENERY ON SHOW. A BRONZE COLOURED METAL STRUCTURE FRAMES THE BRICCOLA HERE TRANSFORMED INTO LONG, FIXED PLANKS, SUSPENDED, EXHIBITED LIKE "WOOD" NEWLY DISCOVERED, ALMOST ARCHEOLOGICAL, TO REPRESENT A STORY, A HISTORY THAT IS MYSTERIOUS AND NOT COMPLETELY KNOWABLE. THE HULLS OF THE GONDOLAS, VENICE'S "OTHER WOOD", GLEAMING WITH THE PLAY OF REFLECTED LIGHT, MAGNIFIED AND CONFUSED BY THE WATER, STAND IN SHARP CONTRAST TO THE ROUGHNESS AND THE NATURAL SOLIDITY OF THE BRICCOLE. JUST AS WITH A REFLECTION, MY TABLE TAKES ITS PHYSICAL FORM FROM THE TWOFOLD NATURE OF WOOD AND FROM THE TWOFOLD FACE OF VENICE, WHERE NATURALNESS, OPACITY AND POROSITY CONTRAST WITH BRILLIANCE, COMPACTNESS AND PATIENT HUMAN LABOUR. AND IT SEEMS THAT IN THIS APPARENT CONTRAST – THIS CONTRADICTION BETWEEN NATURE AND "PROGRESS" THAT CHARACTERISES OUR TIMES, JUST AS IN THE "NON APPARENT" BUT REAL POSSIBILITY OF THEIR UNITY – LIES THE HOPE OF A COMMON PATH IN THE FUTURE.

]07[HELIDON XHIXHA

THIS WORK IS THE RESULT OF A FUSION BETWEEN, ON THE ONE HAND, THE BRICCOLE, FOR CENTURIES THE SUPPORTING STRUCTURES OF THE CITY OF VENICE, WEATHERED AND SCORED BY ITS HISTORY, AND, ON THE OTHER HAND, STEEL WHOSE SHEEN REPRESENTS THE GLEAM OF THE WATERS OF THE LAGOON, A WITNESS TO THE PASSAGE AND RHYTHM OF LIFE WITH ITS SHIPS, ITS PEOPLE AND ITS CULTURE. THE BASE OF THE TABLE IS MADE OF MIRROR-FINISHED STAINLESS STEEL WITH A POLISHED SURFACE ON ONE SIDE REPRESENTING STILL WATER AND WITH THE OTHER SIDE MOULDED TO REPRODUCE THE EFFECT OF WATER IN MOTION. RESTING ON THIS ARE PLANKS MADE OUT OF THE BRICCOLE, WHICH PRESERVE THEIR ORIGINAL FORM SHAPED BY THE HISTORY OF VENICE ITSELF.



These different functions account for the great variety of briccole: some free or mobile, some roughly produced while others are refined. It also indicates, given the nature of the site and material, the existence of a high level of craftsmanship and experience.

Currently, the Venetian State Properties Office goes outside Italy – in particular to France, the Balkans and Northern Europe – to find wood supplies for the briccole.

A post fixed in the lagoon lasts on average about 5 – 10 years, after which it needs to be replaced on account of the corrosion affecting the part exposed to the ebb-flow carrying the microorganisms and marine flora and fauna.

If the Venice lagoon has survived over eleven centuries it is no doubt because it has managed to establish a kind of equilibrium between the culture of the populations settling there and the characteristics of an ever changing environment. By themselves the Government of the Serenissima for all its wisdom and its hydraulic engineers for all their skill could never have been able to maintain this equilibrium without a continuous identification of the community with its territory.

The problem of a natural equilibrium or the relationship of the artificial with the natural is posed in this context in both quantitative and qualitative terms if one is to aim at a "total living environment".

The question of the posts and poles of the lagoon is to be seen in this cultural context



of territorial conservation and change. In this sense they display all the characteristics of an architectural object.

This is how trees become building material and part of the urban fabric, how the forest turns into a city, taming the waters and the land and transforming a "location" into a "place".

Such architectural objects have been produced by means of an apparently rudimentary technology, with somewhat simple work tools and instruments: axes, saws, drills, pile-drivers, pulleys, ropes etc. The addition of modern technology is limited to replacing man's physical force with artificially produced motor force.

These objects belong to the world of the craftsman: they are rarely created with an intentional aesthetic. But they acquire aesthetic value from the natural, intrinsic quality of the materials, from the context in which they are placed and from the methods of their representation in the iconography of the lagoon.

SUITA



Suita Sofa. Developed by Vitra in Switzerland. Design: Antonio Citterio

Suita Sofa photographed at VitraHaus, Vitra Campus 2010

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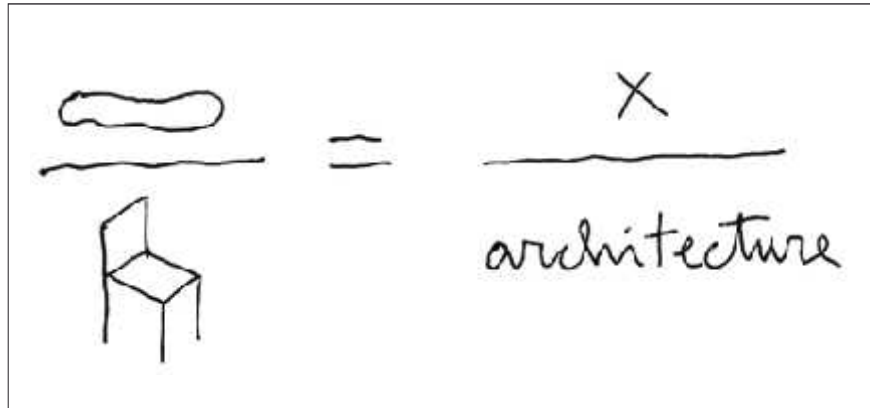


vitra.

Alejandro Aravena 2010 About Irreducibility

"When I thought
that a chair could be
no less than this...

I saw this..."





There are three things to say about the chair wrapping around this Ayoreo Indian:

first, this man can afford nothing else but this modest piece of cloth as a chair. To know how to design with scarce means is of the utmost importance;

second, this man is a nomad, so any other type of chair, even if he had more money, would make no sense. The design must also be absolutely relevant;

third, this piece of cloth is the ultimate limit before the noun (chair) becomes a pure verb (to sit). The design must become irreducible.

These are the virtues of this chair developed by the Ayoreo Indians in Paraguay: a starting point for Chairless.

For the times we are living in, it makes sense to make a chair that is economic. It's time to produce more systematically: things that are affordable, yet not disposable. This chair uses state-of-the-art materials and is carefully crafted, but it is conceptually tight. Its economy, therefore, does not come from a process of reducing quality or cutting costs, but rather from

defining, in the most radical possible way, what is strictly necessary to build a chair.

Somebody might think that its radical simplicity has been achieved by depurating an object until it becomes a kind of primitive tool that helps the body to perform a simple act: to sit.

I see it otherwise: the starting point for the Ayoreo's chair, and consequently for Chairless too, is the human body itself. So, more than a distilled object, it is an improved body.

Think of wanting to drink water; what we instinctively do, is put our hands together and create a kind of bowl. That happened before the first vase or cup. When we want to see at a certain distance, we naturally put our hand above our eyebrows shading our eyes, creating a kind of visor. That came before any type of hat.

When we sit on the ground, we intuitively put our arms around our legs. Chairless does the work of our arms, liberating our hands.

Basically, Chairless is a band that wraps around the back and the legs, holding them together as arms do. It not only allows the body to hold that position longer (arms quickly get tired of holding legs), but also leaves hands free to eat,

drink, write, sms a txt or make a call. Actually, the more tired your legs get, the more they open and, therefore, the more they push the back up; the band uses the problem (of getting tired) as a solution (to sit comfortably).

It is obvious that many things have evolved since the beginning of time and that progress has accumulated in our lives in the form of sophisticated needs and desires.

But it is also true that there are many things and needs (I would call them atavistic) that haven't changed much since our origins and they can still be satisfied in an extremely simple way: sitting comfortably on the ground is one of them.

Chairless is there for when you want to go to the park for lunch, have a picnic on the lawn, have to wait in an airport, or would like to sit during a concert. It works as the wall against which you lean to rest a bit while cueing in line or when you find no seats left on a full train.

Chairless is the industrial version of the Ayoreo band. It uses materials that Vitra already employs for other furniture, like the yarn for the reinforcements of sofas or the rejected leather from other objects. We added an elastic band so that it easily folds for storage in a bag or a pocket. We



also got rid of some material in the only part where it is not needed (the spanning in between the knees. Besides liberating your hands, it makes the forces in play in this chair evident: tension. Actually compression, or the responsibility for supporting a weight that normally a chair has to resist, has been transferred to the ground. After all, the floor is the biggest and most flexible piece of furniture. Chairless is that perfect little extra help the body needs for sitting instead of just lying."

Chairless is a simple tool for sitting – a textile strap joined into a loop, measuring 85 cm in length and 5 cm in width, which can be wrapped around the back and knees in order to stabilise the body and relieve tension, while in a seated position.

Chairless is mobile. Weighing less than 85 grams, the strap can be folded into a compact size allowing it to fit easily into a pocket – the ideal sitting aid while out and about.

Chairless is not a replacement, but rather an alternative for a chair, particularly in situations where a chair isn't available: at the park, beach or anywhere else outdoors; at concerts; in lecture halls and at seminars; in crowded trains and airport lounges. Of course, the strap can also be used at home on the carpet.

Chairless takes pressure off the back and thigh muscles. Arms and hands, which we normally need for support or to grab

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our legs when sitting on the floor, can be used for other activities. With Chairless, reading, writing, eating, drinking, making phone calls or using an iPod pose no problems at all.

Chairless is based on a sitting strap commonly used by the Ayoreo Indians. The nomadic tribe living in the Gran Chaco region (border region between Paraguay and Bolivia) has employed similar textile straps as a sitting aid for as long as anyone can remember. Chilean architect Alejandro Aravena came across the sitting strap and recognised its potential. In cooperation with Vitra, he developed Chairless into a product.

Vitra has had a long association with Alejandro Aravena. The young Chilean attracted international attention early

in his career with his socially and environmentally oriented projects. In 2007, Rolf Fehlbaum commissioned him to design a workshop building on the Vitra Campus in Weil am Rhein. Aravena's.

Chairless is designed for people who are between 1.60 and 1.95 metres (5 ft 3 in and 6 ft 5 in) tall. The strap made of wear-resistant polyamide comes in four colours: anthracite with decorative stripes in fuchsia or dark lime; dark lime with decorative stripes in fuchsia; fuchsia with decorative stripes in dark lime.

A portion of the proceeds from Chairless goes to the non-profit organisation called the Foundation for Indigenous Communities in Paraguay (www.indigene-paraguay.ch), which directly supports the Ayoreo Indians.



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Atlantide
extending table
design: Marco Acerbis

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Vitra Citizen office

The Citizen Office project began in 1991. Initiated by Vitra, Andrea Branzi, Michele de Lucchi and Ettore Sottsass sat down together and began contemplating «the office».

They developed strategies of change that aimed to do away with the limitations set by one dimensional office environments. They came up with an alternative, which later became the subject of an exhibition at The Vitra Design Museum, as well as a publication that presented «the office» from the viewpoint of office workers – who use the latest communication technologies, network and who move independently in many different types of office scenarios at different times. The aim was to create an office environment that was alive, that facilitated interaction and that did not draw any distinctions between working and living.



Today, ideas from this project can be found applied – to differing degrees based on the work culture – to offices around the world. Not because the exhibition or the book was so influential, but because the three designers and we anticipated something that would become a megatrend and redefine the offices of the information society: the office worker as an independent and self-confident team

player. We call these workers «office citizens», and they work in an environment where hierarchies are getting flatter and new technological advances play a central role in communication.

During the past two decades Vitra has continued to follow the developments that the «Citizen Office» project presented. New products and office concepts have

been – and still are – the result of the changing needs of both companies and (especially) their employees.

Developing office work practices is a continual process, and this means that there will never be a final «Citizen Office». Instead, change is constantly taking place on many different levels: technically, organizationally and socially.

Citizen Office 2011 is stocktaking of the current state of offices, and presents Vitra's recommendations on how new concepts and products can be applied to today's office environments to meet all kinds of office needs.

CITIZEN OFFICE 2011 – THE OFFICE OF OPTIONS

In a «Citizen Office» employees do their part in a work culture of mutual trust. They also decide what work pace, work form and workplace is right for the task at hand: concentrated work or communicating; standing or sitting; office chair or sofa. The employees have many options to choose from, and when everything is within easy reach, it is not a problem to quickly switch between these options either.

Activity, dynamism and motion characterize the ergonomic work environment that can be found in a Citizen Office. The employees' subjective feeling of wellbeing is recognized as a factor of productivity. A «Citizen Office» takes the various needs of different cultures, demographic and social groups into consideration. Room concepts, furnishings and information technologies change after an office has already been set up, and this means that an office is a place that must be flexible and also able to change.

The work environment of a «Citizen Office» has two basic features: a central «Office Forum» – which is comparable to that of a main square in a town or city –



and surrounding «Workstation Areas» – which are comparable to that of different districts. Both of these features are functional, flexible systems, which facilitate networking and interaction when needed, but also provide places to retreat to for both concentrated work and relaxation.

The Workstation Areas are where both daily life and work take place. This is the

place at the office where employees are at home, and also where they are a part of a team, integrated into a functional organization. Tasks and projects are carried out alone or in a group here; information is also exchanged directly and on a continual basis. The «Workstation Areas» are very similar to so-called «traditional offices» – and yet they are anything but monotone open space offices.



Different kinds of work areas and chairs serve to create work environments that meet various needs: the large work bench is ideal for working in groups; clusters of tables can be created where employees can stand and sit, and dual and single workstations are available as well. All components are available for creating either immobile or non-territorial work areas for temporary use. And since the technical installations can be reduced to a minimum, these workstations are both more compact and better equipped.

Height-adjustable tables with several flat screens, energy-efficient desk lamps and personally selected office swivel chairs set new standards for excellent work areas that are ergonomic and ecological.

Additional components are high-back sofas featuring writing shelves and work booths with privacy screens, which offer nesting options that are in close proximity to each other. Traditional individual offices are also a part of «Citizen Office» – but not in the form of management offices, but rather as «silence rooms», «debate rooms» and «media rooms».



Knowledge is also shared to the greatest extent possible in a «Citizen Office». This means that business in the office is conducted more or less paperless. Everything that cannot be digitalized – samples, prototypes, documentation – is not kept at individual workstations, but rather in one main archive that can be accessed by everyone from all of the «neighborhoods». Personal documents, books or private belongings can be stored safely in mobile trolleys, or in lockers, and can be placed in practical personal

boxes that can be taken along to the workstations.

Cloakrooms, copiers, printers, recycling containers and coffee corners are all inside of «Communal Cells». Their walls of varying heights not only divide the office space into different areas, but also reduce both acoustic and visual stimuli at the workstations together with the screens at the individual desks. At the same time, these communal areas are social meeting places for the colleagues from the various

«neighborhoods». Employees can meet here on short notice or by chance. They can hear the latest news and learn things from each other.

A room that is carefully planned and furnished has an extremely pleasant atmosphere on account of its concentrated use of space. Individual workstation areas are separated from each other, in order to reduce visual and acoustic disturbances. Traffic between the workstation areas is laid out in such



a way that employees are interrupted in their work as little as possible. This means that talks are predominantly held in meeting rooms, in the communal hubs or in the office forum.

An office protocol must also be established. It serves to ensure respectful cooperation and interaction in the office. The companies should set certain rules: Should there be a clean desk policy? How long can a catnap be? Others rules should be set by the people who work in the offices: Where should telephone calls be made? How many trash bins should there be, requiring a short walk? Is it allowed to eat at the workstations? As soon as the protocol has been established, all options offered by the «Citizen Office» can be enjoyed.

A «Citizen Office» is also a social centre. In the various «neighborhoods», daily life and work is carried out, while the «Office Forum» takes on a central function. It is here that colleagues from other workstation areas meet, relax, find inspiration or learn from each other, or simply have a chat.

High Work – a system of standing and tables that allow for both standing and sitting – adds a dynamic alternative to simply sitting while working. Together with individual workstations, teamwork areas, fully equipped workbenches and/ or meeting rooms a more agile and productive work culture is created. High work chairs can be used to stand, lean against or to sit on at the high tables.



Vanity
design Roderick Vos

Paola
design Paola Navone



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Taking a catnap should also be allowed at the office. A short nap has been proven to be beneficial to productivity, but goes against office etiquette, which means that new furniture and room usage are needed. The same goes for holding office workouts at kinetic workstations. Integrated into daily processes, these activities make employees move about and stretch, which improve their health and general wellbeing.

Both architects and companies find it very important to create Open Space Offices that feature the same aesthetics as well as standardized chairs that all have the same color and form. Most employees, however, prefer that «their» chair be individual, and feature the functions, comfort and look that they wish, with which they can create a personal place for themselves in the public space of the office. All employees who work in a Citizen Office and have set workstations get to select a suitable chair that is to their liking. At non-territorial work areas, employees are provided with convenient chairs that are both comfortable and can be adjusted easily and intuitively.

It is a paradox that although we today have the technical means to work at home, the home office will not become widely accepted. We will continue going in to the office, in order to exchange information, opinions and views face to face, and to carry out tasks in teams and also to learn from each other. In order to do all of these things, we need work environments that we like and that we feel good in. Doctors who specialize in the psychology of architecture have proven that a connection exists between office design, wellbeing and employee performance. In short: If you feel good; you will be more motivated and more productive.

A «Citizen Office» takes design concepts from public areas and interior design concepts from living areas. The collage principal applied in living spaces – which gives expression to the user's personality – is transferred to the office: the collage is at the same time a reflection of the personality of the company and of the individuality of the employees who work there. The collage serves to mix and match different furniture, materials, objects and textiles, all of which exude naturalness and warmth.

Diverse impressions, associations and moods stimulate creativity and learning. Many people feel that there is not enough variety at work, and that is why they seek out places outside of the office for inspiration or to take their mind off things. In a «Citizen Office» employees can try out working in different kinds of spaces that feature different atmospheres, colors and materials, in order to discover which place is best for them or best for a specific task.



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Wood chair from Moroso Design Front

Front

Sofia Lagerkvist, Charlotte von der Lancken and Anna Lindgren are the members of the Swedish design group Front. Their works are based on common discussions, explorations and experiments and they are all involved in the projects from initial ideas to the final product. Front's design objects often communicate a story to the observer about the design process, about the material it is made of or about conventions within the design field. In their work they have assigned part of the making of design to animals, computers or machines. They have made a constantly changing interior, created objects with explosions, robotic furniture and a range of furniture inspired by their fascination with magic.



52

"The seat is covered with thousands of beads, creating a comfortable surface that stimulates the body. It draws its inspiration from taxi-drivers' seats and from haute couture." FRONT

WOOD CHAIR is an ironic, comfortable

and practical chair designed by the creative group Front for Moroso.

They drew their inspiration for the armchair from the classic wooden bead seat covers used by drivers seeking a particular kind of comfort in their cars,



combined with research on the way embroiderers in Africa weave their beads. The result is an extremely comfortable chair where a woven covering of natural birch wood beads of varying sizes fills the seat almost to overflowing, like foaming soap bubbles.

Wood Chair marks the arrival of a new language of well-being that goes beyond the ergonomic/technical approach. Aesthetics and functionality combine to form a harmonious, cheerful, rounded whole, in which both the structure and the form of the armchair are cosy and comfortable.

Green is the color



]01[

]01[AMI DESIGN FRANCESCO ROTA

For Paola Lenti

Collection composed of sofa, armchairs and chair for outdoor environments. The structure made of stainless steel AISI 316 with a satin finish is upholstered with Light, hand woven on Rope uprights. The chair is also available with both Aquatech and Rope weave. Cushions and pillows are available in materials and fabrics suited to remain outdoors.

]02[ANTHOLOGIE QUARTETT

HEADQUARTERS BAD ESSEN GERMANY

Anthologie Quartett commissions a range of products, created by architects and designers with very different-often contrary design philosophies.

In an age in which almost any product can be made in almost any location, anthologie quartett attaches great importance to Europe where the materials and applied

technologies are Lauscha, Limoges, Murano or Vietri, to name but a few.

The majority of these are contemporary designs specially created for Anthologie Quartett; besides these cotemporary design concepts, however, Anthologie Quartett also offers a select number of product which it considers to be particularly historically relevant, making them accessible for the first time. However anthologie quartett does not just see itself as a maker of contemporary or historically important products; in its company-owned museum MUS' ign it also exhibits a number of very individual design concepts that have never been seen on the market before.

]03[ISLAND DESIGN FRANCESCO

ROTA

For Paola Lenti

Modular seating system for outdoor



1021



1021



1031



1041

environments.

The structure, made of cataphoresis treated steel with polyester varnish, is upholstered with Rope fabric. The visible parts are made of brushed AISI 316 stainless steel. Cushions and pillows are available in materials and fabrics suited to remain outdoors.

1041 COCCOLA DESIGN MARCO MARAN

For Parri

An expression of emotional comfort. Comfortable, colourful and cocooning. Coccola is a new armchair designed by Marco Maran with a strong image of confidence and purpose. Coccola differs from other products with its expressive, welcoming and fascinating shape. It has the comfort of a warm, firm embrace. Produced in glossy painted rigid polyurethane, Coccola is available with frontal cover in

fabric or leather, or completely upholstered in fabric. With chrome or painted fixed base, Coccola is also available on a swivel base with castors and gas-lift.

1051 MISSONI SHOW ROOM IN MILAN

1061 Düsseldorf is a German city. It lies on the east bank of the river Rhine. It is the capital of the state of North Rhine-Westphalia. Düsseldorf has about 580,000 inhabitants in an agglomeration of about 1.3 million people. The city has 1 international airport, a university and is the seat of a lot of international companies.

1071 THE VITRAHAUS,

built by Herzog & de Meuron, is the home of the Vitra Home Collection. Discover furniture arrangements here in different



1051



style genres - inspirational ideas for your home and your own taste in design.

108[BIKE DESIGN ANNE LEHMANN

For Normann Copenhagen

If Norman Copenhagen was a bicycle! This is what it would look like? A classic man's bike with an urban and few surprising details. The bicycle has a 50s inspired lightness the frame is neither shiny nor dull, but has an elegant smooth anthracite grey finish, while the chain, saddle and handlebars are green.

A pleasure to ride.

It has been designed for the man who actively chooses to cycle beside the Copenhagen lakes, or cycle home after enjoying an event in the city's vibrant social life. It is comfortable to ride, thanks to its single speed gearbox and is ideal for city use.

109[PARRI STAND IN MILANO FAIR 2010

110[MELLOW, DESIGN FRANCESCO ROTA

For Paola Lenti

Modular sofa for exterior environments. Mellow has been designed with maximum regard to ease of use, cleaning and ultimately, disposal, without forgetting comfort and aesthetics.

The sofa components can be easily separated because they are neither glued together nor permanently connected; the cushions with removable covers can be removed and stored, leaving only the structure outside when the sofa is not in use for a relatively long period of time.

Furthermore, the homogeneity of the materials used to produce each single component of the sofa simplifies any eventual disposal procedures.

The frame is made of cataphoresis treated and white varnished steel. Cushions are in cold injected polyurethane foam treated to be water repellent. Upholstery is proposed in Paola Lenti's new Light signature fabric.

111[VASES AND FURNITURE BY BOREK SIPEK

Borek sipek the architect and designer was born in 1949 in Prague. After his studies in





NICE TO BE BACK HOME

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Hamburg, Stuttgart and Deft he resided in the Netherlands. His international projects such as glass house in Hamburg, Komatsu department store in Tokyo, Skoda pavillon in Wolfsburg, Karl Lagerefeld boutique in Paris and the Chotek's bridge in Prague has won him international fame.

At the request of Vaclav Havel he moved back to Prague and was appointed court architect and stayed in this function for ten years. His work can be found in important museum collections in Europe, Japan and America, among others: Museum of modern Art in new York , US, Museum of for decorative art in Prague, The Czech Republic, Kunstmuseum in Dusseldorf, Germany.... He works for the most prestigious companies such as Driade and Malletti in Italy, Vitra in Switzerland, Wittmann and Swarovski in Austria and Sevres in France.

112[MY FLOWER DESIGN MARCO MARAN

For Parri

A new lounge armchair, fresh and welcoming like a spring flower. It's My Flower, the new lounge armchair designed by Marco Maran for Parri. The colourful and inviting shape resembles the soft petals of a flower. Light, spirited and characterful, it gives the impression of comfort and fun even at first sight. The frame, in steel rod, is minimal and emphasizes the inviting features of this seat. With a strong visual impact, My Flower has the ability to be used in a large number of environments, giving a light, fresh appearance, typical of spring flowers, to all interiors.

My Flower is in fire retardant polyurethane foam of differing densities. Upholstery is in fabric, available in many colours.

Maserati Ride & Drive event the road to excellence and passion in Beirut

Beirut – September 23rd, 2010. During two consecutive weekends (from September 23rd to October 2nd, 2010), Lebanon was driven to new heights. Journalists and VIPs from Lebanon and the Middle East have gathered at Le Vendome InterContinental hotel in Beirut – one of the few InterContinental “boutiques hotels” in the world – for an exclusive Ride & Drive event organized by Maserati’s Middle East & Africa regional office. Accelerating car-fuelled passion, Maserati gave the lucky participants the opportunity to test drive the Quattroporte S, Quattroporte Sport GTS, GranTurismo S Automatic, GranTurismo S MC Sport Line and the recently launched GranCabrio. Seamlessly combining sporty allure with potent elegance and sheer performance, each luxury car was fully experienced on different terrains: highways, slopes and twisting narrow roads. And all to the exceptional backdrop of Lebanon’s breathtaking landscapes. Starting in Beirut, the scenic drive went through Lebanon’s largest nature reserve with its lush cedar forests (Al Shouf Cedar Nature Reserve); Lebanon’s largest vineyard in the fertile Bakaa Valley with lunch followed by a tour of the vineyard (Kefraya); a historical village that was home to Lebanon’s governors from the 16th-18th centuries, complete with a visit to Marie Baz’s wax museum (Deir el Qamar); and finally to Beirut’s hidden gem by the cornice for a seaside dinner at La Plage. Synonymous with excellence, Maserati went the extra mile by providing participants with the assistance of Maserati Master GT professional team of driving instructors. “Maserati is always looking to combine its driving events with a significant choice of location, one that can match its brand values of exclusivity, quality, passion and its constant quest for the best in life”, stated Umberto Cini, Regional Manager ME&A .

This high-power event gears car-lovers to ride the path and drive the dream with Maserati.



Linteloo meets Paola Navone

Special co-operation on a new collection

What do Linteloo and Paola Navone share? Paola is well known for her refined designs and Linteloo for its feel-good factor collection of contemporary furniture. Their combined experience and knowledge have resulted in a fantastic new collection.



60

MEETING

Paola originally graduated as an architect at the Polytechnic of Turin in 1973, but became famous as a designer with her projects for important international

brands. But Navone also proves to be successful as an art director, interior decorator, industrial planner and creator of events. Fascinated by her designs a meeting between Jan te Linteloo and





Paola Navone was only a matter of time. Paola answered the request to co-operate with the wish to get to know each other better and become friends before a first prototype was made.

CHANGE

The new collection is based on elements that can be combined in many configurations. Besides the modern style with several layers of cushions, the co-operation between Navone and Linteloo resulted in a new concept with loose covers. It was their idea to create a comfortable sofa that easily changes its



looks. They found the solution in the use of a very soft quality of linen. This makes it possible to refresh the complete sofa by changing the covers just like the sheets on your bed.

SPEAKING ABOUT BEDS

The new sofa is typically Linteloo with its clear invitation to live... sitting, sleeping, enjoying. The setup is spacious and the layers of cushions guarantee a high level of comfort. By combining the different elements a suitable sofa for any interior can be created. Thanks to the easy way to change covers the sofa adapts in no time



to a new season or a different mood. It's a sofa that will become a friend, just as Jan and Paola did.

ABOUT LINTELOO

From the headquarters in Zeist, in the heart of The Netherlands, Lintelo brings together international designers and European craftsmen to create contemporary furniture that lasts for years. The new collection is exclusively designed for Lintelo and for sale through an international network of authorized dealers. Please go to www.lintelo.com for more information.



City of Lübeck Queen of the Hanse

The Hanseatic City of Lübeck is the second-largest city in Schleswig-Holstein, in northern Germany, and one of the major ports of Germany. It was for several centuries the «capital» of the Hanseatic League («Queen of the Hanse») and because of its Brick Gothic architectural heritage is on UNESCO's list of World Heritage Sites. In 2005 it had a population of 213,983.





Situated at the Trave River, Lübeck is the largest German port on the Baltic Sea. The old part of the town is an island enclosed by the Trave. The Elbe-Lübeck Canal connects the Trave with the Elbe River. Another important river near the town centre is the Wakenitz. The borough Travemünde is a sea resort and ferry port at the coast of the Baltic Sea. Lübeck was settled after the last Ice Age.

Several Neolithic dolmens can be found in the area. In addition to this, around 700 AD Slavic peoples started to come into the eastern parts of Holstein which had been left by many Germanic inhabitants in the course of the Migration Period. By the early 9th century Charlemagne, whose Christianisation attempts were opposed by Saxons, moved Saxons out and brought in Polabian Slavs, who were

allied to Charlemagne, in their stead. Liubice («lovely») was founded on the Trave banks about four kilometres north of the present-day city centre of Lübeck. In the 10th century it became the most important settlement of the Obotrite confederacy and a castle was built. The settlement was burned down in 1128 by pagan Rani from Rügen. The modern town was founded by Adolf



II, Count of Schauenburg and Holstein, in 1143 as a German settlement on the river island Büch. He established a new castle which was first mentioned by Helmold in 1147. Adolf had to cede the castle to Henry the Lion in 1158. After Henry's fall in 1181, the town became an Imperial city for eight years. Emperor Barbarossa gave the city a ruling council with twenty members that survived into the 19th century. This council was dominated by merchants and caused Lübeck's politics to be dominated by trade interests for centuries to come. The town and castle changed ownership for a period afterwards and was part of the



Duchy of Saxony until 1192, of the County of Holstein until 1217 and part of Denmark until the Battle of Bornhöved in 1227.

Around 1200 the port became the main point of departure for colonists leaving for the Baltic territories conquered by the Livonian Order and, later, Teutonic Order. In 1226 Emperor Frederick II elevated the town to an Imperial Free City, becoming the Free City of Lübeck. In the 14th century Lübeck became the «Queen of the Hanseatic League», being by far the largest and most powerful member of this mediaeval trade organization. In 1375, Emperor Charles IV. named Lübeck one



of the five «Glories of the Empire», a title shared with Venice, Rome, Pisa and Florence. Several conflicts about trade privileges were fought by Lübeck and the Hanseatic League against Denmark and Norway with varying outcomes. While Lübeck and the Hanseatic League prevailed in conflicts in 1435 and 1512, Lübeck lost when it became involved in the Count's Feud, a civil war that raged in Denmark from 1534 to 1536. Lübeck also joined the Schmalkaldic League.

After defeat in the Count's Feud, Lübeck's power slowly declined. Lübeck managed to remain neutral in the Thirty Years' War, but with the devastation caused

by the decades-long war and the new transatlantic orientation of European trade, the Hanseatic League and thus Lübeck lost importance. After the Hanseatic League was de facto disbanded in 1669, Lübeck remained an important trading town on the Baltic Sea.

The great composer Dieterich Buxtehude became organist at the Marienkirche in Lübeck in 1668 and remained at the post until at least 1703.

In the course of the war of the Fourth Coalition against Napoleon, troops under Bernadotte occupied the neutral Lübeck after a battle against Blücher on November 6, 1806. Under the Continental System,



the bank went into bankruptcy and from 1811 to 1813 Lübeck was formally annexed as part of France until the Vienna Congress of 1815.

During World War II, Lübeck was the first German city to be attacked in substantial numbers by the Royal Air Force. The attack on 28 March 1942 created a firestorm, that caused severe damage to the historic centre and the Bombing of Lübeck in World War II destroyed three of the main churches and greater parts of the built-up area. Lübeck was occupied without resistance by the British Second Army on 2 May 1945.

Lübeck remained part of Schleswig-Holstein after the war (and consequently lay within West Germany) and was situated directly

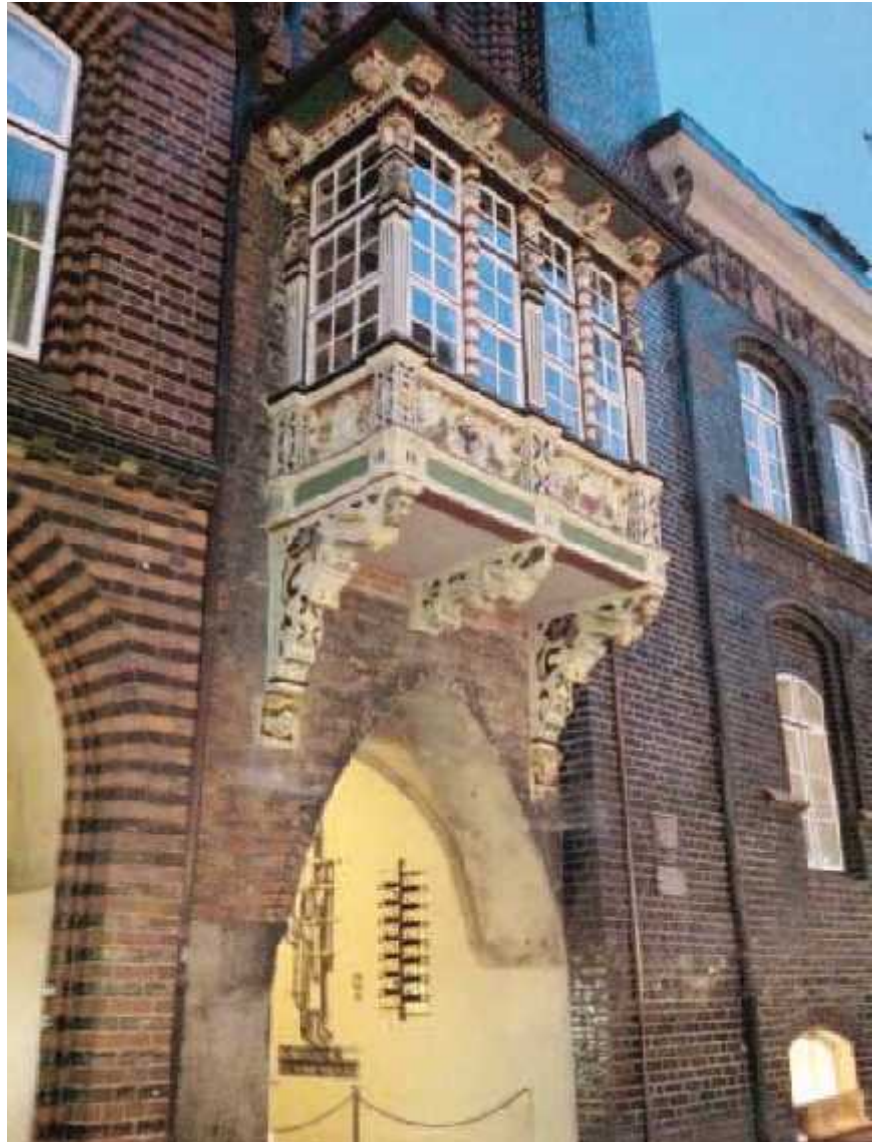
at the inner German border during the division of Germany into two rival states in the Cold War period. South of the city the border followed the path of the river Wakenitz that separated both countries by less than 10 m (32.81 ft) in many parts. The northernmost border crossing was in Lübeck's district of Schlutup. Lübeck's restored historic city centre became a UNESCO World Heritage Site in 1987.

Much of the old town has kept a medieval look with old buildings and narrow streets. The town once could only be entered by passing one of four town gates, of which two remain today, the well-known Holstentor (1478) and the Burgtor (1444). The old town centre is dominated by seven church steeples. The oldest ones are the Lübecker Dom (the city's cathedral) and



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the Marienkirche (Saint Mary's), both from the 13th and 14th centuries.

Like many other places in Germany, Lübeck has a long tradition with Christmas market in December, which includes the famous handicrafts market inside the Heiligen-Geist-Hospital (Hospital of the Holy Spirit), located at the north end of Königstrasse.

Lübeck has many smaller museums like the St. Annen Museum, the Behnhaus and the Holstentor. Lübeck Museum of Theatre Puppets is a privately run museum. Waterside attractions are a lightvessel that served Fehmarnbelt and Lisa von Lübeck, a reconstruction of a Hanseatic 15th century caravel.

Lübeck is very famous for its excellent

marzipan industry, and according to local legend, Marzipan was first made in Lübeck possibly in response to either a military siege of the city, or a famine year. The story, perhaps apocryphal, is that the town ran out of all foods except stored almonds and sugar, and used these to make loaves of marzipan «bread». Others believe that marzipan was actually invented in Persia a few hundred years before Lübeck claims to have invented it. The best known producer is Niederegger, which tourists often visit while in Lübeck, especially during Christmas time.

The Lübeck wine trade dates back to Hanseatic times. One Lübeck specialty is Rotspan, wine made from grapes processed and fermented in France and transported in wooden barrels to Lübeck, where it is stored, aged and bottled.

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Look to the summits Courchevel's Manali Hotel



Driven by their passion for the mountains and the most beautiful altitude destinations, two families have combined their visionary ideas to create this unique hotel; leader of its category in Courchevel 1650. Its dream setting is perfect for families and friends, offering a relaxing getaway for all to enjoy.

This prestigious hotel takes its name from the Himalayan mountain village of Manali, an unmissable destination for snow sports enthusiasts keen to discover the summits and neighbouring valleys.

It is a truly appropriate name for a hotel which sits at the foot of the world's largest ski area, at the heart of one of the most vibrant and lively resorts.

Built in the style of a traditional wooden chalet, with its lauze slate roof tiles and copper drainpipes, the Manali hotel evokes a subtle air of the Indies and the most prestigious valleys. The 36 bedrooms and suites, (classic, family, deluxe and suite) feature balconies and terraces, offering a privileged vantage point from which to

take in the splendid panoramic views over the ski slopes or the Dent du Villard peak.

Here, the welcoming Indian atmosphere casts a truly unique light over the interior décor. The combination of finely carved wooden lintels decorated with hand painted friezes and the discreet presence of the finest decorative objects, make for a truly soothing atmosphere. The same decorative style is found in the bedrooms and suites, with some of them transporting you to destinations such as the Canadian Rockies and the Swiss Alps; equally sophisticated but offering a more traditional atmosphere. The sumptuous fabrics and fur bedspreads enhance this delicate ambiance, combined with the rich luminosity of the omnipresent tones and scents of the natural wood finish.





The cosy cocoons of the hotel's bedrooms and suites offer a comfortable retreat. With large, flat screen televisions in all of the rooms and suites, free WiFi internet access and even an audio sound system which lets you enjoy music in the bath, the very latest technological wizzardry places the Manali hotel firmly in the 21st century. This careful balance of tradition and modern technology ensures the highest levels of comfort.

Located in an area known as « Moriond l'ensoleillé », one of the forerunners for winter sports in Courchevel, the hotel boasts a large terrace which enjoys exceptional levels of sunshine. A veritable sun trap from dawn to dusk, this location is the envy of other areas within the resort. Skiers are greeted at the vast terrace by a pair of welcoming white marble elephants, gazing towards the summits. These two stone guardians, protectors of the hotel,



entice visitors toward the British colonial atmosphere of the reception area and the main hotel bar.

Here, the thick pile carpets, warmly coloured frescos, comfortable sofas and armchairs, exotic wood carvings, the smell of the crackling fire and the sound of the piano, all make for a relaxing atmosphere... hinting at the appealing après ski that the hotel Manali has to offer.

Le Corbusier

Notre Dame du Haut

Informally known as «Ronchamp», the chapel of Notre Dame du Haut in Ronchamp (French: Chapelle Notre-Dame-du-Haut de Ronchamp), completed in 1954, is one of the finest examples of the architecture of Franco-Swiss architect Le Corbusier and one of the most important examples of twentieth-century religious architecture. Notre Dame du Haut was thought of as a more extreme design of Le Corbusier's late style. The chapel is a simple design with two entrances, a main altar, and three chapels beneath towers. Although the building is small, it is powerful and complex. The chapel is the latest of chapels at the site. The previous chapel was completely destroyed there during World War II. The previous building was a 4th century Christian chapel. But, at the time the new building was being constructed, Corbusier wasn't exactly interested in "Machine Age" architecture. He felt his style was more primitive and sculptural, so he decided to build something more interesting.



The site is high on a hill near Belfort in eastern France. There had been a pilgrimage chapel on the site dedicated to the Virgin Mary, but it was destroyed during the Second World War. After the war, it was decided to rebuild on the same site. The Chapelle Notre-Dame-du-Haut, a shrine for the Roman Catholic Church at Ronchamp, France was built for a reformist Church looking to continue its relevance. Warning against decadence, reformers within the Church looked to renew its spirit by embracing modern art and architecture as representative concepts. Father Marie-Alain Couturier, who would also sponsor Le Corbusier for the La Tourette commission,

steered the unorthodox project to completion in 1954.

The chapel at Ronchamp is singular in Corbusier's oeuvre, in that it departs from his principles of standardisation and the machine aesthetic, giving in instead to a site-specific response. By Le Corbusier's own admission, it was the site that provided an irresistible genius loci for the response, with the horizon visible on all four sides of the hill and its historical legacy for centuries as a place of worship.

This historical legacy was woven in different layers into the terrain – from the Romans and sun-worshippers before them, to a cult of the Virgin in the Middle Ages, right



through to the modern church and the fight against the German occupation. Le Corbusier also sensed a sacred relationship of the hill with its surroundings – the Jura mountains in the distance and the hill itself, dominating the landscape. The nature of the site would result in an architectural ensemble that has many similarities with the Acropolis – starting from the ascent at the bottom of the hill to architectural and landscape events along the way, before finally terminating at the sanctus sanctorum itself – the chapel. You cannot see the building until you reach nearly the crest of the hill. From the top, magnificent vistas spread out in

all directions. The structure is made mostly of concrete and is comparatively small, enclosed by thick walls, with the upturned roof supported on columns embedded within the walls, like a sail billowing in the windy currents on the hill top. The Christian Church sees itself as the ship of God, bringing safety and salvation to followers. In the interior, the spaces left between the walls and roof and filled with clerestory windows, as well as the asymmetric light from the wall openings, serve to further reinforce the sacred nature of the space and reinforce the relationship of the building with its surroundings. The lighting in the interior is soft and indirect,



from the clerestory windows and reflecting off the whitewashed walls of the chapels with projecting towers.

The structure is built mostly of concrete and stone, which was a remnant of the original chapel built on the hilltop site destroyed during World War II. Some have described Ronchamp as the first Post-Modern building. It was constructed in the early 1950s.

The main part of the structure consists of two concrete membranes separated by a space of 6'11", forming a shell which constitutes the roof of the building. This roof, both insulating and watertight, is supported by short struts, which form part of a vertical surface of concrete covered with «gunite» and which, in addition, brace the walls of old Vosges stone provided by the former chapel which was destroyed by the bombings. These walls which are without buttresses follow, in plan, the curvilinear forms calculated to provide stability to this rough masonry. A space of several centimeters between the

shell of the roof and the vertical envelope of the walls furnishes a significant entry for daylight. The floor of the chapel follows the natural slope of the hill down towards the altar. Certain parts, in particular those upon which the interior and exterior altars rest, are of beautiful white stone from Bourgogne, as are the altars themselves. The towers are constructed of stone masonry and are capped by cement domes. The vertical elements of the chapel are surfaced with mortar sprayed on with a cement gun and then white-washed - both on the interior and exterior. The concrete shell of the roof is left rough, just as it comes from the formwork. Watertightness is effected by a built-up roofing with an exterior cladding of aluminium. The interior walls are white; the ceiling grey; the bench of African wood created by Savina; the communion bench is of cast iron made by the foundries of the Lure.

Small pieces of stained glass are set deep within the walls, which are sometimes ten



feet thick. The glass glows like deep-set rubies and emeralds and amethysts and jewels of all colors.

Because it is a pilgrimage chapel, there are few people worshipping at most times. But on special feast days, large crowds of thousands will attend. To accommodate them, Le Corbusier also built an outside altar and pulpit, so the large crowds can sit or stand on a vast field on the top of the hill. A famous statue of the Virgin, rescued from the ruins of the chapel destroyed during WWII is encased in a special glass case in the wall, and it can be turned to face inward when the congregation is inside, or to face outward toward the huge crowds.

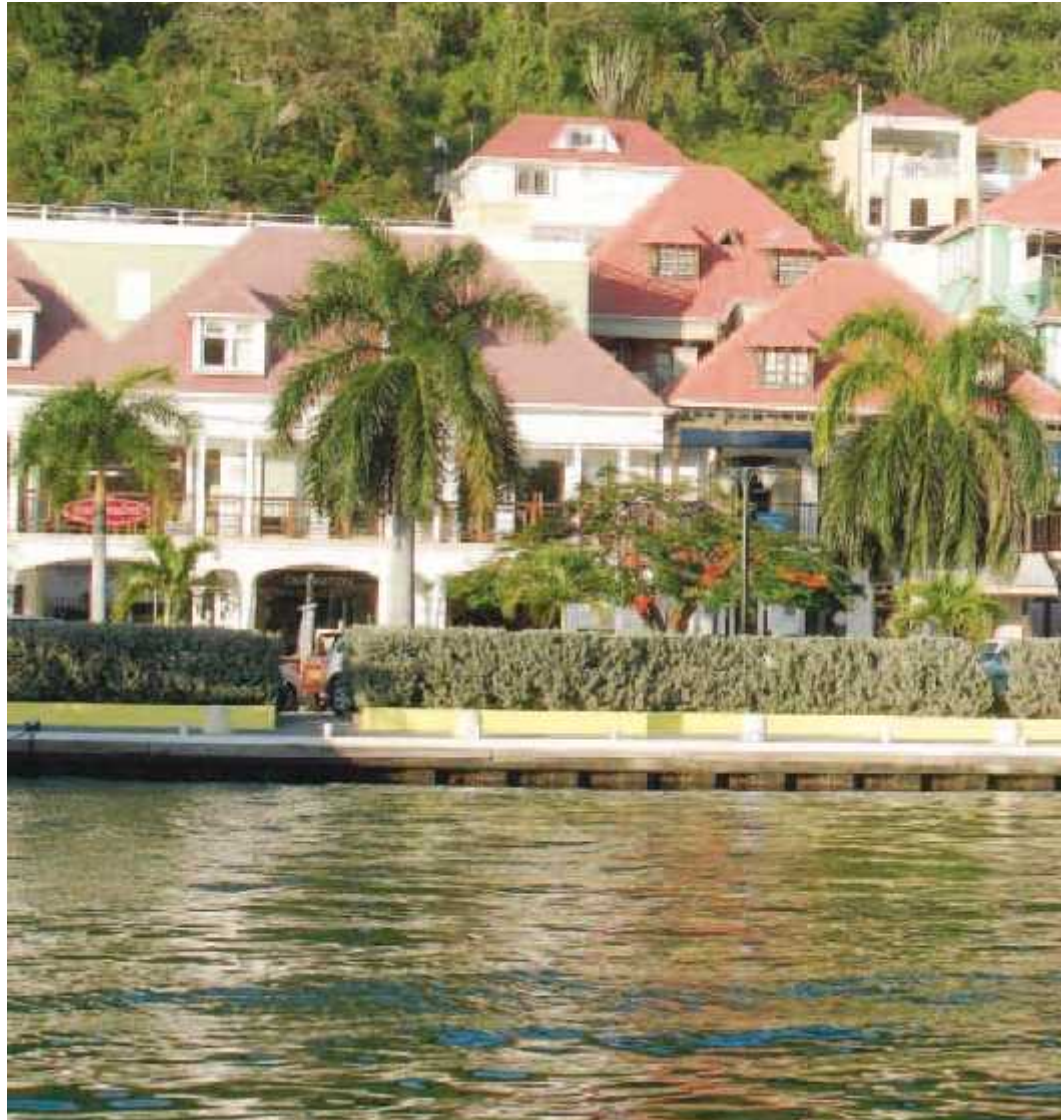
The billowing roof of concrete was planned to slope toward the back, where a fountain of abstract forms is placed on the ground. When it rains, the water comes pouring off the roof and down onto the raised, slanted concrete structures, creating a dramatic natural fountain.



St Barts

Perfect Little Paradise

Situated at 17.55' north and 62.50' west, Saint Barthelemy is part of the Lesser Antilles chain. Called St Barts by those in the know, this rocky little Island with volcanic origins measures just 8 square miles. It is encircled by fifteen smaller islands that add to the beauty of the landscape. Its pristine beaches and its pretty coastline punctuated with numerous coves and bays, its marine life and pure air make St.Barts seem like a perfect little paradise to its visitors. The highest point on the Island is Vitet Peak (281 meters).

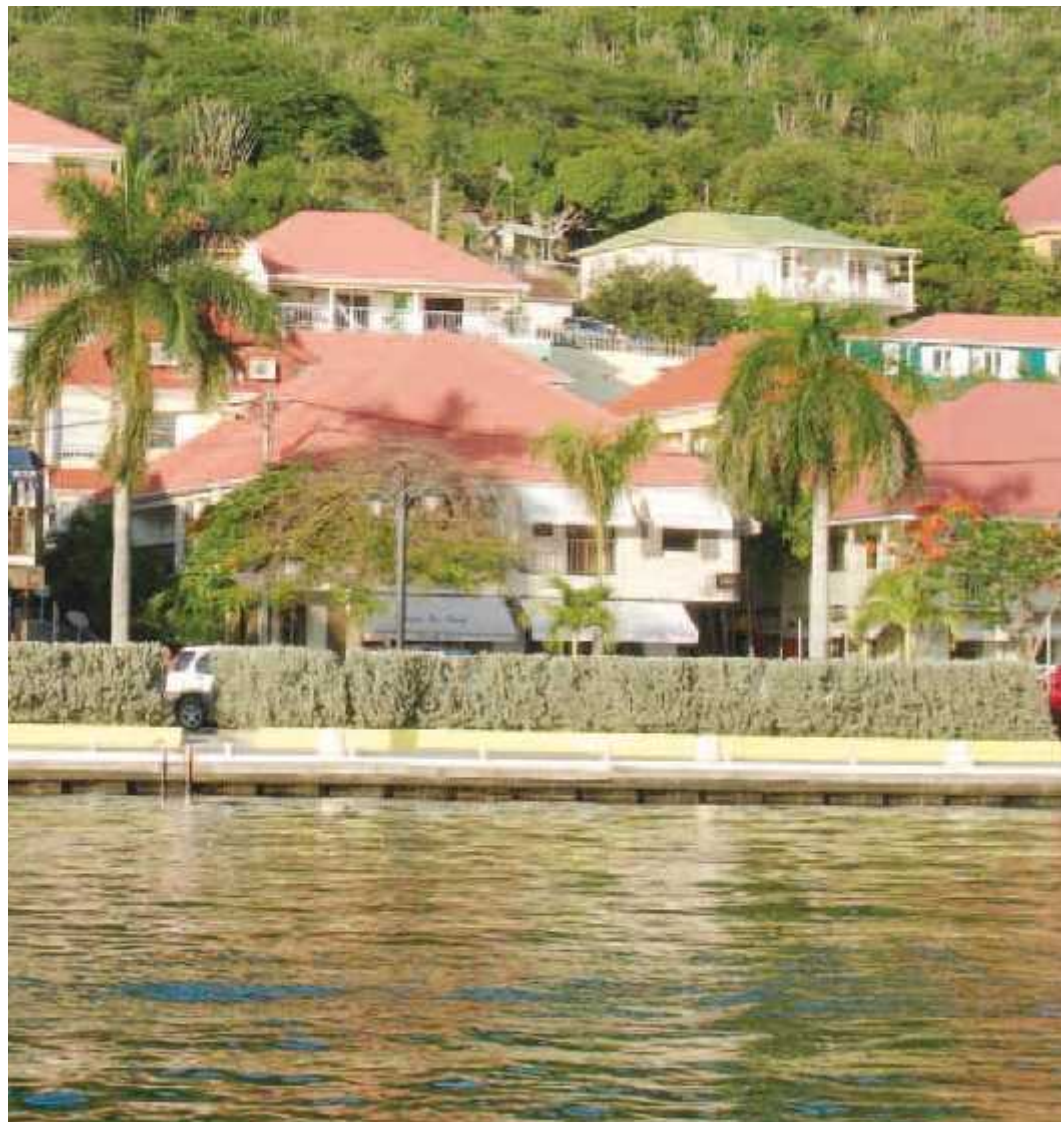


Saint Barts is ringed with 20 beaches. Each one is different from its neighbor. Each has its specific character. Some offer calm caressing waves, other surf rolling in from the coral reefs.

The charm of St Barts lies also in the contrast between the calm flat waters of

its bays and the rolling hills of its wooded interior. Red, green and white roofs dot the hillsides or meander lazily along the shoreline.

We are always bigger than someone or than something. St Barts is like a continent compared to the tiny islets



dotted around her.

Like vigilant guardians, they protect her from the aggressions of sea and océan, from monsters arising from the deep and maybe also from jealous gods.

Each islet has a distinctive name and characteristics. The particular charm of

each revives our dream conjuring up visions of childhood stories, tales of pirates or of Peter Pan, flying off over the horizon to hunt for treasure. Or maybe we need to dig deeper and go back in time to the fantastic world of ancient mythology ? it is said that Poseidon created the Cyclades by striking his trident against a magic

rock that shattered, throwing into the air shards that fell into sea and became the Aegean ring of islands. Could it be that the force for this besture threw infinite particles into the wind to be carried aloft and deposited here?

Gustave Flaubert assured us that everything that we invent exists . And you too can invent your stories as you look out onto this tranquil sea with its faithful islands that have guarded our shores since the dawn of time. Abandon yourself to the slope of dreams. Abandon yourself to the slope of dreams, forgetting all your cares and tensions.

Her waters may be calm or turbulent. There are beaches nestled lovingly in the rocks and rugged coasts battered unceasingly by relentless waves. Valleys protected from the storms and shores exposed to incessant winds. In the topics, even the most unspoiled nature has a gentle side. It is impossible not to be moved.

St Barts is the stage of an immense theatre on which the struggle between two seas is played out. From the sky we clearly see the two protagonists who shape our island and give it its beauty, it is a one act play, unique and eternal. Filled with passion and therefore drama, it is also an endless dialogue between two lovers that can never fail to delight us. Yesterday will become tomorrow until the end of time.

For the plane coming in to land at the airport, the first surprise is the Bay of Saint-Jean. The extraordinary transparency of its water reveals an underwater landscape like a garden slipping away from the shore. As we follow the coastline, the scene that unfolds leaves us breathless with wonder at the finely chiselled shore the ever



changing colours, the shimmering depths. No two places are alike.

Grande Saline is not only one of the isle's loveliest beaches. For those who take the time to look before crossing its famous dune, it is also a fascinating, but fragile biotope, an exceptional site for nature-lovers and photographers.

Indeed, this former salt pan, whose original contour remains quite visible, is a natural habitat for dozens of very rare, and in some cases, endemic, bird species. At any time, black-winged stilts lightly walk its banks without disturbing the uncanny aerial ballet of sandpipers, plovers and squacco herons, unerringly drawn to its plovers and squacco herons,



unerringly drawn to its nutrient-rich silt and its waters brimming with Artemias, minuscule shrimps that tint the surface pink. At water's edge, mangroves offer secure nesting places.

But the regeneration of this ancient and delicately balanced ecosystem depends on its link to the sea. In the old days of salt collecting, a pipe was built near Chauvette to replenish the water level of the basins. When salt harvesting was abandoned, the pipe was no longer used and the marsh depended on rainwater from the surrounding hills for irrigation. A source that proves insufficient in the battle against evaporation: during a heat wave, the marsh bottom is laid bare to predators,





exposing the eggs laid by certain species to cats and hikers. Fortunately, the Chauvette pipeline is newly operational for the benefit of flora and fauna.

Many of the island's humid zones essential sanctuaries of its biodiversity- have sadly receded in the past few decades. Saline's marshes remain a precious treasure.

To take a few minutes to observe and appreciate the subtle harmony of the place on the way to the beach, is a first step toward contributing to its preservation.

CLIMATE

Saint Barts has a dry tropical climate. It is hot all year round with little variation in the temperature, which hovers near 28°C in the winter and gets a little rain.

NATURAL RESERVE

Fragile natural ecosystems require all of us to pay attention, not only the team of reserve wardens. It is not hard to be respectful of nature, not littering, not damaging plants etc..., so that we may continue to enjoy the coral reefs, beds of seagrass, turtles, nesting birds...

Be watchful of some particularly sensitive areas, where animals mate and hatch their Eggs.





MAGIS

360° Table, Stool and Container design Konstantin Grcic - www.magisdesign.com



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