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YOUR
QUARTERLY
FROM



]FROMTHE**ARTIST**[
EMBRACED BY FAVN

]FROMTHE**HEART**[
KARTELL LOVES MILANO

]FROMTHE**CENTURIES**[
VENINI AT MUSEO
BAGATTI VALSECCHI

]FROMTHE**MASTERS**[
TEN LIGHTING SOLUTIONS
FEATURING THE
BRILLIANCE OF GOLD

]FROMTHE**GENIUS**[
PHILIPPE STARCK
OVERSIZE PROJECTION

LUXURY
LIVING







Click, on go the lights, vuuuun, the column turns, sssshh, back go the bins, frrr, the glass doors open, pffff, the cupboards close, sssh, the electronic tap flows. Trim: the kitchen finally comes alive.

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Tea Time: design by Arik Levy

Molteni & C



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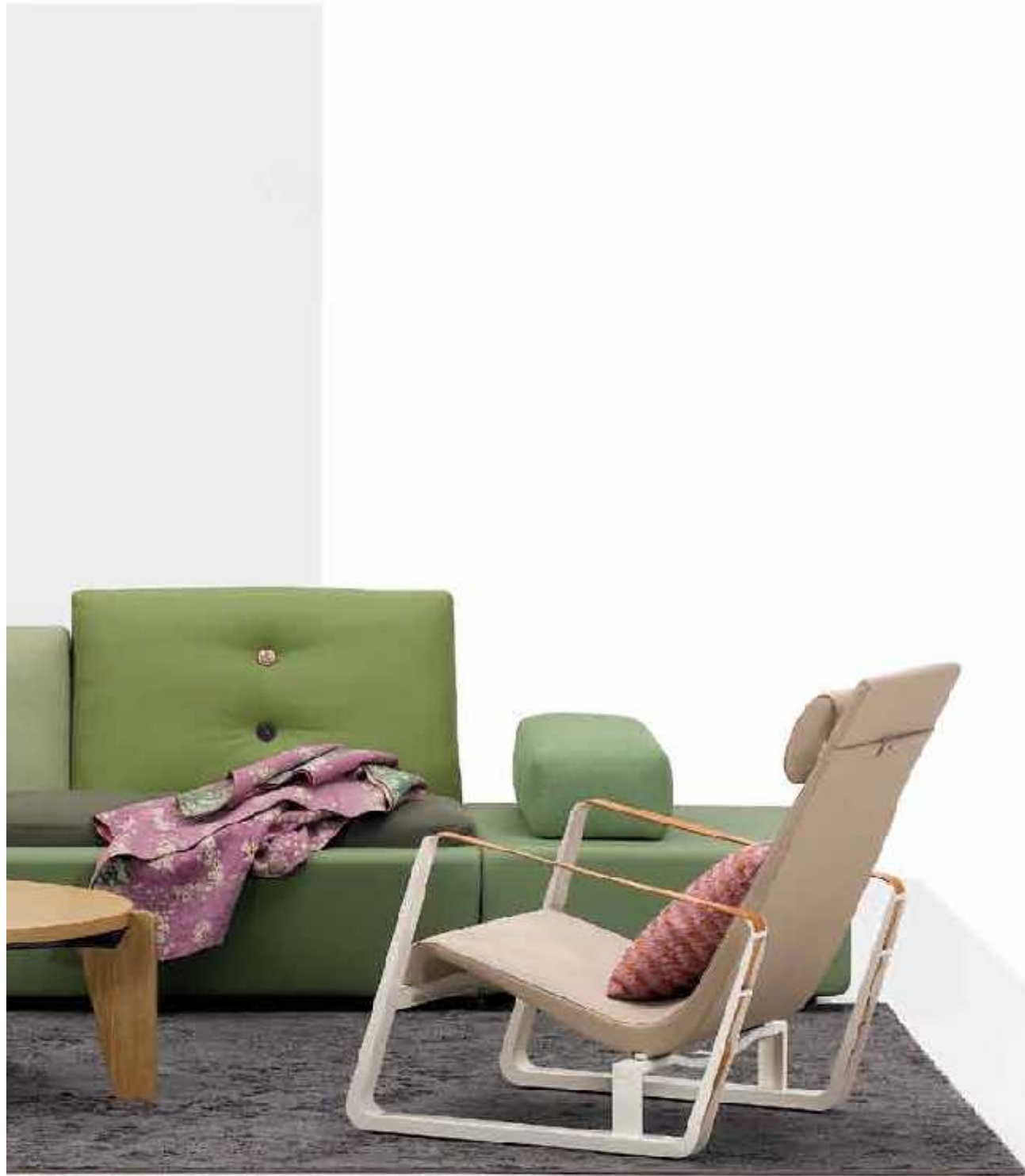
FAVN™ SOFA DESIGN JAIME HAYON



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Cite

Jean Prouve 1930



vitra.



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EDITORIAL

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Let's talk about dreams

Dreams usually happen during sleep when successions of images, ideas, emotions and sensations occur involuntarily in the mind.

The content and purpose of dreams are not yet understood, though they have been a topic of speculation and interest throughout recorded history. The most common emotion experienced in dreams is anxiety. Other emotions include abandonment, anger, fear, joy, happiness, etc. Negative emotions are much more common than positive ones.

Another kind we craft when we are awake. Some things dreamed of are rather small – like eating sushi at lunchtime – and some can be quite large – like owning a private island. A daydream is a visionary fantasy, especially one of happy, pleasant thoughts, hopes or ambitions, imagined as coming to pass, and experienced while awake. Many of us stockpile these dreams for years, cataloging and filing them away for later. Our head can be so full of them that it's hard to believe there is enough room to fit them all.

Once your dream has been realized, it is technically no longer your dream, but it may serve as inspiration for other people's dreams, in which case, it is still something of a dream.

There is a good chance if you are reading this that, somewhere in your vast dream storage you have filed a dream of different living. If not, now would be a good time to consider adding one. It could be the kind of dream where you build such a place for yourself and look after it for the rest of your life.

"Dreams pass into the reality of action. From the actions stems the dream again; and this interdependence produces the highest form of living." Anais Nin

COVER: INGO MAURER STUDIO, SHOWROOM, ATELIER & SHOP IN MUNICH.
BELOW: JOHNNY B. BUTTERFLY, LAMP. DESIGN INGO MAURER AND TEAM, 2011.



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Embraced by FAVN

Premium Danish
furniture brand
Republic of Fritz
Hansen launches FAVN
a new sofa designed
by Spanish artist-
design extraordinaire,
Jaime Hayón. FAVN;
the Danish name for
embrace is the result
of a creative dialogue
between Jaime Hayón
and Fritz Hansen.



16

]FROMTHE**ARTIST**[

«I wanted the sofa to be based on a shell. A shell being hard on the outside, soft and welcoming on the inside.» Says Jaime Hayón. «I wanted to create a form that embraces you, something really organic - that's why we named it FAVN.» Hayón continues.

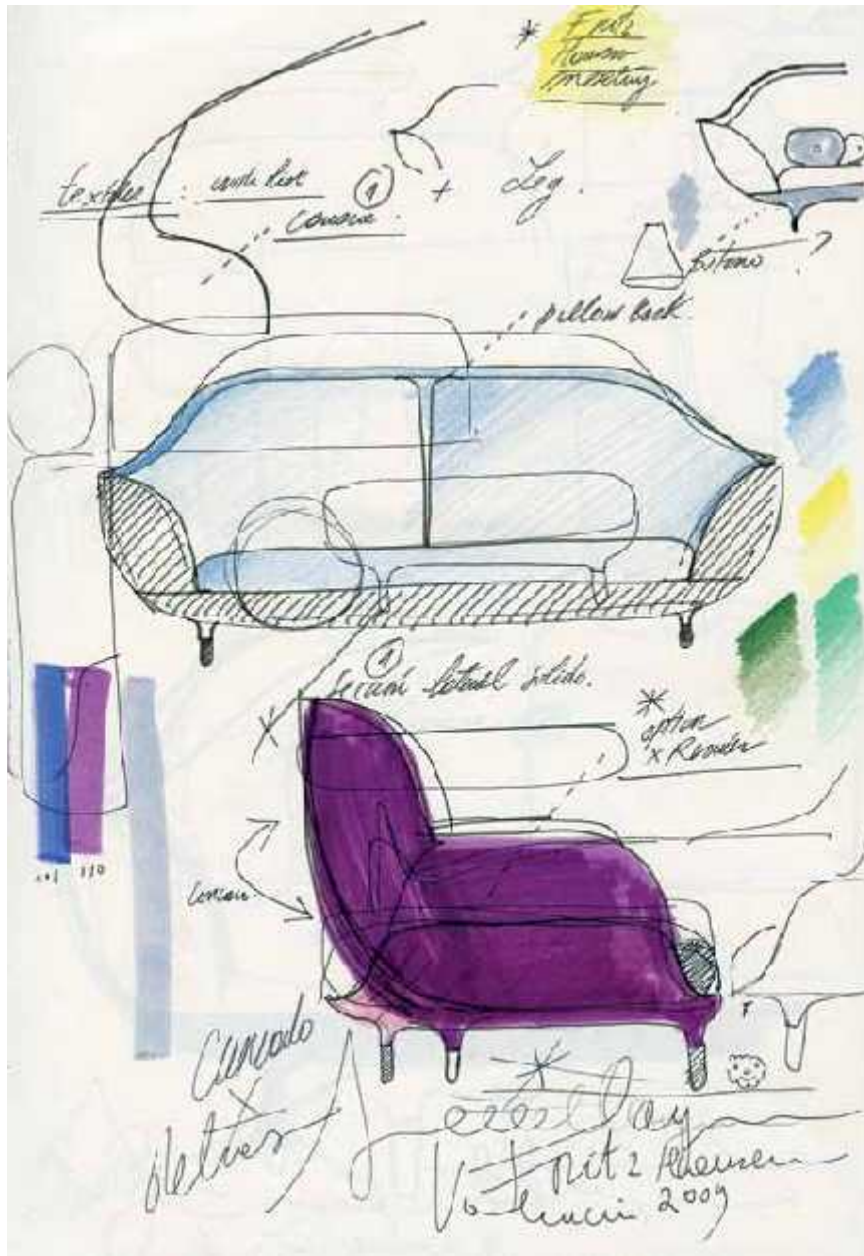
Recognized by his fresh, colourful and extrovert design style, the award winning artist-designer is the most recent addition to Fritz Hansen's family tree of designers. Hayón carries forward Fritz Hansen's long tradition of working with some of the world's most talented architects and



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designers.

«FAVN is an evolution of Fritz Hansen's design language that brings together the qualities of Spanish and Danish design». Says Jaime Hayón. «FAVN is picking up from the long tradition of Arne Jacobsen in the sense that I wanted to create a form that was based on a shell, like the Egg and the Swan which looks equally beautiful from all angles.» Hayón continues.

FAVN is the result of an experimental dialogue and presents an honest interpretation of

Fritz Hansen's design values. It represents a true reflection of Fritz Hansen's ambition to achieve sustainable quality in crafting timeless design.

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

DESCRIPTION The shell consists of two parts a base and a back shell, both are made from hard polyurethane foam with glass fiber reinforcement. Both parts have an embedded steel frame and the base also with mounted nozag springs. The base and back shell are assembled with 6 steel brackets and Hex socket screws. The outside of the back shell and base is covered with a thin, soft layer of polyurethane foam and wadding.

The four legs consist of 3 parts; an upholstered trumpet matching the base, a satin polished aluminium cylinder and a felt glide to protect the floor.

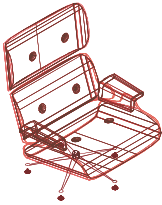
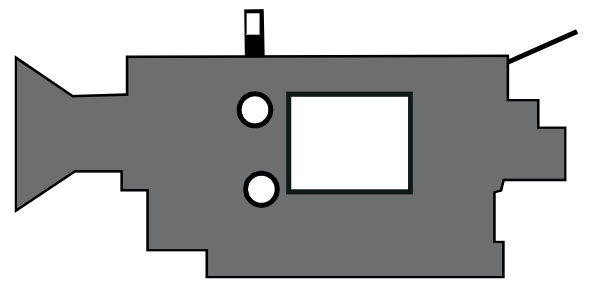
The range of accessories include loose decorative cushions and large felt glides for soft floors

UPHOLSTERY The sofa comes in 10 unique Designer Selections with a mix of three fabrics; one fabric for the shell, one for the seat and back cushions and the third fabric is applied to the small decorative cushions. The seat and back cushions are made from cold cured, highly elastic polyurethane foam and the decorative cushions from Lazy Foam, low resilience polyurethane foam. Below the seat cushion there is a small logo and signature plate in satin brushed aluminium hand sewn on to the sofa.

The sofa is also available as a single fabric version in seven different Kvadrat fabrics Fame, Hot, Magic, Steelcut, Steelcut Trio, Hallingdal, Divina and Divina Melange.

Our Furniture in movies

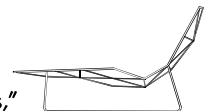
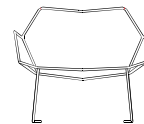
Part I



"Click" Movie directed by Frank Coraci,
The scene features the Lounge chair design Charles & Ray Eames vitra...



"L'Auberge espagnole" movie realised by Cédric Klapisch,
the scene features eames plastic chair vitra , Egg Chair by Arne Jacobsen Fritz hansen ...



"Broken Embraces,"
Pedro Almodovar:

The terrace of the apartment features an Eero Saarinen table(alivar) with a customized ceramic tile top and Harry Bertoia white wire side chairs (Alivar).

To the left are Urquiola's Tropicalia chairs (moroso), and inside The antibody Lounge chair...

Kartell loves Milano



22

]FROMTHEHEART[

On the occasion of the 50th Salone del Mobile Kartell presents a special project as a genuine tribute to Milan, an "act of love" towards the city which saw the company's beginnings and its successes right from its earliest stages in the 1950s. Through the involvement of personalities who are symbols of the city - whether they

were born in the capital of Lombardy or not, but who have become part of it through their intense personal or professional relationship with Milan - and coming from the most diverse creative fields from fashion to design, from art to photography, from literature to entertainment or from music to cuisine, Kartell created a new and



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original collection of its icons revisited and re-interpreted ... "Milanesi!ed"! Testimonial to the world of Italian creativity of which the Lombardy metropolis is one of its centres of excellence, each participant in this extraordinary project has chosen one of the cult pieces of the brand and has transformed it according to his or

her own inclination, taste, creativity and inventiveness - in tribute to the city of Milan. Among the many names of those who have so enthusiastically joined in are the great Milanese fashion houses: Aspesi, Dolce&Gabbana, DSquared2, Etro, Antonio Marras, Missoni, Moschino, Normaluisa,

1011 KARTELL FLAGSTORE MILANO 1021 DAVIDE OLDANI "MLACOMMOD'O" DR YES 1031 RODOLFO DORDONI "EVA" BUBBLE CLUB POLTRONA 1041 FRANCESCO BONAMI "SNOWGOLD" GNOMI 1051 CARLO CRACCO "MILANO DA MANGIARE" TOP TOP 1061 DSQUARED2 "TWIN INTERTWINED MASTERS" MASTERS



107 ELISABETTA SGARBI PER MILANESIA "LE MERAVIGLIE DI MILANO" LOUIS GHOST **108** AC MILAN "MILAN 25" BUBBLE CLUB DIVANO **109** MICHELE MARI "OMAGGIO A WENDERS" VICTORIA GHOST **110** KARTELL FLAGSTORE MILANO

Vhernier; photographers like Maurizio Galimberti, Fabrizio Ferri, Gabriele Basilico and Paolo Spadacini; star chefs like Carlo Cracco and Davide Oldani; a large number of designers and architects: Mario Bellini, Andrea Branzi, Rodolfo Dordoni, Ferruccio Laviani, Piero Lissoni, Alberto Meda, Alessandro Mendini, Fabio Novembre, Philippe Starck, Giotto Stoppino, Patricia

Urquiola, Tokujin Yoshioka. And again: Vedovamazzei, Umberto Veronesi, Linus, Fabio Volo, Bob Wilson, Francesco Bonami, Rebecca Moses, Gianni Canova, the Milan and Inter football teams, Italo Rota for the Museo del Novecento, Silvana Annicchiarico for the Triennale Design Museum, Elisabetta Sgarbi for the Milaneseiana, the Accademia di Brera, the Cardi Black Box

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]11[ANTONIO MARRAS "MIRACOLO A MILANO 2011"
LOUIS GHOST + LOU LOU GHOST **]12[** TOKUJIN YOSHIOKA
"MI-AMI" AMI AMI **]13[** MISSONI "DUOMO 1992" LCP
]14[GIOTTO STOPPINO "POESIE PER MILANO" PORTARIVISTE

and Giò Marconi art galleries, the writers Michele Mari and Laura Pariani. Later on Kartell will organise a charity auction and the proceeds from the sale of these unique pieces will be entirely devolved upon the Fondazione Umberto Veronesi. And that is not all: for a year, anyone who makes purchases at our Milan flagstore will see a percentage of

the purchase slip devolved by Kartell upon the Milanese foundation devoted to the progress of science.

The "beautiful" and the "good" of Milan come together in an event featuring the enormous heritage of creativity which permeates the city with such a generous beating heart to bring a message of love to Milan.



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Venini at Museo Bagatti Valsecchi

The Bagatti Valsecchi Museum is in the heart of the Montenapoleone area in Milan. The district, once nestled against inside of the now destroyed medieval walls, pulsed with the comings and goings of rich and poor, landowner and artisan. After Italian independence, the noble brothers, Barons Fausto and Giuseppe Bagatti Valsecchi, remodelled their family home in the late-19th-century into a mansion filled with Italian Renaissance art and fit for Italian Renaissance princes. In 1994, the family home-turned-museum first opened its doors to the public, and it continues to offer a rich cultural program for kids and adults, alike.



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Historic house museums have a special kind of appeal. Visiting a collector's home, and breathing in the almost tangible atmosphere of a place in which not only the individual objects fascinate, but also where they are set has a special significance, can be a very different and entrancing experience. To promote further insights of this kind, the Bagatti Valsecchi Museum hosts on its web site other collectors' historic homes open

to the public as museums. This initiative endorses one of the Bagatti Valsecchi Museum's missions: to foster the same spirit of research that led Fausto and Giuseppe Bagatti Valsecchi to create this unique testimony to the culture of 19th century Milan. Interesting to scholars of museology, taste, design, architecture and art, the "lived-in" spaces of collectors' historic house museums also appeal to the general public.

1011 Fazzoletto by Fulvio Bianconi decade 1941 – 1950.
Galata by Edward Van Villet (suspension) **1021 Angelo**
Guerriero by Alessandro Mendini **1031 Simbiosi** by
 Emmanuel Babled **1041 Otto** by Luca Nicetto



105[

105[Il Cavallino di Venini by ALESSANDRO MENDINI
106[Arnolfini by STUDIO JOB **107[Matilda** by FABIO
 ROTELLA

VENINI

The origins

"Cappellin Venini & C.": that's the original starting name. We are in 1921 when two extraordinary persons enter the glass-factory world in Murano. They are the Venetian antiquarian (antiques dealer) Giacomo Cappelin and Paolo VENINI, a Milanese lawyer with an old family tradition in glass. Under the artistic direction of the painter Vittorio Zecchin, Cappellin Venini & C. lays the foundations of that "identity style" that still distinguish it: evade the traditional patterns, opening to the avant-garde art, mastery in techniques due to the best glass-masters of the island.



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In the following years, the company exhibited with success in many decorative art exhibitions in Italy and abroad. In 1925 it broke up and a new company was founded: VSM Venini & C; that, under the artistic direction of Napoleone Martinuzzi, with a great knowledge of glass art, that introduced and tested new ideas and new techniques. Since 1932 Paolo Venini plays an increasingly importance in the artistic direction and forges important collaborations artists, architects and designers as Tomaso Buzzi, Carlo Scarpa, Lancia, Pulitzer, and after the second World War, with Giò Ponti and Fulvio Bianconi. Original artistic production alongside new categories of products such



project Paola Navone

www.baxter.it



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108[AND **109[** **FRAGMENTS** BY FERNANDO & HUMBERTO CAMPANA

as the famous chandelier, often set in public and private locations.

The growth

In 1959, after the death of the lawyer Paolo Venini, the direction of the Company goes to the architect Ludovico Diaz de Santillana, who reflected the spirit of innovation and research of its founder. A feature of company's history is the collaboration with the protagonists of "art and design world", initially unconnected to the art of glass. This very unusual fact in the history of Murano glass brings a high level of innovation and experimentation, not only in style but above all in the



application of several techniques. In 1985 Venini changed the ownership: Gardini and Ferruzzi families. The company starts over the collaboration with artists and architects more vigorously.

From January 1998, Venini S.p.A. was acquired by the Royal Scandinavia, group that already owns other brand such as Royal Copenhagen, Georg Jensen, Orrefors – Kosta Boda, Boda Nova. In December 2001 Venini joins Italian Luxury Industries, an Italian company headed by the entrepreneurs Giancarlo and Gabriella Chimento, Giuliano and Guglielmo Tabacchi. They resume the corporate identity, as an ideal "baton", of planning, innovating experimenting, research and passion.

Important collaborations

Venini enters the twenty-first century with a wealth of experience and creative production that make it "the" brand of the most extraordinary achievements in the handmade blown glass. Those qualities has renovated and expanded the artistic collaborations with important "names" in design, art and architecture; among these: Carlo Scarpa, Gio Ponti, Ettore Sottsass, Gae Aulenti, Toni Zuccheri, Paolo Deganello, Bruno Gecchelin, Alessandro Mendini, Massimo Vignelli, Tapio Wirkkala, Timo Sarpaneva, Claudio Silvestrin, Mario Bellini, Emmanuel Babled, Giorgio Vigna, Diego Chilò, Tobia Scarpa, Harri Koskinen, Gabriele Magro, Pierre Charpin, Ben Jakober e Yannick Vu, Rodolfo Dordoni, Luca Nichetto, Versace, Barber & Osgerby, Fernando and Humberto Campana, Mimmo Rotella, Established & Sons, Tadao Ando.

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MOROSO

Spring sofa
by Patricia Urquiola

Paper planes armchair
by Nipa Doshi Jonathan Levien

Capitello
by Rajiv Saini

Carpet reloaded
for Moroso

Shanghai Tip
table
by Patricia Urquiola

Munich

Pulsing with prosperity and coziness, Munich revels in its own contradictions. Folklore and age-old traditions exist side by side with sleek Mercedes', designer boutiques and high-powered industry. Its museums include world-class collections of artistic masterpieces, and its music and cultural scenes give Berlin a run for its money.



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]FROM THE **TRADITION**[

Despite all its sophistication, Munich retains a touch of provincialism that visitors find charming. The people's attitude is one of live-and-let-live and Muncheners will be the first to admit that their 'metropolis' is little more than a weltdorf, a world village.

During Oktoberfest representatives of the entire planet turn out to toast the town.

It was Benedictine monks, drawn by fertile farmland and the closeness to Catholic Italy, who settled in what is now Munich. The city derives its name



from the medieval München, or monks. In 1158, the imperial Diet in Augsburg sanctioned the rule of Heinrich der Lowe, and Munich the city was born. In 1240, the city passed to the House of Wittelsbach, who would govern Munich (As well as Bavaria) until the 20th century.



Munich prospered as a salt-trading centre but was hit hard by the plague in 1349. The epidemic subsided only after 150 years, whereupon the relieved Schaffler (coopers) initiated a ritualistic dance to remind burghers of their good fortune. The Schafflertanz is performed every

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seven years but it is re-enacted daily by the little figures on the city's Glockenspiel (carillon) on Marienplatz.

By the 19th century an explosion of monument building gave Munich its spectacular architecture and wide Italianate avenues. Things got out of hand after king Ludwig II ascended the throne in 1864, as spending for his grandiose projects (such as Neuschwanstein Palace) bankrupted

the royal house and threatened the government's coffers. Ironically, today they are the biggest money-spinners of Bavaria's tourism industry.

Munich has seen many turbulent times but last century was particularly rough. WW1 practically starved the city to death, the Nazis first rose to prominence here and next world war nearly wiped the city off the map. The 1972 Olympic

MARIANO FORTUNY Y MADRAZO 1907



pallucco



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games began as a celebration of a new democratic Germany, but ended in tragedy when 17 people were killed in a hostage- taking accident.

In 2006 the city won a brighter place in sporting history, when it hosted the opening game of the Fifa World Cup. Today's Munich's claim to being the 'secret capital' of Germany is alive and well. The city is recognized for its high living

standards, with the most millionaires per capital after Hamburg, and for a haute couture that rivals Paris and Milan.

Munich's major sights are clustered around the Altstadt, with the main museum district near the Residenz. However, it will take another day or two to discover the delights of Bohemian Schwabing, the sprawling Englischer



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Design Kurt Erni

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Garten, and trendy Haidhausen to the east. Northwest of the Altstadt you'll find cosmopolitan Neuhausen, the Olympiapark, and one of Munich's jewels-Schloss Nymphenburg.

OKTOBERFEST

It all started as an elaborate wedding toast- and turned into the world's biggest collective drink-up . In October 1810 the future king, Bavarian Crown Prince Ludwig I, married Princess Therese, and the newlyweds threw an enormous party at the city gates, complete with a horse race. The next year Ludwig's fun-loving subjects came back for more. The festival was extended and , to fend off autumn, was moved forward to September. As the years drew on the race racehorses were





dropped and sometimes the party had to be cancelled, but the institution called Oktoberfest was here to stay.

Nearly two centuries later, this 16-day extravaganza draws over six million visitors a year to celebrate a marriage of good cheer and outright debauchery. A

special beer is brewed for the occasion (wies'n'bier), which is dark and strong. Munichers spend the day at the office in Lederhosen and Dirndl in order to hit the festival right after work. It is Bavaria's largest tourist draw, generating about euro 1 billion in business.

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Lego

The Lego Group began in the workshop of Ole Kirk Christiansen (7 April 1891 – 11 March 1958), a carpenter from Billund, Denmark, who began making wooden toys in 1932.[In 1934 his company came to be called “Lego”, from the Danish phrase leg godt, which means “play well”.



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]FROMTHEHERITAGE[

It expanded to producing plastic toys in 1947. In 1949 Lego began producing the now famous interlocking bricks, calling them “Automatic Binding Bricks”. These bricks were based largely on the patent of Kiddicraft Self-Locking Bricks, which were released in the United Kingdom

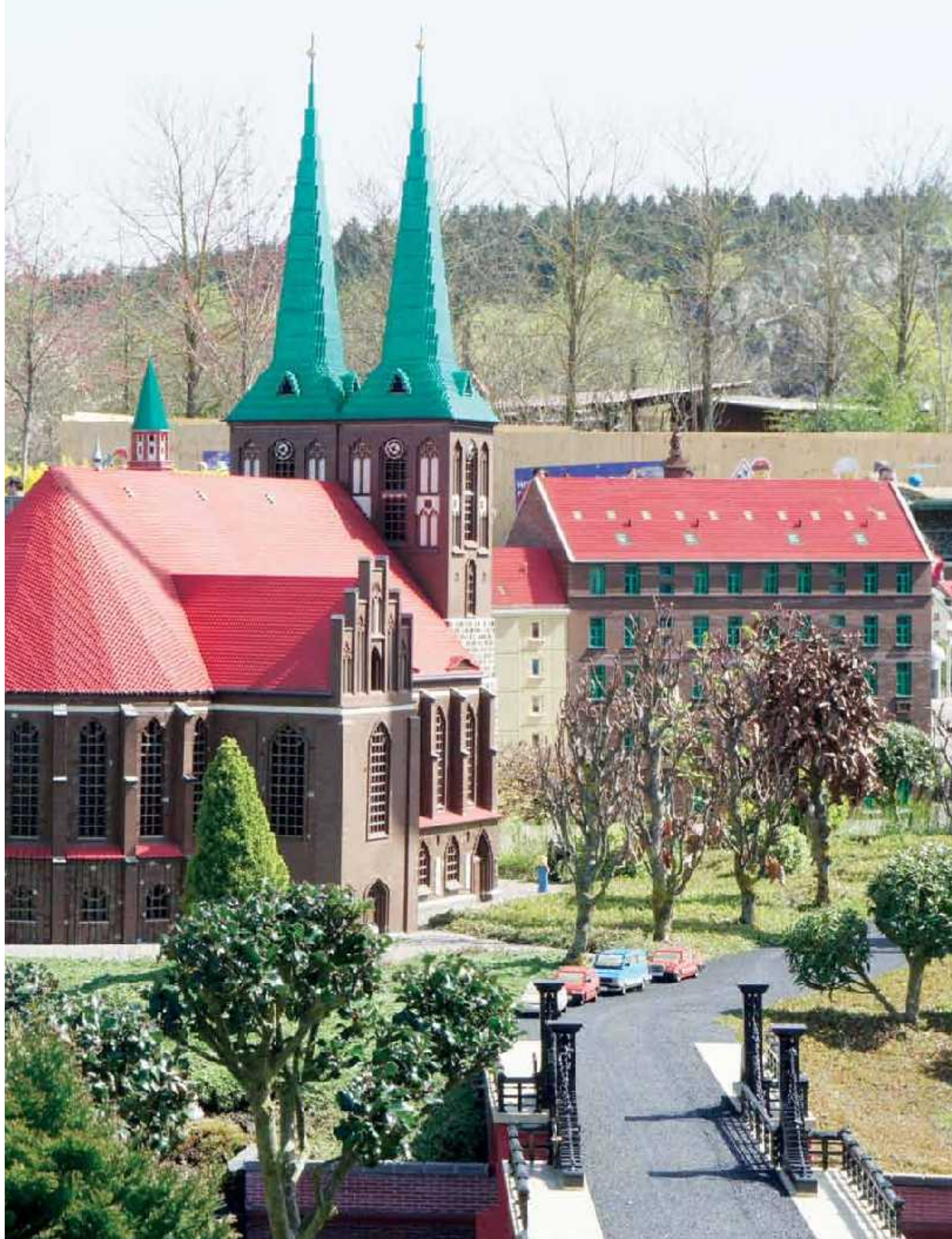
in 1947. Lego modified the design of the Kiddicraft brick after examining a sample given to it by the British supplier of an injection-molding machine that the company had purchased. The bricks, manufactured from cellulose acetate, were a development of traditional



stackable wooden blocks that locked together by means of several round studs on top and a hollow rectangular bottom. The blocks snapped together, but not so tightly that they required extraordinary effort to be separated. The Lego Group's motto is *det bedste*

er ikke for godt which means 'only the best is good enough'. This motto was created by Ole Kirk to encourage his employees never to skimp on quality, a value he believed in strongly. The motto is still used within the company today. The use of plastic for toy manufacture







was not highly regarded by retailers and consumers of the time. Many of the Lego Group's shipments were returned after poor sales; it was thought that plastic toys could never replace wooden ones. By 1954 Christiansen's son Godtfred Kirk Christiansen had become the junior managing director of the Lego Group.

It was his conversation with an overseas buyer that struck the idea of a toy system. Godtfred saw the immense potential in Lego bricks to become a system for creative play but the bricks still had some problems from a technical standpoint: their locking ability was limited and they were not very versatile. In 1958 the modern brick



design was developed but it took another five years to find the right material for it. The modern Lego brick was patented on January 28, 1958 bricks from that year are still compatible with current bricks.

DESIGN

Primary concept and development

work takes place at the Billund headquarters, where the company employs approximately 120 designers. The company also has smaller design offices in the UK, Spain, Germany, and Japan, which are tasked with developing products aimed specifically at these markets. The average development

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period for a new product is around twelve months, in three stages. The first stage is to identify market trends and developments, including contact by the designers directly with the market; some are stationed in toy shops close to holiday periods, while others interview children. The second stage is the design and development of the product based upon the results of the first stage. As of September 2008 the design teams use 3D modeling software to generate CAD drawings from initial design sketches. The designs are then prototyped using an in-house stereolithography machine. These are presented to the entire project team for comment and for testing by parents and children during the "validation" process. Designs may then be altered in accordance with the results from the focus groups. Virtual models of completed Lego products are built concurrently with the writing of the user instructions. Completed CAD models are also used in the wider organization, such as for marketing and packaging.

MISSION

'Inspire and develop the builders of tomorrow'

Our ultimate purpose is to inspire and develop children to think creatively, reason systematically and release their potential to shape their own future - experiencing the endless human possibility.

VISION

'Inventing the future of play'

We want to pioneer new ways of playing, play materials and the business models of play - leveraging globalisation and digitalisation...it is not just about products, it is about realising the human possibility.

Philippe Starck Oversize projection

«Just a fisherman's
hut on the water,
love, friends and sun.
A'Trego only exists in
our dreams»







The fisherman left long ago. But his friends stayed on. They have expanded the hut along with their entourage, accumulating souvenirs and fun memories.

Where do these crocodiles clinging to the stairwell come from, who owns these jewels forgotten on a shelf?

Philippe Starck presents a surrealist edge

to the dream and projects it onto a giant three-floor "screen", bringing together the various ways of understanding the premises, from lunchtime until late in the evening.

A PLACE IN THE SUN

On the second floor, as close as possible to nature, the large terrace is treated like the

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Flower Outdoor design Pierre Paulin - www.magisdesign.com



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deck of a ship sprinkled with visual surprises and assorted islands of comfort which structure the space. A gazebo which can be covered depending on the weather, served by a separate bar and kitchen, Main Deck With its mahogany floor and grey wood panelling, on the first floor the nautical codes blend in with the eclectic furniture and other

elements assembled by Philippe Starck, in a dialogue between design and vintage pieces picked up around the world, around large tables elegantly set with a collection of mismatched plates and silver cutlery. This lively space, arranged around the open kitchen and the bar which juts out into the room, extends onto a 200m² terrace.



Jan's new sofa
design Paola Navone

The Sicilian
design Roderick Vos



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NIGHT CARGO

All bearings are lost on the ground floor, where the world is reinvented in a bright, party atmosphere. This is the hidden area of A'Trego which is only open at night to the closest circle of "friends"

"We have found a place which is extraordinary. A place which is definitely

our dream and perhaps yours too..." It is with these words that Cyrille Regottaz (former manager of Jimmy's in Monaco) and Corrado Agusta came to meet Philippe Starck.

What was the place? An exceptional site on the causeway of the Cap d'Ail, on the border between France and Monaco. What was their dream? A restaurant which would



act as a meeting place, an unrefined ideal of happiness and simplicity, laying bare the codes of luxury.

The ambition and the place then inspired an idea which Philippe Starck transformed into a poetic creation – the dream of a fisherman's hut, which became the vehicle for a new art of living.

Like a stage director, Philippe Starck chose to arrange a narrative. With his leading actors being the sea, the sun and friendship, he dreamt up the story of a place with a unique spirit, whose inspiration would be a simple fisherman's hut.

A roughly assembled shelter, built from tar-covered board like the hull and cabin



of a ship. A sign of humanity fastened to the coast and the rock, the former refuge of a humble and charismatic sailor, who may have drunk with Hemingway or been sketched by Picasso at the time the Côte d'Azur was being invented... The echo of a simple life, surrounded by friends coming together in the evening around a fire and grilled fish, to the sound



of guitars and banjos. This is the kind of story which is told today by A'Trego – a story which everyone is free to invent based on the clues and scattered objects arranged by Philippe Starck. A story which will continue to be developed and shared with their friends and customers by the captains of this ship, Cyrille Regottaz and Corrado Agusta.

Riva 1920

Diner at the Museum

The structure of the new centre is almost entirely covered with larch-wood, one of the most long lasting and weather-resistant woods. The interior has been designed to bring out the essence and integrity of the furniture made of solid wood. The models on show are offered as clear examples of the different types of wood available and the variety of the company's output which is updated every year to keep abreast of trends.

The top floor houses the Museum of Wood, which gathers over 2000 historic woodworking machines and tools. This is the biggest of such collections in the whole of Italy.



The aim of the exhibition, now finally complete, is to rediscover the origins and traditions of the woodworking industry in the Cantù area. Once it is completed, the Riva 1920 collection will be freely open to the public and to all those interested in learning about the traditions of woodworking.

RIVA1920'S NEW SHOWROOM

The ground floor of the building hosts the new Showroom, aimed at gathering the company's latest creations, the projects

proposed for realization in the near future and aimed at welcoming clients who are there able to see and touch the renowned Riva 1920's quality. This space, as large as ca 1200 square metres, is the perfect niche to enhance the finishing touches of Riva 1920's products. The area also gathers special projects that have been milestones in the company's history:

There is the recent Briccole di Venezia project for which 29 internationally renowned designers designed works of art



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that re-used the posts that aid navigation in the Venetian lagoon.

The works in Lebanese cedarwood, modelled by technologically advanced machines and detailed by the knowledgeable hands of craftsmen, take on a variety of forms depending on the creativity of the architects who are often very attracted by the peculiar character of this wood.

And finally works in Kauri, an ancient wood from New Zealand, whose age varies between 5,000 and 40,000 years and whose large dimensions allow us to carve out of a single trunk tables up to 12 metres long.

THE MUSEUM OF WOOD HOSTS THE EXHIBITION

"Michele De Lucchi. Solid wood models of

buildings"

Michele De Lucchi, Italian architect whose works, ranging from architecture to furnishing, are well-known all over the world, exhibits solid wood studies of buildings, whose construction is currently ongoing or has recently been completed. The models chosen for this exhibition were selected in order to indicate where and how Italian design is taking place abroad, particularly focusing the attention on the intellectual ferment that Georgia is currently experiencing.

The collaboration between the Riva brothers and Michele De Lucchi rests on years of friendship and on the sharing of designing methods, such as the adequate



interpretation of reciprocal intents, constant research based upon figurative freedom and the shared preference for the beauty of natural woods.

"The friendship that ties us up to Michele De Lucchi goes well beyond a professional relationship. Michele's professionalism and his profundity of thought represented for us a strong reason for personal growth" state the Riva brothers. "To host one of his collections at our Museum of Wood means marrying tradition and technology, past and future, allowing young people to grasp the importance of having knowledge of History to understand the presence and write the future".



Salvatore Ferragamo and Molteni&C a union of style and design excellence

On the occasion
of the Salone
Internazionale
del Mobile
2011, Salvatore
Ferragamo and
Molteni&C
have formed
a partnership
that puts the
spotlight on their
respective creative
and innovative
excellence.



The special showcase within the Salvatore Ferragamo stores is a unique and exclusive context from which to present the limited edition collection of bags and footwear created by Ferragamo to celebrate Milan's design fair.

ARC BY MOLteni&C

Molteni&C renews its partnership with

Salvatore Ferragamo to present the 'Arc' table, a piece of furniture for everyday use which interprets the vision of one of the masters of architecture and modern design. 'Arc' is inspired by the tensile fabric structures increasingly used in contemporary architecture design, and which Foster+Partners' work has helped popularize internationally.

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]FROMTHEHAUTECOUTURE[

'Arc', which comes in different sizes, is a soft, fluid table with a base made from a material composed of cement and organic fibre and an oval or round top in extra-light or smoked finish tempered glass. The innovative material used for the base, available in white or two shades of grey, lends itself to complex structures, is waterproof and combines elasticity and resistance with the very topical concepts of total recyclability and low environmental impact production.

SALVATORE FERRAGAMO SPECIAL EDITION FOR THE SALONE DEL MOBILE 2011

Vibrant colours, exquisite textures, selected materials and quality finishes are the common denominators of the Special Edition, which includes the Soft W and Sofia bags and Varina shoes, models that symbolize contemporary Ferragamo style. The bags, personalized with an interior metal tag inscribed "April 2011 – Special Edition", and the coordinated ballerina flats will be available exclusively at the Milan store during the Salone del Mobile, and represent the Ferragamo maison's creative support for an event that is increasingly a global design phenomenon.

Soft W Bag is the top handle with clean, unfussy lines and metal gancino decoration designed by Fiamma Ferragamo for her mother, Wanda. In the limited edition it is presented in two very luxurious versions – amethyst python skin and fuchsia Ayers snakeskin with an uneven-dye effect.

The elegant Sofia handbag, elected the cult accessory from recent collections and a favourite with numerous celebrities, is offered in two elegant versions – leopard-print python skin with Swarovski crystal studded gancino fastening, and in tweed-print bronze Karung snakeskin, as well as versions in materials and colours coordinated with the Soft W Bag.

Completing Ferragamo's limited edition total look for the Salone del Mobile, is the Varina ballerina flat, the contemporary evolution of the famous Vara shoe with its iconic grosgrain bow and buckle, offered in fuchsia reptile skin to match with the Soft W Bag, and a sophisticated alligator version coordinated with the amethyst Sofia bag.



Ten lighting solutions featuring the brilliance of gold



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]FROMTHE**MASTERS**[

Glass, as we know, is simply silica melted at extremely high temperatures. This unstructured substance, which presents nocystal structures, owes its charm to its primitive, poor, ancient origins. Blended with various minerals and powders according to ancient recipes, the silica is coloured, its transparent nature enriched with opacity and irregularity. Each

material, mineral, or substance added to the heated crucible is transformed, giving life to new qualities that have little in common with the appearance of the raw materials. Gold, however, when added to glass, remains gold. Extremely fine, almost impalpable gold leaf added to the heated mass bonds with the glass without mixing with it; it can remain



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105[



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compact or swell at the moment of glass-blowing, generating a fine dust that is more or less regular, restricted by the tensions and torsions of the forms. The density of this dust can vary, almost vanishing until the merest hint of colour on the glass serves as a reminder of its precious origins. In blown glass, gold is transformed into a shimmer, and the

more diverse the surfaces and thicknesses in which it is incorporated, the more varied and iridescent it becomes. The idea of the Barovier&Toso "Gold" collection comes from a desire to recount this sumptuous, varied monochrome by constructing around it the classic and modern forms of the Murano-glass chandelier.

101[CALIFORNIA SOFT CURVES, CRYSTAL HOURGLASSES AND TEXTILE LAMPSHADES FEATURE IN THIS CHANDELIER FROM THE VENEZIANI CATALOGUE THAT HAS GIVEN RISE TO A HIGHLY SUCCESSFUL TRADITION. THE GOLD WITH WHICH THE ARMS ARE SPRINKLED RENDERS IT BRILLIANT BUT NEVER VULGAR. THERE ARE TWO WALL LIGHTS (WITH 2 OR 5 ARMS) AND FOUR CHANDELIERS AVAILABLE, WITH 6, 9, 12 OR 18 LIGHTS – THE LATTER ON TWO LEVELS. DESIGN: BAROVIER&TOSO, 2004. AVAILABLE COLORS: GOLD; SHADES: WHITE, BLACK.

102[AMSTERDAM A HIGHLY SUCCESSFUL CHANDELIER, ELEGANT AND EXTREMELY DRAMATIC, AN IDEAL CANDIDATE TO BE EMBELLISHED WITH THE GOLD THAT IS REFLECTED IN THE CRYSTAL SPOOLS ADORNING THE ARMS. A LARGE FAMILY, FOR EVERY REQUIREMENT: 5, 8, 10, 14, 18 AND 24 LIGHTS, PLUS THE WALL LIGHT WITH 2 LIGHTS. TEXTILE LAMPSHADES. DESIGN: BAROVIER&TOSO, 2006. AVAILABLE COLORS: GOLD; SHADES: WHITE, BLACK, BROWN.

103[RIYADH MAKING A HIGHLY DRAMATIC IMPACT, THE FAMILY OF RIYADH CHANDELIERS RECALLS RICH ROYAL DWELLINGS AND MOORISH STYLES: THOUSANDS OF GILDED REFLECTIONS GENERATED BY PARTICLES OF GOLD LEAF EMBEDDED IN THE CRYSTAL ARE FURTHER REFLECTED ON THE TRANSPARENT PENDANTS, CREATING AN INIMITABLE LIGHT EFFECT. THE METALLIC PARTS ARE GILDED. DESIGN: BAROVIER&TOSO, 2011. AVAILABLE COLORS: GOLD.

104[FEZ GILDED LEAVES AND OLIVE PENDANTS FEATURE IN THIS FAMILY OF CHANDELIERS AND WALL LIGHTS WITH LIMITED HEIGHTS, IDEAL FOR THE CEILINGS OF MODERN HOUSES BUT ALSO PERFECT FOR MORE LUXURIOUS BUILDINGS. SIX, EIGHT, TWELVE AND EIGHTEEN LIGHTS, PLUS A MATCHING WALL LIGHT WITH TWO LIGHTS. DESIGN: BAROVIER&TOSO, 2011. AVAILABLE COLORS: GOLD.

105[BAIKAL FOLLOWING IN THE FOOTSTEPS OF TAI, A DESIGN ICON, BAIKAL REVISITS SOME OF ITS DISTINCTIVE ELEMENTS: TOGETHER WITH CRYSTAL PENDANTS, ITS TWISTED PASTORALS – WITH A HEART OF GOLD EMBEDDED IN THE CRYSTAL – AND THE LONG LAMP SOCKETS, ALSO GILDED. THE GOLD CRUMBLED INTO THE GLASS ENRICHES THE EFFECT. CHANDELIERS WITH 6, 9, 12 OR 18 ARMS AS WELL AS A WALL LIGHT WITH 2 LIGHTS.

106[ERFUD LONG CHAINS OF CRYSTALS AND SHAPED PENDANTS ADORN A BALANCED, LIGHT CHANDELIER IN WHICH GOLD PLAYS ITS PART IN CREATING A SMALL GEM THAT IS NEVER EXCESSIVE. THE FAMILY COMPRISES MODELS WITH 6, 8, 12 AND 18 LIGHTS. DESIGN: BAROVIER&TOSO, 2005. AVAILABLE COLORS: GOLD.

107[IZMIR SINUOUS FORMS, PENDANTS IN TRANSPARENT CRYSTAL AND ARMS IN TWISTED CRYSTAL AND GOLD LEAF: AN IDEAL COMBINATION TO EMBELLISH THE BRILLIANCE AND SUBSTANCE OF PRECIOUS METAL WHICH, WITH ITS THOUSAND GILDED SPECKS, MAKES THE CHANDELIER EVEN BRIGHTER. THERE ARE FOUR MODELS AVAILABLE, WITH 8, 12, 18 AND 24 LIGHTS. DESIGN: BAROVIER&TOSO, 2005. AVAILABLE COLORS: GOLD.

108[VERMONT THE CRYSTAL SPHERES WITH SPECKS OF GOLD LEAF ARE THE DOMINANT CHARACTERISTIC OF A CHANDELIER THAT MADE ITS FIRST APPEARANCE IN THE VENEZIANI CATALOGUE A DECADE AGO. SEVERAL DIFFERENT SIZES ARE AVAILABLE (6, 9, 12 OR 18 ARMS), INCLUDING TWO WALL LIGHTS WITH 2 OR 5 LIGHTS. DESIGN: BAROVIER&TOSO, 2004. AVAILABLE COLORS: GOLD; SHADES: WHITE, BLACK.

Prouvé RAW

A new look on Jean Prouvé by G-Star RAW for Vitra

PRESENTATION AT THE VITRA CAMPUS, JUNE 16TH – JULY 31ST 2011

Jean Prouvé's designs stand for a language of necessity and construction, while simultaneously giving the technical object a poetic aura. Born in 1901 in Paris, he trained as a metal-smith and engineer before turning his attention to crafting furniture and starting his own industrial manufacturing. This background can be retrieved in his design approach; he never designed for the sake of form alone, instead following functionality and the essence of materials, construction and production.



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]FROMTHELEADERS[

"I was blown away when I discovered Prouvé in the Seventies. Like Eames, he was no formalist, but someone who develops with a constructive idea in mind, who builds every piece in his own workshop and who is a producer as much as a designer. The first object I bought

for my collection was one of his chairs." describes Vitra chairman Rolf Fehlbaum.

While Jean Prouvé's works have always been a strong focus in the Vitra Design Museum's collection, Vitra also holds the exclusive manufacturing rights for Jean



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1011 Cité, 1930 CÎTE ARMCHAIR IS ONE OF PROUVÉ'S EARLY MASTERPIECES, DESIGNED FOR A COMPETITION FOR THE FURNISHING OF THE HALLS OF RESIDENCE AT NANCY'S CÎTE UNIVERSITAIRE. PROUVÉ HIMSELF USED THIS ARMCHAIR WITH ITS DYNAMIC APPEARANCE, CHARACTERISTIC MOLDED SHEET STEEL ROCKERS AND BROAD LEATHER ARM SUPPORT STRAPS, IN THE LIVING ROOM OF HIS HOUSE IN NANCY. IT IS EQUALLY SUITED AS A CHAIR IN WAITING AREAS. FOR THE PROUVÉ RAW EDITION THE CHAIR'S TYPICAL TWO BUCKLES, WHICH HOLD THE LEATHER STRAPS IN PLACE, WERE REFINED.



1031

1021 RAYONNAGE MURAL, 1936 JEAN PROUVÉ CREATED SEVERAL DIFFERENT DESIGNS OF SMALL, WALL-MOUNTED BOOKCASES, WHICH IS A FURNITURE TYPOLOGY THAT WAS WELL-SPREAD IN THE BEGINNING OF THE LAST CENTURY, BUT HAS BECOME RARE IN TODAY'S INTERIORS. THIS PARTICULAR MODEL, THE RAYONNAGE MURAL, DATES BACK TO 1936 AND WAS INITIALLY CONCEIVED FOR STUDENT HOUSING AT THE ÉCOLE NATIONALE PROFESSIONNELLE IN METZ.

THE MOST IMPORTANT FEATURE OF THIS BOOKSHELF IS THE PAIR OF VERTICAL WALL BRACKETS. MADE OUT OF POWDER-COATED BENT SHEET METAL, THEIR STREAMLINED CROSS-SECTION EVOKES THE SHAPE OF AN AEROPLANE WING OR A SHIP'S RUDDER. OILED OAKWOOD SHELVES FIT PERFECTLY INTO THE HORIZONTAL SLITS OF THE METAL BRACKETS, WHICH ARE INVISIBLY SCREWED TO THE WALL.

Prouvé's designs since 2001. Vitra has now teamed up with international denim brand G-Star – long time enthusiastic Prouvé fans - to give a new look on Jean Prouvé.

In a research of two years, G-Star, the Prouvé family and Vitra have worked on

giving some of Jean Prouvé's best known designs a fresh and contemporary look and feel, while re-discovering some of Prouvé's less known designs.

Prouvé RAW, a collection of seventeen reinterpreted furniture classics, extends

1031 Lit Flavigny, 1945 NAMED AFTER A LITTLE TOWN CLOSE TO NANCY, JEAN PROUVÉ'S HOMETOWN, THE FLAVIGNY BED IS ALSO ONE OF HIS REOCCURRING DESIGNS, WHICH PROUVÉ ADAPTED TO VARIOUS COMMISSIONS. ORIGINALLY DESIGNED IN 1939, VITRA'S VERSION IS BASED ON A MODEL FROM 1945. THE BASE IS A POWDER-COATED SHEET STEEL FRAME STANDING ON FOUR LEGS THAT HAVE THE CLASSIC TAPER TOWARD THE FLOOR. THE BED-HEAD IS OF SOLID OAKWOOD.



WHO WAS JEAN PROUVÉ?

An unobtrusive, modest and generous person who felt a keen sense of responsibility for humanity and his profession.

Born in Paris in 1901, Prouvé was brought up in a family of artists, and from an early age was introduced to the principles of "l'Ecole de Nancy", an art nouveau movement that was created by Emile Gallé (Jean Prouvé's godfather).

Victor Prouvé (Jean's father), a painter, succeeded Emile Gallé as the head of "l'Ecole de Nancy", whose goal was to bring together various artists (painters, glassblowers, architects, cabinetmakers...) in order to offer the best possible art to the largest number of people.

This pursuit of creation linked to industry was Prouvé's goal throughout his working life, which was split into two different periods:

30 years in Nancy (from 1924 to the end of 1955): A succession of three workshops:

- 1924-1930 Wrought iron craftsman, rue de Custines in Nancy
- 1931: Founding of the company "Ateliers Jean Prouvé"

Expansion of his first workshops to rues des Jardiniers, in Nancy

- 1947- 56 Opening of factory in Maxéville, industrial work.

30 years in Paris (from 1956 to 1983):

He no longer had his own workshops and was in charge of a construction office for major industry, whilst simultaneously carrying out his personal projects

His training by a metal artisan had taught him the art of steelwork at a

very young age, and this began to be used by representatives of the modern movement.

He knew how to “manipulate” metal, which is something for which he was always internationally recognised.

I. From 1924 to 1955 (end of his “Ateliers Jean Prouvé” in Maxéville, near Nancy), Jean Prouvé perfected his art in his workshops, which enabled him to establish a direct link between the design and the instant production, thus providing him with a good set of tools to carry out his craft. This was the basis for his constant innovations.

During this period, his creativity in furniture and folded sheet metal was very important for the community (student dormitories, school and office furniture) and in construction elements (notably portico constructions).

Jean Prouvé saw no difference between the construction of a piece of furniture and a building.

He met the architect Mallet-Stevens, a renowned modernist, who gave him free reign in the design of a metal door for one of his buildings on rue du Docteur Blanche, in Paris (1927).

This cooperation was followed by the founding of the UAM movement (Union des Artistes Modernes), of which both men were founding members (1929).

In 1937, Jean Prouvé “invented” the first metal curtain wall panel for la Maison du Peuple in Clichy. This wall no longer supports the building. The structure is the only support and the mobile curtain wall panels are suspended from it. This design was admired by Frank Lloyd Wright (among other people). The Maison du Peuple was made a listed building in 1983.

Jean Prouvé kept his Ateliers in business during the war by manufacturing bicycles

and his “Pyrobal” stove. He played an important role in the Resistance, and was recognised for this in 1945 by being named Mayor of Nancy, as well as a member of the Advisory Assembly. (He was also mentioned by name in the memoirs of General de Gaulle).

The post-war period was marked by reconstruction. The activity in his workshops was important for both furniture and housing.

From 1947, the “furniture” sector began to develop. Jean Prouvé set up an international store for his existing models. In 1949, a marketing manager assumed responsibility for the newly established furniture section of “Ateliers Jean Prouvé”, which won a bid to provide the interior design for public construction projects.

Over the course of 30 years, Jean Prouvé went from an artisan to an industrial manufacturer and he introduced constant innovations – all this without any public funding, but whilst still making a profit. First and foremost, these profits were used to enhance the tools that were necessary for his creations. The surplus was shared among the members of his company in the form of a bonus. This company never went bankrupt.

At the start of 1956, “Ateliers Jean Prouvé” was swallowed up by big industry and ceased to exist. Jean Prouvé took back “his name, his studies, his techniques”.

II. From 1956 to 1984, in Paris

The end of “Ateliers Jean Prouvé” was a double failure:

For Jean Prouvé because, as Le Corbusier wrote, “They cut off your limbs; make do with what you have left!”

For Aluminium français because, after the departure of Jean Prouvé, the “Ateliers de Construction Préfabriquée

de Maxéville” (ACPM), which were succeeded by “Ateliers Jean Prouvé”, went bankrupt several times, which was partly the fault of the creator and partly the fault of the innovator.

Nevertheless, the great inventor and worker Jean Prouvé continued to pursue his craft.

Shortly after the loss of the Maxéville factory, Jean Prouvé was commissioned by Jean-Jacques Baron, Director of L’Aluminium français and a great admirer of his talent, to create a pavilion to celebrate the centenary of aluminium.

This was a major construction with a cast aluminium structure.

Subsequently, Jean Prouvé founded a new company “Les constructions Jean Prouvé”, at rue de Louvois, in Paris. He completed several major constructions, including: a spa building in Evian, the schools in Villejuif, with a structure dubbed “béquille” (crutch), the house known as “des jours meilleurs, and “the Abbey Pierre House”, the prototype for La maison du Sahara, the façades of the Centre national des industries et des techniques (CNIT), at la Défense in Paris.

A large industrial company, la Compagnie industrielle du matériel de transport (CIMT), which manufactured metros among other things, asked Jean Prouvé to create and manage at the heart of its company a department of study and research on construction and on how their company could move into this sector.

For more than 10 years, Jean Prouvé worked as the head of this department to update industrial construction systems of support for façades (notably curtain wall panels). These elements are currently in high demand among museums and collectors (Centre Pompidou, Cité de l’architecture, MOMA in New York, to name a few).

CATHERINE PROUVÉ

Born 1940 in Nancy.

Scholarship exchange student with American Field Service 1957, spent one year in the US.

Degree in art history from the Sorbonne, Paris.

Member of the team that founded regional nature parks in France, part of the Office for Regional Development Planning in Paris.

Editor at Technique et Architecture magazine.

Ministry of Culture, Service de l'Inventaire (in Paris and the Touraine).

Maison des Sciences de l'Homme, Paris, Environmental Research Lab, research database, co-publisher of the book La planète Terre entre nos mains, Earth Summit in Rio, 1992.

From 1999 Managing Director of SCE Jean Prouvé.



G-Star's crossover series of RAW Defender, RAW Ferry and RAW Cannondale: unique design experiments that fuse G-Star's core DNA with that of other product manufacturers committed to innovation, technology and craftsmanship.

Jean Prouvé's iconic designs have always been an inspiration to the G-Star creative team. His focus on balance, logic and use of pure and raw materials, mirrors G-Star's own product-approach. The crossover project therefore naturally evolved out of appreciation of Jean Prouvé's work and corresponding ideas about design.

"My father would have liked the new energy that this co-operation injects in his designs. He always wanted things to look fresh and crisp. It is great to see how the RAW edition gives a new feeling to the collection – keeping its integrity while making it look new again.", says Catherine Prouvé in the name of the designer's family.

The presentation "Prouvé RAW" was at the Hadid Firestation, Vitra Campus Weil am Rhein, from June 16th until July 31st.

A selection of designs will be made available as a numbered and labeled



Prouvé RAW Edition through major Vitra showrooms around the world.

PROUVÉ RAW

Prouvé RAW is a collection of design classics, which embraces the essence of Jean Prouvé's work, while at the same time adding contemporary colours, textiles and details. Both the creative teams of G-Star and Vitra together with the Prouvé family worked for two years to give some of Jean Prouvé's best known designs a fresh and contemporary look and feel, while re-discovering the charm of some of his lesser known pieces.

The focus lay in a harmonious as well as softer surface treatment, which was achieved by the choice of a subtle colour scheme, specially made textiles, and the use of oiled solid wood.

The Prouvé RAW reinterpretation is a respectful homage to the work of Jean Prouvé that never distracts from but always embraces his fundamentals of "good design": the construction, the material and the form.

Nine out of a total of seventeen pieces will be made available as a numbered and labeled Prouvé RAW Edition through major Vitra showrooms around the world.

104[TABOURET NO.307 AUTOMOBILES AND EVEN TRACTOR SEATS COME INTO MIND WHEN WE REFER TO THIS SMALL JEWEL IN JEAN PROUVÉ'S COLLECTION. MINIMIZED TO CREATE OPTIMAL MATERIAL USE, THE TABOURET NO.307 IS A STOOL, WHICH IS COMPOSED OF FOUR THIN STEEL TUBES CARRYING AN ORGANICALLY SHAPED SEAT SHELL. THE VERSION OF THE TABOURET NO. 307 OF THE PROUVÉ RAW EDITION REPLACES THE ORIGINAL SHEET METAL SEAT WITH HAND-LAMINATE.

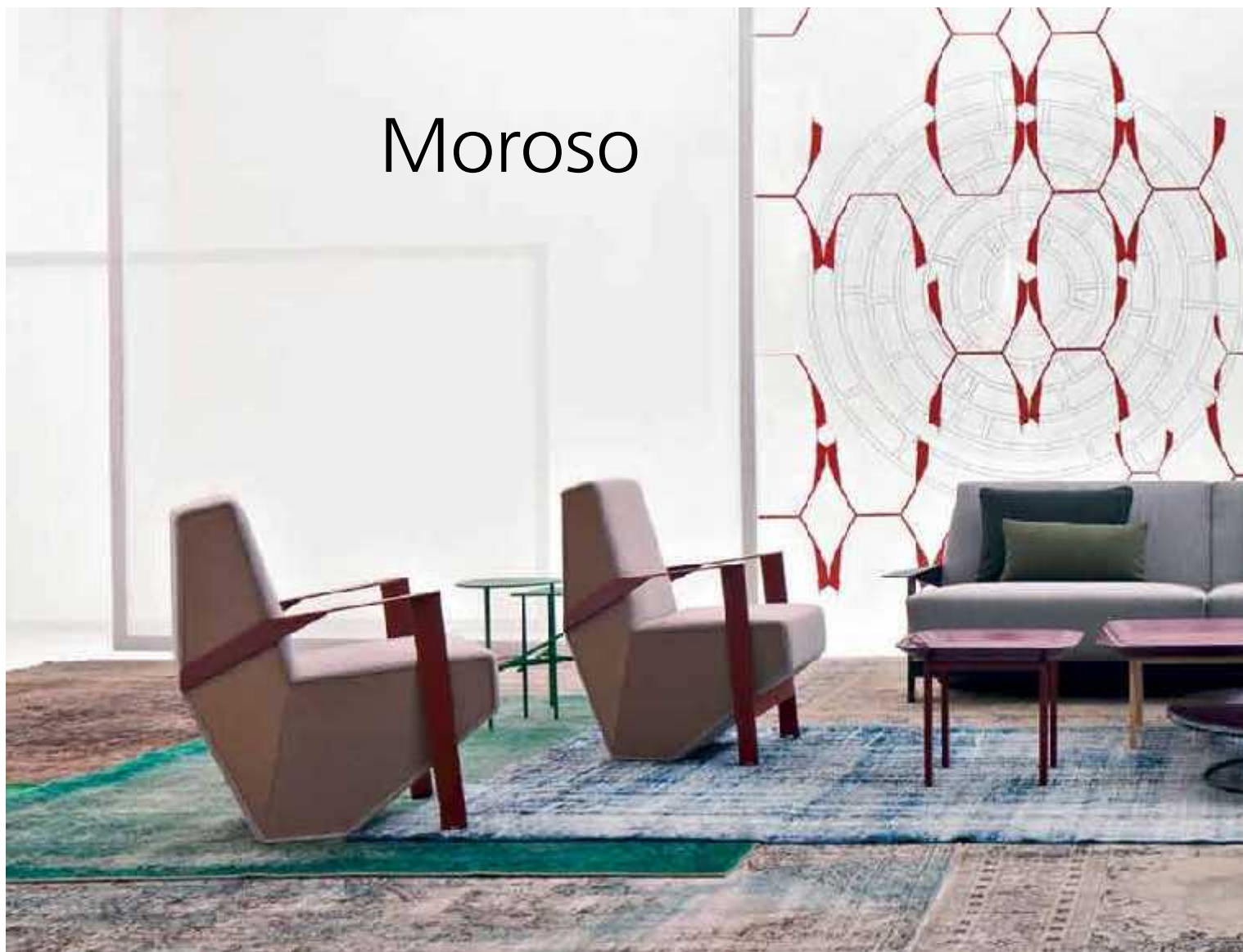
105[FAUTEUIL DIRECTION, 1951 THE FAUTEUIL DIRECTION IS A NEW MEMBER IN THE PROUVÉ FAMILY. REDISCOVERED IN THE RICH ARCHIVES OF JEAN PROUVÉ, THIS ARMCHAIR WAS DEVELOPED OUT OF THE STANDARD CHAIR. IT IS BASED ON THE SAME CONSTRUCTION PRINCIPLES, USING STRONG, FOLDED SHEET METAL FOR THE CONIC BACK LEGS. THE PIN-LIKE LEGS IN THE FRONT DEVELOP INTO THE ARMRESTS OF THE CHAIR AND CREATE A PERFECT COUNTERBALANCE TO THIS CONSTRUCTIVE CHAIR MOBILE. AS WITH THE STANDARD, THE FAUTEUIL DIRECTION IS A ROBUST, FUNCTIONALLY VERSATILE CHAIR, WHICH WORKS EQUALLY WELL IN DOMESTIC SETTINGS OR AS PUBLIC SEATING IN CAFÉS AND RESTAURANTS.

106[TABOURET SOLVAY, 1941 THE TABOURET SOLVAY STOOL THAT JEAN PROUVÉ CREATED IN THE EARLY FORTIES HARKS BACK TO TRADITIONAL FORMS OF THIS SEATING GENRE: A ROUND DISC RESTING ON TOP OF FOUR CANTED LEGS. PROUVÉ'S INTERPRETATION OF THIS CLASSIC TYPOLOGY IS DISTINGUISHED BY ITS SIMPLE, UNPRETENTIOUS APPEARANCE, CLARITY OF CONSTRUCTION AND HARMONIOUS PROPORTIONS. WITH REGARD TO MATERIALS, PROUVÉ CHOSE A PROVEN COMBINATION OF WOOD AND METAL. THE SEAT AND THE LEGS ARE BOTH MADE OUT OF OILED SOLID NATURAL OAK.

107[STANDARD, 1934 PROMPTED BY THE FURNITURE COMPETITION FOR THE CITÉ UNIVERSITAIRE IN NANCY, PROUVÉ WORKED ON DESIGNS COMBINING METAL AND WOOD DURING THE EARLY THIRTIES. FOR THE STANDARD HE UTILISED THE STRENGTH OF STEEL FOR THE BASE. MADE FROM POWDER-COATED FOLDED SHEET METAL, THE BACK LEGS ARE OF CONIC SHAPE AND SLIM DOWN TOWARDS THE FLOOR. THEY ARE STURDY YET LIGHTWEIGHT, UNLIKE THE PAIR IN THE CHAIR'S FRONT. HERE THE LEGS ARE MADE OF TWO THIN PIN-LIKE STEEL TUBES. THE BACK AND SEAT, WHICH COME IN DIRECT CONTACT WITH THE SITTER'S BODY, ARE FORMED OUT OF OILED NATURAL OAK VENEER. CONSIDERED HOW CONTEMPORARY THIS PIECE WAS IN 1934, THE STANDARD CHAIR STANDS OUT TODAY FOR ITS INGENUOUS CONSTRUCTION AND UNASSUMING CHARM.

108[S.A.M. TROPIQUE, 1950 AT THE BEGINNING OF THE FIFTIES, PROUVÉ CREATED A PREFABRICATED HOUSE THAT WAS ADAPTED TO THE SPECIFIC CLIMATIC CONDITIONS IN TROPICAL REGIONS. DEVELOPED AND CONSTRUCTED AT THE ATÉLIERS PROUVÉ, THE HOUSE WAS AIR SHIPPED FROM THERE AS A FLAT PACK TO WEST AFRICA IN THE 1950S. RECENTLY REDISCOVERED, THE MAISON TROPICALE HAS BECOME ONE OF THE MOST DESIRED TREASURES FOR TODAY'S HIGH-BIDDING VINTAGE ARCHITECTURE COLLECTORS. ON THIS OCCASION, PROUVÉ ALSO DESIGNED A SERIES OF PIECES OF FURNITURE. ONE OF THESE PIECES, THE S.A.M. TROPIQUE TABLE, REPRESENTS THE PUREST EXPRESSION OF PROUVÉ'S DESIGN PHILOSOPHY. SIMILAR TO AN EXEMPLARY ENGINEERING STRUCTURE, EVEN THE DETAILS OF THIS TABLE ARE DETERMINED BY ITS CONSTRUCTION. MATERIALS WERE PUT INTO USE IN REGARD OF THE SPECIAL TROPICAL CLIMATE, REPLACING THE TYPICAL WOODEN TABLE TOP BY ONE IN BRUSHED STAINLESS SHEET STEEL. ITS ELEGANCE CAN BE ATTRIBUTED TO THE SLANT OF THE LEGS MADE FROM POWDER-COATED MOULDED SHEET STEEL, WHICH ILLUSTRATE THE FLOW OF STRESSES IN THEIR TAPERED PROFILES.

Moroso



]01[SILVER LAKE

Design by Patricia Urquiola

Silver lake is a Patricia Urquiola creation that offers us an architectural memory inspired by the Californian modernism of the 50s.

The Silver Lake range is composed of three sofas, two armchairs and a small armchair displaying a continuous geometric interplay of solids and voids, with volumes creating many-sided polyhedral forms.

Silver Lake takes and retains from the 50s scrupulous choice of materials, whose physical and chromatic qualities

are enhanced by a meticulous, deliberate combination of contrasting surfaces.

Wood, steel, fabric or leather in a sculptural synthesis that, indirectly, brings to the surface today the Utopian vision of the 50s.

Silver Lake is the name of a Los Angeles neighbourhood that is famous for its architecture and today hosts numerous architecture firms and creative agencies.

]02[MISS SARAJEVO

Design by Kamelina Martina

Miss Sarajevo is a sofa inspired by the



101

Italo-Bosnian designer's roots. Its creative process encompasses the contiguity of diverse cultures typical of Sarajevo. The City with its great beauty and turbulent past gave the inspiration of this sofa, designed and enhanced with a feminine touch (miss) and by a gipsy, multicultural note.

"An ideal world that lives on, in the sofa, in a memory of living rooms with the aroma of Turkish coffee, of rooms decked in lace ornaments, of jambolijas (woolen shaggy blankets), of carved wooden tables and the endless variety of handmade



102



]03[

tablecloths and napkins which covered them", says Karmelina Martina.

The sofa has a very linear, rigid shell holding long, low cushions. Chrome-plated tube metal feet. The upholstery is in a choice of solid or multi colors, in layers reminiscent of the colored bands (often red) copied from women's dresses which were placed on the backrest to protect the fabric.

]03[IMPOSSIBLE WOOD

Design NipaDoshi& Jonathan Levien

A new design from the Anglo-Indian couple who are always very alive to aesthetic and conceptual research and innovation. Impossible wood reinvents the idea of the classic outdoor chair by using a new, different material (a synthetic fiber) with very versatile characteristics.

This material is an eco-compatible compound which can replace the usual plastics while maintaining its characteristics of pliability (injection moulded) and strength. As for its look, impossible wood has a simple, sophisticated silhouette, a lithe structure which reveals the chair's prospective elegance. The fruit of the two designers lengthy, in-depth visual, geometric and prospective studies.

]04[GENTRY SOFA

Design by Patricia Urquiola

The new sofa designed by Patricia Urquiola fosters a return to industrial design's capacity to technical and aesthetic designing of products destined for the retail market.

The Collection's strength is its almost basic simplicity which imbues it with character and modernity yet, at the same time, its silhouette has the added attractively graceful touch of a gentle arch in the frame to ensure the right structural balance of solids and voids.

With large, soft cushions to make it exceptionally comfortable, Gentry sofa's discreet personality enables it perfectly to blend into any interior décor or setting.

The steel frame is enveloped in molded polyurethane foam, the cushions are filled with goose feathers. Available in a choice of leather, woven fabric or chunky quilted knitted fabric upholstery.



]04[



]05[



]06[



107I

105I KLARA COLLECTION

Design by Patricia Urquiola

the name Klara evokes a sense of tranquility (Klare in German means clear, limpid, whilst the Spanish equivalent Clara communicates serenity). Thus this project also emphasizes the importance of blending decorative art, craftsmanship and industrial design.

The structure is both functional and decorative, and calls to mind the first serial productions of the early 20th century (not least) due to the use of woven cane, a hand-crafted technique in practice in Friuli a century ago.

106I BIKNIT

Design by Patricia Urquiola

BiKnit is an indoor chair and chaise longue featuring a stocking-stitch design which is enlarged to become both surface and structure. The knitted pattern blows up the weave to create an expanded effect that combines a detail with the overall effect creating a unique product with a strong identity.

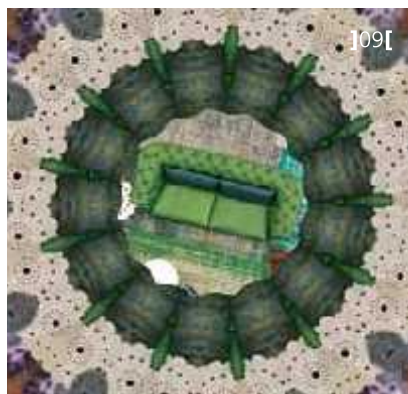
The chair's upholstery covers the frame to make the knitted weave both decorative and load-bearing. Its curves are repeated and intertwine in a harmonic, endless whole. BiKnit has spectacular visual impact, fostering the impression of a visual and tactile (participatory) product.

BiKnit is made from innovative materials so it is also suitable for outdoor use. The seamless stocking used for the weave has a knitted polypropylene liner filled with FOSSFILL polyethylene down and is covered with an 8-thread Yplast seamless stocking with a polyester core and PVC sheath.

Wooden base, steel frame.



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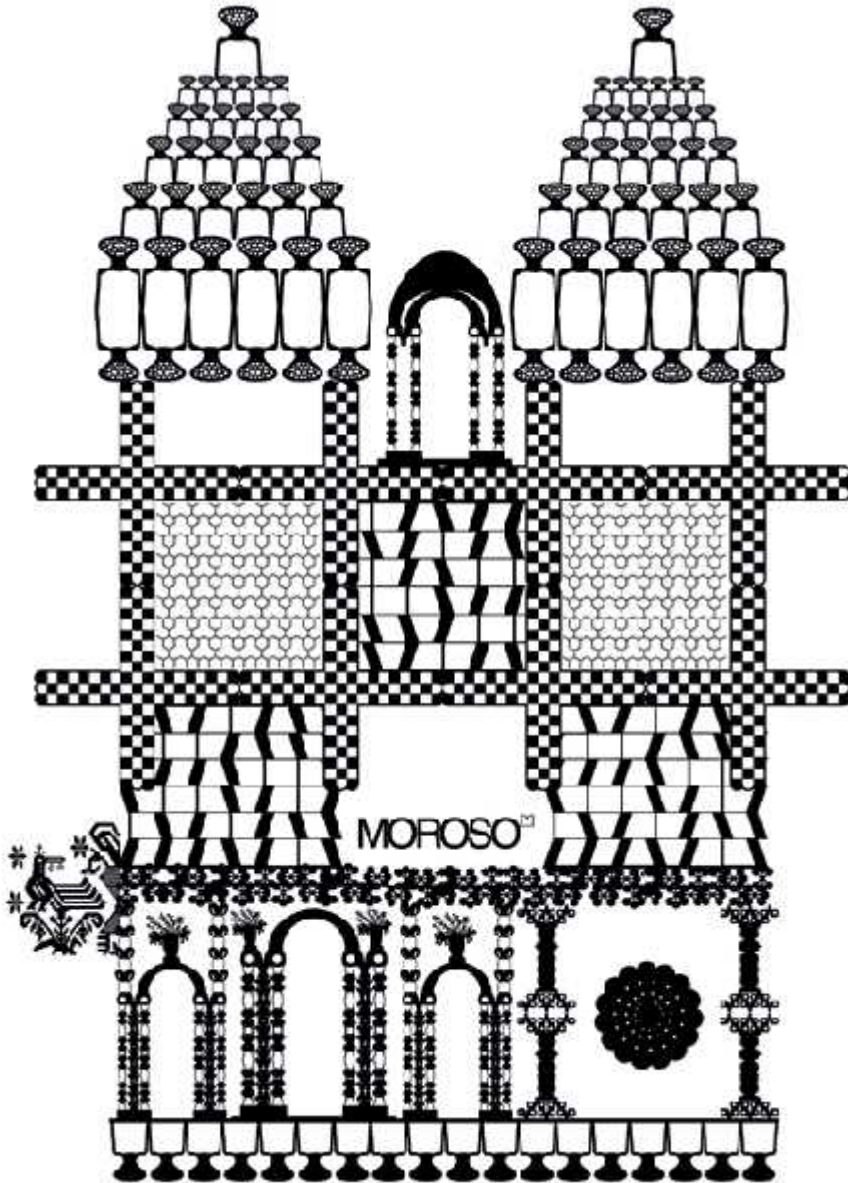


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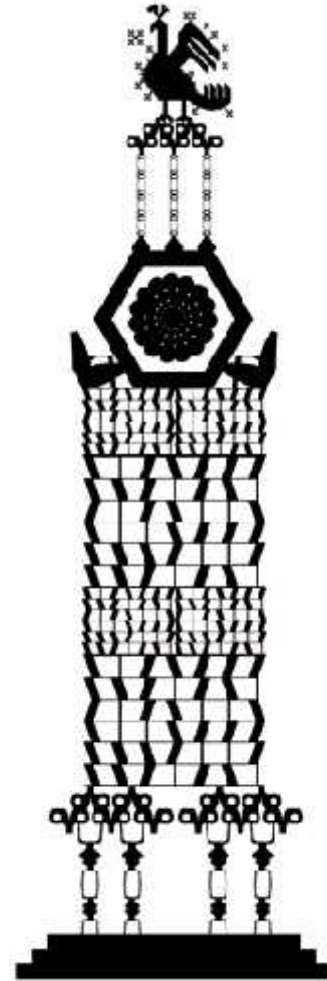
107I PAPER PLANES

Design NipaDoshi& Jonathan Levien

"Paper Planes arose from the creation of a design for a new fabric incorporating Swarovski crystal elements. The idea underlying the fabric came folded graph paper, which brings to mind mathematical and scientific images, in total contrast to the festive, joyful, superficial characteristics associated with crystals.



We created a checked pattern using thin black and white lines, each with its own line of crystals. The idea is that the crystals are integrated into the design, so as to become almost invisible, hidden by the checked lines, and reappear only when the light gleams off them. In creating this fabric, we found we were working with a visual language that is architectural and spatial, ornate but not ornamental. As the name suggests, our approach to designing the chair involved creating shapes by folding and forming darts with the paper illustrating the checked fabric. We made a cosy, comfortable reading chair that was nonetheless visually light, as if to defeat gravity." Doshi & Levien



]08[POND

Design by Nendo

The narcissist low table

Pond illustrates the seductive mystery of an image reflected in a mirror. The idea of a pond is seen in the table's round shape and in its inspiration which reveals the silence of Nature, the hush of the woods and the trees in bloom reflected inside it. The table has a simple structure: three rods raise and separate two tabletops, one decorated and upside-down, the other a mirror that expands the table's height and depth. But the idea behind this design conceals a particularly fascinating design study.

In fact Pond embodies the dualism of right



Lifto

Benjamin Thut ,1985



www.belux.com



and reverse as a symbol of nature/earth (light and dark) and of reflected images (which reproduce but are also projected) within a reciprocal relationship involving an enigmatic vision of space and an aesthetic recreated in the decoration. Available in painted steel, the Pond low table is the perfect addition to any interior.

]09[CHUBBY CHIC

Successful living from Diesel with Moroso.

The collection is composed of Cubby Chic Collection, an armchair and two pouffes in different sizes which forgo any hint of formal design in favour of snug, casual comfort. The leather belts and handles (normally used for fashion apparel) holding the padding emphasise the roundness of a soft, natural form in a very amusing way. The armchair and pouffes are made of fire-resistant cold cured foam over a steel frame on wooden feet. Linen upholstery.



]10[TRED SHELF

Design Monica Armani

Tred Shelf is a new design by Monica Armani. A bookcase that is smart because it's good to look and, at the same time, offers an original solution and is practical to use.

The bookcase has thick shelves teamed with simple, innovative uprights to create a set of open shelves. The vertical, padded textile inserts are eye-catching and decorative and help to lower noise levels. The uprights move on hidden rails, while a choice of three lengths of shelves and joining brackets enable a variety of linear arrangements. Furthermore, the 40cm modular units can be placed one on top of the other to the desired height.

Now, thanks to Tred Shelf, a set of shelves is no longer just somewhere to put books and decorative objects but is an appealing piece of furniture which can also be used for optimizing our space, dividing or isolating areas of the house, and will look good any style of living room or other setting.



DESALTO

Sand
Chair
Design: Pocci, Dondoli

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Auguri Italia

Italy celebrates 150 years of unification

Italy never saw so many national flags waving in the air as on March 17, 2011.

Posted across windows and balconies all over the country, thousands of green, white and red flags celebrated the 150th anniversary of the country's unification.

As a nation-state, Italy is younger than the United States.

The home of the ancient Roman empire became a nation as a whole just 150 years ago, on March 17, 1861.



88

]FROMTHEWORLD[

On that day, Victor Emmanuel II became the first king of a unified Italy. It was the culmination of the Risorgimento, the movement for independence that for years struggled to free the country from foreign rule and unite several micro-states. The country was just a patchwork of city-

states and regions ruled by the pope and a variety of monarchs.

Established as a monarchy with a parliamentary government (the Italian Republic was founded in 1946), the new state had its first capital in Turin. Four years later, in 1865, the capital was moved to



Florence and then, in 1871, to Rome.

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101[THE MONUMENTO NAZIONALE A VITTORIO EMANUELE II (National Monument of Victor Emmanuel II) or Altare della Patria (Altar of the Fatherland) or "Il Vittoriano" is a monument to honour Victor Emmanuel, the first king of a unified Italy, located in Rome, Italy

102[FONTANA DI TREVI is a fountain in the Trevi rione in Rome, Italy. Standing 26 metres high and 20 metres wide, it is the largest Baroque fountain in the city and one of the most famous fountains in the world.

103[VIEW FROM THE STREET OF ROME

104[VIEW FROM THE VATICAN

105[VIEW FROM MILANO STREET



105[

106[SHANGAI TIP TABLE MOROSO
PATRICIA URQUIOLA

Collection of side tables in different dimensions sizes and colours, metal or glass tops. Frame in powder-coated steel rod in 5 colors. Top and base in chromed steel.

107[AND 109[ITALIA DESIGNER
GIANLUIGI LANDONI FOR DESALTO

Italia is a special project. A coffee table that can turn into a stool, designed by Gianluigi Landoni. Italia looks like a cross section of a beam. This essential finishing element is "I" shaped as a reminder of the



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letter I for Italy. Hence the name and the idea of Desalto of writing, in occasion of the 150th anniversary of Italian unity, the years "18612011" in relief. Italia is a simple way to celebrate a great event.

108[CAMPARI LIGHT

Design: Raffaele Celentano 2001 for Ingo Maurer.

Ten original Campari Soda bottles, individually detachable. Plastic, metal. 230/125 volts, PAR 30° halogen flood, 75 watts. E27 base. Height freely adjustable via Campari crown cork.

110[LADY KARTELL

Design .normaluisa

Open-toed sandals characterised by towering 9 cm wedges and platforms. The wedge heel is elegant and slim with a sinuous feminine shape. The star logos impressed on the sole and heel are the hallmark of the collection.

111[BAROVIER ET TOSO CHANDELIER

112[AND 113[INGO MAURER ZETTEL VIVA ITALIA

The limited edition celebrates the 150th anniversary of the reunification of Italy.

Emotions with Paola Lenti at I Chiostri dell' Umanitaria

«Let us be grateful to
people who make us
happy; they are the
charming gardeners who
make our souls blossom.

-- Marcel Proust

Paola Lenti in
collaboration with Enea
landscape Architecture
was showing in one
of the most important
historical buildings in
the Lombardian capital, I
Chiostri dell'Umanitaria,
the four Renaissance
cloisters, in a new light.
The Chiostri are located at
the heart of Milan.



The symbiosis of magnificent architecture with exclusive plants and garden furniture creates an impressive space, turning this centrally located former Franciscan monastery into a unique visual experience combining history, design and nature. Enzo Enea sees garden as an extended living area, and as a result his garden architecture always pays homage to both the outer environment and internal spaces, creating

an individualized design unit of unique value.

Paola Lenti and Enzo Enea have a lot in common. Both founded their companies in the early 1990's, both set new international standards in their respective fields and both share a passion for art.

AQUA COLLECTION (1,2,4,6,7,9,10)

The aqua collection was conceived and



101I

developed thanks to rope and aquatech, Paola Lenti signature yarns. These innovative materials are the result of a long research and development activity and feature certified technical qualities: they are enduring and resistant to atmospheric agents and provide a high color fastness to UV rays, chlorinated and seawater. Rope and aquatech are processed with manual and industrial techniques to produce



102I

refined and long lasting fabrics and rugs, to design exterior areas in a new, coherent and timeless style.

101I AND 102I FRAME

This complete and flexible collection of modular sofas, armchair, platforms, chairs and side tables, creates islands for relaxation and conversation. Each modular element is composed of several

aluminum sections upholstered and joined together in multiple variations. Frame can be upholstered both in Rope and in Aquatech.

103I SABI SOFA

The structure, available in the avorio colour, is powder varnished steel treated against corrosion and can be covered with Jarra or Thua fabrics, both available in the new sand



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color. The base is Sassafras wood. The sofas with low back can also be hand woven with Rope, Aquatech or Filodry cords. Seat and back cushions and seat pads are suitable for outdoors and are upholstered in the fabrics and colours of the Paola Lenti collection.

104 [WAVE

The traditional hand weaving technique is applied to high tech materials to offer these individual seating's a reassuring and at the same time contemporary aspect. Placed on the ground and reclining in the desired position.

105 [AMI

The ami series, composed of chair, armchairs and sofas for interior and exterior environments, evolves in sizes and proportions for enhanced comfort and ergonomics. The stainless steel structure is hand woven with the tubular knit chain for the interiors, or with light fabric for the exteriors giving the collection a richly textured and elegant character. For the exteriors, the hand weave can be made also with Rope, Aquatech or Filordy cords which give the collection a more classic and familiar appearance. The seat cushions in the suitable finish can remain outdoors.

106 [FLOAT

Padded with polystyrene spheres contained in a polyester cover, and can be upholstered with aquatech fabric.

107 [ALA

Ala is a shading structure, light and





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dynamic, which protects from sun and rain. The structure is made of powder varnished steel treated against corrosion and is available either with a base for direct installation on soft ground or with plates for installation on hard surfaces. Ala has intentionally been designed without the need for tie-rods, yet still offers a wind resistance up to 60km/h. Thee standing fabric is in a UV resistant polyester fabric with radial sewing lines and corner stiffners. It is fixed to the structure by a mobile trolley provided with AISI 316 stainless steel pin.



108[HERON

The bistro tables and side tables in this series are the natural evolution of the Heron stools collection. The structure is made of steel treated against corrosion and powder varnished in the colors avorio and grafite; the top is available in Accoya wood, white stone and black marble with natural or leather finish.

Kiti, chair hand woven and stackable, kiti is a comfortable, practical chair, designed with particular care for details and finishing.



109[PIANO

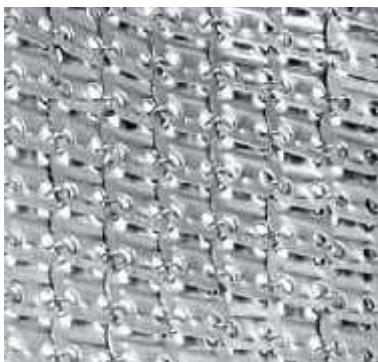
Table and bookshelf, this series is distinguished by its simple design and its thorough attention to each detail. The Piano tables and bookshelves are produced with top and shelves in a lightened concrete without resins that is 100% recyclable, laid on a steel structure treated against corrosion and powder varnished.

Mira, available with or without armrests, stackable, and with removable cover, Mira is the archetypal chair with its simple and ergonomic design.

110[PAOLA LENTI RESTING ON SO SOFA

Inviting, comfortable, informal: So is, as it appears. The soft shapes and generous proportions are meant to be sunk into; and the aesthetic is comfortably familiar yet original. So is very practical when upholstered in the fabric simple, hard – wearing and machine washable, in the neat cotton fabric. Devised as a modular seating system, So is composed of corner, central and chaise lounge elements, which allows for the creation of multiple seating configurations.

Chainmail a sensuous material



FOIN

FOIN is an international Company of French origin, a world leader, designs and manufactures chainmail and metal mesh. A secular material that was formerly worn by knights for protection, chainmail today is much sought after by architects, designers and clothes designers.

At once a futuristic textile, perennial industrial product and polymorphous material, chainmail is a source of inspiration for designers who can transform it at will according to their imagination!

Whether natural or colored, associated with natural materials - wood, stone and glass – or more industrial, combined with bright or pastel colors, chainmail has not finished inspiring the imagination of designers!

Chainmail is able to unceasingly alter its

appearance. It can just as easily let the light through as become an opaque screen. It can catch light, then reflect or filter it. According to the seasons, it takes hold of all the surrounding colors and changes the decor and feel of a place.

It is very pleasant to the touch; the fluidity and malleability of the material is surprising. Initially cold on contact with the skin, but once the metal mesh is transformed into jewellery and clothing, it naturally takes on body heat and become very sensual to wear.

Some mesh, such as Lamex, give off distinct sounds - clinks and tinkles – that provide a discreet and surprising sound atmosphere. Produced in stainless steel, aluminum, brass, titanium and raw steel, chainmail is a material that does not wear out and

100



therefore has a long life. It is in the form of panels constituted from rings linked to each other and generally soldered individually. The rings in chainmail are inflammable, will not rot and are very strong.

Foin perfectly masters the necessary technology to produce quality chainmail and has unequalled skill in terms of surface treatment, finish and decoration.

Foin has developed four ranges of chainmail; each of which has different specificities in terms of form, material and use.

SL CHAINMAIL

SL chainmail is made from stainless steel, allowing the surface to be treated to produce various shades of color. This fine and fluid mesh perfectly adapts to the most diverse shapes and volumes.





CHAINEX CHAINMAIL

Chainex chainmail is made of larger rings, which accentuates its fluid and transparent appearance. Colormesh is an aluminum mesh that can be anodised* in particular areas to obtain many colors. This range offers a material that is fluid, flexible, transparent and illuminates; it hangs beautifully and gives an exceptional drape effect. It can be worked in large panels.

LAMEX

This range of mesh is made up of small aluminum discs assembled together with stainless steel rings. The material is very strong and gives the impression of volume; the full mesh making it appear like a shell. It is nevertheless very malleable and decks out areas in an original way.

THE TREND IS TOWARDS METAL

For some designers, modern day trends concerning aesthetics are moving towards industrial products. They are forecasting an innovative material that illuminates, is available in many forms and colors, and means very particular atmospheres can be created. Others are celebrating the eternal come-back of chainmail, to deck out decors and stages for shows. In fact, the historical connotation of chainmail attracts costumers, set designers and museum designers!

If Paco Rabanne was a forerunner in the 60's when he made designer dresses, designers such as Marithé & François Girbaud have continued to transform chainmail into fashionable objects.

In the areas of architecture and decoration, designers such as Dominique Perrault, Michele Saee and Arik Levy have explored the possibilities of chainmail. The first, a precursor for metallic mesh in architecture, has decked out some of the corridors in the BNF François Mitterrand.

More recently, architects like Moatti and Rivière, Valode & Pistre, Patrick Jouin, Décoration Jacques Garcia and even the Ateliers Jean Nouvel, have shown an interest in including chainmail in their future large-scale projects.



{extremis



hopper

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Baxter new headquarters in accordance with high quality and naturalness

Since the start of 2011
Baxter has had new
headquarters designed
in conjunction with the
architects Bestetti Associati.



“When the need to think about creating new headquarters presented itself, in addition to establishing that the company was expanding we also had the problem of thinking about the values that were determining this occurrence. The values that are appreciated so much in our

products had to become the values expressed by the new headquarters; a dialectic choice, the choice of one language, the language of quality, care for the environment and attention to detail, but above all, the desire to be identified with a shared lifestyle”.

]io[







The final result is unique architecture, the first of its kind, with the same criteria used when thinking of designing a home. Low environmental impact, respect for the environment, but above all architecture created in accordance with the Casa Clima principles. "Therefore our colleagues' workplace became a place designed on a level whereby the light, the exposure of the offices with respect to the sun, the materials used in terms of finish and structure, could generate a high level of active and passive comfort".

The design created by Bestetti Associati and produced by Pircher doesn't just refer to a concept of quality regarding the architectural structure, but refers to a much wider concept of quality, quality of lifestyle, quality in the search for values identifying Italian style, quality in the relationships that are generated within, quality in using space, and quality in generating symbiotic relationships with the surrounding environment, acquiring values and transmitting style.

So much care and consideration for the environment was awarded with the Casa Clima A certification, and with the participation in the Award Casa Clima 2011 competition, as the best design created.

In fact the new headquarters is the first 'casa clima' for public use certified in the whole of Italy.



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MOROSO

Fjord armchair + pouf
by Patricia Urquiola

Carpet reloaded
for Moroso



Way of Life!

Winner of



2011

Kizashi*

*A sign of great things to come.

Winner of



2010



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Take it for a test drive and see for yourself why the Kizashi will exhilarate you like few cars can.

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