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YOUR
QUARTERLY
FROM



]FROMTHE**NEST**[
SOCIAL HEAT

]FROMTHE**PALETTE**[
BACK TO BLACK

]FROMTHE**SOURCE**[
MAGIS NEW HEADQUARTER

]FROMTHE**SHELF**[
BOOKCASES
AND BOOKSHELVES

]FROMTHE**ROOTS**[
TAKE PLEASURE SERIOUSLY
CHARLES AND RAY EAMES

]FROMTHE**PALATE**[
LA GRENOUILLE

LUXURY
LIVING









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Gentry sofa
by Patricia Urquiola

MOROSO 

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for Moroso





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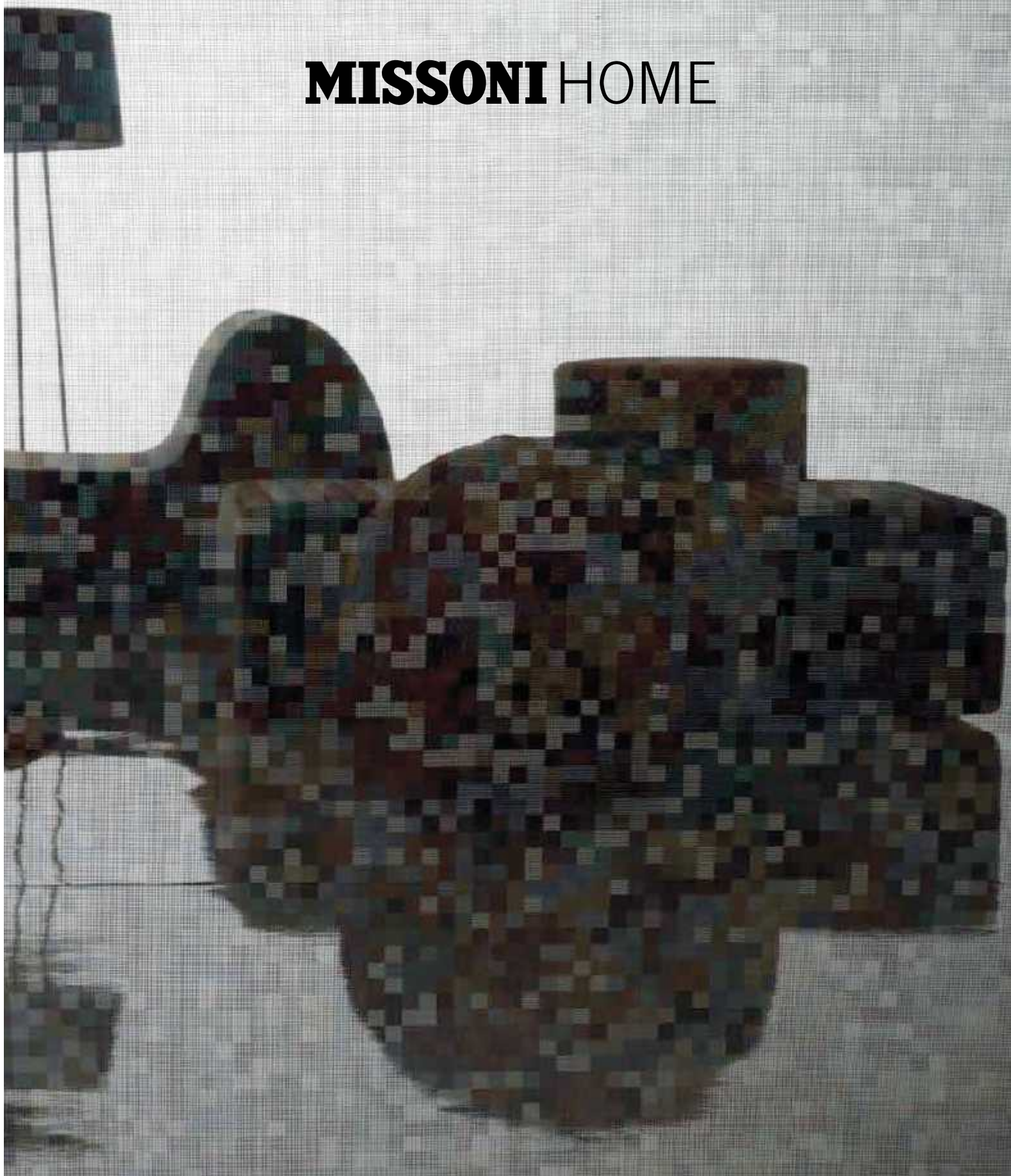


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MISSONI HOME



EDITORIAL

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A Vivre quarterly
design handbook
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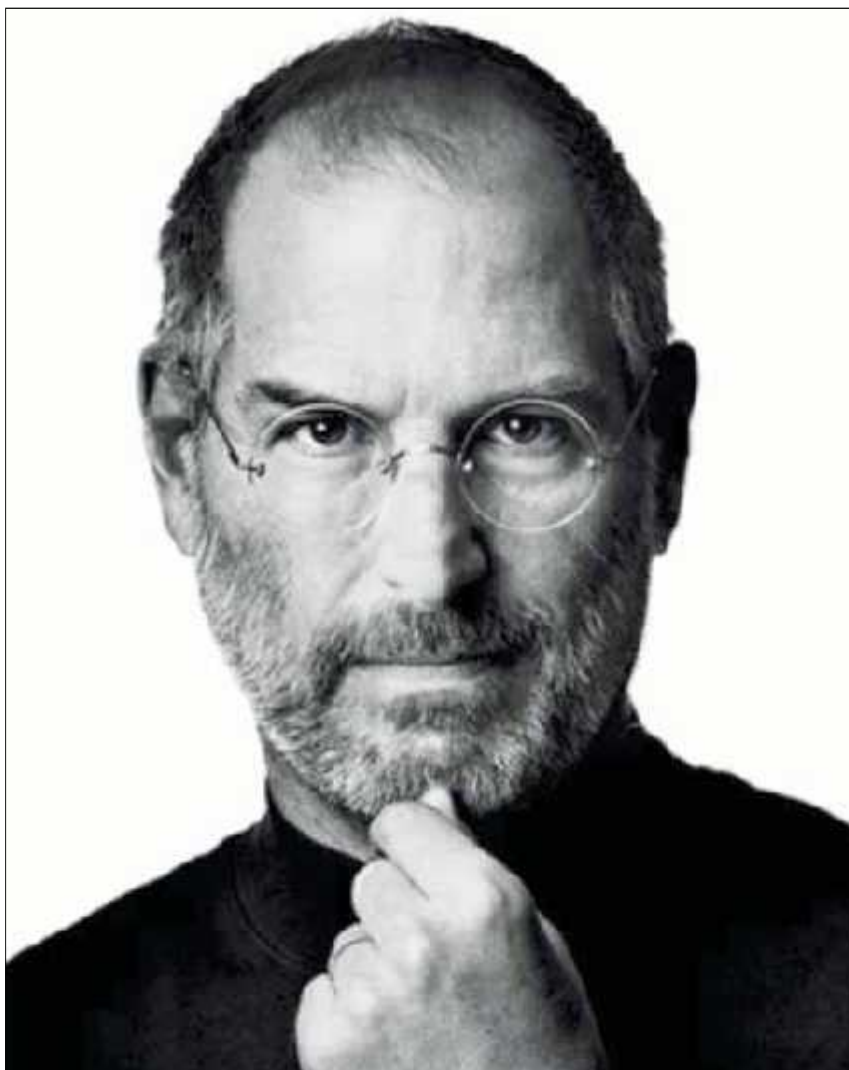
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A warm tribute to the man who made so many jobs as easy as a click of a "mouse" which until him was nothing but: *"a small rodent that typically has a pointed snout, relatively large ears and eyes and a long tail"* (Oxford Concise Dictionary)



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CONTENTS



Back to Black



]01[RIVERSI

Design Hannes Wettstein for Molteni&C

Going back to the origins of modernity a collection of upholstered items integrated with modular elements that multiply the possibilities of shape and use. Classic in contemporary in the solutions adept and the concept of the seat. Articulated in three different positions, the backrest offers just as many seat options: formality, with a higher support for the shoulders, perfect for comfortable conversation. Comfort, the ideal reading position. Relaxation, with a deeper seat for maximum comfort.

]02[OYSTER

Design Mario Bellini for Kartell

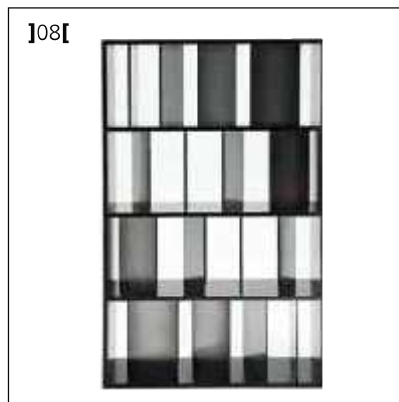
An oyster for a table, and it can be extended. Is that possible? Yes, but only if it really hides a shining pearl. Just like Oyster, the table with

the dual personality: at first glance, it looks austere, and then precious and surprising when it snaps open and "doubles" revealing its shining treasure. As secret as the oyster's. So hard to resist the temptation of continually opening and closing that "jewel box" just for its dazzle. And to dazzle.

]03[ARMCHAIR 4801

Design Joe Colombo for Kartell

Kartell pays homage for the first time to one of the most iconic pieces in its museum and now reissued - the armchair designed by Joe Colombo, an authentic symbol of design in the sixties, and now much sought-after in auctions of modern historical pieces. Well-known also for being the only piece produced by Kartell made entirely of wood, with today's industrial technology that same product can be made



using transparent plastic to reproduce the curving sinuous lines of the piece.

104[JILL

Alfredo Häberli, 2011 for Vitra

The Jill chair is the first collaborative work by Vitra and Alfred Häberli.

Inspired by the early days of plywood molding, Jill explores the modern boundaries of this technique while offering a surprising level of comfort. In the 1940s, Charles Eames became the first person to successfully mould plywood into three-dimensional shapes, which enabled body-conscious; organically shaped seating furniture never resulted in a one-piece seat shell. A fascination for the sculptural expressive power of these early plywood prototypes is evident in many of Alfredo Häberli's designs. Jill is Alfredo Häberli's formal homage to that time, but

with Vitra, he moves the aesthetic forward to today, incorporating the state of the art in plywood technology in an organically shaped seat shell. In a patented process, Jill's veneers are curved until they meet in the middle of the seat. This creates a flexible shell featuring an open transition from the seat to the back, with the thickness of its veneer tapering towards the top of the chair. Two infinite lines, one interior and one exterior, permeate and surround one surface, thus creating a sculptural form that follows the contours of the body, and, thanks to its high degree of flexibility, accommodates it with amazing seating comfort. The bases for Jill – made of tubular steel, wire, aluminum and wood – are also partially derived from historic prototypes and impart to the chair a decisively Contemporary design – particularly in its powerfully expressive coloring, which

is color-matched to complement the fabric covers. Jill is the first product to emerge from the cooperation between Vitra and Alfredo Häberli. Born in 1964, the Swiss designer who hails from Argentina has been collaborating with prominent companies in designing products and furniture, textiles and interior spaces since founding his own studio in 1991.

105[BAMBI

My black pug

106[ANDY WARHOL

Ten Lizes, 1963

107[COMBACK CHAIR

Design Patricia Urquiola for Kartell

Kartell once again has fun in revisiting a great classic and giving a new look to the



Windsor chair. A return to the glorious past of England in the XVIIIth century for a "Comb Back" version with a glossy structure featuring a backrest consisting of seven "teeth" which spread out towards the lumbar region where they meet a reinforced hexagonal rim with slim shafts radiating down to join the seat. A goodly size, this single mould chair embodies functionality and ergonomics well freighted with sentiment and memories. The use of plastic and the bright colors available give a touch of lightness and the contemporary to the Combback chair.

]08[SUNDIAL

Design Nendo for Kartell

A bookcase with shelving featuring satin-finished dividers set at slightly different angles like the shadows of a sundial. The detail in the separators set at various angles gives Sundial a note of originality and arouses curiosity. The dividers and the books they hold look to the beholder as if

they were in constant evolution. Sundial is available in a glossy white or black structure and has four shelves.

This light and versatile bookcase is of moderate size so that several units can be lined up together and it can easily be set against a wall or used as a room divider. The injection-molded dividers are satin-finished with contrastingly glossy edges.

]09[PLEASE

Design Gianluigi Landoni for Desalto Coffee table-Tray, 2011

Please is a coffee table and a tray at the same time. As well as being a coffee table, when you remove the upper top, you get a tray and still have a coffee table ready for use, but with a different worktop.

]10[MAGIC HOLE

Design Philippe Starck with Eugeni Quitllet for Kartell

Kartell's new outdoor products manufactured with the rotational molding



project Paola Navone

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113[

technique: the Magic Hole series consists of a two-seater sofa and an armchair with an uncluttered snappy silhouette and slim closed section legs. The straight linear surfaces terminate in well-rounded curves. The austerity of the lines is broken and enhanced by the originality of the stylistic details: a flared "pocket" white or grey or black ton-sur-ton, or contrasting fluorescent colors of orange or green on the interior hollow curve of the arms. Comfortable, light, shock resistant and weatherproof, the Magic Hole sofa and armchair are perfect for outdoor use - ideal in the garden, on the terrace, the veranda, poolside or for outside use in public places.

111[6000

Reflex

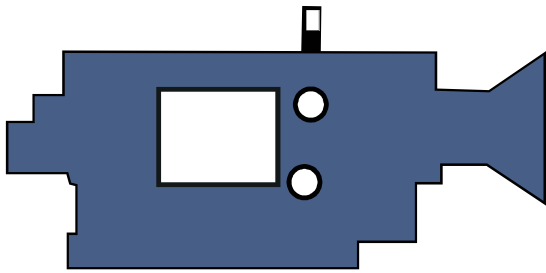
Bar trolley in glass 10mm thick with base in shiny black lacquer, Italian walnut, cherry wood or wenge and middle shelf as bottle rack in sandblasted or transparent glass.

112[TIP TON

Design Edward Barber & Jay Osgerby, for Vitra

Tip Ton defines a new kind of dynamic seating – and a new typology: the all-plastic chair with forward-tilt action. The chair's name hints at the characteristic dual seating experience: From a resting position, the Tip Ton chair tilts forward until the sitter reaches a defined point and the chair lands softly in the forward sitting position. The key innovation behind this seemingly simple action lies in a 9-degree tilt, created by the shape of the chair's floor skids. This new sitting position, which up to now has only been offered by mechanical office chairs, straightens the pelvis and spine and improves blood flow. For the first time, Tip Ton makes this dual-sitting posture available in the shape of a cost-effective and durable plastic chair. Manufactured with no mechanical components and from a single cast, Tip Ton is practically indestructible and 100% recyclable. This

means that the benefits of dynamic seating with forward tilt can now also be enjoyed in many more environments including schools, libraries and cafeterias. Thanks to its characteristic look, however, Tip Ton also makes a great addition to any home office or dining table. In terms of design, it links our memories of archetypal chairs made of wood with a contemporary expression typical for plastic injection molding. Tip Ton is a clever solution that discreetly combines functions like a forward-tilt action and stacking so that they are not obvious at first glance. It is from these tensions and seeming contradictions that Tip Ton derives its design, energy and individual character. Tip Ton is the first object realized in collaboration between Vitra and Barber Osgerby. Edward Barber and Jay Osgerby were both born in 1969 and studied Architecture together at the Royal College of Art in London, since which time they have worked together at the intersection of industrial design, furniture design and



Our Furniture in movies

Part II



"The true Man Show" Movie directed by Peter Weir, The film chronicles the life of a man (Jim Carrey) who is initially unaware that he is living in a constructed reality TV show, broadcast 24-hours-a-day to billions of people across the globe. The scene features "the Gluon" TV Chair Design by Marc Newson 1993 For Moroso.



"Sleepers" is a 1973 futuristic science fiction comedy film, written by Woody Allen and Marshall Brickman, and directed by Allen. The plot involves the adventures of the owner of a Greenwich Village, NY health food store played by Woody Allen who is cryogenically frozen in 1973 and defrosted 200 years later in an inept totalitarian state. The scene features the Pantone chair Design By Verneer Pantone for Vitra.



"Rise Of the Planet of the Apes" 2011 American science fiction drama film directed by Rupert Wyatt. The scene features "the serie 7" Chair design By Arne Jacobsen For Fritz Hansen.





]14[

architecture. Tip Ton project was initiated in 2009, following the insight that modern educational content and dynamic learning environments required new furniture.

]13[ALCOVE SOFA, LCM CHAIRS, STOOLS

Design by Ronan & Erwan Bouroullec, Charles & Ray Eames, Vitra.

A sofa can be beyond being merely a piece of furniture and become a room of its own within a room – this was the idea that prompted Ronan and Erwan Bouroullec to design Alcove Sofa. With its soft seat and backrest upholstery, as well as the high, flexible side and back panels, Alcove sofa creates the setting for a safe and secure world, a place for relaxed withdrawal from the hustle-&-bustle of life.

With their chair designs, Charles and Ray

Eames frequently created variations by combining one seat shell with different base frames. Thus, the Plywood Group was from the very beginning also available with a chromed tubular steel base frame. The chair is given a lighter look and the contrasting materials make the design all the more exciting. Alongside models with no upholstery, the Eameses also designed versions with cowhide or leather upholstery.

In 1960 the Eames studio was commissioned by Time Inc. to fit out three lobbies in the Rockefeller center in New York. As well as complete interior fixture and fittings the project produced the comfortable Lobby Chairs and a series of solid walnut stools. These turned stools which (as ray Eames originally intended) can also be used as occasional tables, have different design details in their center sections.

Sequence mit Design von Patricia Urquiola
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Sequence system and Night&Day sofa:
design Patricia Urquiola



]16[

]14[FREEFORM SOFA & OTTOMAN, AKARI LIGHT SCULPTURES, COFFEE TABLE.

Design Isamu Noguchi, Vitra

Two examples of Noguchi's predilection for structural lines are his Freeform Sofa and Ottoman, the shapes of which are reminiscent of river pebbles. Noguchi himself described his design as "soft rock". Thanks to its organic shape and the natural tones of its upholstery fabric the sofa has a light, elegant feel, despite its voluminous form. Vitra Design Museum collection.

In 1951, American / Japanese artist and designer Isamu Noguchi started to design the Akari light sculptures, a total of over 100 hand-made Shoji-paper models for table lights, standard lamps or ceiling luminaires. For the name of this lightings



]17[

series he chose the word "Akari", the Japanese terms for brightness, light. Collection Vitra Design Museum.

"The light of Akari is like the light of the sun filtered through the paper of the Shoji. The harshness of electricity is thus transformed through the magic of paper back to the light of our origin – the sun – so that its warmth may continue to fill our rooms at night (Isamu Noguchi).

Noguchi himself described Coffee Table as his best furniture design, no doubt because it is extremely reminiscent of his bronze and marble sculptures of the time, translating the latter's biomorphic formal language unadulterated into piece of sculptural furniture. The table top rests on two identical wooden elements placed at right angles. Collection Vitra Design Museum, The Isamu Noguchi Foundation.



]15[



]18[

]15[PANTON CHAIR CLASSIC

Design by Verner Panton with Zaha Hadid Table in the fire station at Vitra Campus.

Danish designer Verner Panton spent many years thinking about how to produce a plastic chair molded in one piece. Together with Vitra, he came up with the first prototypes in the 1960's and Panton Chair went into series productions as of 1967. Unlike the Panton Chair Standard in solid plastic, Panton chair Classic is made of rigid expanded plastic and has a lacquered surface.

]16[LOBBY CHAIR

Design by Charles & Ray Eames, Vitra

The Lobby chair's structural principle makes it similar in terms of comfort to the Lounge chair. It consists of three individual upholstered sections connected by means of aluminum side sections. The Lobby

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Rift by Patricia
Urquiola
Antibodi by Patricia
Urquiola
Nanook by Philippe
Bestenheider

photo Alessandro Paderni

MOROSO^M



Chairs were originally designed for the lobby at the Rockefeller Center in New York, in subsequent years various versions were produced, but they all have one thing in common: outstanding comfort.

117[RAN

118[RAN SIDE

Barovier & Toso

Barovier & Toso means Murano glass and its history. It means time, more than 700 years, and it means name, that of two families who were already working together during the Renaissance. It means something that

is unique of its kind.

A gentle breath of air, a touch of color and glass is no longer just glass. During it's making, it transmutes into a lighter substance, it takes on new dimensions. From that moment, the ingenuity of the craft men ship that goes into its creation identifies the glass as that of Barovier & Toso.

119[EAMES PLASTIC ARMCHAIR, NOGUCHI DINING TABLE

Plastic armchairs were first presented as part of New York Museum of Modern Art competition, "Low Cost Furniture Design". Their organically shaped plastic seat shells were later combined with various different bases and manufactured in their millions. In their latest version made of polypropylene, the armchairs now offer even greater sitting comfort.

Noguchi's Dining table is one of the most elegant dining tables designed in the 20th century. A Variation on Noguchi's Rocking Stool design, the table echoes the latter's central supporting base made of chromed rods. The cast iron ring-shaped base offers weighty support with a light aesthetic. Collection Vitra Design Museum.

120[ALUMINIUM GROUP, EAMES TABLE

The Aluminum Chair is one of the greatest furniture designs of the 20th century. The Aluminum Chair stands out for its intelligent combination of materials. The covers are attached inside the aluminum profile sections and simply stretched over the frame, transforming them from mere coverings to a load-bearing part of the structure. It adapts to fit the body snugly and delivers great comfort, even without extensive upholstery. Charles & Ray Eames, 1958

The Eames Collection - Aluminum Chair, Soft Pad Chair and Lobby Chair - also has matching tables. The bases, tables and chairs are well suited and complement each other. The table program is ideal for



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CLOUD

Frank Gehry ,2005



www.belux.com



]20[

commercial, conference and domestic areas. There is a broad spectrum of individual tables in various sizes or custom made individual table units according to requirements.

]21[MISS LESS

Design Philippe Starck with Eugeni Quitllet for Kartell

A rigorous, material seat, which grew out of, a sculpture transformed into a household object of industrial production. The seat has the strength and the authority of a primitive form, of a block of material

made contemporary by the glossy plastic molded material of which it is made. Miss Less is formed of a comfortable squared off monolithic base (available in various matte colors) and a slim back in the same or in a contrasting color that is slightly slanted looking almost as if it were planted in the mono block base.

]22[DKR CHAIR, GUERIDON TABLE.

The Eames Wire chair is a variation on the organically shaped one-piece seat shell, its technical construction boasts a light transparency. The chairs are available



]21[



]22[

either without upholstery, with a single seat cushion or with a seat and backrest cushion. Because of its shape, this two piece upholstery is sometimes referred to as a "bikini"

Prouve designed the Gueridon Table, with its particularly impressive structural clarity, for the University of Paris. This wooden table proves that modern tables do not have to be made of steel and glass and offers a variation on Prouve's standard formal language, with its architectural overtones, by using a natural material.

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Developed by Vitra in Switzerland - Design: Edward Barber & Jay Osgerby, 2011

vitra.

Carmel Mission & Point Lobos

CALIFORNIA

Mission San Carlos Borromeo del río Carmelo, also known as the Carmel Mission, is a Roman Catholic mission church in Carmel, California. It is on the National Register of Historic Places and a U.S. National Historic Landmark.



It was the headquarters of the original upper Las Californias Province missions headed by Father Junípero Serra from 1770 until his death in 1784.

It was destroyed in the mid-19th century, only to be restored beginning in 1884. It remains a parish church today. It is the only one to have its original bell tower dome. the mission was designated as a minor basilica by Pope John XXIII. In 1987, Pope John Paul II visited the mission as part of his U.S. tour. As a result, of his dedication, the

Carmel mission church is one of the most authentically restored of all the mission churches in California.

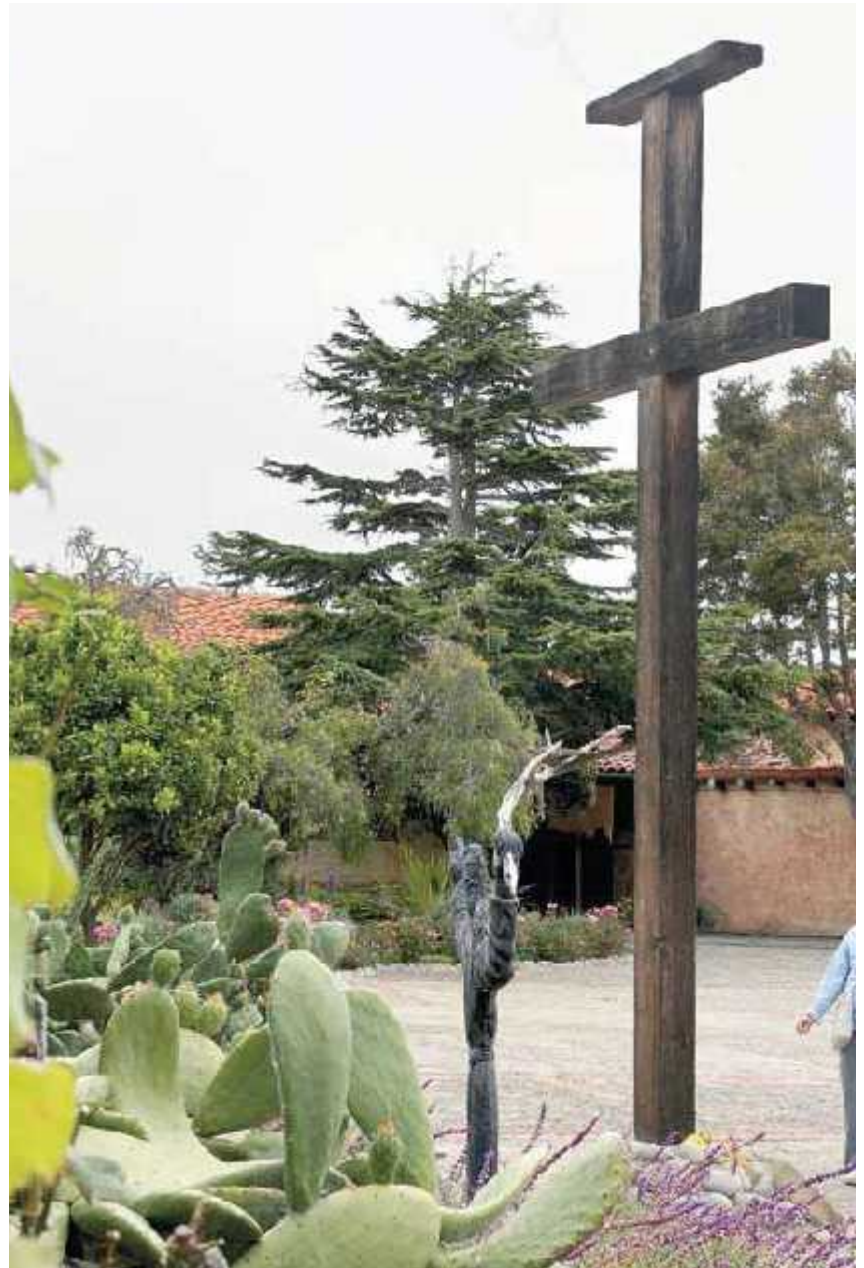
TODAY

Mission Carmel has been designated a National Historic Landmark by the National Park Service. It is also an active parish church of the Roman Catholic Diocese of Monterey.

In addition to its activity as a place of worship, Mission Carmel also hosts



concerts, art exhibits, lectures and numerous other community events. Carmel also serves as a museum, preserving its own history and the history of the area. There are four specific museum galleries: the Harry Downie museum, describing restoration efforts; the Munras Family Heritage Museum, describing the history of one of the most important area families; the Jo Mora Chapel Gallery, hosting a cenotaph sculpted by Jo Mora as well as rotating art exhibits; and the Convento



Museum, which holds the cell Serra lived and died in, as well as interpretive exhibits.

Point Lobos is just south of the town of Carmel-by-the-Sea, California, United States on the coast of the Pacific Ocean but north of Big Sur.

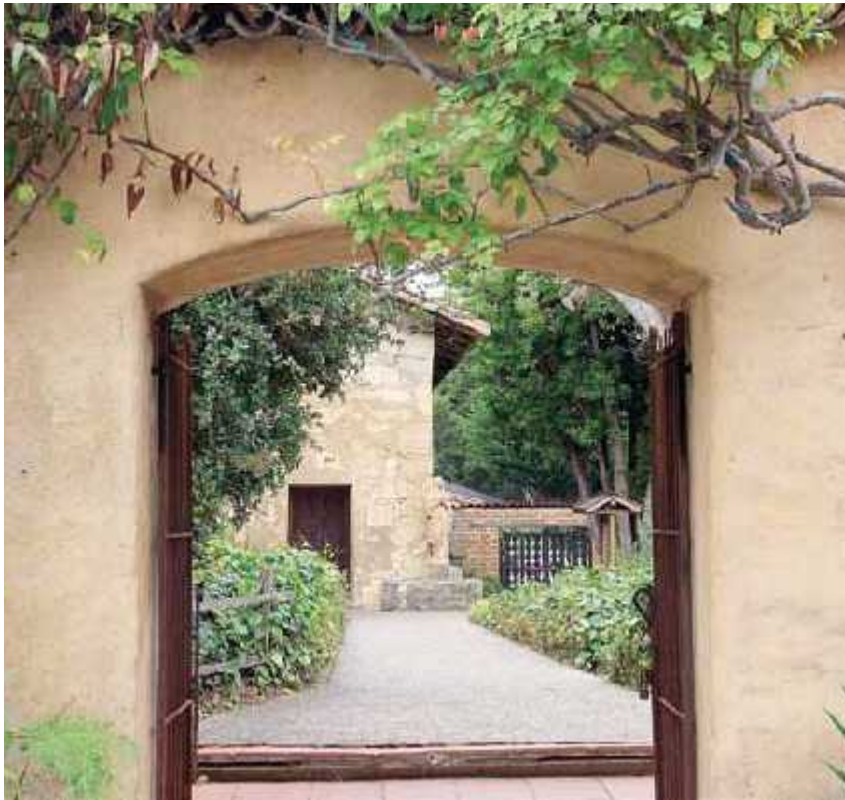
Point Lobos contains a number of hiking trails, many next to the ocean, and a smaller number of beaches. It is the site of a historic marine reserve, which was expanded in 2007. It is also the home to

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a museum on whaling, which includes a historic building once used by area fishermen. The longstanding wildlife protection and scenic seascape have led to Point Lobos' reputation as an unparalleled local recreational scuba diving destination.

The iconic Point Lobos area is geologically unique and contains a rich and diverse plant and animal life both on shore and in the water.

The precipitous drop in the ocean floor off Point Lobos (reaching depths characteristic of the mid Pacific Ocean within a few kilometers of shore) gives rise to unique tidal effects, with unusually high levels of oxygen being injected into the ocean water. This in turn attracts an unusual variety of plant and animal marine life, ranging from high plankton concentrations, moving up the food chain to marine mammals.

WHERE TO STAY?

The historic Mission Ranch Resort sits on 22 acres with spectacular views of Point Lobos, Carmel River Beach and the Pacific Ocean. Once one of the first dairies in California, the rich history of this 1800's ranch was preserved and restored by former Carmel Mayor, Clint Eastwood. A longtime Carmel resident, Clint Eastwood rescued this landmark resort from condo developers, and renovated the entire property to provide a unique resort experience. The Inn now consists of 31 hotel rooms located within ten buildings on the property. While dining at the restaurant, known for its American Cuisine and Piano Bar, you can watch the sheep graze in the meadow. Located just 9 blocks south of downtown Carmel and 8 blocks from Carmel Beach, the views and quiet location make the Ranch a special place for romantic getaways, weddings, corporate dinners or family vacations. The property is also the home of the Mission Ranch Tennis and Fitness Club which guests are welcome to enjoy during their stay.



Social Heat

The ability to control fire was a dramatic change in the habits of early humans.

Making fire to generate heat and light made it possible for people to cook food, increasing the variety and availability of nutrients. The heat produced would also help people stay warm in cold weather, enabling them to live in cooler climates.



]01[

38

]FROMTHE**NEST**[

COCOON FIRES produces a stunning range of fireplaces and products that are as functional as they are beautiful. Designed by innovative and celebrated designer Federico Otero, the Cocoon is an example of contemporary design made unique. Running on bio fuel, our fireplaces are clean and environmentally friendly as the flame radiates warmth throughout the room. Our pieces will

make great stylish additions to interior and exterior spaces. Our ethanol-based fireplaces are free of smoke. They represent not merely decoration but real fireplaces which create an outstanding environment. It's the cleanness of the design that makes the object so attractive and effective. Our products offer practical solutions with functional and eye-catching designs.



1021



1031



1031

ABOUT THE DESIGNER

Federico Otero is an Industrial and Interactive Designer from Latin America. Otero started his career as a designer in his natal city of Lima in Peru, and then moved to the US to continue his studies at Purdue University. After working for several years as a lead designer for Delta Faucet Company and as a freelance designer for Marcus Koepke's

Design Studio, he decided to further his education at Domus Academy in Milan earning his Masters. His contributions to design include a wide spectrum that ranges from lighting, furniture, faucets, and luxury products. His design talent took him to Switzerland where he was designing watches for Tag Heuer. Currently he is freelancing in diverse design areas.





Otero's work has been recognized in the business realm academia and the press. His work has been featured internationally including Interni, Vogue, Metropolis, CNN and Interior Design.

101[COCOON AERIS BLACK

- Cocoon Shell: Carbon Steel with High Heat Resistant Black Finish • Paint: 70% Matt 30% Satin Finish • Mounting Bracket: 316 Marine Grade Stainless Steel Mirror Finish • Hanging Pole: 316 Marine Grade Stainless Steel Hairline Finish.
- Combustion Chamber: 316 Marine Grade Stainless Steel Hairline Finish.

102[COCOON TERRA STAINLESS STEEL

Main Body: diameter 60 cm, height 38 cm.
Combustion Chamber: 1.5 litre Capacity (Burns Up to 6 hours)

Leg length: 45cm, **overall height:** 76 cm.
Materials and Finish • Cocoon Shell: 316 Marine Grade Stainless Steel Mirror Finish • Legs: 316 Marine Grade Stainless Steel Hairline Finish • Combustion Chamber: 316 Marine Grade Stainless Steel Hairline Finish.

103[COCOON AERIS STAINLESS STEEL

Main body dimensions diameter 60 cm
Height 38 cm Combustion Chamber: 1.5 litre Capacity (Burns Up to 6 hours)

Height Adjustable Hanging System 6 height positions • Full extension 142 cm • Height Positions: 134.5 cm, 125.5 cm, 116.5 cm, 107.5 cm • Minimum extension: 98.5 cm, maximum length of complete unit at full extension: 182.5 cm.

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extension poles are available. For pitched or angled roofs angled mounting brackets are available. Additional Mounting Plates are available so your Cocoon can be hung in various locations throughout your home:

Materials and Finish • Cocoon Shell: 316 Marine Grade Stainless Steel Mirror Finish.
• Mounting Bracket: 316 Marine Grade Stainless Steel Mirror Finish • Hanging Pole: 316 Marine Grade Stainless Steel Hairline Finish • Combustion Chamber: 316 Marine Grade Stainless Steel Hairline Finish.

The units can rotate 360 degree.

104] COCOON VELLUM BLACK

Materials • Cocoon Shell: Carbon Steel with

High Heat Resistant Black Finish • Paint: 70% Matt 30% Satin Finish • Vellum Face: 316 Marine Grade Stainless Steel Hairline Finish • Combustion Chamber: 316 Marine Grade Stainless Steel Hairline Finish.

105] COCOON VELLUM STAINLESS

Main body dimensions diameter 60 cm, depth 36 cm - including Bracket -

Combustion Chamber 1.5 litre Capacity (Burns Up to 6 hours)

Materials • Cocoon Shell: 316 Marine Grade Stainless Steel Mirror Finish • Cocoon Face: 316 Marine Grade Stainless Steel Hairline Finish • Combustion Chamber: 316 Marine Grade Stainless Steel Hairline Finish.

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Developed by Vitra in Switzerland
Design: Antonio Citterio



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vitra.

Home Work



]01[

**]01[505 COMPOSITION, 2011 EDITION
FROM NICOLA GALLIZIA. TIVAN
ARMCHAIR, FROM ARIK LEVY ALL FOR
MOLTENI&C**

The versatility of 505 is an expression of the designer's special efforts to envisage its many possible uses in all of home's spaces. 505, a real custom-made piece of furniture: countless solutions for many needs always marked by rigorously high-quality and attractive design.

Tivan is a project targeted at those who seek one important leather seat for the dining or working area. With sinuous and

refined lines, merges all the distinguishing features of Molteni&C products, namely traditional craftsmanship that makes use of precious woods such as oak or American Walnut, hide processing that molds the raw material into a comfortable and cozy seat, and technology based on the use of avant-garde plastics for the body.

**]02[IBLEA BY GORDON GUILLAUMIER
FOR DESALTO**

The Iblea table is a harmonious synthesis of technology, elegance and dynamism; laser-cut steel plates fluidly together to support the top.





103[



104[



103[104[AND 106[HELSINKI TABLES BY CARONNI, BONANOMI FOR DESALTO
Formal rigor, technological research, impeccable execution; design finds an exemplary specimen in the Helsinki collection. The chrome version brings out the essential graphic character of Helsinki



105[

tables. Round table with three legs, the most extreme Helsinki table.

105[AND 107[LIKO BY ARIK LEVY FOR DESALTO

The design of the Liko table expresses formally the optimal combination of the



106[



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109

resolution of the structural problem and subtly intriguing aesthetics.

Liko wood, the multilayer birch legs, veneered oak or walnut cannaletto give a highly sophisticated character to the table.

108[JOYN BY RONAN AND ERWAN BOUROULLEC, PSCC BY CHARLES & RAY EAMES FOR VITRA.

Since the 1950s the organically shaped seat shell of the Plastic Side Chair has been combined with various bases and produced in the millions. In the current polypropylene version the Side Chair provides even greater seating comfort. PSCC transforms the Side Chair into a swiveling office chair.

PSCC = Pivot Side chair Cast Base on Castors



110

109[JOYN BY RONAN AND ERWAN BOUROULLEC, LOBBY CHAIR BY CHARLES & RAY EAMES FOR VITRA.

Joyn is an open system that embraces the diversity of the workplace and encourages communication between people, networking, and interaction by breaking down the physical barriers between them. But rather than impose a method, Joyn supports many - private work, teamwork, touchdown, and conference - all with the most minimal of means. In addition elements called micro-architecture provide areas for seclusion and specialized tasks.

The Lobby Chair's structural principle makes it similar in terms of comfort to the Lounge Chair. It consists of three individual upholstered sections connected by means of aluminum side sections. The Lobby Chairs were originally designed for the lobby at the Rockefeller Center in New York, in subsequent years various versions were produced, but they all have one thing in common: outstanding comfort.

110[HOME DESK BY GEORGE NELSON, C1 CHAIR BY VERNER FOR VITRA.

As graceful as it is decorative: this home

]io[







]12[

desk with its refined, lavishly produced base and understated colors is one of George Nelson's design classics. Originally conceived as a ladies' desk, today it has many uses as a small workstation at home.



]13[

Verner Panton's career as a designer first peaked at the end of the 1950s. With a series of furniture featuring basic geometrical shapes he pre-empted Pop Art ideas and yet with the base frames clearly adopted the elegance of Scandinavian Modernism. The best-known models from the series are the Cone Chairs and Heart Cone Chairs, originally designed for a restaurant. With the C1 armchair created around the same time, Verner Panton for the first time chose a section of a sphere. On swivel bearings and slightly tilted, the upholstered seat shell is astonishingly comfortable – both for relaxed sitting leaning back and for upright sitting. The C1 can be integrated into private apartments, hotels or reception areas, cuts a fine figure in larger groups.

]11[GEORGE DESK, PALOMA CHAIR, BAXTER.

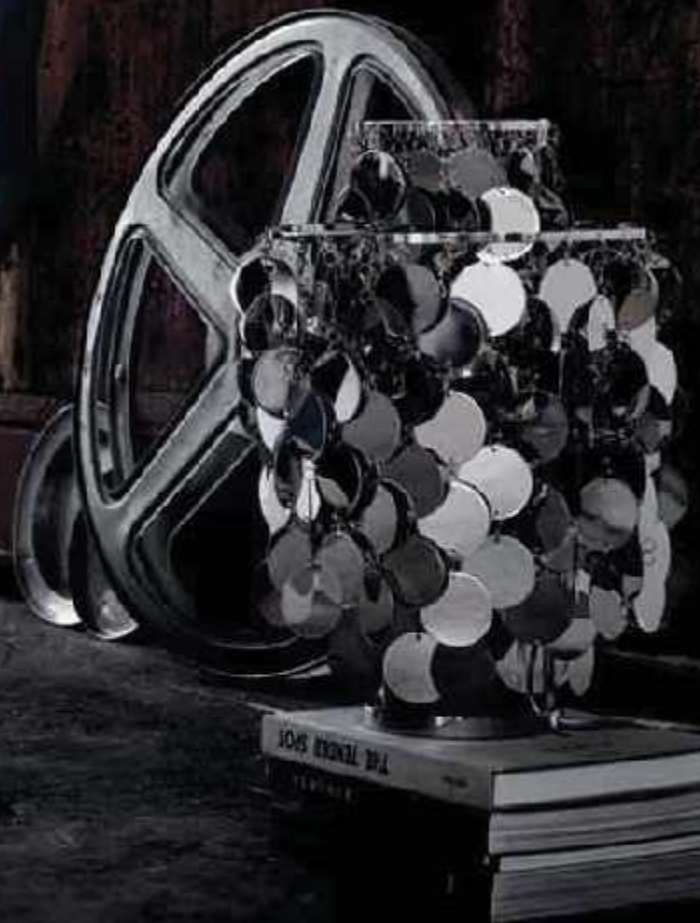
Base in antiqued braced steel. Top in plywood covered in leather with inside drawer with zebrano sheet veneer.

Paloma chair, backrest frame in curved plywood and seat in pine and beech. Differentiated density polyurethane foam filling with acrylic fiber covers. Base in beech covered with leather, revolving base in hand- finished, burnished, square steel rod, or availability of base in natural satin-finish steel with matte varnish.

]12[MAP TABLE, RIN CHAIR BY BARBER OSGERBY, FOR VITRA

While planning and developing training and meeting rooms, Edward Barber und Jay Osgerby recognized the need for a

VERPAN



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]14[



new table system. The modern strategy of shared learning through communication often requires tables to be rearranged since teamwork and workshops take place in small groupings while discussions are conducted in the round, and classic presentations require that the audience face the speaker. The Map Table is designed for just such flexibility; the tables are quickly and easily rearranged and can be stacked if necessary. Map is a universal table design for all situations demanding flexible arrangements and the best usage of space.

Tip Ton is made of polypropylene and is manufactured from a single mold without the use of mechanical components. This makes it extremely durable and up to 100% recyclable.

]13[LISBONA CHAIR BY POCCHI, DONDOLI FOR DESALTO.

Sophisticated and elegant, the Lisbona chair, covered with tailoring skill in cowhide, leather or eco-leather, matches perfectly whatever typology of table.

]14[MR. CLARCK DESK, BAXTER.

Frame in form-bent plywood stained grey and vanished. Covered in leather on the outside with finish of raised shapes in solid oak, stained in solid birch with leather inserts. Base in hand-brushed burnished steel or, on request, in natural satin-finished steel with matte vanish.

]15[NAVARRA DESK DESIGNED AND PRODUCED BY RIVA.

A writing desk entirely made of solid wood. The dresser over the top includes two small drawers, storage units and an upper counter top so to make the most out of available spaces. The surface is also provided with a functional cable hole. Beneath the writing surface the table features three small drawers.

]15[





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La Grenouillère

After having marked his territory in the kitchen with culinary elegance and unconventionality, Alexandre Gauthier is now feasting his eyes on the decor of La Grenouillère.



USEFUL INFO: BP 2, 62170 La Madelaine sous Montreuil, Tel.: 03 21 06 07 22, contact@lagrenouillere.fr, www.lagrenouillere.fr

56

]FROMTHEPALATE[

Thrust into the 21st century with the help of architect Patrick Bouchain, the family-owned restaurant of La Madelaine-sous-Montreuil is getting a facelift whilst eight new guestrooms disguised as hunters' huts are emerging in the garden.

Keywords: humility and openness. With

regard to Alexandre Gauthier's cuisine and the setting where it unfolds, the new look of La Grenouillère navigates between authenticity and pure creation in an effort to support the experiment of time on hold. "The idea was to have the environment resemble my personality and cuisine, to



bring it up-to-date without compromising its origins."

To trigger this transformation, Alexandre Gauthier sought out the expertise of myriad architects. Four projects were bred from the exchanges, though not one was spared a single criticism if even slightly out-of-sync with the chef or the setting. It is, at last, Patrick Bouchain who exhibits the necessary know-how and savvy to be capable of turning Alexandre's vision into reality.

Stage Director as much as Architect, the genius behind the Lieu Unique in Nantes, Le Channel in Calais and the Zingaro Theatre had what it took to not only keep intact the soul of the 16th century farmhouse, but also to expose it to the changes of a nature whose volatility would fluctuate overtime with the mist and moods of the ocean climate.

Just beyond the first rooms reminiscent of moments past emerges the startling presence of a workshop opening up onto the garden. The restaurant and kitchen are cordial by the fireplace nook under a tangling of wires, which, come nightfall, give off delicate and poetic bursts of light. Outside under the twig-tied rooftops burrow eight guestrooms, forming one with nature and from which may be observed the silhouette rampart relief that surges in the distance. An escape to a land of just right and privacy, an honest notion of sharing, La Grenouillère seeks self-renewal in order to see itself through to completion.

"KNOWING WHO ONE IS AND FROM WHERE ONE COMES"

Regulars of La Grenouillère cannot help but recall the days of auld langsyne where the kitch and quaint charm of a place frolicked in its folklore along the banks of the River Canche. Alexandre Gauthier managed to jostle a handful of them with





the revolutionary dishes he served upon first stepping foot behind the ovens now 7 years ago. The same approach is still visible to this day in the restaurant. What about the emblematic frescoes and frogs of yesteryear? Purists can rest assured knowing that this is hardly a swan song being overheard in the distance, but rather a conscientious revival. The establishment's reception area has remained faithful to its roots, and has not moved an inch since its inception, and the fresco room has become a haven for peace and cocktails. Patrick Bouchain has put to work his knack for production to stage and savour, like one would a starter, these few steps from days gone by that are now part of the collective legacy.

Once just past the reception desk is where time dramatically changes gears and fast forwards to the present-day.

THE HOUSE OF FIRE

From the shadows into the light, it is via a dark hallway, lined with loopholes reaching up as high as the furnaces, which bridges the old with the new. To thwart strict town planning regulations, Patrick Bouchain placed two "simplistic" metal tents side-by-side next to the farmhouse. Given the lack of regulations governing workshop architecture, it is upon another kind of loophole, though this time legal, that he builds these simple forge like structures opened from floor to ceiling with narrow bay windows. In complete harmony, the restaurant and kitchen swap exchanges "as if between a double and its opposite" with a simple coat of mail curtain separating the two. The fire is at the heart of it all. Come the first cold spells of the season, every fireplace on-site will be lit. In the kitchen, it is the protective element of the range cooker that plunges from a gigantic chimney. In the restaurant, it is tamed upon a table, and will adopt a livelier persona when winter settles in alongside the roasting spit whose high-precision mechanics are the result of clever rummaging at a flea market in Saint Ouen. Around it is an array of free-form tables, which look to the blacksmith's apron for a bit of inspiration when it comes to their stitched leather attire.



TRANSITION(S)

Leather stretched over tabletops is just one example of the many tricks in the bag of metamorphoses carried out by Alexandre Gauthier and Patrick Bouchain offering up an experience like none other that breeds sense. Together they called into question the rules surrounding gastronomic dining in order to cast a more contemporary eye on them, placing privilege back into pleasure, and restoring pleasure to the palate. The kitchen tiptoes even closer to daylight like an open workshop. Its desire is not to bask in the limelight, but rather to breathe inspiration into the menu's offerings with the color of time in motion. It changes, also, on a daily basis, like the atmosphere lingering in the restaurant,

sculpted to suit the moments with its thick, burlap curtains that disappear when the sun is shining and clever lighting. The fiber optic canvas suspended from the ceiling was thoroughly thought out given its ultra-low lighting featuring only 37 lux used to distort movements into a game of Chinese shadow play, and ensure a pinch of privacy during the livelihood of the meal made cozy by the flickering of the flames in wintry weather.

NEW CUISINE

Of all of the transitions at La Grenouillère, the main one is at the core of the restaurant in its kitchen. Alexandre Gauthier takes a 360-degree chance, and moves to induction. Where electric hobs are unable



to compete temperature-wise, he has on hand, just in case, two gas cooking points for sealing foods.

Instead of a leap of faith, it is rather the introduction to a new approach and the opportunity to further his research on preparation, which is central to his writing.

NEW CROCKERY

Tableware is also undergoing its own renewal with Raku-infused place settings. As for silver cutlery, it melts into the pure and simplistic. Long-time, pretentious cutlery canteens are now taking a backseat to the solitary knife. Table codes are adopting a new dimension by banning the use of flatware for certain dishes. Pleasure, sometimes, is better bare handed.

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TRANSMISSION-INSPIRED SERVICE

Uniting the kitchen and the restaurant also means uniting the making and the serving, not to mention those teams who, in the day-to-day, work in fairly distinct environments. Both in their uniform and talk, the headwaiters of La Grenouillère convey above and beyond the content of their plates when it comes to sharing the spirit behind the cuisine. They iron a deliberately wrinkled menu on the plates to facilitate the read-through and guide the guest in some of the off-the-beaten paths in the culinary imagination embodied by Alexandre Gauthier. A work carried out by the experience of Pascal Garnier, former head waiter at Pierre Gagnaire on Balzac who reconnected with this creative emulation that Alexandre Gauthier exudes, which adds that little something extra to the serving aspect by accomplishing something well beyond the right gesture, a genuine passing down of know-how and expertise.

THE HUTS AND GARDEN

Behind the restaurant is the garden. Separated by the extension of the farmhouse, it draws its relief from salvaged

building materials, and leads the way toward the huts alongside the marsh path. For over a year now landscaper Tiphaine Hameau, has been tending regularly to the site in an effort to give it its characteristic appearance. The authenticity thread continues to wind its way all the way down to the garden's thick grass, apple trees and rows of Wild Privet and hydrangea. Eight in all, the guestrooms seem to blend into one. They are inspired from water fowl hunter huts, transformed into lovebird-tangled nests or rather burrows that sink even more deeply into a warm, cozy cocoon like a welcoming embrace. Tucked away in the landscape where they fall into gentle slumber, only one bay window acts as their view outside and onto the ramparts.

They are private constructions, pruned in the wisdom of usage and simplicity of available materials, including light-colored wood and branch and grass-rich coverings. The essential is mandatory in this relentless pursuit for high-priority luxury without the pretention. Surrounding the bed, the design leads back to the simple, refined look of a Robinson Crusoe-fed jaunt and a return to nature made homely by a wood burning stove. We shall leave to



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these secret treasure boxes the start of a handful of mysteries and the charm innate to discovery. La Grenouillère is one of those scenic routes in France that veers off in the direction of the road less traveled toward a completely unexpected escape, marking the milestone that has now become the destination.

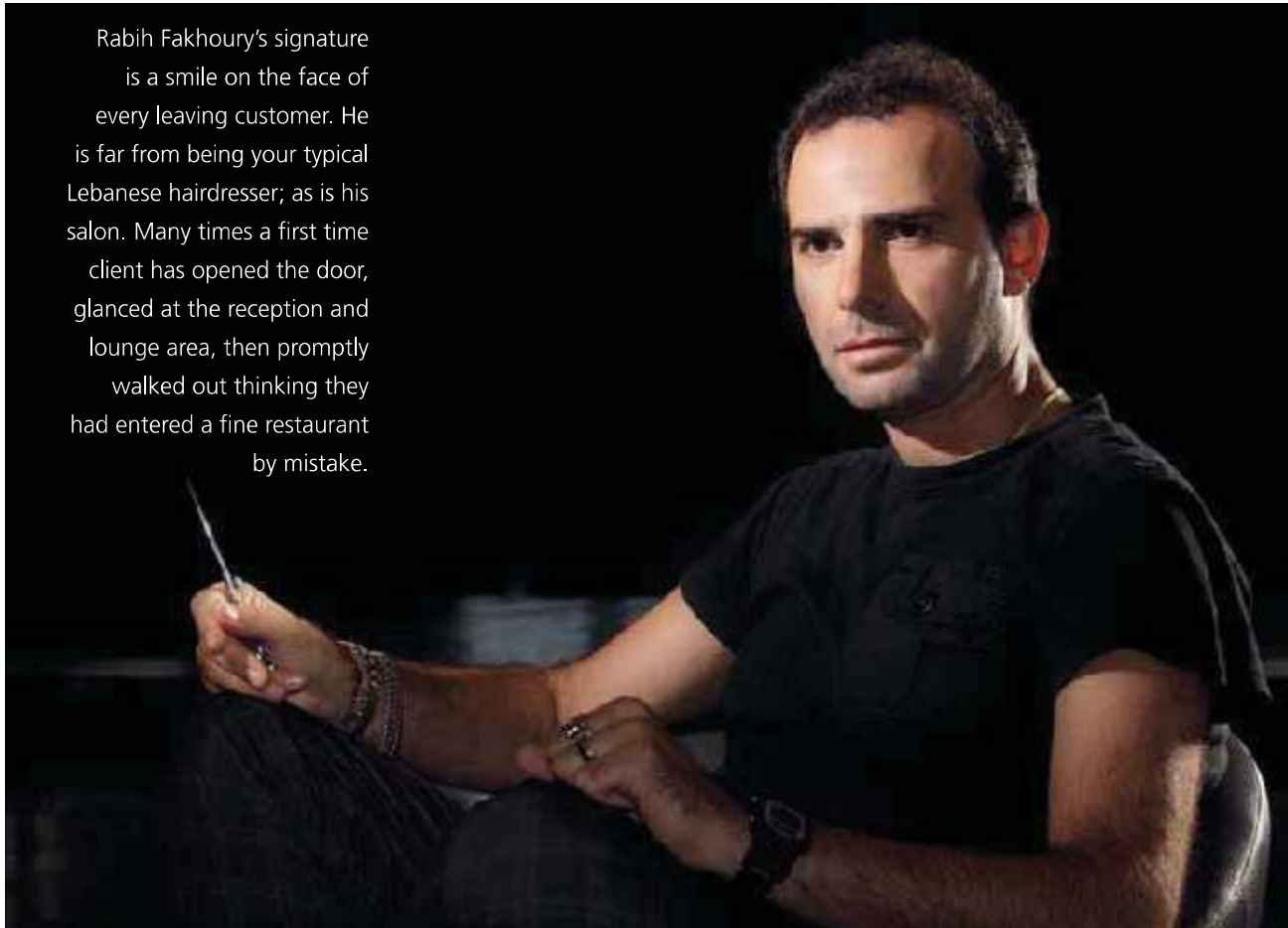
THE HUTS

During one of our very first meetings, Alexandre took us at dawn to meet a few of his childhood friends. Being hunters, they spent the night along the edge of a pond where their hut was built on the look out for a hypothetical flight of ducks. The distinctive architecture of these small, halfway underground constructions covered up by vegetation and camo netting gave birth to the conception of the eight new guestrooms at La Grenouillère lodged in a field away from the restaurant. Like the hunters' huts, these have been "immersed" in peat bog, waterlogged soil, all with a view facing the ramparts of Montreuil. Built out of concrete for the underground segment, their upper part is made out of wood framing and siding. Bundles of wicker and willow twigs from Marquenterre Natural Park top them off and camouflage them. The rooftops form a natural shelter much to the delight of local bird species. Each hut has three blind sides and one side that is completely transparent acting as a telescope, observatory or look-out onto the landscape. This facade, which forms the entryway, continues inside the hut through a large, wooden box boasting multiple uses. One of them is as a staircase leading down to the room. A second features myriad trap doors behind which may be found a coffee pot or icebox. A third hides a large bathtub whose wooden stopper lifts up to form a shutter on the outside and mirror on the inside. The continuation of the box leads to a bed with an outward-facing view. A woodburning stove on the side is available for guests' use. The bathrooms may be found at the back. The entire space makes up about 30 m².

Rabih Fakhoury

PARLOR 7

Rabih Fakhoury's signature is a smile on the face of every leaving customer. He is far from being your typical Lebanese hairdresser; as is his salon. Many times a first time client has opened the door, glanced at the reception and lounge area, then promptly walked out thinking they had entered a fine restaurant by mistake.



The unusual decor reflects Fakhoury's overall approach to hairdressing, for his rise to prominence in the highly competitive world of Lebanese coiffures is a remarkable one. Fakhoury is in fact a trained electrical engineer, and the only indication of his university degree is the choice of a theatrical stage lighting system to illuminate his salon, Parlor 7 at the St. Elie Center in Beirut.

Fakhoury's modest hairdressing education gave him an edge over others, learning techniques through his passion for his profession and traveling to the US and Europe to hone his skills.

"I am not a by-the-book hairdressing guru; I have taught myself everything I now know about hairdressing, gradually combining and mixing styles I have encountered during my travels to London, Paris and New York until I have come up with my own," Fakhoury underlines. "Hairdressing is in Art; but also a highly professional and meticulous business. You can never allow yourself to become outdated. That's why I often visit small salons to see the way they function as well as observe their different customer approaches; what you learn from them can not be found in more professional studios".



Fakhoury's unique hair cutting, coloring and highlighting techniques earned him regular overseas trips to show off his skills in major fashion capitals at renowned international hair dressing fairs and salons. He is known for the "dry haircut", cutting before washing the hair. "It is a different technique and you need special scissors. At a hair dressing school, you learn to angle the scissors at 90 degrees and 30 degrees to cut along a line. But when the hair is wet, things get complicated," Fakhoury adds. "I cut in three to five places, that way I can directly see the result and the client is instantly aware of the changes".

Fakhoury's skills and enthusiasm have garnered him a loyal clientele of trendsetting women, including renowned celebrities on the local, regional and the international levels. Reflecting his commitment to his profession, Fakhoury's most cherished career objective is to establish his own hairdressing academy where he would teach his exclusive techniques and pass on his experience to exceptional Lebanese talents.

Fakhoury loves the challenge of bringing out what's best in a woman's features. He says: "Every haircut is a renewed challenge; a thrill. Although I might know

the customer for many years, when I am about to cut her hair, I feel accountable; as if my entire hairdressing career was hanging by the scissors. To make a woman feel good about the way she looks is a task not to be taken lightly; it is indeed a big responsibility, one that I would not give away for any other task in the world, for the end results are always rewarding, be it a glitter in my customer's eyes or a smile on her face". Just a look at a woman's face will reveal in Fakhoury's eyes the cut that best matches her face and features; that is how he came to be recognized as one of the best and most talented "visagistes" in Lebanon.

Bookcases & BOOKSHELVES



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]01[]02[AND]03[505 2011 EDITION BY NICOLA GALLIZIA FOR MOLteni&c.

Through radical redesign, 505 System, 2011 edition by Nicola Gallizia authoritatively meets the new design requirements by marking use of two primary guidelines, namely enhanced functional features through the introduction of dedicated elements such as new multimedia compartments fitted, on request, with two way audio-video transmitter, cabled writing desks, vertical sliding or flap doors on the one hand better use of the system in terms of composition and aesthetics by placing smaller and more functional elements such as sideboards, wall-mounted modules or new partition types for use on the same

frame to create new furnishings based on the concept of composite asymmetry. Bookcases available in standard and customizes sizes, equipped with glass doors with a polished or lacquered aluminum profile in the Molteni color range, with dust seals and easy-grip handles protecting your dearest and most precious items.

]04[ARMIDA BY CARONNI, BONANOMI FOR DESALTO.

Thanks to the range of finishes and solutions, together with the very essential design, Armida interprets very kind of lifestyles. The structural design of the Armida allows the uprights to transfer weight to the floor enabling the system to support substantial loads.

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]FROMTHE SHELF[

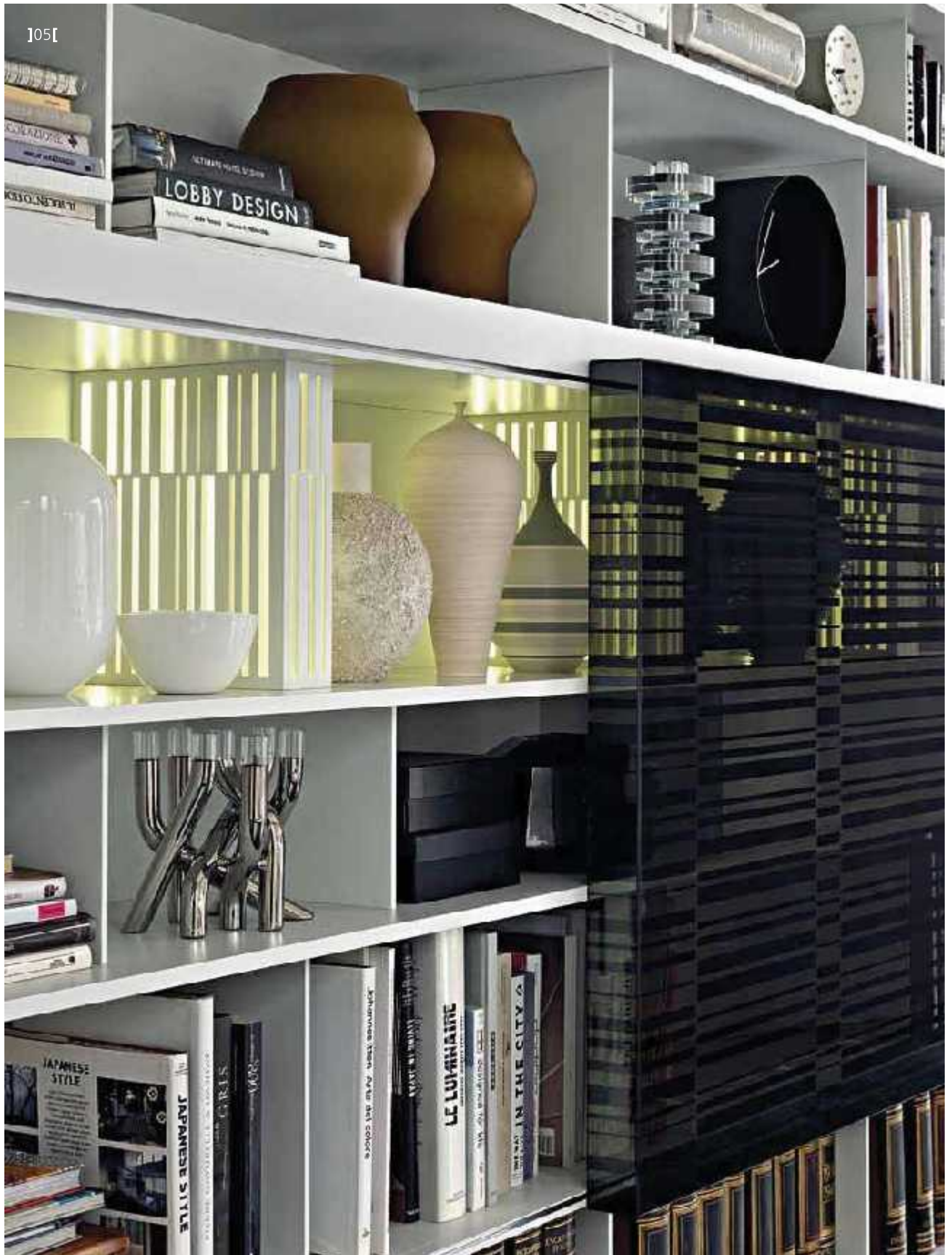


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105[SEQUENCE BY PATRICIA URQUIOLA FOR MOLteni&C

Sequence is an airy structure without side partitions featuring a thick beam element, which can take sliding doors in various materials such as carved steel in different finishes, essence, lacquered original colors or etched glass with high impact geometrical designs.

106[GRADUATE BY JEAN NOUVEL FOR MOLteni&C

Jean Nouvel has designed a brilliant wall structure resolved in a single shelf anchored to the wall. Slender steel braces support adjustable shelves that seem to float in the air thanks to invisible support mechanisms. Transparency and lightness in space made up of air.











107[PIROSCAFO BY ALDO ROSSI, LUCA MEDA FOR MOLteni&C

A bookcase with glass front and structure in American Walnut or lacquer and metal front lacquered matte color. Piroscapo is a versatile home cupboard – a bookcase for the study, a display cabinet for the living room or a sideboard for the kitchen.

108[LIKO WOOD BY ARIK LEVY FOR DESALTO

With the introduction of the system étagère Liko Wood, it is re-proposed the unmistakable structure of the table Liko Wood enriched with new and asymmetrical support elements.

109[FILL BY STUDIO AUSENDA GRECO FOR DESALTO,

Bookcase system composed of upright panels and shelves in extruded aluminum. The Back panels of metal sheet can be freely assembled on the back of the bookcase. The side panels are provided with adjustable feet.

110[AND 111[505 BY LUCA MEDA FOR MOLteni&C

More than a system Luca Meda has designed an open score, a catalogue of options that govern rules and exceptions. This versatile program is a flexible weave that can lend form to countless functional program. Order without monotony – the various materials, many finishes and service components are harmonious variations with which to bring the rhythm of our days to our space.



505 is now totally renewed, bearing witness to the flexibility and modular nature of the 505 systems. Thanks to shelves of different thicknesses combined with doors with gloss or matte surface lacquer, in essence or in different colors of glass, it is now possible to design new geometrical, high impact, functional compositions. With their precise movements, the sliding doors are patches of color that open to reveal tidy compartments containing a host of

different things, and perhaps our secret passions. Functional and rational, all the components are designed to house cables and wires. New glass doors with a modern aluminum profile have been added, to keep and at the same time display books and objects.

Home Theatre Case (HTC). An accessorized element, with no joints between containers and structure, to house television, Home Theatre system or Hi-Fi, hiding all cables.



111

**112 PASS BY LUCA MEDA FOR
MOLTENI&C**

Pass is a versatile system for all areas of the home. Storage units, modular shelves, shelf and drawer units can be used to create traditional modules or new arrangements that play with full and empty spaces, dividing spaces without creating separations. There are also a variety of finishes to satisfy different tastes and needs. Wood, wood finishes and matt and glossy lacquer are available



112



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for storage units, shelves and backs. Hi-Fi benches and bases in various sizes can house TVs and other multimedia elements. Certain types of benches can be equipped with LED lighting to make displayed objects more visible and easy to access.

113[FORTEPIANO BY RODOLFO DORDONI FOR MOLteni&c

Three basic components, two types of containers, modular shelves are the simple ingredients that make up Fortepiano, designed by Rodolfo Dordoni, a system for the living room that offers the utmost in flexibility.

It offers complete freedom in arranging modular shelves, which can be attached to walls in any position desired: vertical, horizontal and in both directions, enabling those trying their hand at design to arrange bookshelves, living room furniture or furnishings in any area of the home, while offering room for creativity and the functional precision typical of these systems. In other words, it is a system designed to easily store away all the items that crowd your homes.

114[HELSINKY BY CARONNI, BONANOMI FOR DESALTO.

Bookcase system with structure in steel rods, joints in die-cast aluminum and sheet folded shelves. The single modules are available with steel adjustable feet or castors in the same finish as the structure. The sheet backs are freely positioned on each shelf.

Take pleasure seriously

Charles & Ray Eames

"The house offers
retreat and hospitality,
it is a comfortable
place to welcome
guests and a place to
be quiet and alone"
this comment about
the Eames House
in Pacific Palisades,
a suburb of Los
Angeles, was made
by Charles Eames'
daughter Lucia.



80

]FROMTHEROOTS[

The Eames House (also known as Case Study House No. 8) is a landmark of mid-20th century modern architecture located at 203 North Chautauqua Boulevard in the Pacific Palisades neighborhood of Los Angeles. It was constructed in 1949 by husband-and-wife design pioneers Charles and Ray

Eames, to serve as their home and studio. The design of the house was proposed by Charles and Ray as part of the famous Case Study House program for John Entenza's Arts & Architecture magazine. The idea of a Case Study house was to hypothesize a modern household,



elaborate its functional requirements, have an esteemed architect develop a design that met those requirements using modern materials and construction processes, and then to actually build the home. The houses were documented before, during and after construction for publication in



Arts & Architecture. The Eames' proposal reflected their own household and their own needs; a young married couple wanting a place to live, work and entertain in one undemanding setting in harmony with the site. A site near the coast in Pacific Palisades,



on a wooded bluff that was once part of Will Rogers' large estate, was selected. The design was first sketched out by Charles Eames with fellow architect Eero Saarinen in 1945 as a raised steel and glass box projecting out of the slope and spanning the entrance drive before cantilevering

dramatically over the front yard. The structure was to be constructed entirely from "off-the-shelf" parts available from steel fabricators catalogs. Immediately after the war, though, these parts were in very short supply. By the time the materials arrived three years later, much

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BF&P 2011
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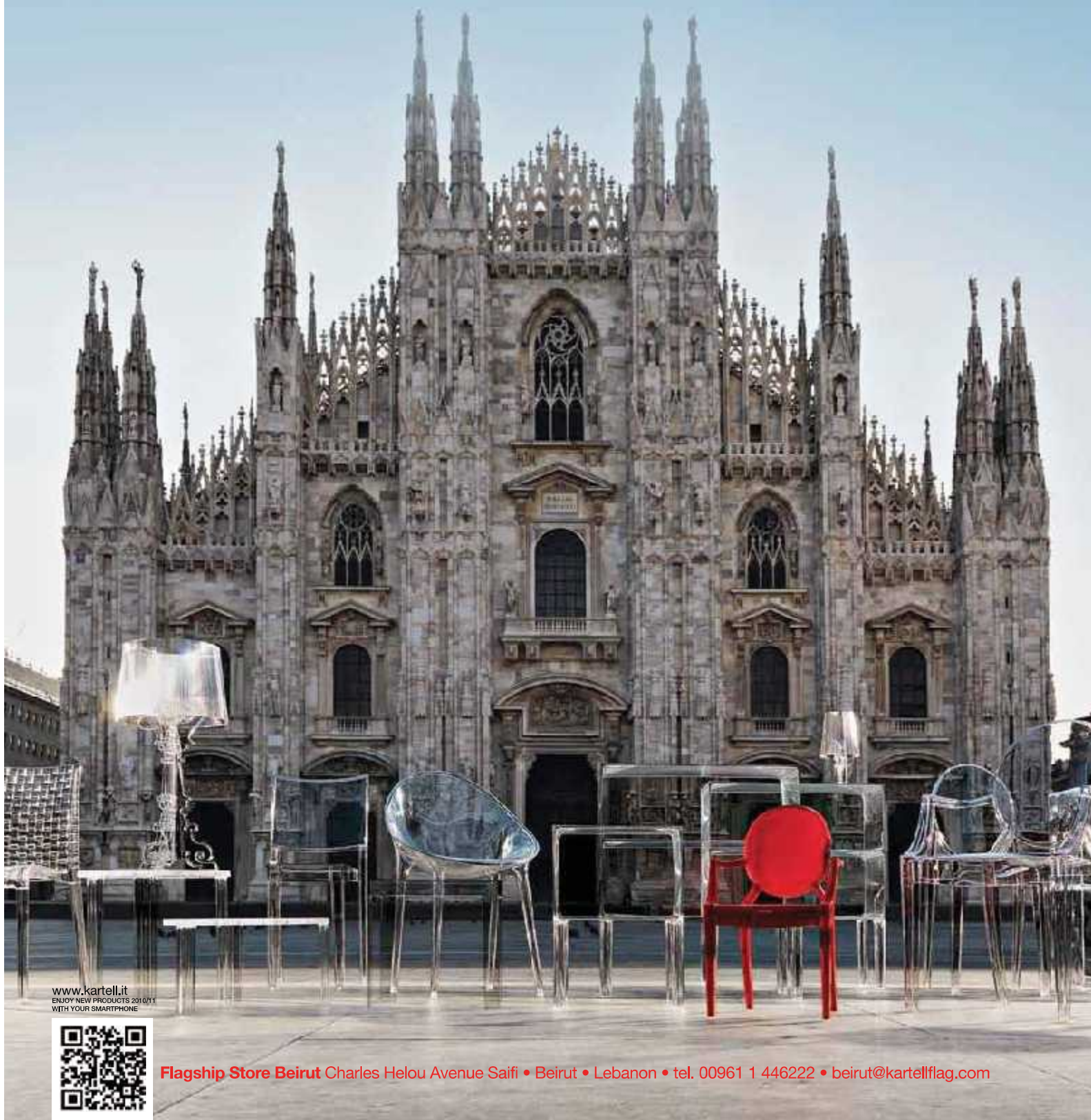


pre-construction time had been spent picnicking at and exploring the lot where the house would stand. After a period of intense collaboration between Charles and Ray, the scheme was radically changed to sit more quietly in the land and avoid impinging upon the pleasant meadow that

fronted the house. Of the twenty-five Case Study Houses built, the Eames house is considered the most successful both as an architectural statement and as a comfortable, functional living space. The brash sleekness of the design made it a favorite backdrop for

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fashion shoots in the 1950s and 1960s. Perhaps the proof of its success in fulfilling its program is the fact that it remained at the center of the Eames' life and work from the time they moved in. The Eames' family maintains the house

as an occasional residence. They have overseen the conservation of the structure and have preserved Charles and Ray's collections and decor. The studio is used for the continuing work of the Eames Office. On September 20, 2006, the Eames

MISSONI HOME



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House was designated a National Historic Landmark (and administratively listed on the National Register of Historic Places the same day). Charles and Ray moved into the House on Christmas Eve, 1949, and lived there

for the rest of their lives. The interior, its objects and its collections remain very much the way they were in Charles and Ray's lifetimes. The house they created offered them a space where work, play, life, and nature co-existed.



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Verner Panton

(13 February 1926 – 5 September 1998)

Verner Panton is considered one of Denmark's most influential 20th-century furniture and interior designers. During his career, he created innovative and futuristic designs in a variety of materials, especially plastics, and in vibrant and exotic colors. His style was very "1960s" but regained popularity at the end of the 20th century; as of 2004, Panton's most well-known furniture models are still in production (at Vitra and Verpan among others).



Panton was an experienced artist in Odense; next, he studied architecture at the Royal Danish Academy of Art in Copenhagen, graduating in 1951. During the first two years of his career, 1950–1952, he worked at the architectural practice of Arne Jacobsen, another Danish architect and furniture designer. Panton turned out to be an "enfant terrible" and he started his own design and architectural office. He became well known for his innovative architectural proposals, including a collapsible house (1955), the Cardboard House and the Plastic House (1960) end of the 1950s, his chair designs became much more unconventional, with no legs or discernible back. In 1960 Panton was the designer of the very first single-form injection-molded plastic chair. The Stacking

chair or S chair, became his most famous and mass-produced design.

PANTON S CHAIR

In the late 1960s and early 1970s, Verner Panton experimented with designing entire environments: radical and psychedelic interiors that were an ensemble of his curved furniture, wall upholstery, textiles and lighting. He is best known for the design of a German boats interior, now a famous museum. He is also known for a hotel in Europe that utilized circular patterns and cylindrical furniture.

Additionally, Panton is well-known for his innovative design work for Der Spiegel, a well-known German publication in Hamburg.

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]FROMTHEARTIST[



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101[PANTOP - DESIGN VERNER PANTON 1980 FOR VERPAN DISTINGUISHED BY A BELL-LIKE, WIDELY FLARING SHADE IS MOUNTED WITH THE APERTURE FACING DOWN. AVAILABLE AS PENDANT, FLOOR AND TABLE LAMP IN DIFFERENT COLORS.

102[ILLUMESA - DESIGN VERNER PANTON FOR VERPAN SIMULTANEOUSLY A LAMP AND SIDE TABLE. IT CONSISTS OF TWO ALMOST IDENTICAL CYLINDER SHAPED SECTIONS WHICH ARE PLACED ON TOP OF THE OTHER. THE FITTING FOR LIGHT SOURCE IS LOCATED IN LOWER SECTION.

103[SPIRAL - DESIGN VERNER PANTON 1969 FOR VERPAN SPIRAL PENDANT IS AVAILABLE IN VARIOUS TYPES OF COMMUTING. AVAILABLE IN GOLD, SILVER WHITE AND MULTICOLOR.

104[105[AND 106[FUN MOTHER OF PEARL - DESIGN VERNER PANTON 1964 FOR VERPAN THE LAMPS IN THE FUN COLLECTION ARE COMPOSED OF METAL OR MOTHER OF PEARL ROUND DISCS WHICH ARE FLEXIBLY CONNECTED WITH ONE ANOTHER





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BY SMALL METAL RINGS. DEPENDING ON THE NUMBER OF LENGTH OF THE CHAINS OF DISCS, THE LAMPS TAKE DIFFERENT SHAPES. THE BULB IS IN EACH CASE LOCATED IN THE CENTER. THE BEAT EMITTED BY THE BULB CREATES THERMAL RADIATION THAT CREATES SLIGHT MOVEMENT AMONG THE DISCS, WHICH ACT AS REFLECTORS.

[107] VP GLOBE, DINING CHAIR - DESIGN VERNER PANTON 1969-77 FOR VERPAN UNUSUALLY LIGHT GLOBE, KIND AND FORTHCOMING. AIRY BUBBLES WHICH WILL GIVE THE LIGHT OPTIMUM CONDITIONS AND LET IT SHOW ITS BEST ADVANTAGE IN SPACE. DINING CHAIR BASE IN BRUSHED ALUMINUM UPHOLSTERY IN FABRIC OR LEATHER.

[108] ONION - DESIGN VERNER PANTON 1977 FOR VERPAN THE LAMP IS IN FORM REMINISCENT OF THE CROSS SECTION OF AN ONION AND CONSISTS OF METAL DISCS LACQUERED WHITE, COPPER OR SILVER. THESE HIDE THE LIGHT SOURCE AND AT THE SAME TIME ACT AS REFLECTORS. THE ONION PENDANT COMES IN TWO SIZES & IS ALSO AVAILABLE AS TABLE LAMP.

[109] BARBOY - DESIGN VERNER PANTON FOR VERPAN MOBILE STORAGE PIECE PRODUCED IN MOLDED WOOD AND

COMPRISING FOUR CYLINDRICAL PARTS. TWO OF THE ELEMENTS SWING OUT TO FUNCTION AS TABLES. VERNER PANTON DESIGNED BARBOY IN 1963 WHEN HE WAS LIVING IN BASEL SWITZERLAND. DURING THIS PERIOD, PANTON WAS PARTICULARLY INTERESTED IN DESIGNING FURNITURE THAT ALLOWED GREATER FLEXIBILITY IN THE INTERIOR DESIGN AND HE OFTEN MOUNTED HIS DESIGNS ON WHEELS.

]10[MOON LAMP - DESIGN VERNER PANTON FOR VERPAN ONE OF THE EARLIEST LUMINARIES OF THE DESIGNER. IT CONSISTS OF TEN RING-SHAPED BLADES POSITIONED IN SUCH A WAY THAT THEY CAN MOVE.
DINING CHAIR BASE IN BRUSHED ALUMINUM UPHOLSTERY IN FABRIC OR LEATHER.

]11[WIRE LAMP - DESIGN VERNER PANTON FOR VERPAN TABLE LAMP MADE OF CYLINDRICAL WIRE FRAME ENDING WITH A HEMISPHERE. THIS LAMP IS ONE OF MANY THAT SHOW PANTON'S TALENT WITH COLORS. HE WAS ESPECIALLY KNOWN FOR CREATING EXPLOSIONS OF COLORS AND PEOPLE STOOD IN LONG QUEUES TO SEE HIS DESIGNS. WIRE LAMP IS A SIGN OF YET ANOTHER EXPLOSION.

]12[AMOEBE - DESIGN VERNER PANTON, 1970 THE AMOEBE IS A SUCCESSFUL EXAMPLE OF CLOSE TO-THE-FLOOR LOUNGE FURNITURE AND EMBODIES THE CHEERY, CHEEKY SPIRIT OF THE EARLY 1970S.

THE AMOEBE HIGH BACK'S FLEXIBLE BACKREST THAT CURVES OVER THE HEAD OF THE SITTER CREATES A SENSE OF SHELTER.

LIVING TOWER - BY DESIGN VERNER PANTON, 1969 LIVING LANDSCAPES WERE ONE OF THE MAJOR THEMES OF SIXTIES DESIGN.

THIS ORGANICALLY SHAPED FURNITURE SCULPTURE LIVING TOWER CAN BE USED ON FOUR LEVELS AND IT IS AN EXTRAORDINARILY COMFORTABLE AND INSPIRING PLACE IN WHICH TO INTERACT.

]13[HEART CONE - DESIGN VERNER PANTON FOR VITRA ONE YEAR AFTER THE CONE CHAIR, VERNER PANTON DESIGNED THIS VERSION, WHICH WAS NAMED THE HEART CONE CHAIR BECAUSE OF ITS HEART SHAPED OUTLINE. THE LARGE, PROJECTING WINGS OF THE COMFORTABLE HEART CONE CHAIR CAN BE INTERPRETED AS A CONTEMPORARY TAKE ON THE CLASSIC WING CHAIR.

]14[PANTON CHAIR - DESIGN VERNER PANTON FOR VITRA VERNER PANTON SPENT MANY YEARS THINKING ABOUT HOW TO PRODUCE A PLASTIC CHAIR MOLDED IN ONE PIECE. TOGETHER WITH VITRA, HE CAME UP WITH THE FIRST PROTOTYPES IN THE 1960S AND THE PANTON CHAIR WENT INTO SERIES PRODUCTION AS OF 1967. THE PANTON CHAIR CLASSIC IS PRODUCED USING THE SAME PROCEDURE AS THE FIRST SERIES.

- SHELL: SOLID PLASTIC SHELL MADE OF HARD FOAM.
- SURFACE: GLOSSY LACQUER IN BLACK, RED AND WHITE.





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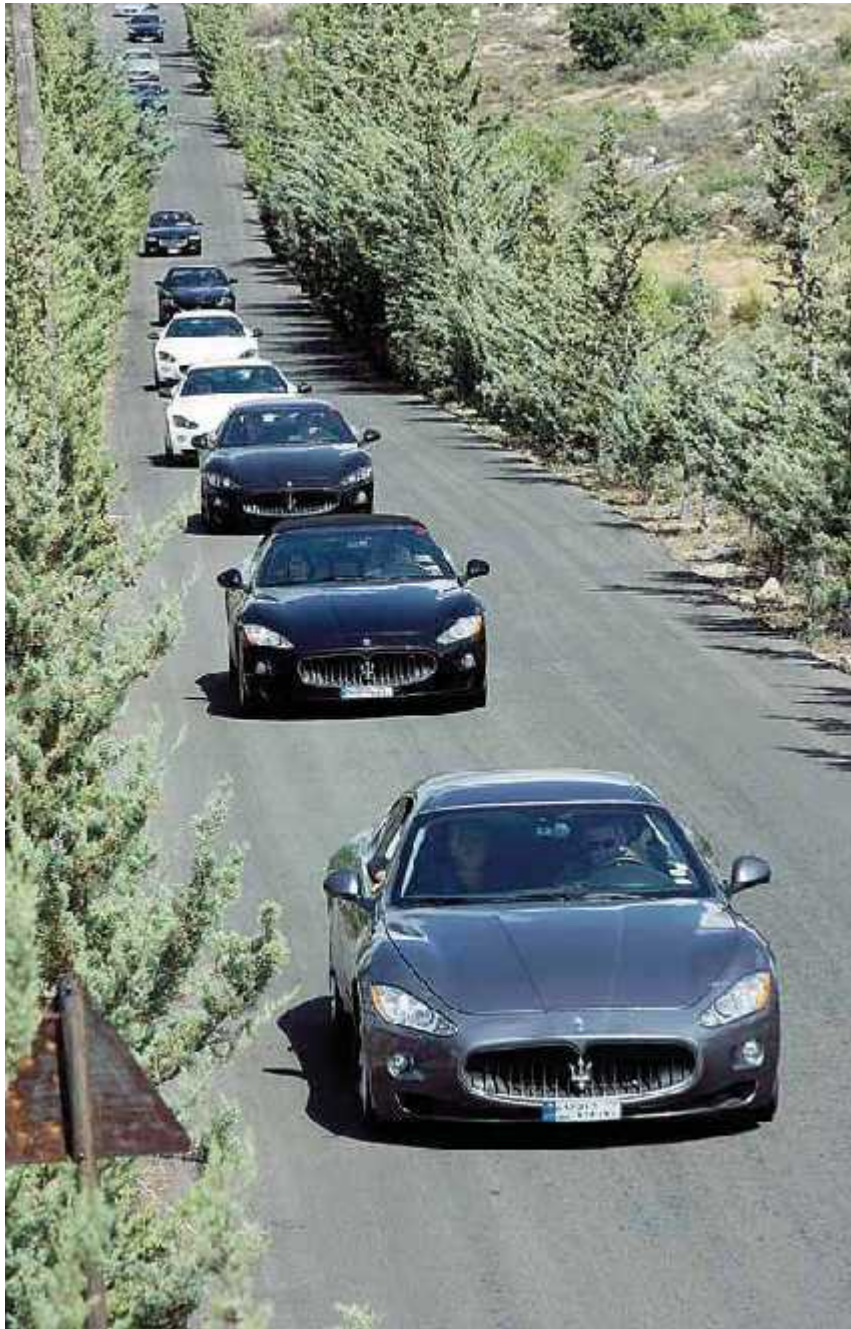
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Maserati and G.A. Bazerji & Sons **celebrate loyalty**

To honor its customers – Maserati owners in Lebanon – and on the occasion of the official launch of the Maserati Club of Lebanon, G.A. Bazerji & Sons organized a “Journey to the Roots” on October 1st 2011. Over 100 select Maserati owners took part in the geared up festivities together with selected guests from Credit Suisse, a major partner in the event.





From Downtown Beirut to the Chouf Cedars via Deir El Kamar club members drove their Maseratis enjoying an exclusive guided tour there.

A rich buffet lunch with Lebanese and Italian delicacies and live cooking stations followed on the main terrace of the Mir Amin Palace Hotel along the sounds of a unique live oud and piano duo.

During lunch, speeches were made to highlight the significance of this distinct event. Mr. Bazerji from G.A. Bazerji & Sons introduced the club and emphasized its purpose and benefits: "The Maserati Club of Lebanon marks a new phase in our relationship with you, our esteemed clients. It shows our engagement and reveals your loyalty to Maserati." Mr. Vito Caputo, Regional Aftersales Manager for Maserati Middle East & Africa, underscored the significance: "The Maserati Club of Lebanon is the first such club in the Middle East."



Club President, Jean Marie Riachi, concluded by saying: "Maserati's motto is 'Excellence through Passion' and this club is no exception." Attendees left the event with a commemorative giveaway box packed with the Cedars' Reserve homemade products. Elegance, performance, passion and a

racing spirit were the underlying themes of this successful event. It marked the start of the Maserati Club of Lebanon and the club is set to drive well into the future. In addition to Credit Suisse, Maserati also partnered with Castrol to make this event possible.

Robert Wilson & Kartell present «7 ELECTRIC CHAIRS... AS YOU LIKE IT»

A collection of seven extraordinary luminous sculptures, premiering at the Teatro alla Scala in Milan in celebration of Wilson's 70th birthday.



In celebration of his 70th birthday, Robert Wilson, the famous American director, stage designer and master of visual experimentation, has created with Kartell a series of seven extraordinary chair-sculptures. The collection entitled "7 Electric chairs... As you like it", is composed of seven chairs, all of similar size but different in shape and made of transparent polycarbonate – the material that more than any other characterises the Kartell design brand – and in which white

coloured neon light is inserted.

The title of the collection takes its inspiration from William Shakespeare's comedy "As You Like It" and the celebrated monologue of the melancholy Jaques who speaks of the seven ages of man (Act II, Scene VII).

Seven - as in Bob Wilson's 7 life decades. Seven - as in the extraordinary "thrones of light" which will be presented in their world première in the "Arturo Toscanini" box foyer at the Teatro alla Scala di Milano on the

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]FROMTHEARTIST[

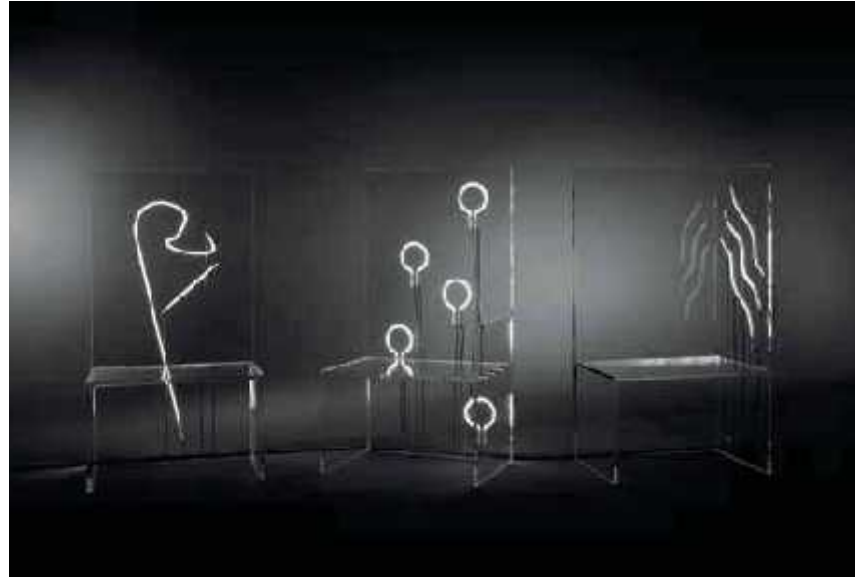


occasion of the premiere of Bob Wilson's staging of Claudio Monteverdi's "Il ritorno di Ulisse in patria".

In creating this special project, Bob Wilson, who in the course of his extraordinary career creates sculptures, drawings and furniture designs in addition to his stage work, wanted to bring together two of his signature elements – chairs and light.

Assembled and hand etched, the seven chairs produced by Kartell spring from the same concept but each takes on a different shape. They all share the diamonded surface of a thickness of 20 mm inside which thin neon tubes are inserted, each piece expressing a different form and power. The neon seems to float in the plastic giving life to magical perspectives and sophisticated plays of light reflecting on the precious classic décor of the celebrated Milanese theatre.

Bob Wilson explains how he started thinking about the 7 Electric Chairs collection as follows: "From the number seven. Seven



days of the week. I am 70 years old, seven decades, seven deadly sins and there are many more references in philosophy, mathematics. Shakespeare's play 'As you like it' contains the seven ages of man, there are seven dwarfs in Snow White and there is the soft drink 7UP. Seven has always been a number that interests me."

Claudio Luti, President of Kartell, said: "The meeting with Bob was on the occasion of the Salone del Mobile 2010, when he came to

see the 'Invisibles' by Tokujin Yoshioka. From there was born the idea of using transparent polycarbonate to create a collection of chairs."

The set remained on show in the box foyer of the theatre until 30 September throughout the entire duration of the performances of the Monteverdi opera.

Subsequently seven series of seven pieces will be sold to collectors through art galleries in Milan, New York and around the world.

Magis New Headquarter



In January 2010, Magis completed the move to its new headquarters in Torre di Mosto, in the province of Venezia.

Immersed in the green Venetian countryside, the new Magis center is composed of two separate buildings on a 98,000 square-meter site.

The first, measuring 15,000 square meters, houses the logistics and assembly

departments. It has been operative since early 2007.

The other, measuring 3,500 square meters, was made for the offices and a showroom and opened in January 2010.

The design of the new offices and showroom was conceived internally.

Square in plan, the building has an inner courtyard upon which all the rooms look out.

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*Click, on go the lights, vrrrr, the column
turns, wssshh, back go the bins, frrr, the
glass doors open, pffff, the cupboards close,
sssh, the electronic tap flows. Trimm: the
kitchen finally comes alive.*

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