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HANDBOOK
FROM



FROM THE PRACTICE
FRANKFURT ON THE MAIN
MYZEIL

FROM THE GENIUS
RAY EAMES TRIBUTE

FROM THE PALETTE
WINTER WHITES

FROM THE MASTERS
FRITZ HANSEN HEADQUARTERS

FROM THE CONTINENT
KORTRIJK

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A photograph of a room featuring a dark wood dining table and a transparent Kartell Louis Ghost chair. In the background, a large window looks out onto a garden, and a vase of white flowers sits on a pedestal. The text 'Kartell Louis Ghost' is overlaid in large white letters, with '10 years of success' in smaller white letters below it.

Kartell

Louis Ghost

10 years of success



Flap sofa By Francesco binfare
Scrigno Cabinet By Fernando & Humberto Campana

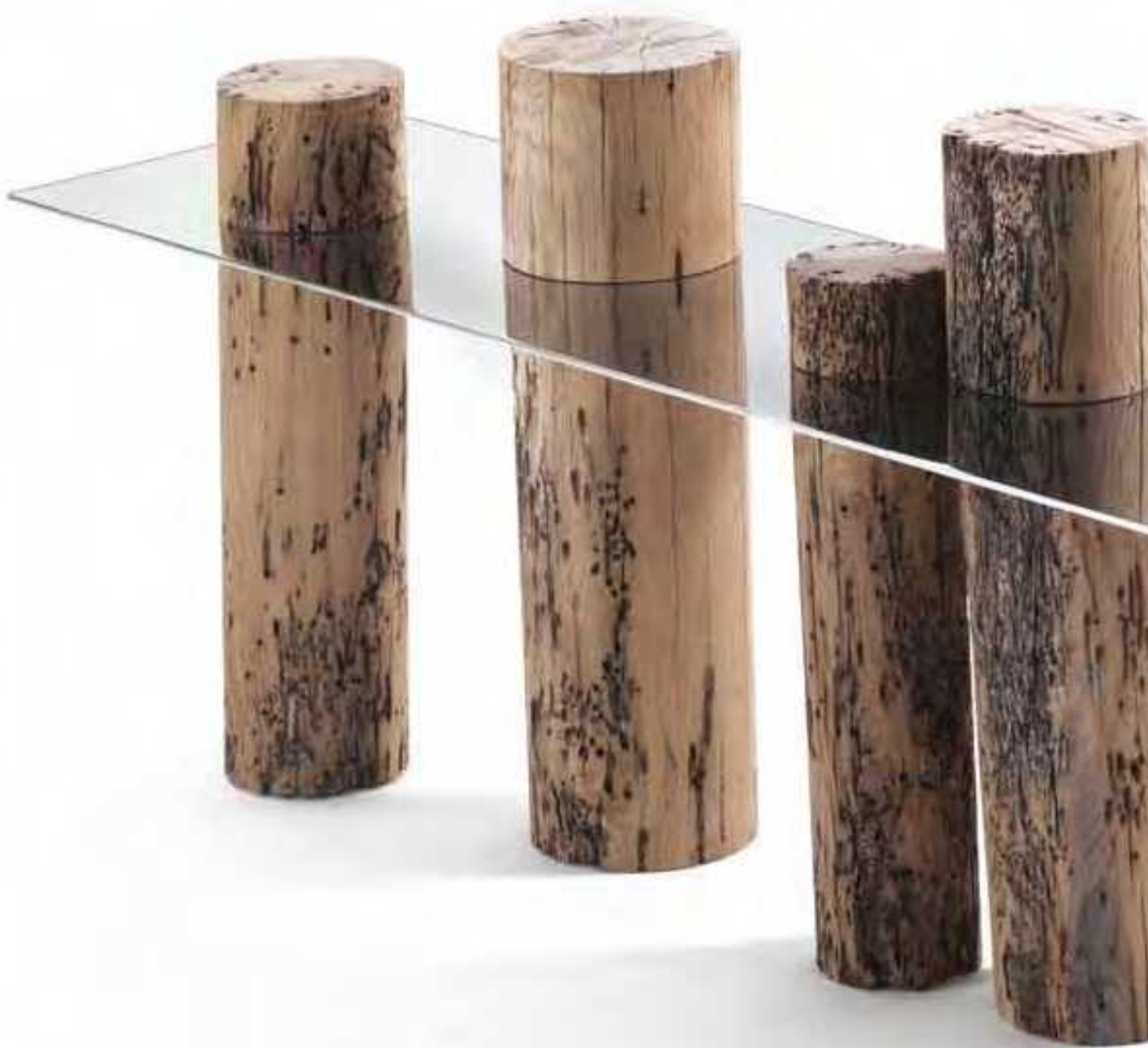




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Zartan eco



Zartan eco



Caravaggio

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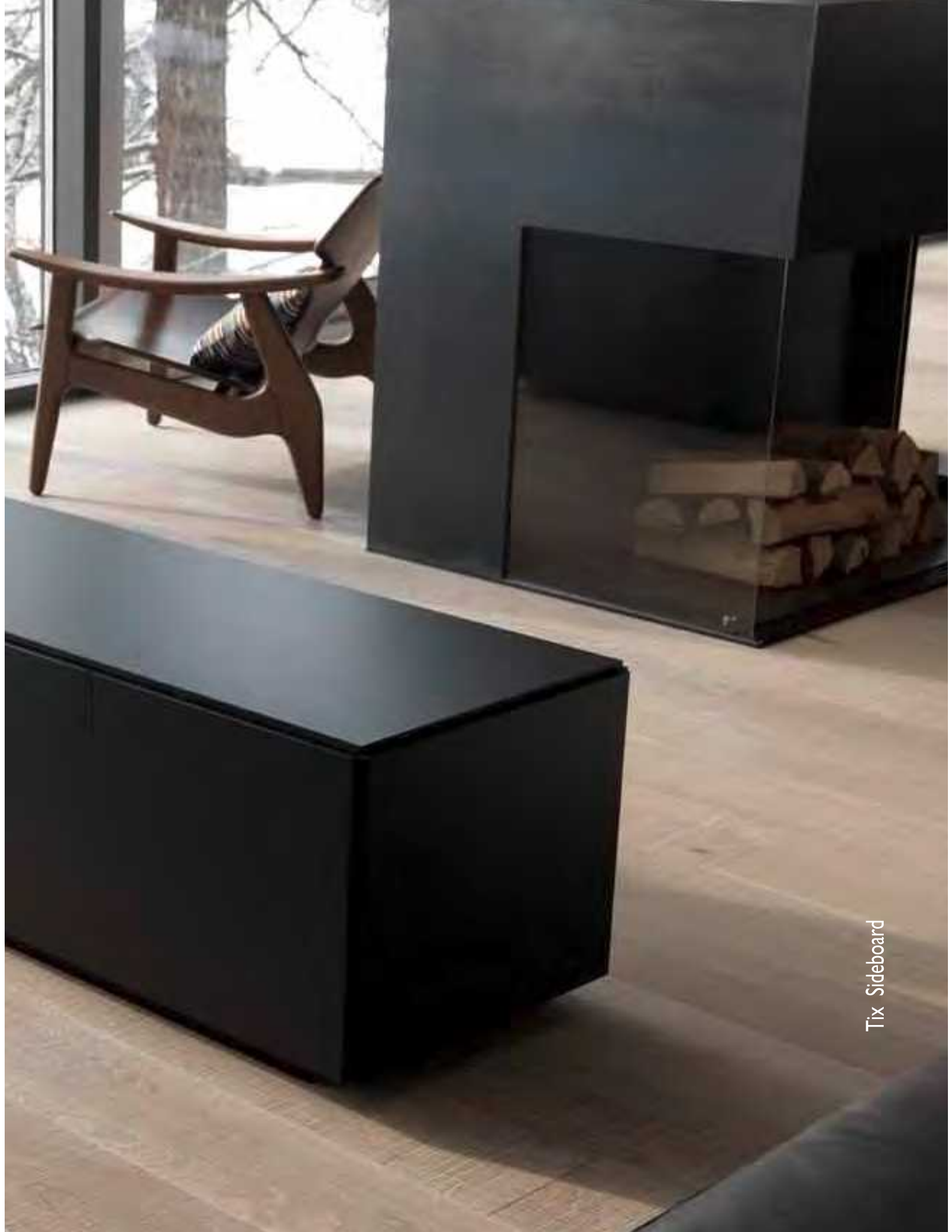




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Tix Sideboard

EDITORIAL

HUMBLE BEAUTY

Bowerbirds males, build a structure and decorate it with sticks and brightly “beautiful” colored objects in an attempt to attract mate.

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The ideal home is a treacherous idea. Architectural theorists have fretted about The Ideal City since Plato and over the centuries there has been some small measures of agreement, but the “ideal home” is altogether more difficult because it is altogether more personal.

Beauty is an even more treacherous idea. We are still living in the intellectual Modern Movement of the 20th century: “Beauty should be democratized”, this proposition was to achieve the low cost mass production of modern furniture. The Bauhaus teachers never created a design that was successful in the mass market.

Beauty is fragile, but ugliness can be impressively indestructible.

Build your home with beautiful objects chosen slowly carefully, the objects we own tell stories about us. They whisper and they shout. There is no neutrality in the modern world. Every choice has a meaning. You can’t just knock through, and say I am a minimalist or I am a baroque, next year you will be doing it differently. Choose beauty, choose it humble, take a long long look at objects that have survived generations and think: “This is the way!”

Heaven needs it hell. Without kitsch and ugliness our products would be less wonderful.

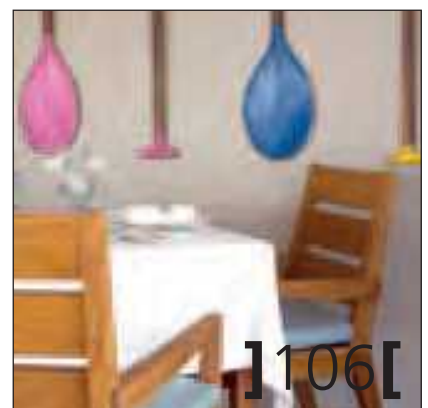
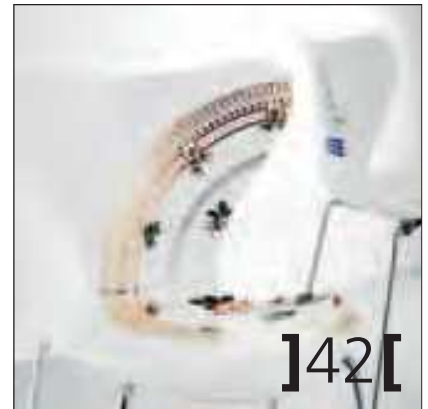


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RIVA 1920 and San Patrignano

New life for Wooden Barriques

Through ancient trades, young people find a new life and used wood is recycled into a work of art. The barrique recycling project is the result of a partnership between San Patrignano, Maurizio and Davide Riva, and the support of Federvini, FederlegnoArredo and Cosmit, drawing on an impressive list of thirty world renowned designers which created unique pieces using French oak casks from the Community's winery.



]01[



]02[

San Patrignano, the largest residential treatment center in Europe is home to over 1300 young men and women who are recovering from drug addiction and social exclusion through projects including high level professional training. One of the important fields in which they learn skills is viticulture and winemaking, leading the community to produce more

than 600,000 bottles of premium wine annually. The wine is aged in French oak casks, which are used for a maximum of three harvests, after which they are usually destroyed. Thanks to this project, the barriques are recycled and transformed by the roughly 200 young people working in the carpentry and wrought iron workshops of the Community. Head of the carpentry



]01[TOMMY WE GIVE STRONGER WINGS TO THOSE WHO ARE STARTING TO FLY AGAIN. SAN PATRIGNANO, A BRIDGE TO UNITE, A WING TO FLY AND A BENCH TO COMMUNICATE. RICCARDO ARBIZZONI WITH THE HELP OF TOMMASO BERNA.

]02[DOGADOGA ACCUSTOMED TO WORKING TOGETHER HUMBLY TO CONTAIN, SUSTAIN, PROJECT, HOLD AND CARRY. THE WOODEN STAVES, AN ELEMENTARY PART MADE IN A HIGH-QUALITY AND LIVING MATERIAL, HAVE MADE AN IMPORTANT CONTRIBUTION TO HUMANKIND FROM TIME IMMEMORIAL. EVEN NOW, UNTIRING OUR STAVES OF FRENCH OAK, EXTRICATED FROM THEIR ORIGINAL FUNCTION, ARE THEIR ORIGINAL FUNCTION, ARE TOGETHER FOR A NEW ADVENTURE. CLAUDIO BELLINI

]03[

]03[BOTTEA THE ELEMENTS RECOVERED FROM THE CONCAVE CASKS ARE USED AS A SEAT OR SURFACE FOR A BOOKCASE.

THE VERTICAL PARTS ARE JOINED AT THE TOP SO AS TO GUARANTEE THE OVERLAY OF THE INDIVIDUAL MODULES.

]04[

THE STRENGTH OF THIS SYSTEM CLEARLY ; LIES IN THE MULTIPLICITY OF ELEMENTS, WHICH, AS THEY ARE REPEATED OVER SEVERAL OVERLAPPED LEVELS, CAN REDESIGN NEW IMAGES IN THE SPACE.

MARIO BOTTA



]04[VASSOIO I FIND THE INCLINATION TO RECOVER MANUFACTURED ARTICLES AND PUT THEM TO OTHER USES COMMENDABLE. THE PROJECT CONSISTS IN DISMISSING THE ORIGINAL FUNCTION IN FAVOUR OF A NEW ONE. THIS PROJECT INCLUDES ALL THE OTHER "BARRIQUES" PROJECTS. BARRIQUES ARE SMALL FRENCH OAK CASKS USED TO AGE AND AROMATIZE FINE WINES WITH CARE. ONCE THEY HAVE EXHAUSTED THEIR ROLE, THEY LEND THEMSELVES TO NEW INTERPRETATIONS. ILLUSTRIOUS AND UNIQUE PRECEDENTS RECOMMEND THAT OVERLY AMBITIOUS GOALS BE SET ASIDE, SUCH AS THE ATTEMPT BY DIOGENES THE CYNIC TO INSTILL ALTERNATIVE LIFE MODELS. IT IS BETTER TO SET OFF ALONG THE WAY OF SHAPES THAT MAY ALREADY BE INTERPRETED IN THE SOPHISTICATED AND BARELY PERCEPTIBLE CURVATURE OF THE BARRIQUE, CARVING OUT A PORTION TO CREATE A TRAY OF RESTRAINED EXPRESSIVE AMBITION, YET WHICH NEVERTHELESS REGAINS ITS PURPOSE IN THE ABILITY TO COMMUNICATE ITS PROVENANCE. PIERLUIGI CERRI.

shop, Marco Stefanini, explains, "it was great to see the young people here create these works of art alongside world famous designers. It is a great feeling to see them get excited about their work and gain confidence in their abilities".

Lamberto Vallarino Gancia, President of Federvini, added, "it is truly wonderful

to see once discarded casks be given a new chance. The fact that thirty artists have created unique pieces out of San Patrignano's oak barrel's writes a new chapter in history, truly a monument not only to art and beauty. But also educational".

Roberto Snaidero, President of Federlegno

]05[ARCO E HORN IN DESIGNING THESE OBJECTS, I WAS INSPIRED BY THE RESPECT WITH WHICH SAN PATRIGNANO REBUILDS THE SOULS OF THOSE PEOPLE WHO HAVE TEMPORARILY MISLAID

THEIR SELF-LOVE. MUCH MORE HUMBLY, YET OBSERVING THIS METAPHOR, I TOOK THE STAVES THAT I CAME ACROSS AND BY DOING AS LITTLE AS POSSIBLE, JUST RESPECTING THEIR SHAPE AND CHARACTER, I GAVE THEM A NEW EXISTENCE.

I AM NOT A FAN OF DECORATION; IT ALWAYS STRIKES ME AS AN AFTERTHOUGHT, A FALSE ADDITION TO BOLSTER UP A WEAK PROJECT. BUT, IN THIS INSTANCE, I FOUND THE MARK OF TIME AND OF WIRE PROFOUNDLY IMPRINTED ON THE INSIDE OF THE STAVE AND I MADE THIS THE DISTINCTIVE ELEMENT OF THE BEAUTY OF "HORN". AS I AM A REAL BELIEVER IN THE VALUE OF COHESION, AS A MAN AND AS A DESIGNER, I TURNED TO LOW-CONSUMPTION LED SOURCES, WHICH ARE IN PERFECT COHESION WITH THE SENSITIVE AND PRECISE NATURE REGARDING RESOURCES THAT UNDERPINS THE ENTIRE PROJECT. VALERIO COMETTI

]06[MICHELE I'VE ALWAYS LOVED SALVAGING AND TRANSFORMING THINGS. I'VE WORKED WITH BARRIQUES IN OTHER PROJECTS IN THE PAST AND RNA'S PROPOSAL STRUCK ME AS AN EXTREMELY INTERESTING OCCASION TO DEVELOP A DIFFERENT USE OF THESE WOODS. THE IDEA OF A CHAISE LONGUE CAME FROM THE INVITATION PROVIDED BY THE VARIOUS ELEMENTS THAT MAKE UP THE BARRIQUE: THE CURVATURE OF THE STAVES, THE NATURALNESS OF THE WOOD AND THE STURDINESS OF THE METAL THAT SECURES THE STAVES. AN ESSENTIAL AND CLEAN FORM THAT, THROUGH A NEAT SEQUENCE OF FULLNESS AND EMPTINESS, REVEALS A SINUOUS YET ENERGETIC STRUCTURE WITH A STRONG EXPRESSIVE FORCE. THE SUGGESTED DESIGN IN THE RESTING BODY, THE SADDLED BASE IS LINKED TO THE TRADITIONAL STORAGE LAYOUT OF THE BARRIQUES IN THE CELLAR, JUST LIKE THE POINTS OF THE CROSSBARS, WHICH REFLECT THE OLD FIXING TECHNIQUES BETWEEN THE SUPPORTING ELEMENTS. UTMOST SIMPLICITY IS UPHELD IN THE FINISH, WHICH RETAINS ALL THE NUANCES OF THE WOOD IMPREGNATED WITH WINE SEDIMENTS. ERASMO FIGINI.

]07[Wave Air IT WAS A VERY UNUSUAL DESIGN EXPERIENCE. IN THE BEGINNING I LOOKED AT THE WOODEN STAVE AS IF IT WERE A MASS MANUFACTURED PRODUCT, WHICH COULD BE TRANSFORMED INTO IDENTIFIED PRODUCTS SUCH AS SEATS, CONTAINERS, TRAYS, LAMPS, TABLE BASES ETC.

BUT AS THE DAYS PAST BY, I HAD THE FEELING THAT INSTEAD OF MAKING PROGRESS, I WAS AT THE STARTING POINT OR EVEN FURTHER BACK THAN THAT.

AFTER DEEP REFLECTION, I WAS PERSUADED THAT THE STAVE AS IT HAD BEEN CONCEIVED (AND HOW IT HAD EVOLVED OVER TIME) ITSELF CONTAINED ALL THE ENERGY AND PERFECTION ACCUMULATED OVER THE CENTURIES AS AN EXTRAORDINARY PRODUCT OF HUMAN GENIUS. I THEREFORE DECIDED THAT I MERELY HAD TO MAKE USE OF IT IN ITS ENTIRETY, RENDER IT DYNAMIC, FREE IT FORM THE PERFECTION OF ITS ORIGINAL FUNCTION ONLY BY USING FIXING AND ROTATION POINTS IN ORDER TO GENERATE MOVEMENTS CAPABLE OF SATISFYING THE ENDLESS CURIOSITY OF EVERYTHING THAT IS DYNAMIC LIKE CREATIVE THINKING.

I ADMIT THAT I HAD FUN, SOMETHING I HADN'T HAD FOR A WHILE. I HOPE THAT OTHERS USING THE STRUCTURES THAT I CONCEIVED MAY MAKE THESE CONCEPTS. POLO NAVA.





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]08[CINQUEDOGHE (FIVE STAVES) I IMMEDIATELY CAME UP WITH THE IDEA OF A SWING BECAUSE ONE CAN EASILY CREATE A SOLID YET COMFORTABLE STRUCTURE WITH THE STAVES, WHICH ARE CURVED DUE TO HAVING BEEN PARTS OF A CASK, THIS FREE-MOVING SEAT GIVES A THRILL, A FEELING OF EUPHORIA, JOY, SOMETIMES EVEN DIZZINESS, BECAUSE OF ITS DYNAMISM, ALL OF THESE SENSATIONS RESEMBLE THOSE EXPERIENCED WITH ONE OR TWO GLASSES OF FINE WINE. A NEW LIFE FOR THE STAVES, BUT STILL AS "CONTAINERS" OF PLEASURE. ALBERTO MEDA.



]08[

]09[WINE TABLE I BEGAN WITH THE HISTORY AND EMERGENCE OF THE BARRIQUE. THANKS TO THE BENDING OF THE WOOD, ANCIENT CIVILIZATIONS COULD QUICKLY REPLACE THE OLD METHODS OF PRESERVING AND TRANSPORTING FOODSTUFFS BECAUSE BARRELS WERE SO SHOCKPROOF AND EASY TO TRANSPORT THAT THEY BECAME THE ONLY EVALUATION SYSTEM OF A SHIP'S LOAD. HIS KEYSTONE OF THE ECONOMY AND OLD TRANSPORTATION INSPIRED ME TO CREATE THIS STRUCTURE, WHICH, LIKE A BACKBONE STEMMING FROM THE REUSE OF THE BARRIQUE, SUSTAINS AND LENDS STABILITY TO THE SUPPORTING SURFACE. MOREOVER, THIS BINDING OF CURVED ELEMENTS HELD TOGETHER BY A STRAIGHTFORWARD JOINT AND TWO BOARDS RECALLS THE MAGNIFICENT OLD SHIPS, WHICH SAILED AND RULED THE WATER IN CENTURIES PAST. CARLO COLOMBO 'G



]09[

]10[TROJAN ASTUTE, CURIOUS AND HOPEFUL! A TOY MADE FROM WOOD ALREADY USED FOR OTHER PURPOSES: IS IT STRATAGEM WITH WHICH TO DISTRACT THE DEFENSES? A VICTORY IN WHICH STRENGTH IS INFERIOR TO IDEAS. ALEJANDRO RUIZ



]10[

]11[LETIZIA CRADLE CUSTODIANS OF LIFE ANYWAY. AS THE CASK AGES WINE, THE CRADLE RAISES A CHILD FOR LIFE. THE FIRST COMFORTABLE DWELLING, AFFORDING SHELTER AND PROTECTION, IT IS A PLACE OF ORIGIN. THE PERFECT SYMBOL FOR SAN PATRIGNANO TOO, A PLACE OF REBIRTH IN ITSELF. THIS THE REASON WHY THE COMMUNITY THOUGHT OF A CRADLE. THE CURVED YET RESISTANT WOOD OF THE CASK IS PERFECT FOR A SOLID STRUCTURE, WHICH MUST BE CAPABLE OF ENSURING CALM AND PEACEFUL SLEEP FOR A NEWBORN. A SLEEP THAT IS ALSO SOFT THANKS TO THE SAC, WHICH ACTS AS A BED, MADE IN A HAND-WOVEN FABRIC WITH LINEN AND COTTON.

]12[SARDINIA "IT IS A REAL SOURCE OF HUMAN AND PROFESSIONAL ENRICHMENT TO HAVE INTRODUCED MARCO STEFANINI FROM THE SAN PATRIGNANO COMMUNITY TO BROTHERS MAURIZIO AND DAVIDE FROM RIVA 1920 IN CANTÙ; FROM MERE KNOWLEDGE TO INVOLVEMENT IN A PROJECT THAT BRINGS IMAGINATION AND SKILL INTO PLAY. I AM TRULY VERY HAPPY TO HAVE DESIGNED THIS UNUSUAL OBJECT, THE STAVES ARE RETRIEVED AND RECYCLED FROM THE OAK CASKS, WHICH CONTAINED THE COMMUNITY'S FINE WINE FOR A LONG TIME, TAKING ON NEW FORMS AND BECOMING A GARDEN SEAT. THE CONTRAST BETWEEN THE STAINLESS STEEL SUPPORTING STRUCTURE AND THE OAK WOOD WITH ITS NATURAL COLOR ON THE OUTSIDE AND THAT PURPLISH RUBY

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MOROSO

Memory armchair
by Tokujiin Yoshioka

Kub table
by Nendo

Moon armchair
by Tokujiin Yoshioka

Carpet reloaded
for Moroso

COLOR ON THE INSIDE : HERE IS A SEAT WITH A MODERN DESIGN THAT IS ALSO PERMEATED WITH BYGONE FLAVOURS.

IT IS NOT ONLY A PROJECT, IT IS THE UMPTENTH DEMONSTRATION OF THE SOCIAL AND HUMAN VALUE OF THE JOINERY EXPERIENCE IN THE SANPA COMMUNITY. FOR ME IT FUELS MY ENCOURAGEMENT FOR CONTINUAL GROWTH, RESPECTING THE ENVIRONMENT AND OUR VALUES." ALDO SPINELLI.

]13[Poltrona Lounge THE SMALL ARMCHAIR IS MADE FROM REUSING THE EXTRAORDINARY SEASONED OAK WOOD OF THE CASKS, MAKING THE MOST OF ITS INTRINSIC PROPERTIES WITHOUT OVERLY EMPHASIZING ITS PREVIOUS USE. THE STAVES, SUITABLY TREATED TO REMOVE ANY TRACES OF TANNIN, ARE ASSEMBLED ON THE WOODEN STRUCTURE OF THE SEAT USING ELEMENTS (ALSO IN WOOD), WHICH RESEMBLE THE BUNG OF CASKS. THE RESULT IS A COMFORTABLE SEAT IN POLISHED OAK THAT RECALLS THE FORMER LIFE OF THE PRIZED MATERIAL IN A DETACHED AND UNROMANTIC WAY. ANTONIO CITTERIO

]14[Stave Table FROM MAURIZIO AND DAVIDE RIVA'S IDEA TO REUSE THE OAK OF SAN PATRIGNANO CASKS HERE BECOMES STAVE TABLE. THE WOOD OF THE BARRIQUES, SEASONED OVER TIME AND BROWNED BY THE WINE CONTAINED IN THE CASKS, ISN'T DESTROYED AFTER JUST 3 VINTAGES, BUT LIVES ON THANKS TO THIS PROJECT THAT FOCUSES ON RECYCLING AND ENVIRONMENTAL SUSTAINABILITY. STAVE TABLE STEMS FROM THE IDEA OF RESPECTING THE ORIGINAL FORM OF THE CASK, BUT WITH A NEW WAY OF BINDING TOGETHER THE STAVES INSTEAD OF USING A STRING TO ELIMINATE ANY CRACKS, AS WAS DONE FOR MILLENNIA. INSTEAD, WE ASSEMBLED THE SINGLE STAVES SIMPLY BY TURNING THE PROFILE, ALMOST AS IF TO SHOW TO THE USER WHAT IS CONTAINED INSIDE, THE INTERIOR OF THE BARRIQUE : THE WINE, WHICH LEAVES VISIBLE SIGNS ON THE BARRIQUE AS IT AGES INSIDE THE CASKS. THE PLANKS, FIXED TO A METAL STRUCTURE, THEREBY LEAVE A SPACE BETWEEN ONE STAVE AND THE NEXT, ENSURING THAT LIGHT PASSES THROUGH THE STRUCTURE, CREATING A CADENCED CHIAROSCURO EFFECT, MAKING THE FINAL OUTCOME LIGHT AND INTRIGUING. GIULIANO CAPPELLETI

]15[Stave THE ALLURE OF THE BARRIQUE WOOD BRINGS ALL THE EMOTION OF WINE, THE EXPANSES OF VINEYARDS, THE COLORS OF THE HARVEST AND THE PERFUME OF THE CELLAR WHERE THE WINE IS AGED. THE OAK CASKS HAVE BEEN SAVED, DISMANTLED TO RETRIEVE EVERY STAVE AND USED AS THE STRIPPED MATERIAL TO CREATE NEW FURNITURE. THE STAVE TABLE MAKES THE MOST OF THE CURVATURE OF THE CASKS IN THE FOUR LEGS, WHICH ARE SLIGHTLY CONCAVE COMPARED WITH THE TABLETOP, GIVING THEM A NICE SOBER SHAPE, AND IN THE TABLETOP, MADE FROM THE COMBINATION OF SEVERAL CURVED STAVES. THE STAVE IS TREATED LIKE A BASIC UNIT OF MATERIAL, AS A MODULE THAT, REPEATED, LINKED IN A STRAIGHTFORWARD JOINT AND SUPPORTED BY THE METAL STRUCTURE, ALSO CONTRIBUTES A MATERIAL WORTH TO THE OBJECT: THE BEAUTY OF THE WOOD, PERFUMED BY THE WINE. THE YOUNG RESIDENTS OF SAN PATRIGNANO WERE THE ONES WHO MADE IN THEIR JOINERY WORKSHOPS. MICHELE DE LUCCHI.



]11[



]12[



]13[



]14[



]15[

Arredo, agrees regarding the important message sent by this project, "This project gives new life to material that would otherwise be destroyed. Thanks to Riva 1920 some amazing designers have contributed to making it a reality. Just as the barriques are given a new chance a

life, so too are the young men working in the design and carpentry projects at San Patrignano, who find their professional calling and life in the Community. I Hope this environmentally friendly project can be the first of many, and that this can be a step in a future direction of sustainability".



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Frankfurt on the main MyZeil

MyZeil is a shopping mall in the city center of Frankfurt, designed by Roman architect Massimiliano Fuksas. It is part of the building ensembles Palais Quartier and forms its access to the Zeil shopping street. It was officially opened on 26 February 2009, during a public presentation of Frankfurt's Mayor Petra Roth and recorded 120,000 visitors on the first day, according to press reports. Because of massive interest, visitors had to be admitted in phases; after two weeks, visitors exceeded the one million mark.



The MyZeil has six floors, with one of the longest escalators in Germany (46 m). The top floor under the roof, with about 3,200 triangular glass-based structures is 77,000 square meters. The retail in the bottom three floors account for about 52,000 square meters.

The structural design of the imposing

steel and glass construction is by Knippers Helbig from Stuttgart. Rainwater from the nearly 6000 square meters large roof areas is collected, cleaned and returned to the water cycle of the house. Early 2008, the shell of the shopping center was completed and the interior work started. The name of MyZeil was presented on 10



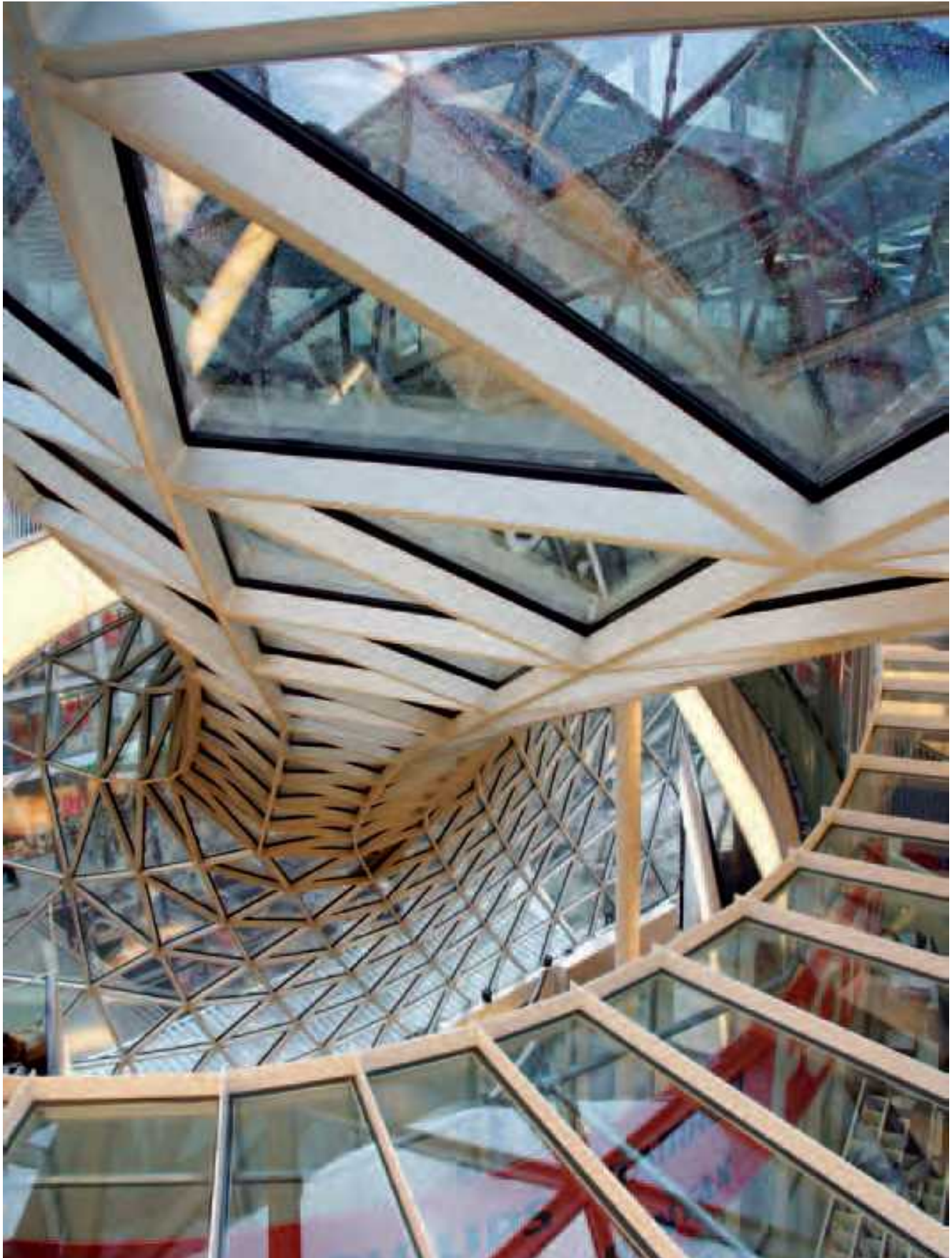
November 2008 in the presence of the Frankfurt Mayor Petra Roth to the public. The name emphasized the historical roots of the site. The mayor described the name as “absolutely brilliant”. After a wave of some heavy criticism, expressed inter alia, in the local press, on November 24 the investor said explicitly that he was adhering



to the naming. Fukas was born in Rome in 1944 to a Lithuanian father and an Italian Catholic mother. He received his degree in architecture from the La Sapienza University in 1969 in Rome, where he opened his first office in 1967, while still studying. From 1985 he has worked in partnership with

his wife, Doriana Mandrelli. Subsequent offices were opened in Paris (1989) and Vienna (1993), Frankfurt (2002) and Shenzhen, China (2008). From 1994 to 1997 he was a member of the urban commissions of Berlin and of Salzburg. For many years he has dedicated his special attention to the study of urban

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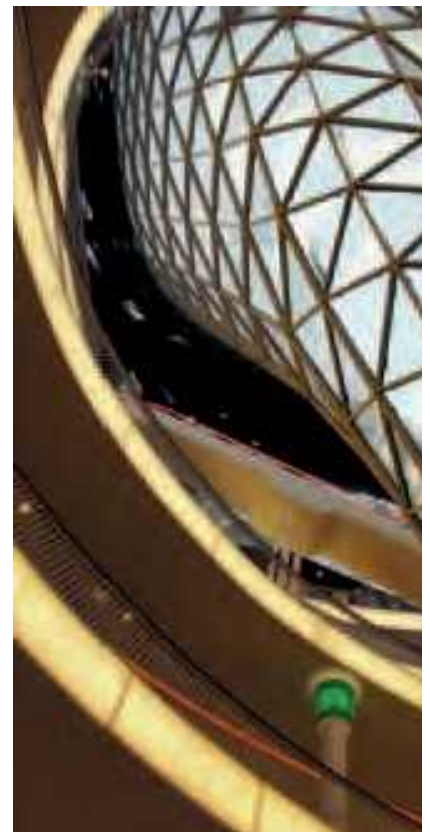
problems and in particular to the suburbs. From June 1997 he was advisor to the I.F.A. (Institut Français d'Architecture) Administration Board. Since January 2000, he writes the architecture column of the weekly publication L'Espresso, established by Bruno Zevi. In 2000 he was (somewhat ironically in light of his practice of employing unpaid interns for periods up to 2 years) the Director of The Venice Biennale's - 7th International Architecture Exhibition - "Less Aesthetics, More Ethics". He is visiting professor at several universities, including the École spéciale d'architecture in Paris, and Columbia University in New York.

Knippers Helbig Advanced Engineering is an engineering firm based in Stuttgart and New York City. It was founded in 2001 by Prof. Dr. Jan Knippers and Dipl. Ing. Thorsten Helbig and specializes in structural design and facade engineering of German and international construction projects involving high-rise buildings, steel and timber constructions, bridges and airports. Since 2000, Prof. Knippers has been head of the Institute of Building Structures and Structural Design at the University of

Stuttgart. The firm works in collaboration with internationally renowned architects, like Massimiliano Fuksas, Grimshaw Architects or Stefan Behnisch and supports facade companies, such as Seele or Gartner. The focus is on the development and programming of special solutions for complex parametrical or generated geometries of roof constructions and of façades comprising steel and glass structures, as in the façade of the Shenzhen International Airport, which features 60,000 different facade units.

The design and development of the largest membrane roof world-wide, covering the 1,000 m long and 100 m wide main entrance building on the World-Exposition in Shanghai, originates by Knippers Helbig Advanced Engineering, as well as the steel and glass structure of the shopping mall MyZeil in Frankfurt on the Main and the roofing of the shopping mall Westfield near London.

Furthermore, the company experiments with innovative materials; e.g. Knippers Helbig is responsible for Europe's first road bridge consisting of fiberglass-reinforced plastics.



Bois de rose Design Massimo Morozzi
Brenno Sofa Design Francesco Binfare



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Ray Eames Tribute

Together with her husband Charles, designer Ray Eames created an extraordinarily broad range of works unique in its significance for the history of design.



40

]FROMTHE**GENIUS**[

A creative team that was best known for their furniture designs, particularly the Eames chair, but in truth their work and influence extended into many different

realms. From photography to film to medical design, toys and technology. The Eames couple was a bastion of creativity and invention that flourished and extended



its influence for a large part of the 20th century.

As part of their celebrations to honour the 100th birthday of Ray Eames on December 16, 2012 Vitra featured the film "Eames - The Architect and the Painter". This exclusive showing took place in the VitraHaus in Weil am Rhein. The film tells the fascinating and little known story of the 20th century's most renowned designer couple and provides fascinating insights into both their professional and private lives. Their experiments with formed plywood were pioneering and the innovative furniture designs using moulded wood and fibreglass that these experiments engendered remain among the classics of design history. The couple achieved worldwide fame with their "Eames



Lounge Chair". This piece is the epitome of contemporary design and remains as cutting-edge today as it ever was. Join us in honouring this brilliant designer's

vision and accomplishments. May her legacy touch the lives of all the future generations to come. Happy Birthday Ray Eames!

Winter whites

How to make white look good in the home



]01[

"White... is not a mere absence of colour; it is a shining and affirmative thing, as fierce as red, as definite as black..."

]01[FAVN

Design Jaime Hayon for Fritz Hansen

The Danish translation for embrace is designed with great attention to detail and consist of only a few elements. "I wanted to create a form that embraces you, something really organic, that's why we named it FAVN, says Jaime Hayón. It is an evolution of Fritz Hansen's design language that brings together the qualities of Spanish and Danish design. The work of the artist-designer is characterized by his respect for colors, craftsmanship and techniques. The large rounded shell rests on the small, but elegant legs while the seat and back together with the decorative cushions combined with the use of three textures, make up the strong visual layers. As the sofa has no edges – it is round and soft. "I wanted the sofa to be based on a shell. A shell, being hard on the outside, soft and welcoming on the inside.

Protective and warm."The sofa comes in 9 unique and different 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.

]02[SUITA

Design Antonio Citterio for Vitra

The Suita Sofa ushers in a new phase in the partnership between Vitra and Antonio Citterio that began in 1985. For the very first time, they have created a modern, timeless and elegant sofa range for the living room in Citterio's signature style. Suita is a collaborative creation between Vitra and Citterio, born in 1950, and serves to add a system including both sofas and chairs that all subtly combine Italian flair for lightness and elegant workmanship with Swiss industrial quality and precision.

42

]FROMTHEPALETTE[

]03[45°/CONTENITORE

Design Ron Gilad for Molteni&C

Ron Gilad's new collection of furnishings, Grado°, underlines the designer's interest in basic geometric shapes. Tables large and small, wardrobes, bookcases, mirrors and shelves play conceptually and materially with revolutionary elements, thereby becoming objects that fascinate and capture our imagination. Surfaces are rotated and rounded off; the wooden and glass tables and the bookcases, in particular, create a shift that moves from an angle of 90° to one of 45° without corners; a cube is extracted from its volume, leaving a void emphasized by a mark of red paint. Red shelves penetrate the wall with a passionate gesture that throws our perception of walls and shelves into doubt. The use of primary colors such as red, yellow and blue reiterates the basic shapes that characterize the collection. Grado° concludes with the small Panna Cotta table, at once delicate and heavy, a paradox in the use of materials such as marble and iron to achieve a fragile stability; 60°/ console and 35°/ tavolino "open box" table, of which we can only see the contours.

Elements of pure light that appear to suggest hidden treasures.

]04[CORNICHE

Design Ronan & Erwan Bouroullec for Vitra

Like little protrusions in nature, Corniches by Ronan and Erwan Bouroullec are informal and flexible shelves.

Corniches arose from the need for small storage spaces to spontaneously keep items. "The same way that we hang our belongings on a rock jutting from a cliff before diving into the sea, we need small, informal storage in everyday life too", explains Ronan Bouroullec. And this is the reason that Corniches are neither regular shelves nor simple horizontal surfaces, but rather individual, isolated protrusions in the environments that we create. Whether as a key rack beside the front door, a spot



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to put everything we need to have at our fingertips in the bathroom, as a pedestal for a small collection of objects or as a large installation, Corniches are a new way to use the wall in the living space.

]05[AMBURGO

Design Paola Navone for Baxter

Amburgo is a leather armchair with a frame made of poplar and deal hollow cored wood and padding of multi-density polyurethane. Feet are finished as rough and brushed metal, padding in feather. The covering is selectable among five types of leather.

Amburgo is available as Special Edition Mouton version with sheepskin covering and Special Edition Draga with aged and hand-distressed vegetable leather covering and polished to vintage-look finishing.

]06[OUTLINE

Design Arik Levy for Molteni&C

A design for a chair, not just as an archetype, but also as a functional and contemporary unit, without foregoing those small handcrafted refinements that underline the uniqueness of the design. These are the goals that Arik Levy set himself for Outline. Levy started from the technology, studying the resins required to make the seat, and then moved on to the advanced, low environmental impact techniques for varnishing the frame, and lastly to the search for practical and functional solutions for the upholstery. A project imbued with innovative content. Levy then tackled the shape, designing it to be airy and rigorous, especially for the mono-material model with permanent fabric or leather upholstery. A second version with a device to be applied to the



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frame with shiny chrome, matt nickel or opaline finish completes the range. And to finish, comfort combined with long-lasting functionality, thanks to an ergonomically correct seat, with removable covers.

107[SHEEP

Design Horst Meier & Stephan Koch

Sheep in solid wood and real fur for indoor and outdoors use.

"Develop a product that you want to keep forever"

On the basis of this design philosophy, a family of products has been created, which – in part- can already be described as classical.

108[LARGE

Design Ferruccio Laviani for Molteni&C

"Large is a development of the Portfolio sofa, presented at last year's Salone del Mobile. We wanted to create a new, more

informal, version, with a deeper and more unusual seat. I wished to give the sofa not only a different image, but a different way of experiencing and enjoying it". This is how Ferruccio Laviani presents his new versatile Large system. The project thus features two distinct families: one consisting of typically padded elements, the other made of semi-rigid, decorative and at once functional elements. In the former, there is a return to a series of traditional items such as sofas, islands, chaise longues, with balanced volumes and generous proportions. Ideas of the "sofa" as a cozy place where you can stretch out and relax. The second family features a "bench", a corner armchair, a "bridge" console and a small projecting table. All elements that fit in with the project and underline its experimental aspect and its absolute originality. High technology for the structural parts, which

guarantee maximum comfort, such as new-concept single-cushion seating, consisting of a lower polyurethane support at differentiated heights and an upper Eco memory part; and a series of easy cushions, of two different heights, resting against the back. Laser-cut steel legs, finished either in painted titanium or in shiny chrome, with non-slip plastic feet. Fully removable fabric or leather covers.

109[CIPRIA

Design Campana Brothers for Edra

The "Cipria" armchair, derived from its namesake sofa, is composed of large, exaggeratedly rotund cushions held together by a structure as sophisticated as it is invisible, and covered with different types of eco-fur. Soft, sensual, eventually varying with each cushion in color and the length of the fur.



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]10[SERIES 7

Design Arne Jacobsen for Fritz Hansen

The chair is decorated in 2005 by Royal Copenhagen in a project between Fritz Hansen and the Danish Aids foundation.

]11[NEPAL

Design Paola Navone for Baxter

Metal frame, stove-enameling finish with antioxidant protection with clear matte enamel. Birch plywood seat, backrest in curved beech plywood. Differentiated density polyurethane foam padding with fiber acrylic upholstery. Available in soft leather or Mongolia only.

]12[FAUTEUIL DE SALON

Design Jean Prouve for Vitra

Shaped plate and curved tubular steel. Conical elements reveal mechanical forces in action. The delicate line of

the armrest and chair leg also frames individual parts. Jean Prouvé's furniture classics focus on their own construction and the clear language of necessity that dictates their aesthetic principle. Prouvé was an enthusiastic teacher and engineer, architect, practical worker and visionary producer of his designs. His inventions made the Frenchman a pioneer in the mass production of furniture and industrial construction of buildings. Both archaic and discreet, his furniture pieces are early prototypes of 1930's industrial design and examples of a matter-of-fact construction type that forgoes any ornamentation.

The Fauteuil de Salon from 1939 combines plain surfaces into a complete architectural form with a comfortable seat and backrest. Rediscovered in the archives of the French design engineer, the chair's color was adapted for modern tastes in cooperation



S.S.S.S. Sweet Stainless Steel Stool design Philippe Starck
with the technical collaboration of Luigi Barei
www.magisdesign.com



with Catherine Prouvé and the Dutch fashion label, G_Star.

"For me, the Prouvé RAW collection is a homage to my father", remarks Catherine Prouvé. In harmonious grey and white, the attentive re-interpretation emphasizes the chair's shapes, restoring the essence of Prouvé's design.

Following its first appearance in 1939, the Fauteuil de Salon is now entering mass production.

"Build for eternity and objects might become relics of the past. Build for one generation and they might last for generations."

Jean Prouvé.

]13[LAYER

Designer Giuseppe Bavusio for Alivar

This new table is striking for its essential design and its large dimensions. It is available

in length of 180-200-240 and 300cm

Layer is characterized by a minimalist style that makes it extremely versatile: it's ideal for both home and office spaces. The legs, with a slightly irregular interior edge, slim down towards the base, giving the entire structure a lighter look.

The table is made of steel covered with a Layer of white acrylic-stone: a high-quality composite that's long lasting, durable and colorfast. It is not absorbent or porous, so it's hygienic, ecological and impermeable.

]14[KOLLEGE

Designer Speziel design team for Anthologie Quartett

A cosy lamp whose light can be used both for atmosphere and in more targeted way. Special feature: using a tilting mechanism, the lamp can be angled in 90° positions. When it stands upright, it is primarily a

decorative wall lamp. Moreover, using the other four positions, it can be adapted to produce the particular lighting effect desired. A further advantage is the lamp's smooth dimming function.

Character: with its elegant and graphic style the lamp is suited to both modern and classic living spaces.

]15[SFATO ARMCHAIR

Designer Francesco Binfaré for Edra

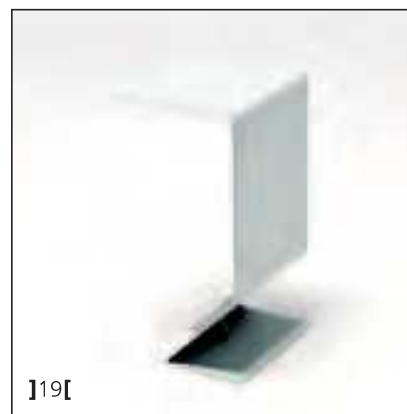
Nomen omen is how we talked last year about the "Sfatto" sofa by Francesco Binfaré ('sfatto' in Italian means 'unmade', as in an unmade bed). And the same holds true, perhaps even more so, for the armchair of the same name: a triumph of apparently unkempt softness which in reality supports the body in a totally unexpected way (thanks, as always with Edra, to a hidden yet highly complex

Kartell





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engineering). The “Sfatto” armchair has an elegantly ‘used’ attitude, as if imprinted with the residual signs of the passions and the lives that unfold upon it. With “Sfatto” Francesco Binfaré has once again proven himself master of a concept of comfort as intriguing as it is unprecedented.

]16[ILLUSTRATI

Design Hans Heisz for Anthologie Quartett

Suspension steel, nomex length 2500mm diameter 350mm.

In the Early beginning of the nineties Anthologie Quartett started developing a lighting program of their own. Based on only a few spectacular items, Anthologie Quartett succeeded, over the years, in designing a complete range of lighting collection which, at the turn of the millennium, has gradually become a

centerpiece of Anthologie Quartett's activities, similar to the range furniture and objects selected by Anthologie Quartett, their variety of lighting products offers a vast collection of alternatives for the most divergent lighting purposes, and perfectly reflects the multitude of contemporaneous international design features.

]17[GENTRY

Design Patricia Urquiola for Moroso

The sofa designed by Patricia Urquiola fosters a return in industrial design's capacity for 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 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.

]18[PINE CONE CANDLE

It's about Romi

]19[MARK TABLE

Designer Marc Thorpe for Moroso

The cantilevered table is designed as a highly flexible and universal pull up surface to accompany low lounge seating. The table's minimal design is an exercise in pure function



dictating form. The wrapping articulation of its design, communicates a soft dialog between the user and itself by establishing a new relationship between table and interior furnishings. Thorpe states, "it is as little design possible that makes this table successful, that the table is less about itself and more about its relationships it creates."

J20[HOLM

Design Piergiorgio Cazzaniga for Desalto

The new Holm chair by Piergiorgio Cazzaniga, mounted on a metal base - 4 legs, on a slide unit, with a central leg - is a single curvy body made of polypropylene or curved three-dimensional multiply wood. Natural or dyed oak finishes. Spacious and comfortable, the new seat fits easily in the kitchen and the dining room. Also ideal in public and community spaces, from venues

to restaurants, to waiting rooms. The new seat therefore adapts easily to every situation and coexists easily with the tables in the catalogue.

J21[TO

Designer Juju Studio for Desalto

The two small TO tables, designed by studio Juju, are new and geometrical. Made of stratified material, they have a T-shaped base and a round top. Hence the name TO, which neatly sums up the T shape of the base and the O shape of the top. Available in 3 different diameters (Ø 40, 60, 80 cm) and heights (48, 30, 30 cm), TO small tables are suited to various environments of the home and the office and are also available in various colors, in addition to the classic white. They have the merit of being detachable with a clever invisible interlocking joint system. The reduced



encumbrance and ease of transportation easily transform them into a "cash & carry" object, easy to give as a gift and to place in any environment.

J22[ROGER

Designer Monica Armani for Moroso

Roger table is a family of tables with a round "squirrel" (a combination of square and circle) shape, in various diameters and heights. The latter can also be adjusted thanks a gas spring inserted in the column. Available in various finish options with laminated or lacquered top, Roger table is an ideal complement for every location, from home to lobbies, office to public areas. "it is very interesting how one of the designed objects proposed by international Style can be rethought," Monica Armani told us, confirming how a round table can take on ever new and original interpretations.

Shining



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]01[ABBRACCIAIO

Designer Philippe Starck with Ambroise Maggiar for Kartell

Abbracciaio is an aluminum casting of two shapes which when placed one in front of the other becomes a loving embrace. The two structures are linked giving the piece stability. Elegant and poetic, Abbracciaio holds two candles and is made of polished aluminum in various colors.

]02[MISS

Designer Omar Carraglia for Davide Groppi

]03[MACRAMÉ

Designer studio LucidiPevere for Fiam.

A collection of tables with a thread of hot glass, continuously and repeatedly knotted as in the ancient art of macrame. In this way, we wanted to highlight the extraordinary nature of this flexible material; evoke the history and determine the gesture of the craftsman. The aim of the project was to innovate within the world of glass applied to furniture. We wanted to make a mark, a very personal use of this material as others before us have done: Ron Arad with molten glass, Danny Lane with hand-carved glass,



Cini Boeri and Vittorio Livi with curved glass. Together with Daniel and Vittorio Livi and skilled glassmakers, they have developed a technique that allowed us to fuse the glass so that you could derive a continuous glow wire, thin and workable. The result is a collection of three tables characterized by a central base which, as in macramé – ancient art of lace-nodes has an effect of continuous thread and knotted. The entire process through a semi-craft: a group of artisans weave and shape the wire hot glass around a predefined shape. Almost a kind of ancient dance with 8 glassmakers who

quickly and with absolute synchronicity prepare a contemporary object with a technique passed down for many decades.

]04[SHANGHAI

Designer Mario Bellini for Kartell

A multifaceted vase opening from the base to the top in a swirling motion that projects light and energy. Shanghai is like refracted light radiating from a prism- like crystals with alternating glows and shadows, creating irregular geometric forms, with a multiform and multicolored fascination like its Oriental namesake.

]05[T-GONG

Designer Giuseppe Bavuso for Alivar

The inspiration of these brand-new coffee tables comes from the famous gong percussion instruments typical of Asian countries.

Alivar presents T-Gong, a transposition of the ancient musical tradition in modern architecture: the metallic discs are transformed into convenient occasional tables. The tabletops have a slightly raised edge and are perfectly circular with a unique polish that creates concentric reflections that decorate the surface naturally.



T-Gong models are made of steel painted with a satin metallic bronze, or in stainless steel with a Peltrox finish, and with satin-finished brass inserts.

The tripod base, with the same finish as the tabletop, gives the entire structure a light feel. Four versions of the table are available. They can be used as night stands, coffee tables or side tables.

]06[RAN SIDE

Barovier&Toso

Ran side is an endless sequence of many bi-dimensional chandeliers, which can be united in countless variations. It comes in five combinable models and in six colors. The lampshades are in textile and the metal parts are chromium-plated.

]07[BRASILIA

Designer Fernando & Humberto Campana For Edra

Irregular shape tables; their tops are a mosaic of different sized reflective colored acrylic (colorflex) pieces set in a 6mm metal frame. Legs are in glass-finished brushed stainless steel.

]08[FRAGMENTS

Designer Fernando and Humberto for Venini

Ironical, creative and innovative, they knew how to take inspiration from the incredible creativity of the Brazilian folk culture. The Brothers work together in Sao Paolo of Brazil since 1983. Fernando and Humberto Campana were honored with the designers of the year award, from Design Miami. In 2009 they present a big retrospective exhibition at the Vitra Design Museum: the Antibodies. They started collaborating with Venini in 2005.

]09[ESPRIT

Venini

A beautiful series consisting of a multiple of hand worked shades placed together like a dandelion, the esprit series includes table, floor, sconce and pendant versions. Available in crystal with black, amber, pale blue or crystal accents.

]10[AMSTERDAM GOLD

Barovier&Toso

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.

]11[CELLULA

Designer Nunzia Carbone, Tiziano Vudafieri for Anthologie Quartett

In 1997, Anthologie Quartett first presented the suspension lamp Cellula, created by the designer duo Nunzia Carbone and Tiziano Vudafieri from Milan, at the Tendence in Frankfurt.

The lamp was created for the central table of a guest house which an art collector from Milan commissioned the designer



duo Carbone & Vudafieri to create in a large loft; of course this house within a house does not only serve the purpose of being an unusual guest house, but is also simultaneously ideal as a retreat after intensive preoccupation with the highly extensive art collection exhibited in the loft.

Using a plethora of completely different prisms, acquired from flea markets, and a plain aluminum tube, Carbone & Vudafieri developed the contemporary reinterpretation of the classic chandelier, which caught the spirit of the age exceptionally quickly and became the



]12[

archetype of a new generation of modern chandeliers.

Let's think back: in 1997, minimalism in design had reached its zenith and chandeliers with suspended crystals were virtually unimaginable in the context of design. Within just a few years, the Cellula lamp a combination of a perfectly worked aluminum tube with a multitude of completely different hand cut crystals, a mixture between form follows function and middle-class magnificence was transformed into an object of desire and became, unfortunately also the most frequently copied designer lamp in Europe. To celebrate the 10th anniversary of



]13[



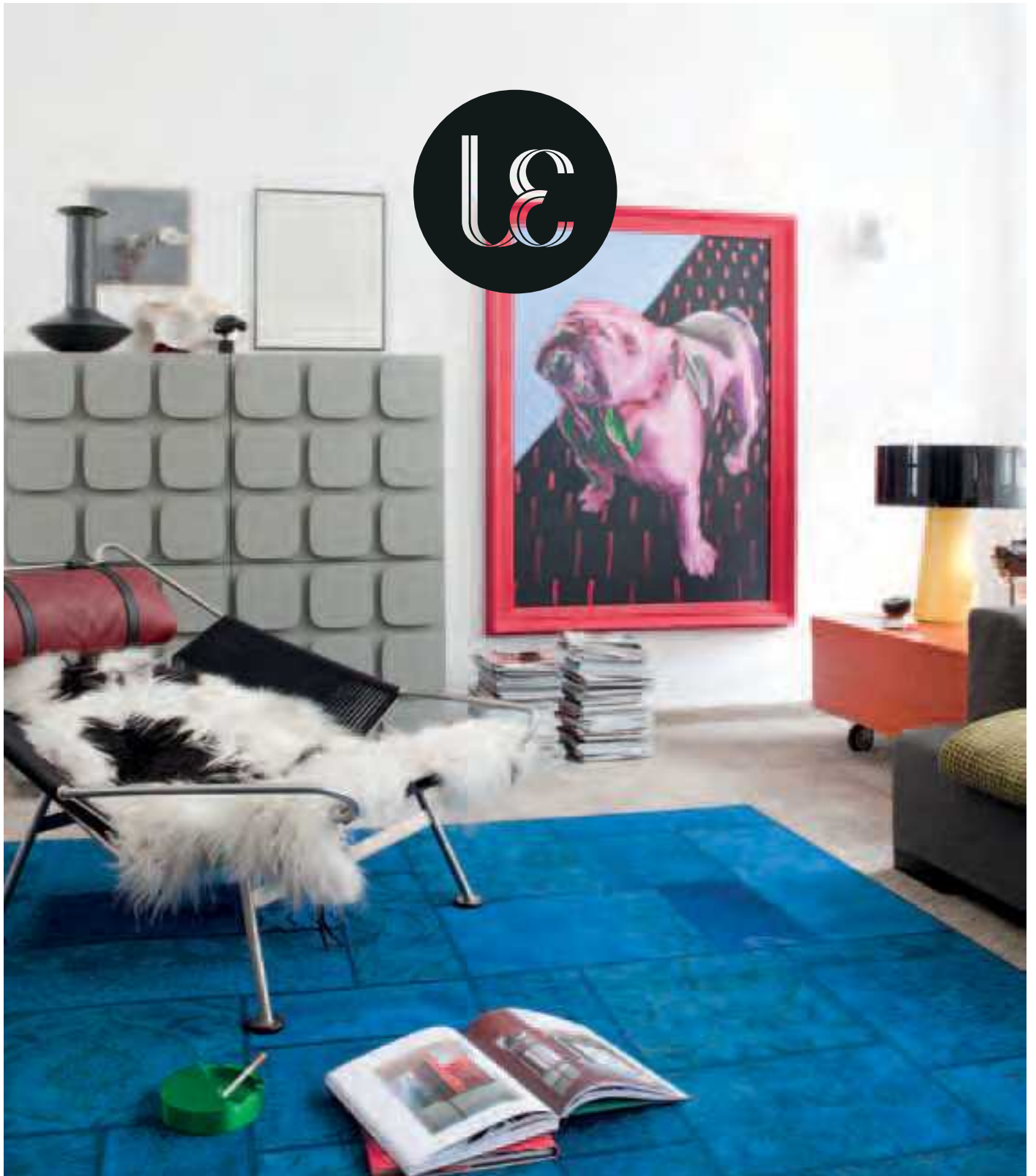
]14[

this classic lamp, Anthologie Quartett launched a highly luxurious edition of this suspension lamp with oversized prisms, numbered and limited to just 500.

]12[BRASILIA

Designer Massimo Morozzi and Humberto Campana for Edra

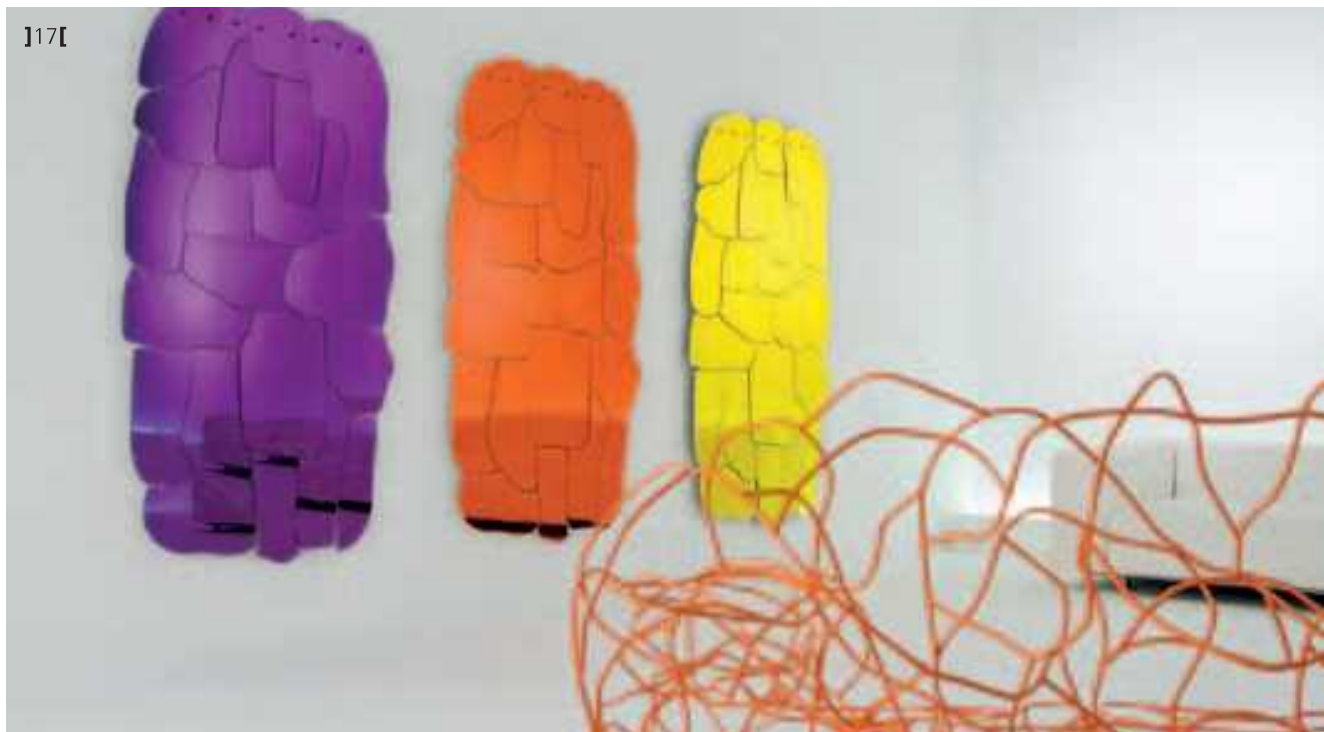
The covering of Brasilia, with splinters of mirrored methacrylate overlapped in multiple and never repeated layers, reflects reality, fragmenting and disintegrating it. As such, Paesaggi italiani, dressed by Fernando and Humberto Campana with mirrored doors, assumes a double meaning: structurally rigorous and frontally oneiric.



LIMITED EDITION

Fashion for Floors





]13[EDEN

Designer Daniela Puppa Francesca Martelli for Barovier&Toso

A valley sprinkled with flowers and overturned: Eden transforms the concept of the traditional chandelier with a closed body, rich with reflections generated by the dozens of floating hand-crafted glass flowers that are reflected in the chromium-plated semi-sphere, wrapped by a technical fabric. L.E.D lighting.

]14[AND]17[MIRAGGIO

Designer Fernando and Humberto Campana for Edra

A wall mirror that's colored reflective acrylic

(colorflex) frame has been laser-cut and bound by a series of nylon strips. Available in a range of different colors. Secured to the wall by an aluminum profile.

]15[AND]16[LIGHT COLORS

Designer Heiko Bleuel for Anthologie Quartett

The series of lamps entitled "Light Colors" captivates its beholder because of the unusual design of the lamp shades: colored paper is laminated to credit card-sized platelets, the stainless steel shades are decorated with these platelets which, depending on the choice of shades, create a whole range of color moods. Heiko Bleuel (as a florist) is not only a master

of his flowers but also, as the designer of Light Colors, a master of color mixtures and moods which he has planned to define a new one from year to year in the form of 'light colours of the year', whereby the word light not only stands for light but also for soft, an adjective that most aptly describes the illuminating Light Colours. Heiko bleuel's lighting system Light Colors premiered at the (first) Light + Building back in 2002; for 2010, has now developed an almost mystical version with laminated platelets out of (alternatively) silver leaf or gold leaf, which are bound to be the most magnificent of the previous three versions (shades of white, pastel colors or intensive colors).



Calabash

BY KOMPLOT DESIGN

Zoom by Mobimex

Zoom by Mobimex, this is the brand name used by the Mobimex AG Company of Seon, Switzerland.

From modest beginnings in 1974 as an agency and furniture importer, a business operation has grown up that supplies products of great distinction, high value and individuality, and offers its clients an unrivalled collection.



60

]FROMTHEMASTERS[

Zoom by Mobimex- products bearing this name are a guarantee of exquisite design, perfect function and flawless technology, but much more besides: they are individually tailored to their owners' needs. Like a well-made suit, which fits perfectly and emphasizes the wearer's personality, they match the user's character, contribute day

after day to his or her well- being, and yet occupy a restrained, unobtrusive place in the background- understatement in its most satisfying form.

Is the task merely to select furniture? Far from it: the real question is what impression one's surroundings should create. At home, in the



office, as a business? Corporate identity is not implemented here solely as corporate design, but as an individual expression of one's personality, communicated by the objects with which one chooses to surround oneself. Planning with Zoom by Mobimex creates an ambience without the need to make complex decisions about technical



101 AND 102 DB11

CLEARLY SET DOWN BUT AS IF IT WERE FLOATING, THE TABLETOP RESTS ON ASSEMBLY PLATES MOVED TO THE CORNERS. THE FACET ECHOES THE CONTOUR OF THE DOUBLE VERTICAL PROFILE. THE LOWER CROSS MEMBERS GIVE THE FRAME ITS STABILITY AND ACT AS A RELAXING FOOTREST. POSITIONING THE LEGS RIGHT IN THE CORNERS CREATES AMPLE SPACE FOR CHAIRS AND THEIR OCCUPANTS, AND GIVES THE TABLE ITS GENEROUS CHARACTER. THE METAL PROFILES CAN BE PAINTED IN DEEP MATT BLACK OR SUPPLIED IN BRUSHED STAINLESS STEEL. THE EXPOSED THREADED CONNECTIONS ARE AVAILABLE WITH A STAINLESS STEEL OR A BURNISHED BLACK FINISH.

matters. Technology is there to operate smoothly whenever needed. Functions are not the criteria; they perform their tasks in the background. The real decisions are more rewarding: prestige and respect take precedence over price, and so do the setting and the environment- aspects that contribute to a company's ongoing success.

And since quality too must be self-evident, the path to true satisfaction has to lead by way of the emotive power of the materials.

Zoom by Mobimex products are often compared with the finest examples of the watchmaker's art, or with noble, luxury cars. But whereas the one is glimpsed occasionally



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]03[TIX TABLE

TIX COMBINES FUNCTIONAL AND AESTHETIC ASPECTS AT THE HIGHEST LEVEL. TIX LIVES FROM CONTRASTS. THE VERTICAL LOAD-BEARING STRUCTURE IN ALUMINUM OR STEEL, TECHNICAL AND PRECISE, AND THE HORIZONTALLY RESTING TABLE TOP IN SOLID WOOD – PRIMEVAL, WARM AND NATURAL. TWO MATERIALS WHICH COULD HARDLY BE MORE DIFFERENT, MORE EXCITING, MERGE TO FORM A PERFECT FUNCTIONAL UNIT.

]04[TIX BOARD

FURNITURE AS INTERIOR ARCHITECTURE. SIMPLE SHAPES WITH EXCITING PROPORTIONS AND HONEST MATERIALS – FREE FROM ALL SUPERFLUITY. THERE ARE NO HANDLES IN THE FRONTS, TIX CAN BE OPENED USING THE RECESSES IN THE CASE TOP. THE OUTWARD OPENING DOORS, DRAWERS, SHELVES AND INNER DRAWERS MAKE IT POSSIBLE TO ADAPT THIS DESIGN INDIVIDUALLY TO THE OWNER'S NEEDS.



]04[



105



106

105 X2 TABLE

THE X2 TABLE HAS A FASCINATING LIGHTNESS. THE DIAGONAL BRACKETS SUPPORT THE SEEMINGLY WEIGHTLESS TABLE TOP. THE SOPHISTICATED DESIGN OF THE BASE, WITH ITS TURNED ROUND WOOD COMPONENTS, JOINT PIECES AND FEET IN CAST STEEL, USES THE PROPERTIES OF THE MATERIALS CLEVERLY. MINIMALIST USE OF MATERIALS IS COMBINED WITH MAXIMUM LOAD BEARING CAPACITY, THANKS TO THE PRODUCT'S INGENUOUS ARCHITECTURE AND DESIGN. THE FLOWING TRANSITION BETWEEN THE ROUND WOOD COMPONENTS AND THE CAST STEEL JOINT PIECES SHOWS THE PRECISION OF THE CRAFTING AND HIGHLIGHTS THE QUALITY OF WORK AND MATERIALS. THE SIZE OF THE TABLE CAN BE FREELY SELECTED, UP TO A MAXIMUM LENGTH OF 280 CM AND A WIDTH OF 110 CM. THE TURNED SUPPORTS CAN BE CHOSEN IN THE SAME WOOD AS THE TABLE TOP, IN A CONTRASTING WOOD, OR IN BLACK STAINED ASH WOOD. THE CAST METAL COMPONENTS ARE AVAILABLE IN 4 HARMONIZING COLOR FINISHES. THE TABLE TOP TAPERS TOWARDS THE EDGE, WHERE IT IS 10 MM THICK. ONE OR TWO CURVED SIDES MAY BE SELECTED AS DESIRED, GIVING A PLEASANT TACTILE QUALITY THAT CAN BE APPRECIATED AFRESH EVERY DAY.

106 LX TABLE

AN L-SHAPED CURVED METAL PROFILE BENDS AWAY FROM THE HORIZONTAL MOUNTING PLATE TO BECOME THE SUPPORTING LEG. THE LEG ACTS AS A BRACE FOR THE CURVED SECTION AND GIVES THE FRAME THE NECESSARY STABILITY.

WHETHER YOU'RE LOOKING FOR A RECTANGULAR OR ROUND TABLE – YOU CAN CHOOSE THE TABLETOP SIZE AND SHAPE, AND CAN POSITION THE LEGS AS YOU DESIRE. LX THUS GIVES YOU A WIDE RANGE OF EXCITING CHOICES TO SUIT YOUR NEEDS.



107[



108[

107[AND 108[NEXT BOARD

A NEW DESIGN, THIS MODULAR-SYSTEM ITEM IS BOTH FORMALLY AND FUNCTIONALLY CONVINCING. LOW BOARDS, SIDEBOARDS AND HIGH BOARDS CAN BE COMBINED IN THE VARIOUS FUNCTIONAL ELEMENTS AS IN A MODULAR SYSTEM. THE OPEN DETAIL AT THE CORNER JOINT REVEALS THE MATERIAL'S CHARACTER DISCREETLY; THE FLUSH-RECESSED HINGED HANDLES PROVIDE A SENSE OF ORDER AND ADD A VISIBLE MATERIAL THICKNESS OF 10 MILLIMETERS TO THE FURNITURE'S PRECISE LINES.

on the wearer's wrist and the other passes rapidly by on a busy city street, furniture has a many-sided representational function that can only be seen in the appropriate setting. To accept this challenge on behalf of each new collection is the task the Mobimex team has set it.

Each item is produced individually, using the techniques of the skilled craftsman. In many cases it is the client who specifies various details or even visits the manufacturer to choose the type of wood, the tree from which it is to be taken and the most suitable section of the resulting material.

Zoom by Mobimex sees itself as a unique design provider: its collections are often in the forefront of the design scene. The classic office furniture in the "Zoom" collection is a recent example. The "TIX" line, already a modern classic and popular throughout the world, is notable for the sheer variety that it achieves with fine wood as its material. "IXO" gives its owners lasting pleasure with its timeless elegance, and "X2", the very latest collection, continues a topic that has fascinated humanity since the very earliest times- working in wood to add precious elements to our everyday lives.

For Zoom by Mobimex, materials are always selected with their versatility in mind. Wood is one of them; the way it grows individually with varying grain patterns, textures and colors is an allegory of human life itself but its own way, steel is also a preferred material, with an impressive range of forms and processing methods. Whether oiled, left untreated, allowed to rust, lacquered or chromium plated, it reveals a different facet of its character every time.

Products from Zoom by Mobimex promote individuality and variety, but not only through their choice of materials. The modular system permits many variations, but an even more important design feature is that clients' specific wishes can be taken into account. An illuminated panel for viewing X-ray pictures can be recessed into a superb desk for use in a doctor's surgery. A high lectern can be incorporated into a sideboard and raised when a manager has to address a rapid, informal meeting. A screen

Repos

Developed by Vitra in Switzerland

Design: Antonio Citterio, 2011



vitra.



Vivre - Inside sal,
Antelias-Dbaye internal road & Congress Ctr Bridge inters - Antelias Lebanon
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]09[AND]10[VARIABLE - HEIGHT TABLE

HORIZONTAL SURFACES IN THE TOP MANAGER'S OFFICE THAT CAN BE VARIED IN HEIGHT ARE AN AID TO ACTIVE WORK. RAPID RESPONSE, BRIEF EXCHANGES OF VIEWS WITH COLLEAGUES OR BUSINESS ASSOCIATES, A LESS FORMAL CONVERSATION OR EVEN A COFFEE BREAK, POSSIBLY TAKEN WHILE STANDING – SUCH NEW FORMS ENRICH THE WORKING DAY. THE HEIGHT-ADJUSTABLE WORK STATION ENCOURAGES THE USER TO STAND UP AND ALTER HIS OR HER WORKING POSITION. IT TAKES THE NATURAL HUMAN URGE FOR MOVEMENT INTO ACCOUNT. THE RESULT: GREATER DYNAMIC DURING THE WORKING DAY.



can be arranged to retract into a director's conference table at the touch of a button when no longer needed- to avoid any of the participants having to sit behind the screen. In short, the most varied requirements can be accommodated into the collections without sacrificing their fundamental design qualities.

Customized solutions are the answer if clients need larger items, for instance a conference table for more than 50 people. Many of these items are developed jointly

with the architect or interior designer while a building is under construction.

The list of Zoom by Mobimex references reads like a 'Who's Who' of the world's most successful companies in almost every business sector, and also includes numerous large international organizations and a vast number of satisfied individual clients. All of them, whether at work or at home, delight in the daily recurring pleasure of using unique items of furniture produced specifically for their particular needs.

Now that more than 25 years have elapsed, furniture from the Zoom by Mobimex collections has proved to be the choice of the informed insider who values and is prepared to search for something very special, natural but of high quality, exquisite yet modest in its claims, classical and innovative at one and the same time, visually striking where appropriate but never less than authentic, up to the minute yet timeless in its elegance; to sum up, true understatement that cannot be valued too highly.

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Edra's Happy 25!



For Edra, 2012 was a special year, marking a quarter century since its founding in 1987. Valerio and Monica Mazzei, along with art director Massimo Morozzi, decided to celebrate Edra's 25th anniversary in two prestigious locations.

The first was staged at the Salone del Mobile in Milan, and featured three new Edra products for 2012: two armchairs, "Sfatto" by Francesco Binfaré and "Cipria" by the Campana Brothers, and a system of containers called "Bois de Rose", designed by Massimo Morozzi.

'Framing' these new products in the Edra stand was a high frieze more than 100 meters long bearing photographs that recounted the history of the company.

The second installation was hosted in the showroom in Via Ciovassino, in the Brera quarter of Milan. There, the focus was on

Edra's first 25 years as represented by a single product typology: the armchair. 25 armchairs, raised like sculptures on pedestals, narrated the history of Edra, each as surprisingly contemporary today as when it was conceived.

2012 – 1987 = 25

The Edra of today, the Edra known all around the world, has its roots in a longstanding family tradition in the field of furniture making. A tradition that the Mazzei family has upheld since 1949. Thus, when Edra was founded in 1987, it already had a deep knowledge of the world of furniture, enabling it to develop

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]FROMTHE**MASTERS**[





quickly and entirely autonomously. Since then, Edra is proposing innovative products distinguished by cutting-edge typological, formal and material features, all integrated into a vision that they feel compelled to reinvok on the occasion of this important anniversary. And they do so by focusing on just one among the many typologies that constitute the Edra catalogue: the armchair.

In the domestic landscape, the armchair has always been as much an icon as an object, capable of best expressing the personality of its designer. Standing freely in space, it reveals its true nature as sculpture.

So, let us start their story at the beginning, in 1987. Edra immediately chose its own path – on the one hand



accentuating the ironic aspect of design; on the other, concentrating assiduously on the concept of comfort. This period saw the birth of the “Flowers” collection by Masanori Umeda, a series of sensual, flower-shaped armchairs including the “Rose Chair”, notable for the softness of its embrace, and “Getsuen”, unexpected and provocative.



Few years later a new chapter was opened: the incredible adventure of Fernando and Humberto Campana, and the discovery of an approach to design which, for the first time, turned the concepts of ‘roots’ and ‘identity’ on their heads. Indeed, the armchairs created by the Campana Brothers for Edra have been made of everything from scraps of wood to tangled rope to

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strips of leather, and covered with materials as improbable as eco-fur and garden hoses.

Then, in the first decade of the new millennium, Edra opted to develop, along with Francesco Binfaré, an entirely different interpretation of luxury. A luxury defined by comfort, quality and material excellence, obtained by combining naturalness of posture with naturalness of materials.

Complex constructions, original designs. For this reason, many of them have become contemporary classics, conserving the timeless quality for which Edra is renowned.

In fact, many of them have found their way into the permanent collections of the world's finest museums: from the Centre Pompidou in Paris to New York's MoMA; from the Triennale Design Museum in Milan to the Vitra Design Museum in Weil am Rhein; not to mention the museums of Chicago, Lisbon, Montreal, Tokyo, Lausanne, Munich, Philadelphia, Hamburg, Vienna and Helsinki.



In Massimo Morozzi's fascinating return to hands-on design, after several years of being mainly an art director, there are numerous things to reflect upon, but the most interesting is that the decoration is not an adjectival, a posteriori operation, but an integral part of the design concept.

At home with Moroso





CONFORT AND CHARACTER FOR ALL SEASONS

]01[Take a Line For a Walk]02[Take a Soft Line For a Walk - Design Alfredo Häberli

10 years after its birth, Take a Line For a Walk appears in a new, transformed version: a padded and soft upholstery which accentuates even further the idea of a shell seat, a soft refuge for spending moments of great comfort and relaxation. A zip in bright or fluo colors marks out the profile of the seat and maps out the dual function of the coat, which can in fact be removed to

provide a choice between a more rigorous seat and more welcoming version.

RENAISSANCE BEAUTY

]03[AND]04[Chandigarh - Design Doshi Levien

The City of Chandigarh in India, known for the architecture by Le Corbusier, is the subject and name of the new collection of sofas by Doshi Levien for Moroso. The principles of modernism, apparently totally unrelated to the city of Chandigarh yet deeply rooted in its identity, have inspired Nipa and Jonathan in the creation of a quintessentially modern

seating collection, with a contemporary approach." For us the Chandigarh sofa is the coming together of modernity, sensuality, graphics and eccentric qualities", claim the Anglo-Indian designer couple.

The Chandigarh sofa is soft and comfortable yet at the same time compact, visually slim and lightweight. The seat is in molded foam and rests on a frame in iron like apreciuos stone set in a ring.

The covers are in leather or fabric with a printed pattern – designed by Doshi & Levien which pays homage to the memory of the city of Chandigarh.



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A SEAT ADAPTED TO THE BODY

]05[Fjord - Design Patricia Urquiola

Fjord is a collection of seatings: the Relax armchair, small armchairs, stools and pouffes. The first is an armchair, archetypal of relax, given its soft supporting and comfortable form, the high back, arm and seating adapt to the body, fitting around it, following its contours and anticipating its movements. The essential and light frame takes shape thanks to the use of new materials and new production technologies, while the visible stitching emphasises contemporaneity. The armchairs are objects of effective daily use, however, they maintain the feature of comfort and can be used in any public area.

A FUSION OF DECORATION AND FUNCTION

]06[Coat - Design Sebastian Herkner

Coat is an armchair without feet yet also without problems of floor grip. In fact, using the same technique of prints for hosiery, a non-slip faded decoration has been printed on the fabric which guarantees perfect stability on the floor yet at the same time with a low weight for easy moving. Separate, removable, very soft and enveloping covers rest on this structure, like a blanket thrown over the seat.

THE SHAPE AND COLOR OF THE MOON

]07[Moon - Design Tokujin Yoshioka

DESALTO

WAITING FOR SOMETHING
THAT (MAYBE) HAPPENS.

We made the kitchen after school, then
switched the two days later. **We presented**
our first kitchen after school the day we were
to build our first large apartment with water
belonging to the Hongkong building unit
to the large apartment house
Had a 24-hour building in front of them.

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The chair designed by Tokujin Yoshioka presents Japanese perfectionism and aesthetic in a fine balance of ancient poetics and modern styling.

Moon has an implicit elegance. Its clean, flowing lines create a harmonic relationship with the surrounding space. But its originality also lies in the visual movement it generates when hit by light, from which

it absorbs and diffuses a subtle, almost rarefied (half-light) tactile and perceptive materiality.

"Moon is a chair inspired by the beauty of light and shadow typical of the Moon. Lunar light is ephemeral, it suddenly appears and disappears. It's the most subtle expression of the universe", says the designer, emphasizing the inspiration he

always feels when observing the processes of Nature.

ELEGANT AND SOPHISTICATED

108[Shangai Tip - Design Patricia Urquiola

The Shangai Tip is a design by Patricia Urquiola for Moroso. This elegant and sophisticated sofa system combines a rich

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variety of elements and configurations with a timeless appearance. The sofa rests on steel legs, which are available chrome-plated or lacquered in black. The collection has a matching set of coffee and side tables.

A SENSE OF TRANQUILITY

]09[Klara - Design Patricia Urquiola

Klara is a wooden armchair designed by

Patricia Urquiola for Moroso, the design works on a simple, linear aesthetic that is harmonious in its curved yet essential shape. The use of wood emphasizes its lightness and elegance.

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.

For its production, Moroso decided to work with the Manzano chair-manufacturing district, both in recognition of a production area that has represented Italian excellence in the production and industrial processing of wooden chairs for over a century, and because Moroso has always considered fine Italian, and in this case local craft skills to be of great value.

The name Klara evokes 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.

LOW LOUNGE SEATING

]10[Mark table - Design Marc Thorpe

The cantilevered table is designed as a highly flexible and universal pull up surface to accompany low lounge seating. The table's minimal design is an exercise in pure function dictating form. The wrapping articulation of its design, communicates a soft dialog between the user and itself by establishing a new relationship between table and interior furnishings. Thorpe states, "it is a little design possible that makes this table successful, that the table is less about itself and more about its relationships it creates."

Labyrinth Mirror
Design By Ann Grymonpon



Kortrijk

The Biennale in the city and the city in the Biennale

Since its foundation in 1968, the Biennale interieur has always been a genuine design event. Not only because it showcases a selection of the world's leading interior design brands, but also because it has always sought a balance between economic and cultural values. The search for this balance is among the essential features of design, and one which makes the Biennale Interieur itself partake of design.



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]FROMTHE**CONTINENT**[

Each edition of the Biennale Interieur is a reflection of the spirit of the times. It bears its influence, reacts to it, and in particular attempts to formulate answers for the future. It is therefore no coincidence that after two years of profound economic,

technological and social changes, the 2012 edition is taking place under the sign of change. A change which aims to reconnect with the Biennale Interieur's initial philosophy and mission while also acknowledging that, in today's global



context, their implementation demands a new approach.

This approach started with a restructuring of the organization itself and the elaboration of a strategy focused on the perpetuation



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of the leading role Interior plays in the international design world.

The interests and concerns of the hundreds of selected exhibitors are central to the development of this renewal. Many initiatives have been taken to better respond to their needs. A new approach of the professional days and the additional services are the most tangible expressions thereof. Behind the scene we made increasing efforts to reach a broad professional and international audience.

LOWIE VERMEERSCH
President, Interieur npo.

The 23rd Biennale Interieur brings change and – at the same time- reinforces its connections with the avant-garde spirit of its creative roots. For the first time,



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the Biennale Interieur breaks through the walls of the Xpo fairground with a fully integrated program in the city of Kortrijk. A fascinating journey of discovery and a full evening program turns the Biennale into a nine-day adventure. The injection of city-life in the Biennale invites visitors to stay overnight and allows for moments of encounter beyond the borders and hours of a regular trade fair.

Kortrijk originated from a Gallo-Roman town, called Cortoriacum at a crossroads near the Leie river and two Roman roads. During the Middle Ages, Kortrijk grew significantly thanks to the flax and wool industry with France and England and became one of the biggest and richest



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cities in Flanders. The city is often referred to as City of Groeninge or City of the Golden Spurs, referring to the Battle of Courtrai or the Battle of the Golden Spurs which took place on 11 July 1302 on the Fields of Groeninge in Kortrijk. In 1820, the Treaty of Kortrijk was signed, which laid out the current borders between France and Belgium. Throughout the 19th and 20th century, Kortrijk became a center of the flax industry and remains

an important region within the Belgian textile industry today.

Today, Kortrijk is the largest city in southern West-Flanders with several hospitals, colleges and a university. Kortrijk was the first city in Belgium with a pedestrian shopping street, called the Korte Steenstraat. Nowadays, a big part of the historical city center is a complete pedestrian area with lots of shops and shopping malls.

Cloverleaf sofa , modular chair , low lounge table , fun metal table , widescreen.



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Office Furniture News



]01[]02[]03[ALCOVE FAMILY
Developed by Vitra in Switzerland
Design: Ronan & Erwan Bouroullec,
2006-2012

The Alcove Sofa Family creates a 'room within a room', while maintaining a visually and formally harmonious language in a busy office.

The 'room within a room' has been one of the strongest and most enduring conceptual themes pioneered by Vitra, in collaboration with the design brothers Ronan and Erwan Bouroullec. While the idea of temporary,

mobile architectures created by means of furniture has taken on many different forms, one of the most noteworthy pieces is the box-like Alcove High back Sofa (2006). Designed for the office, Alcove is a sofa that, enclosed in an upholstered envelope, protects sitters from the hustle and bustle of their environment. It is the perfect retreat for concentrated work, or a confidential meeting in a small group. But the padded Alcove's characteristic, extra-high side panels also provide a refuge where workers can lie down, think or catnap – necessary elements in daily work routines that are often forgotten by office planners.



In 2010, the Alcove Work – a sofa seat for individual work – was added to the Alcove family. Defined by a single space formed by the sofa's extra-high backrests and sides, this workstation is a retreat designed for solitary concentration. The sitting space faces a fixed, leather-covered shelf, allowing for focused writing, reading and working on a computer. This shelf also forms the top of a practical box with storage space for materials and office tools, and includes integrated cable ducts. With Alcove Work, the Alcove family has entered the public space, making appearances in places like libraries and airports, where effective, short-term workstations are needed but often lacking. Now, two new members complete the toolbox for a flexible yet unified office environment: Alcove Cabin and Alcove Meet.

Alcove Cabin provides an open, yet intimate, meeting room in the middle of a lively open office.

With the simple gesture of placing two Alcove High back sofas facing each other and closing the sides, the Alcove Cabin becomes an enclosed workplace retreat. As a rather lightweight mobile architecture, the

Alcove Cabin shelters users from visual and acoustical distractions (the version with extra high sidewalls provides extra soundproofing and visual blocking, for particularly busy spaces). The cabin – a true modern meeting room –, designed for four to six people, is equipped with two firmly upholstered seats, a table, a power supply and lighting.

Alcove Meet simultaneously fosters openness and concentration. This year's second new product in the Alcove family is Alcove Meet: a meeting table for up to six people, fastened between two padded, sound-absorbing Alcove panels. The two screens – to the left and right – enclose a freestanding meeting area. When combined, multiple Alcove Meets can be placed end to end to form a long row of tables. Thus, an entire central meeting area can be created without complicated installation work.

Thanks to their flexibility, Alcove Cabin and Alcove Meet are two new important options for an ever-increasing number of open offices, which need flexible, non-territorial working and meeting areas. All elements of the Alcove family can be

combined with one another to create a landscape of numerous possibilities for new Meet & Retreat areas, while maintaining a visually and formally harmonious language.

]04[]05[]06[TYDE
Developed by Vitra in Switzerland
Design: Ronan & Erwan Bouroullec,
2012

The Tyde workstation rises and falls smoothly and soundlessly, making it easy to change between sitting and standing in the office – enabling healthier, more dynamic work situations.

Changing frequently between sitting and standing at work is healthy. Experts recommend spending about 40% of the workday standing and 60% of it sitting. This practice prevents health problems that can otherwise result from monotonous stress on the body. In addition, changing position stimulates the circulation, which in turn increases concentration and performance. Height-adjustable tables are a good solution to the question of how to best enable changing work positions.



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Typically, however, height adjustable tables are designed only for a single workstation. Tyde expands this concept and offers the benefits of an up-and-down movement for double workstations, conference tables and tables for project teams.

The successful contemporary office is a place buzzing with energy. This presents another pressing issue: background noise. The distraction caused by constant background noise is an increasingly evident problem. Vitra, together with the French design brothers Ronan and Erwan Bouroullec, decided to tackle this problem by helping to decrease the overall sound level: With Tyde, they developed a new family of height-adjustable tables whose necessary technology is well-integrated and noiseless.

Tyde's electrical motor is of a quieter type than that usually used. Further, this motor is well hidden in a cable duct under the table and covered by a sound-absorbing polyester fleece. But this newly developed fleece material is not only a functional element to muffle disturbing noise.

Used for vertical screens, which create a visual barrier between the worker and his environment, it becomes an effective surface area for the attenuation of ambient noise and visual distractions.

Tyde consists of two round columns on sturdy feet. Its frame encompasses the table's electrical technology, a cable duct, and the fleece screen. The table's tops as well as the screens are available in a wide range of surface materials, and there are many colors to choose from, as well. Additional accessories are optional, which make this dynamic table efficient and healthy while giving it a cozy working atmosphere.

]07[]08[]09[**WORKBAY**
Developed by Vitra in Switzerland
Design: Ronan & Erwan Bouroullec,
2012

Workbay breaks with the rigid layout of today's office environment, introducing a more organic approach to collaborative work – one that is closer to human nature.

Life in the office has changed. Today, the prevailing understanding of the nature of people is that we are social and communicative creatures. As a result, in modern offices the level of positive interaction has increased steadily. Now, life and vibrancy have been reintroduced to the office, as interaction takes place at and around the employees' communal workplaces.

Of course this positive change in work habits brings with it new challenges. The greatest, perhaps, is to find new alternatives for undisturbed concentration. Where can an employee reflect on important decisions? Have a quiet moment? Escape for an intimate telephone call or a one-on-one chat? In order to render today's work habits less stressful and more productive, multiple, easily accessible work situations have to be created in a new office layout. The more organic such a layout can be, the more likely it is to be flexible, easy for the knowledge worker to adapt to and more attuned, generally, to human nature.

The most recent design project by Ronan and Erwan Bouroullec creates a natural, yet simultaneously highly efficient habitat in the office environment: Workbay.

Workbay provides easy-to-use semi-private spaces for common areas – the so-called “middle zones” of an open office plan. A system of organically-shaped, cell-like configurations, the single modular elements make possible a wide variety of formations, from single work situations to group spaces and micro-architectural clusters. These cells fit into offices of nearly any size and, because they are part of a modular system, they adapt easily, being capable of growing organically with changing office needs and conditions.

The system is based on four curved, straight or star-shaped wall elements of two different heights. This means that Workbay not only answers the needs of the office planners, it also offers employees the freedom of choice: they can retreat to the setting that is most appropriate for the work at hand. Workbays allow for individual work stations (a space of “retreat”), larger



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meeting situations for two to four people (a place to “meet”), and combined office landscapes consisting of different areas (“meet & retreat”).

Constructed to avoid the heaviness of other micro-architectures, Workbay nonetheless offers a protective and durable shell thanks

to a sturdy industrial fleece supported by a lightweight aluminum structure. At the same time, Workbay takes into account the downside of today's buzzing open offices: Workbay cells shut out background noises, thanks to the exceptional sound-absorbing quality of the polyester fleece – a material new to the furniture industry. A friendly, almost



homey feeling is provided by the texture of these walls. A warm range of colors, as well as the selection of different tabletops and benches further enhances this atmosphere.

With Workbay, the Bouroullec brothers have succeeded once again in rethinking the logics of the workspace. They also continue to break up calcified office hierarchies, which have typically been determined by place. All by simply asking the question: "What does 'living an office' actually mean?"

]10[]11[]12[]13[PIVOT
Developed by Vitra in Switzerland
Design: Antonio Citterio, 2012

The Pivot high working chair allows for

comfortable sitting, dynamic working and spontaneous interactions at eye-level.

With the new Pivot high working chair, it is now easier than ever to develop the healthy habit of spontaneously switching between standing and sitting while at work. In conjunction with high standing tables, Pivot makes this switch a simple, dynamic movement: rather than raising and lowering the table, users themselves either sit on the high Pivot chair or hop off to lean against Pivot while standing at the table. This means that quick discussions can be held "at eye level" with passing colleagues, promoting teamwork and fostering increased levels of performance and motivation. Further, this additional

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physical movement enhances circulation and helps prevent back problems and postural misalignment.

Italian designer Antonio Citterio designed Pivot to fit the standard height of standing tables. The back of the height-adjustable one-piece seat (which is covered with a knitted fabric) is comfortably round and slightly pulled forward, which ensures freedom of movement. Thus, in addition to being comfortable to lean against this organically shaped armrest from a standing position, the chair also lends itself to sitting in a variety of different sideways positions. For additional comfort, the foot ring, made from a polyamide with slip resistance, is also height-adjustable. Braked wheels

prevent the loaded chair from rolling off.

]14[]15[]16[**ALUMINUM GROUP
DARK CHROME**

**Developed by Vitra in Switzerland
Design: Charles & Ray Eames, 1958**

The new Dark Chrome line brings a sophisticated and contemporary aesthetic to the classic Aluminum Group.

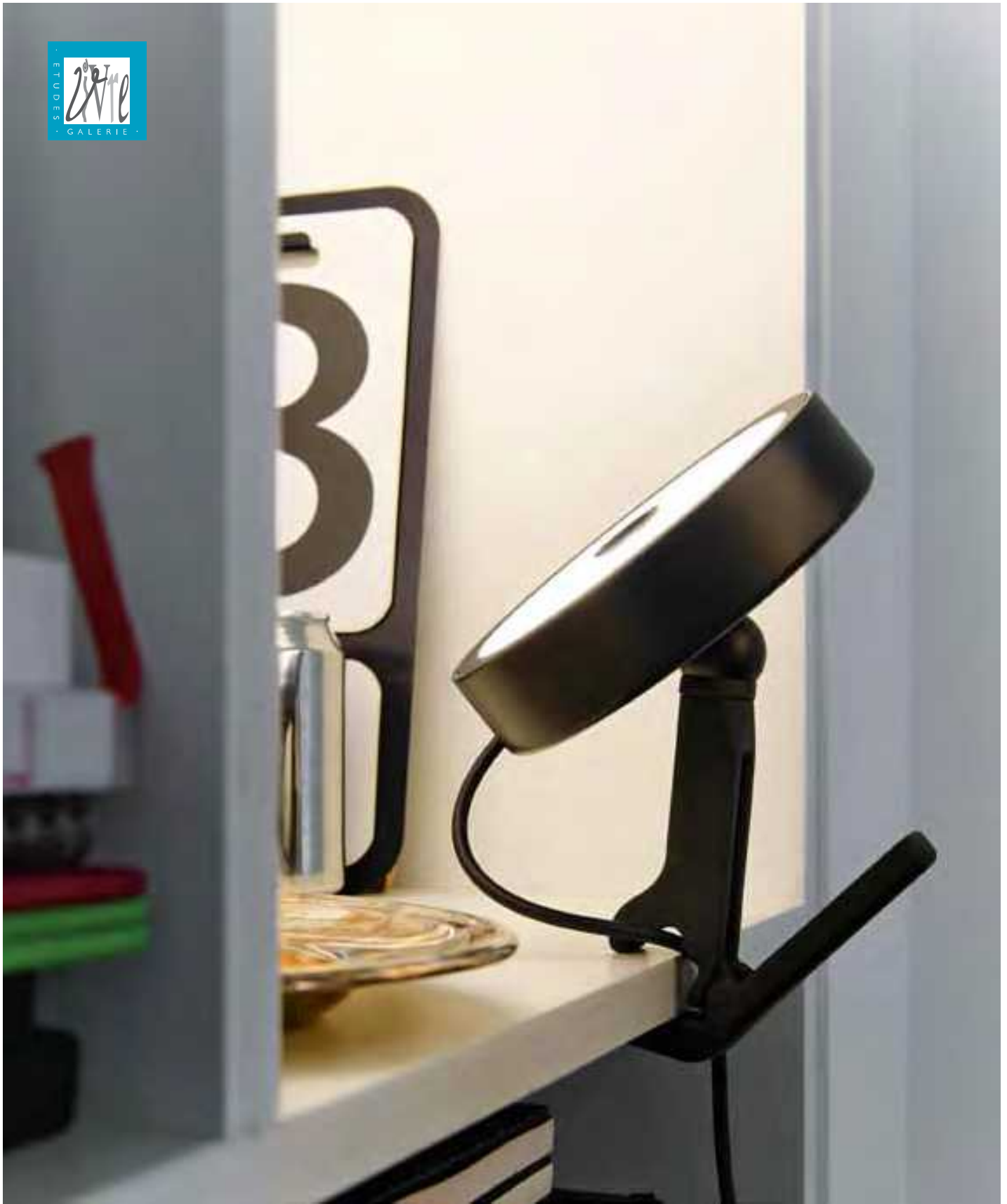
Black stands for confidence. It is versatile and neutral. It goes with any other color or background. At the same time, the color black provides unobtrusive elegance by accentuating shape. If we can ever speak of sensuality in furniture design, a piece in black, with the shine of chrome metal, is

certainly seductive. Dark Chrome brings this appeal – and an even more contemporary aesthetic – to one of the long-loved furniture groups: With Dark Chrome, a new version of the classic Aluminum Chair is born.

The Aluminum Chair is one of the greatest furniture designs of the 20th Century. Originally designed in the mid-1950s for a private residence, it stands out with its intelligent combination of materials and innovative construction, combined with impeccable taste. For the Aluminum Chair, Charles and Ray Eames decided against the conventional principles of using a single shell for the seat, instead stretching a cover – textile or leather – between two aluminum profiles, thus transforming the seat into a load-bearing part of the structure. This seat structure adapts to fit the body snugly and delivers great comfort, despite having minimal upholstery.

But while designed for the private home, the Aluminum Chair came to be an icon of office furniture. Thanks to its restrained elegance combined with functional and authoritative qualities the chair was – and is – a perfect match for the working world, throughout history's changing office environments.

Some of the chairs in the Aluminum Group are now available in dark chrome aluminum. The seat cover is made of premium black leather, as are the newly upholstered armrests. Produced with great care and workmanship, these new features



U turn

Matteo Thun & Antonio Rodriguez, 2009



www.belux.com



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highlight the well-known and sophisticated silhouette of the iconic classic.

In addition to the various Aluminum Chairs and Soft Pad Chairs, the Eames Segmented Tables are now also available in Dark Chrome. Together, they form a selective range of products for showcase offices and conference rooms.

Vitra has produced the Aluminum Chair series for many decades, and has always achieved consistently high quality. On the basis of this experience, we are granting a 30-year guarantee on all chairs in the Aluminum Group and the Soft Pad Group.

]17[]18[]19[]20[PHYSIX
Developed by Vitra in Switzerland
Design: Alberto Meda, 2012

With its combination of a flexible plastic frame, elastic knitted fabric and an integrated synchronizing mechanism, Physix, the new

office chair by Alberto Meda, explores the possibilities of dynamic sitting.

In the past century, the development of a new typology of chairs in which seat and back are not separated, but rather form a continuum, reached its first peak with the 1927 MR 20/3 cantilever chair by Mies van der Rohe. Chairs with one-piece shells made from a variety of materials such as moulded plywood, sheet metal or plastic followed over the years, designed by, among others, Rietveld, Aalto and Coray. But it was Charles and Ray Eames and their Aluminium Chair, which appeared in 1956, that marked the first use of fabric, stretched under tension between two parallel aluminium profiles, to provide a mix of elasticity and support in the seat and back.

Like the Aluminium Chair, the construction of Physix is based on the idea of creating a continuous textile seat and back, held between two parallel profiles. Thus, the chair is the latest addition to a long line of iconic chairs. But Physix also takes this development one significant step further, by bringing the typology into the field of office chairs.

Using today's state of the art materials and production methods, Alberto Meda uses an interplay of three factors to create a new, dynamic sitting experience: a flexible frame construction, an elastic knitted fabric cover and a stabilizing mechanical unit.

Physix's elegant frame takes advantage of modern plastics to achieve flexibility and stability. The organic side profiles, which are made of polyamide, can be deformed in a way that mimics a flexible



hinge, following the sitter as he leans back. Meda controls the elasticity of the slender profiles by dividing their cross-section into rigid and flexible zones. The flat armrests of the chair can be deformed in a similar manner.

The single stretch of fabric that is held between the parallel profiles forms the supportive continuum of seat and back. For use in the Physix chair, Alberto Meda and Vitra developed a multithreaded knitted fabric. The fabric is highly stable and its more compact zones provide necessary support in the lumbar area of the back. At the same time, the fabric's elasticity allows for a three-dimensional deformation of the shell. Thus, the chair's frame and seat follow the sitter's movement smoothly in all directions – not only back and forth and sideways, but also even diagonally, as the sitter leans back to look over his or her shoulder. With its semi-transparent weave, the



knitted fabric also contributes to the visual lightness of the chair and allows for nuanced colour combinations.

Yet, while such overall flexibility might offer great dynamics, it also implies the risk of an uncontrolled movement. However, additional counterbalancing elements enable Physix to attain precise, synchronized movements between an upright and a backwards-leaning sitting position. A pair of visually expressive aluminium brackets attached to the back of the chair transfer the movement of the frame to this spring mechanism, which is contained in a small box underneath the seat. As a result, the seat always follows the sitter back to his upright position. The brackets of this mechanical unit work independently of one another in order to regulate the seat's plastic side profiles independently. This allows for exceptional freedom, especially when it comes to sideways movement.



Physix, a combination of a flexible plastic frame, an elastic knitted fabric and an integrated synchronized mechanism, is an ingenious construction that allows for an interplay of flexible and rigid elements, and explores new possibilities for dynamic sitting.

Alberto Meda (* 1943) based in Milan, is a designer and an engineer by education, who strives for long-lasting and sustainable solutions born of an inner constructive logic. For Meda the engineer, Physix represents a foray into the logics of physics. As a designer, he masterfully achieves an elegant aesthetics, which emphasizes the chair's functions, while reducing its visual complexity to the minimum.

As Meda says: "The concept of Physix is based on an interplay of forces of tension and elasticity. The construction made of rigid and flexible elements could be realized thanks to modern materials and production techniques. The shape reveals itself during the design process."

Hotel Le Toiny Intimacy and Exclusivity



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]FROMTHE**GLOBE**[

Welcome to St Barth. Privacy and exclusivity have always been the defining characteristics of l'Hôtel Le Toiny. Situated in the area of the Island referred to as Côte Sauvage, the 15 pastel colored bungalows, called Villa Suites, are set on a gentle slope overlook-

ing the bay of Toiny and the Caribbean Sea. Each is surrounded by tropical vegetation, has its own gated entrance and a red mailbox flag that serves as a "Do Not Disturb" sign. It is this emphasis on privacy that has always seduced our clients who are looking



for a unique and privileged place.
Chef Stephane Mazieres, "Grand Chef Relais & Chateaux", is a culinary artist known for his accomplished cuisine with local flavors. Passionate and always inspired, Stephane as well as Pierre Grall,

our Restaurant Manager welcome you to the Restaurant le Gaiac.

The new "Gaiac" decoration was realized by Karine Bruneel from the Company French Indies Design.

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It is built primarily on a dialogue with the managers of the hotel, Dagmar and Guy Lombard, to establish a relatively accurate specification. Making structural changes and aesthetic without altering the "Toiny spirit"... a

colonial spirit, exotic, sweet, colorful this is what the cosmopolitan clientele precisely search for. So it was not appropriate to "break everything" but to refresh, rejuvenate, soften sometimes, rearrange, improve

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circulation, increase comfort to not only retain existing customers but also attract new customers looking for atmosphere Karine likes to define "modern caribbean" while maintaining a form of timelessness instead.

The color chart is defined as: a soft blend of beige "clay" and blue "Gustavian"

contrasted with white.

The materials are natural teak, oak, recycled or repainted, vintage leather, stone washed fabrics...

Decorative accessories remind us of the journey, the sea, nature...

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W Jewelry



Available at : Hôtel Le Toiny, Anse de Toiny, St Barth French West Indies.

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]FROMTHE**DIARY**[



THE WHAT?, WHERE?, WHY?, WHO? AND WHEN?

What?

The letter W is an old ligature from the Middle Ages, connecting two V (Hence the name in French, double v).

Chilperic, Frankish king of the Merovingian dynasty was born between 525 and 527, dead in 584 added to the alphabet four characters of his invention, among which one affected to a pronunciation that has been known by the double V in French and double U in English.



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Where?

Beirut is where the jewelry is produced, 18crt gold, VS diamonds, semi-precious gemstones from the far east and pearls from Tahiti and Australia.

A city where talent and artisans blend harmoniously into exceptional creativity. St Barth – Hotel Le Toiny – where the jewelry is exposed.

An island of dreams, where luxury finds its place in a virgin and exceptional nature.

Why?

Drawing, designing and creating are the drives of my life.

Meeting with precious and semi-precious gemstones have been the trigger of my passion, my jewelry.

From there came out W, where the

passion of manual drawing blends with that of the design of the piece itself for its creation.

Who?

Rima Sauma Wazen was born in Beirut from a Lebanese father and an Italian mother. She studied interior design in Paris. Mother of girl triplets, Léa, Marie and Nicole, settled in Lebanon since 1995 as an Interior Designer.

When?

The adventure began 5 years ago and the collection has grown over the years with new unique pieces. Saint Barth has played a role of inspiration with the marine theme mixing with more classic pieces in shape but more unique in colors.







Cultura del vetro
www.famitalia.it



Happy 10th Louis Ghost!



It's been ten years since Philippe Starck's beautiful and iconic Louis Ghost chair was designed for Kartell, and it's still as powerful as it was when it was first debuted!

Two years after the birth of La Marie in 2000, the first polycarbonate chair, transparency had already hit the scene and this time minimalism was no longer necessary. In fact this time Starck wanted an injection of memory: and thus the baroque lines of the Louis XV seats were redesigned in a small armchair which its plastic material rendered ultra-contemporary in an original, fascinating and surprising mingling of the antique and the new.

To produce this design was an authentic technological challenge for Kartell: both the distinctive detail of the medallion-shaped back and the arms were quite a considerable hurdle to clear. Evanescent and crystalline, however, the chair is also stable and sturdy, totally shock proof, resistant and proof against atmospheric agents. A personality charged with charisma and rich

in aesthetic appeal, perfectly representing the spirit of its creator with its combination of stylistic irony and industrial production. In presenting the Ghost Chair, Philippe Starck described his new project in these terms: "Actually, the Louis Ghost chair designed itself. It is a 'Louis something', a sort of ghost, a reflection, the shadow of a chair in a style that I have called Louis Ghost, the ghost of Louis". Starck continued. "You are not sure exactly what it is but everyone recognises it and sees it as something familiar. It's here when you want to see it and you can blend it in if you want to be discreet. It is half disappearing, dematerialising. Like all the production of our civilisation."

While knockoffs can be found on any corner, it's easier than you would think to spot a real Louis or Victoria Ghost Chair—think



balance, sturdiness indoors or outdoors, and the ability to comfortably hold heavier weights. Since its introduction in 2002, this design has also made its way into the homes of design aficionados and even the MoMa.

On the occasion of its 10th anniversary, Kartell flagship stores are paying tribute to the iconic chair through window installations, events and an exclusive special edition on sale!

Started this September, and for the entire fall season, Kartell's retail network worldwide (with 130 flagship stores and 200 shops-in-shop) displayed photos from the Italian design magazine CASE DA ABITARE taken exclusively for the brand: a trip to ten international cities through photos by exceptional photographers

testify to the truly global appeal of the famous transparent polycarbonate chair.

The design icon has completed a world tour through the exclusive photographs taken in ten symbolic locations on five continents. The Louis Ghost was photographed in the following ten cities: Venice, Paris, London, Moscow, New York, Rio de Janeiro, Cape Town, Beijing, Tokyo and Auckland.

To also celebrate the 10th anniversary, a special edition has been produced featuring Starck's trademark signature laser engraved in black on the center back of the chair. Since its initial release in 2002, the simple piece (which comes in a number of different colour and opacities) has risen to become the most widely successful sold "original design" chair in the world, selling over 1.5 million pieces.

Cheers Louis Ghost!



Fritz Hansen Headquarters

Established in 1872,
Fritz Hansen is
one of the world's
leading design and
manufacturers of
exclusive furniture,
recognized by their
design icons such as
the Egg™ and the
Swan™ chair created
by the legendary
Danish Architect,
Arne Jacobsen.



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Fritz Hansen's creative partnerships with some of the world's most established architects including Poul Kjærholm and Hans J. Wegner has resulted in an outstanding collection of exclusive designs.

Today the legacy is carried forward through collaborations with international design stars such as Kasper Salto, Morten Voss, Piero Lissoni, Jehs & Laub, Todd Bracher, Hiromichi Konno and Cecilie Manz.



With a design philosophy that focuses on being original, timeless, sculptural and pure, Fritz Hansen's aim is to enhance their customer's lifestyle and image with beautiful, original designs with

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superior quality. Fritz Hansen's furniture is considered a luxury lifestyle brand, attracting the attention of design, fashion and architectural enthusiasts.

With their head quarters based in Allerød, a small town just north of Copenhagen in Denmark, Fritz Hansen has a collection of showrooms located around the world in Copenhagen, London, Düsseldorf, Stockholm, Oslo, Amsterdam, Antwerp, Tokyo, New York and Milan, each supported with a global network of dedicated partners.

Adagio Swing - Design Francesco Rota

PAOLA
LENTI



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