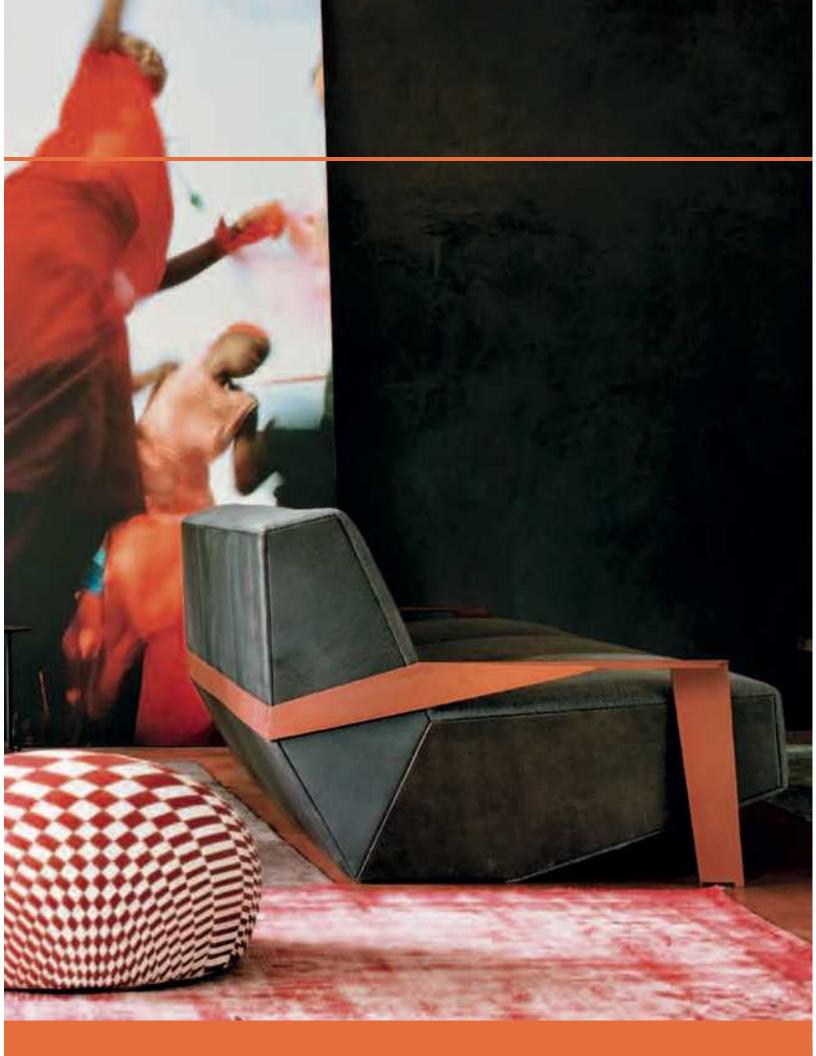
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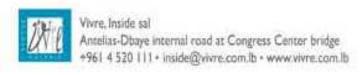
















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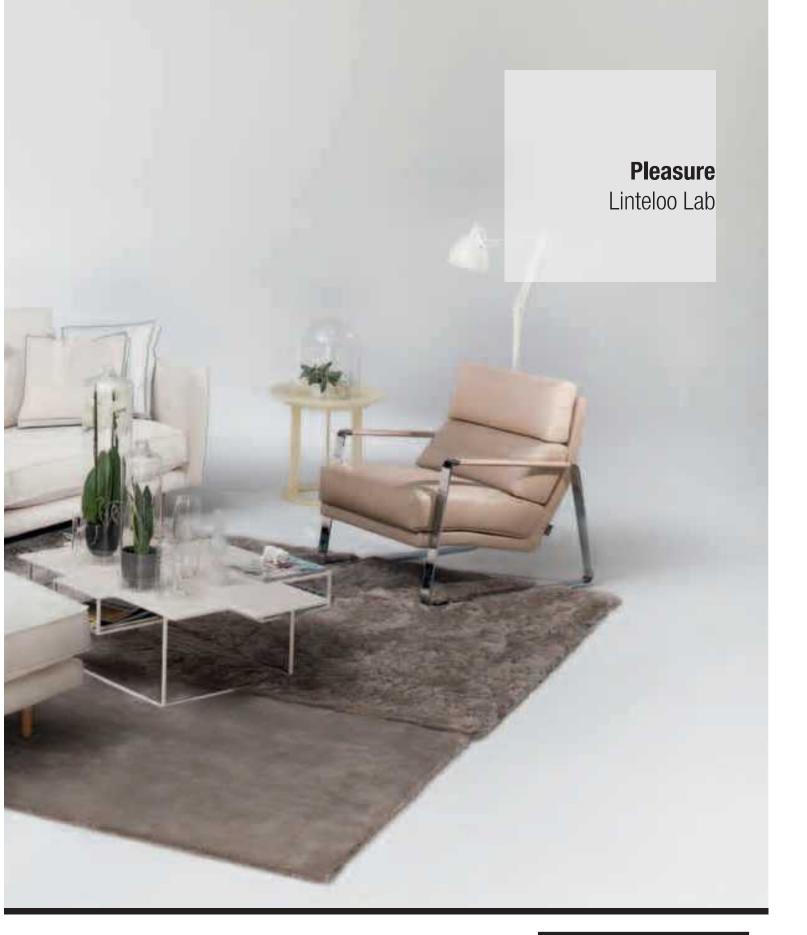
REPUBLIC OF Fritz Hansen®













Orient DESIGNED BY JO HAMMERBORG











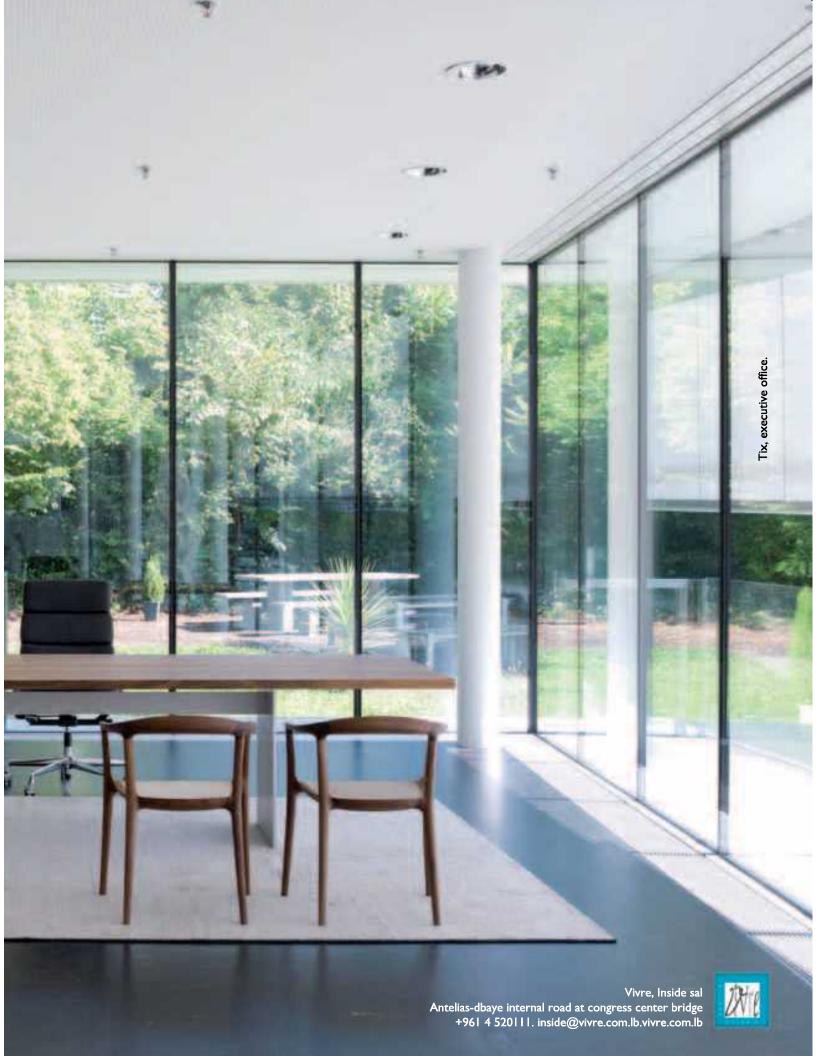
Orient PI

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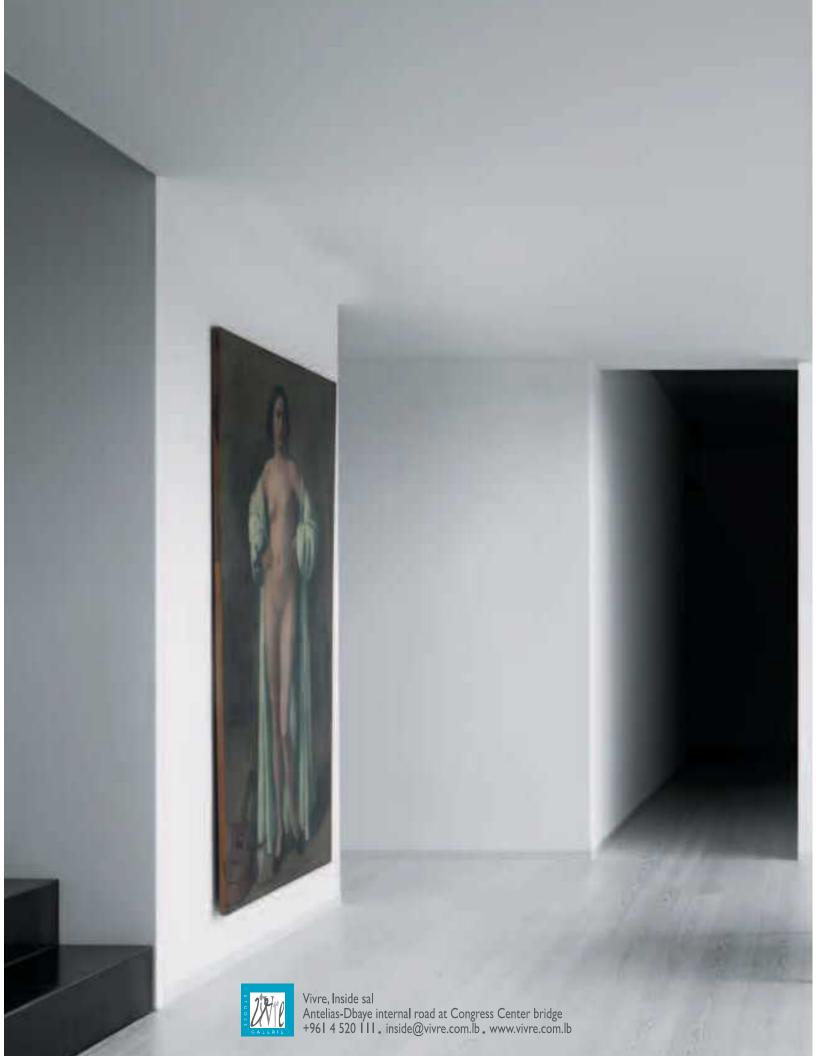




It is a system of color and other elements that can be our together. Andress and tockness are milividually band on every side, with foreign movements that allow maximum comflect.

Maximus connect;

www.edra.com



EDITORIAL

As simple as this...

"You use stone, wood and concrete, and with these materials you build houses and palaces;

That is Construction.

Ingenuity is at work. But suddenly you touch my heart, you do me good. I am happy and I say: "This is beautiful."

That is Architecture.

Art enters in. My house is practical. I thank you, as I might thank railway engineers or the telephone service. You have not touched my heart.

But suppose that walls rise towards heaven in such a way that I am moved. I perceive your intentions. Your mood has been gentle, brutal, charming or noble. The stones you have erected tell me so. You fix me to the place and my eyes look at it. They behold something which expresses a thought. A thought which reveals itself without words or sounds, but solely by means of shapes which stand in a certain relationship to one another. These shapes are such that they are clearly revealed in light.

The relationships between them have not necessarily any reference to what is practical or descriptive. They are a mathematical creation of your mind. They are the language of Architecture. By the use of inert materials and starting from conditions more or less utilitarian, you have established certain relationships which have aroused my emotions.

This is Architecture."

Le Corbusier, "Vers une architecture", 1923

Cover: Silver Lake Collection Design Patricia Urquiola. By Moroso. Below: Chandigarh Design Nipa Doshi & Jonathan Levien. A Tribute to Le Corbusier. By Moroso.



]io[

]io[Magazine A Vivre quarterly design handbook io@vivre.com.lb

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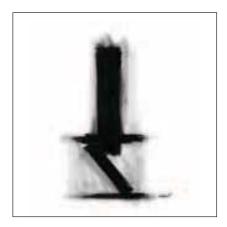




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Element by Tokujin Yoshioka







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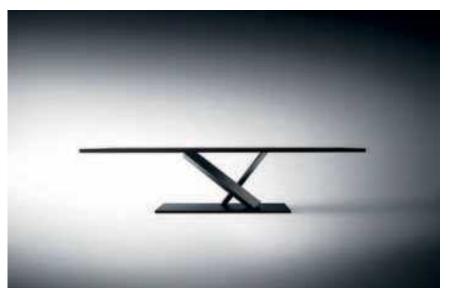
Element is a strong, poetic collection including a chair, dining tables, low tables and console tables, designed for Desalto by sensitive, visionary Japanese designer Tokujin Yoshioka.

The heart of the Element project lies in

the single central support for the table, a metal parallelepiped that is reminiscent in its form of the minerals and quartzes found in nature, positioned at a slant, teetering between the base and the top as though almost challenging the laws of gravity.

]FROMTHEMASTERS[







TOKUJIN YOSHIOKA

Born in saga, Japan in 1967, Worked under Shiro Kuramata in 1987 and Issey Miyake since 1988 and established his own studio, Tokujin Yoshioka Design in 2000.

He has done many projects with Issey Miyake for nearly 20 years such as shop design and installation for A-POC and Issey Miyake. Also he has collaborated with various companies in and outside Japan such as Hermes, Toyota, BMW, KDDI, Swarovski, and other noted ones. Since the paper chair "honey-pop" (2001) has attracted a great deal of public attention, Tokujin produced Driade's "Tokyo-pop", Yamagiwa's lighting "ToFU", cell phone "Media SKIN" for au design project, chandelier "Stardust for Swarovski Crystal Palace, polyester chair "Pane Chair", "Chair that disappears in the Rain" made of special glass, installations for Lexus, Moroso and many others. They have been highly evaluated as art works simply more than design works.

Some of this most important works are displayed as a part of permanent collections in the world's well known museums such as Museum of Modern Art (MoMA) in New York, Centre National d'Art et de culture Georges Pompidou, Victoria and Albert Museum, Cooper Hewitt National Design Museum and Vitra Design Museum.













Magically suspended between earth and sky, "the mineral" gives character to a table that goes beyond the mere function of a support surface to take a prominent place as sculpture in an environment.

A project that is particularly complex from the engineering perspective, in which all Desalto's skill and experience in the working of metals are expressed.

The Element collection offers and extensive range of items, including dining tables that are rectangular- up to three meters longround and square shape, low tables for beside the bed or sofa, bistro tables and a totemic chair of great character, which is also well suited to standing alone.

In the colors black glass, rough iron, wax-

finished to bring out the imperfection of the surface and mirror polished stainless steel. "Element is a sculptural furniture collection inspired by the natural structure of crystals, adopting the random harmony and beauty of nature. The collection was a development from the process of the numerous experiments and research for the "Crystallized project" initiated in 2007. Through the project , I would like to raise the question of how we could connect our lives to the future, by being exposed to the serendipitous beauty born of nature. From these experiments, Element was born from the challenge of revealing new aspects of nature and is a sculptural form of furniture."



EMOTIONS SHOULDN'T BE DESCRIBED, THEY SHOULD BE EXPERIENCED. | www.baxter.it



Baxter Sometimes it's just a question of perspective



For the 2013 edition of Milan's International Furniture Show, Baxter is presenting diverse environments, different all-encompassing suggestions, each of which provokes different emotions and is the result and manifestation of the company's propensity for research and experimentation that has always constituted its major strength. The Baxter world, increasingly rich and eclectic, is displayed with a connotation markedly evocative of the 1950's and extended by new collections of accessories such as rugs, lamps, coffee tables, etc. created using new and refined materials and often decorated or finished by hand, thus inherently unique. The most important innovations are in any case born from the constant experimentation and innovation that Baxter puts into the world of leather, a noble

and natural material with historic origins and unique warmth, towards which it has always directed its passion and savoirfaire. This material is available by Baxter to the designers with which it collaborates in order to create exclusive and cuttingedge objects, able to amaze and fascinate its clientele and to be eclectic and cross-sectional with regard to different styles.

ICI, BOURGEOIS! MATTEO THUN E ANTONIO RODRIGEZ

"ICI, Bourgeois!" is aimed at discerning customers wishing to surround themselves with exclusive design objects to express their Weltanschauung. Materials, like fine woods and exclusive leathers, and simple yet elegant forms acquire expression and personality through sophisticated accents

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]FROMTHELEADERS[

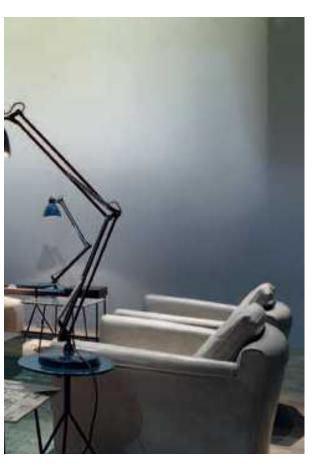
















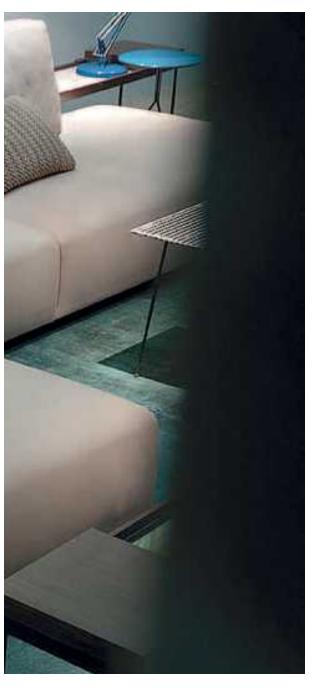


and refined details. Elegant, simple and distinct, the living room collection by Matteo Thun and Antonio Rodriguez includes sofas and armchairs, a dining area composition, coffee tables that can be freely combined and cushions with intricate details, a desk, cabinets and bookshelves, able to characterize interiors tastefully. Thus, spaces are created with soft and warm colors, reminiscent of the classic style of the bourgeoisie and recall, with their intriguing ambiguities, surreal scenes from the films of Louis Bunuel. Main protagonist is Belle de jour: a special and

unique manufacturing, carried out with an exclusive folding and manual pleating technique of leather, in order to create different stripe, petal and zick zack pattern.

SPECIAL EDITION PRINTED – DESIGN DRAGA OBRADOVIC E AUREL K. BASEDOW

Transferring to leather all that is usually attributed to fabric is the result of a unique manufacturing. Hand- serigraphy is applied on leather, which is re-interpreted with prints inspired by designs of the textile archives of the 50's. The Limited Edition's







texture are created with inspiration from the great fabric classics of the tie-field with typical manufactures of the jacquard loom: herringbone, pied de poule, needle tip and Prince of Wales.

TEXTURE – DESIGN DRAGA OBRADOVIC E AUREL K. BASEDOW

Transferring to leather all that is usually attributed to fabric is the result of a unique manufacturing. hang- serigraphy is applied on leather, which is re-interpreted with prints inspired by designs of the textile archives of the 50's.











PAOLA NAVONE

The pieces that make up the new collection are the result of the long-standing collaborative relationship between Baxter and Paola Navone. They are items inspired by apparently different worlds, brought together by a sort of light and sophisticated Mediterranean spirit made of sun and sea, of all shades of yellow and blue. Made of organically-shaped décor, reminiscent of the 1950's. The colors of the collection are greys and blues. The materials are leather, softened and softly stitched until it seems like fabric, in the Baxter way, and also natural stone and wood. Every detail is designed with precision tailoring. So every piece is special in its own right and different from the others. With its own history and life.

The bed has a padded headboard like a huge soft cushion in the shape of a halfmoon, inviting you to relax. To sleep and dream. The mirror has beveled edge and a frame with leather piping, which by magic is decorating a mirror rather than a sofa. Inspired by mirrors from bathrooms of the past, it has a round and organic shape which makes it special and extremely modern.

The oversize deckchair will always be different, transformed by the time that will oxidized copper and age leather. A pair of glasses, a notebook and a pencil left absentmindedly on a small table are absorbed into the leather. Like a film of dust that covers and fix everything. What remains is the memory. The leather, creased and rolled into a ball, becomes a stool. Very soft leather covers upholstered furniture, result of artisan mastery and of Baxter's great experience in the leather manufacturing. Soft cushions bursting with feathers rest on the frame of the sofa, fluffy like clouds. So a classically-shaped sofa becomes a nest, a cradle, a very special haven. The three tables have Carrara marble tops and wooden legs. Seen from above, they look like three stones polished by the water, ironically out of scale.

The pieces of the collection together form a delicate miscellanea presented in a special setting where each item of furniture, each wall seems to absorb the blue of the sea. Like on the Amalfi coast. Like in the late fifties. Like on a Mediterranean indoor inspired by Gio Ponti.





Mama Shelter **Lyon**

"In Lyon the true light does not come from above but from below" Frédéric Dard





appears in ou about Lyon.
This is no manipulation the incarnation

[FROMTHEHOST]

It is no coincidence that the word "light" appears in our thoughts when we talk about Lyon.

This is no media stunt or even the manipulation of a rich history, but simply the incarnations of this word "light" by the

Lyonnais themselves.

Obviously, "lights" evoke an almost magical period in the history of France for all of us, a time when we were an example of universality in the world. A time when reason, progress and a certain spiritual



vision of the world were not continually opposed.

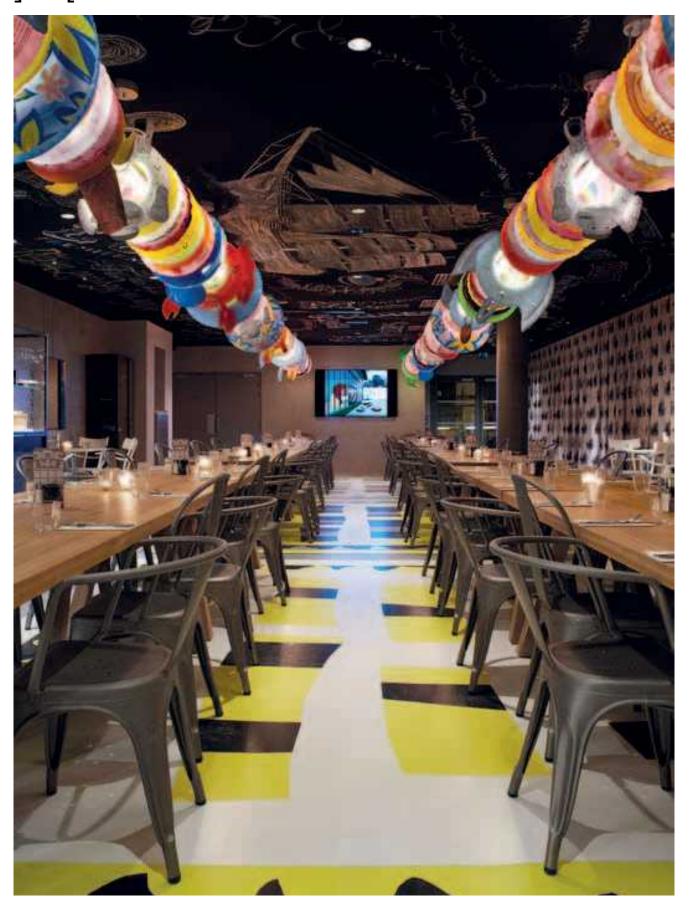
"The lights" are present in Lyon and not just during the famous festival of the same name carved over the front of its university. Ultimately, it is these "lights from below"



that Mama Shelter came searching for in this city.

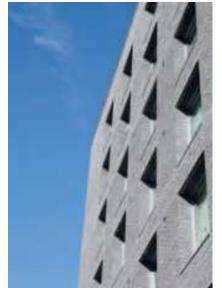
It took several months to find the perfect site; one that both embodied this historical aspect but also set the pace of a desired future.

Mama Shelter is at the crossroads of three districts, that of Gerland with its industries that make Lyon an international place for progress, that of the University Lumière near the docks which revives the characters









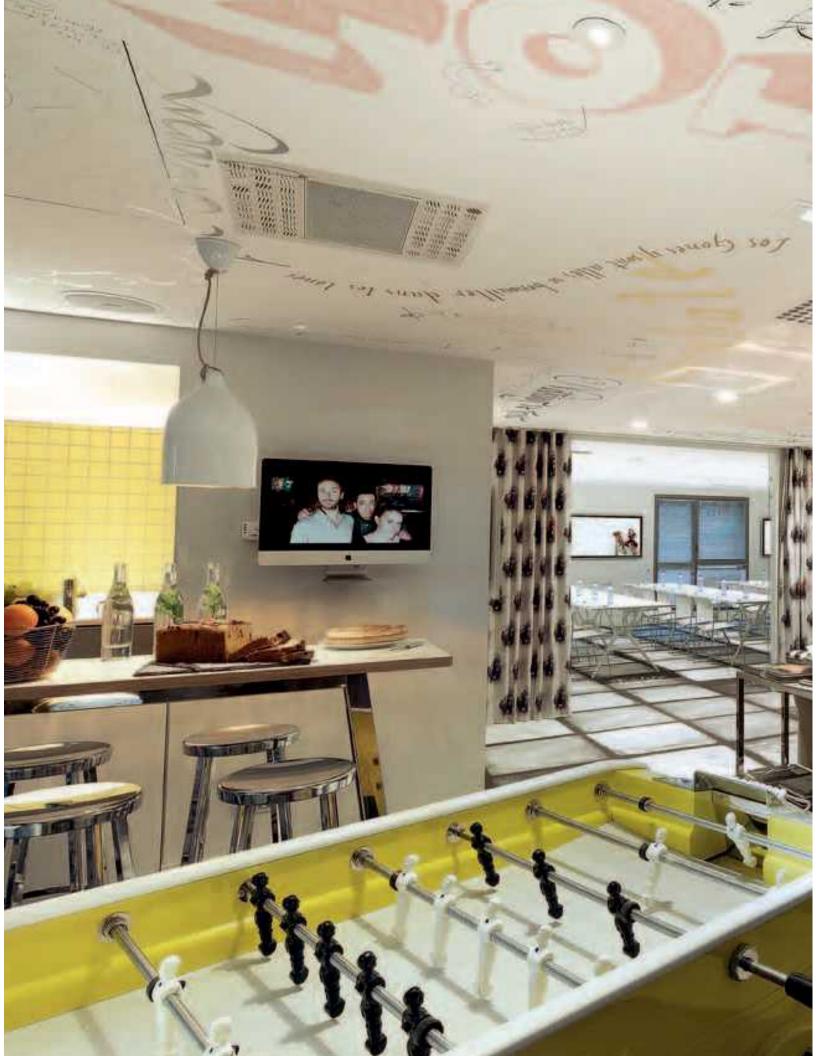
of the past and sculpts the minds of today, and that of the Guillotière a cosmopolitan immigration area where people from all over the world meet at the Place Djebrail Bahadourian, named after the founder of the grocery store with the same name.

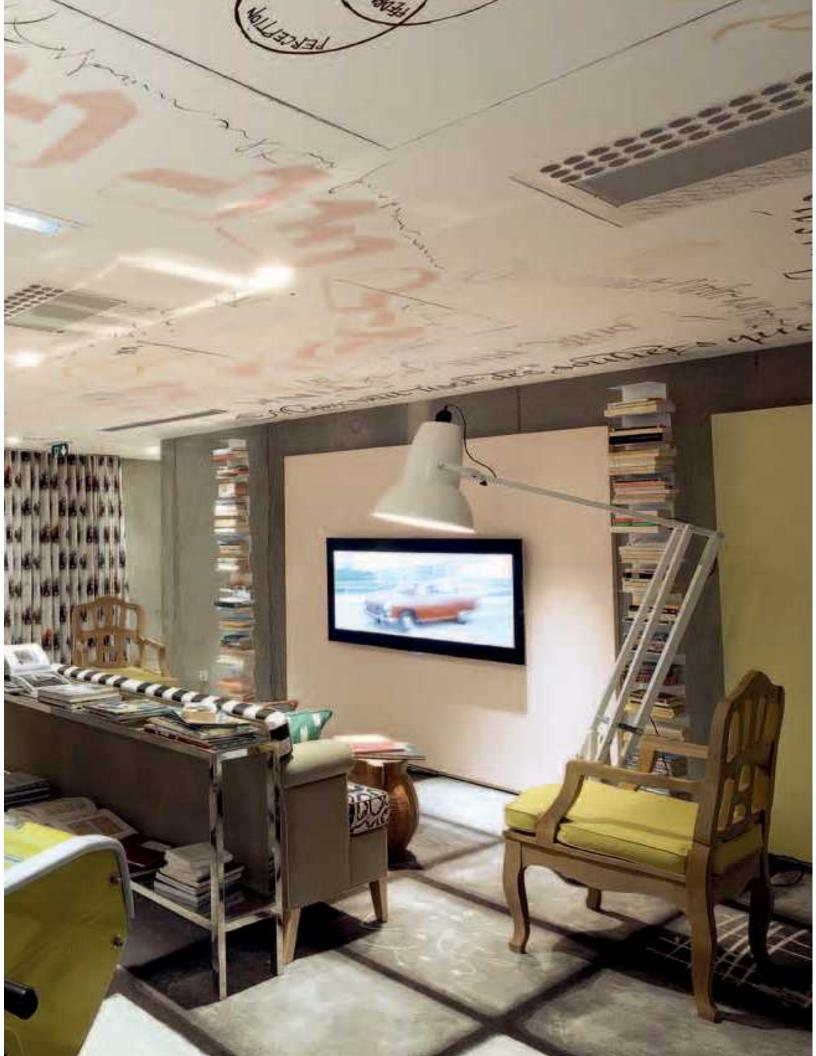
Mama Shelter is the intersection of these worlds.

A stone's throw from the Place Jean Macé and its metro station that takes you the Part-Dieu railway station, Mama Shelter is located on a block bordered by three streets, like a triangle. Its entrance is opposite a fenced basketball court suggesting a decidedly urban landscape, "a certain something or hint" of New York or more specially Brooklyn. The Rue Marc Bloch flanks the 156-room building and the mere mention of this name, the creator of the Annales School, commands a sort of seriousness that can be seen in the building's every facade.

The Mama is here and like a Mama, the genius of Starck has modeled it with nods to Lyon, its history and its people.

Mama Lyon is also a lively place, where











the restaurant will play it own diversifying role, combining profiles and dishes, ensuring that it is worthy of the capital of gastronomy. The bar and its worthy of the capital of gastronomy. The bar and its tables will come alive to the thrills of the "live" stage proving that Lyon is also has a range of different- sized rooms for

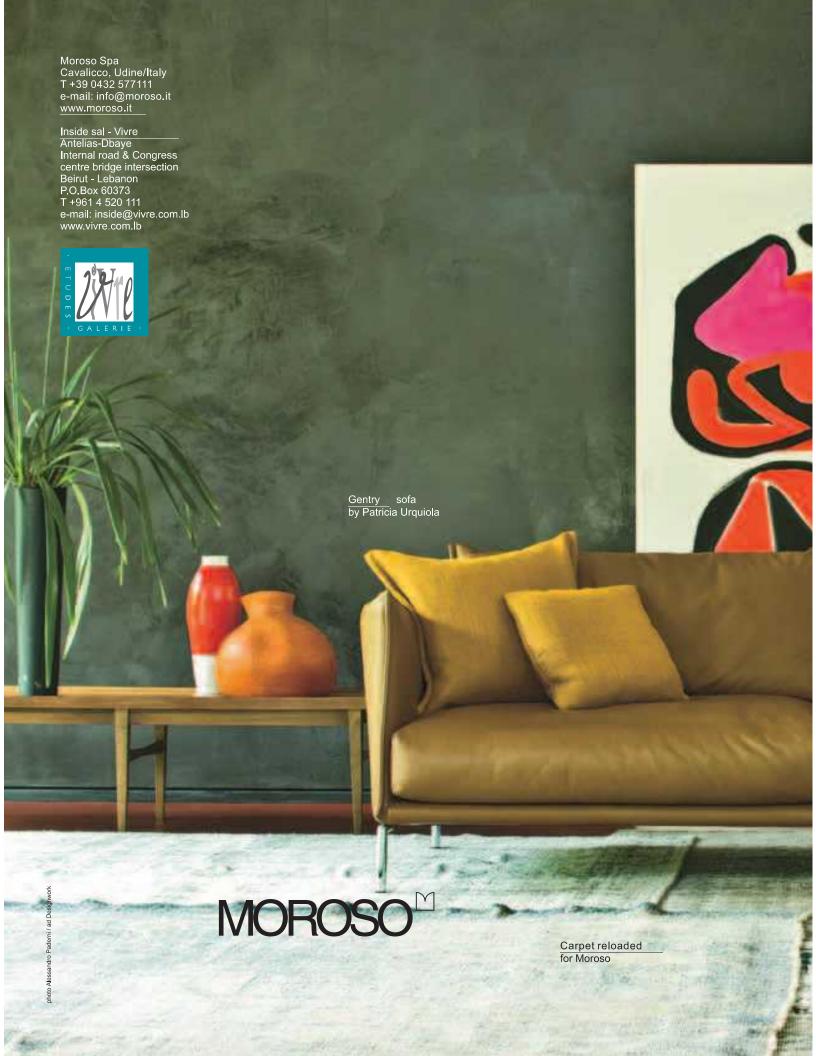
discussions, seminars or meetings, where men and women can reflect on their future in light of their life.

The Mama Lyon is here.

Without arrogance, it knows that this city of Lyon aspires to a light rooted in its history which shows younger generations

the path freedom. It was thinking about Marc Bloch and also Jean Moulin, that gave the creators of the Mama their desire to be here.

It is by dreaming about a puppet's cheek and that of its creator Laurent Mourguet, that in time, Mama wants to become a place for freedom, discussions and passion.





The Langham, Chicago hotel opens in a Mies Van Der Rohe Building

One of the last structures by Ludwig Mies Van der Rohe, Chicago's IBM building.



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]FROMTHEHOST[



A 52 story tower of anodized aluminium and bronze-tinted glass, transformed the city's skyline when was completed in 1972.

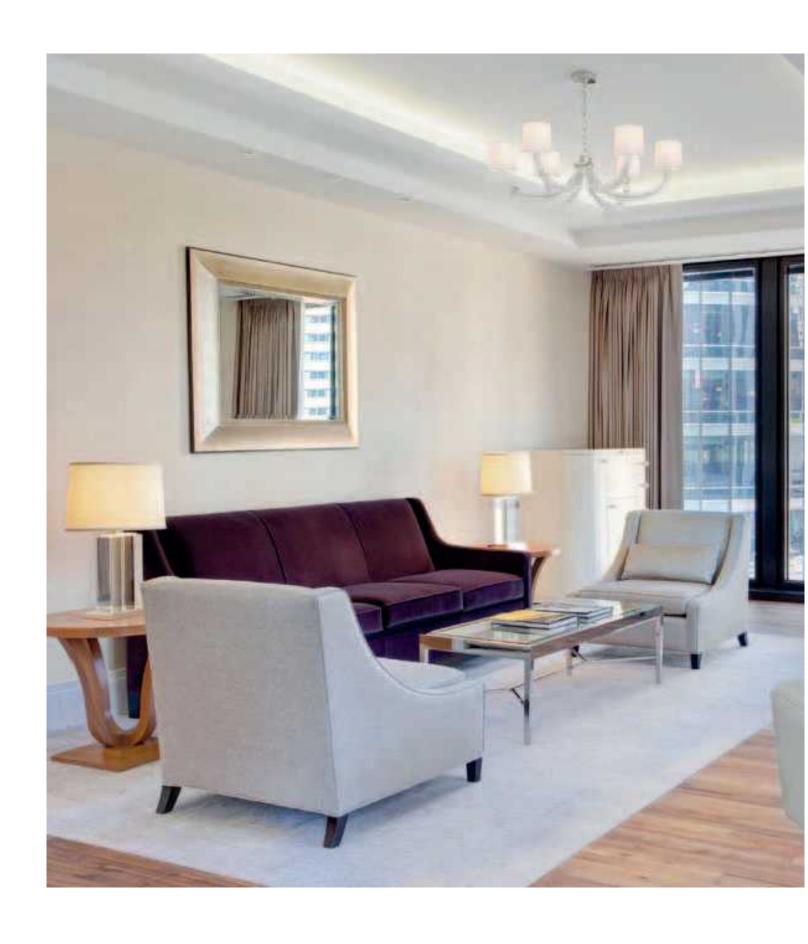
Mies, the final director of the famed Bauhaus school of design, fled Nazi Germany in 1937 and moved to Chicago, where he directed the School of Architecture at the Armour institute for 20 years.

Mies was already in failing health when he was taken to see the trapezoidal lot for the IBM Building and he famously asked "Where's the site?" He compensated for the small, irregularly shaped site with a pronounced vertical slab whose narrow end faces the river, rising on a highly elevated plaza that grants the composition a commanding presence. The building is set back to allow views of Marina City while still garnering lakefront vistas from inside and provides a pivot point as the river jogs to the north.

From July 2013, visitors are able to spend the night at the riverfront landmark, whose first 13 floors are being converted into the Langham, Chicago hotel.

The Langham, Chicago with 316 rooms will continue a trend by the group to own or manage properties with historic value which match the Langham's luxury profile. It currently owns the Langham,







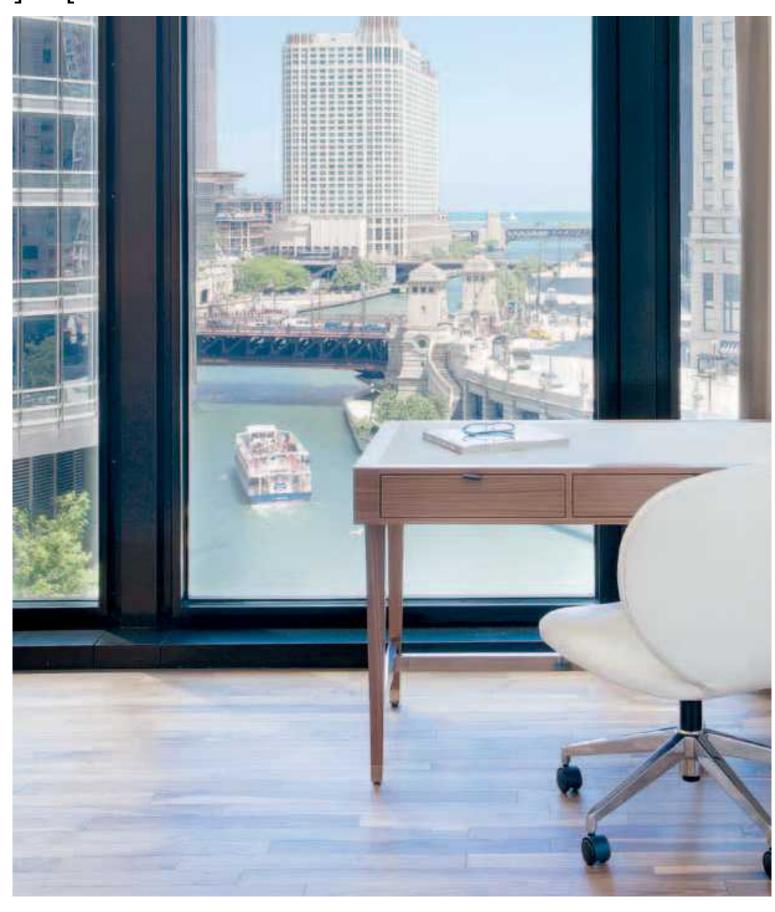


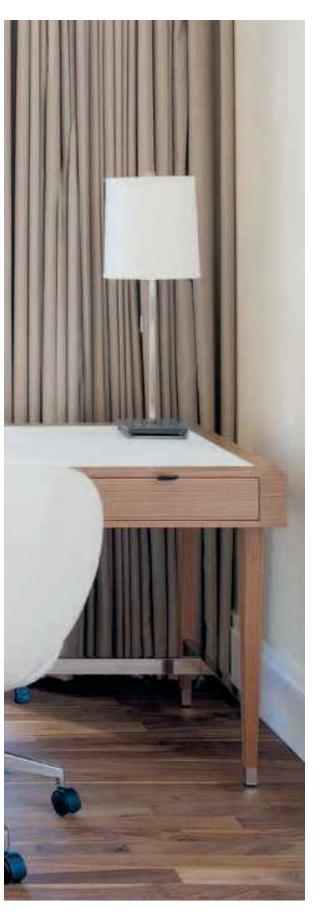
Boston, formerly a Federal Reserve Bank building and The Langham, Huntington Hotel in Pasadena- Which was built by railroad magnates in 1907. It also owns The Langham, London regarded as Europe's original grand hotel opened by the Prince of Wales in 1865.

Brett Butcher, Chief Executive of Langham Hospitality Group said: "This much-loved and historic Chicago landmark is a perfect match for The Langham as we respectfully weave our heritage into the fabric of one of the world's great cities. The Langham,

Chicago will honor the iconic status of the Mies van der Rohe-designed building, capturing its original spirit of innovation, heralding a new era in luxury hospitality in the city."

The Langham, Chicago will embrace the splendor and elegance of the original grand hotel. Its 316- rooms, from 516 sq. ft. will be among the largest in the city and many will feature views over the Chicago River. These views extend to the Pavilion Lounge, which will be the setting for afternoon tea. The Langham







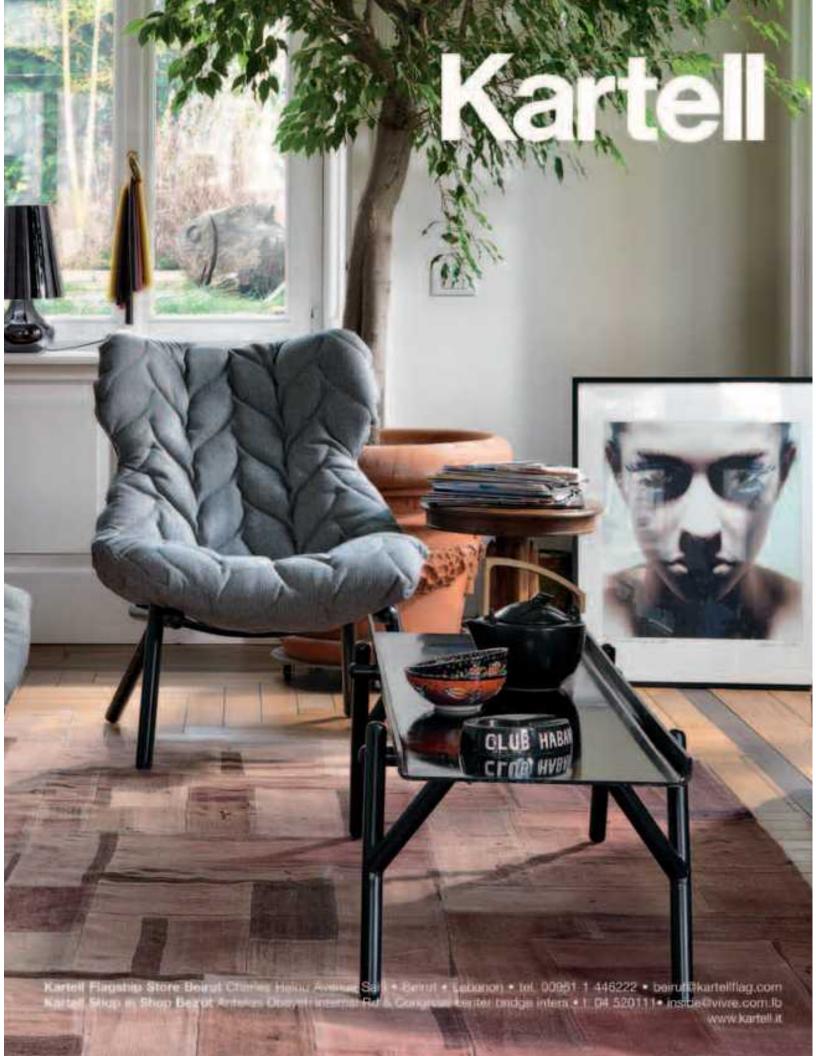


has a history of afternoon tea which dates back to 1865 when The Langham, London became the world's first grand hotel to offer a daily tea service. Travelle, the property's signature restaurant was designed by the Rockwell Group and is available for all day dining and will feature a glass expo kitchen and chef's

Table. The adjoining bar, overlooking the Chicago River, will offer a distinctive "deconstructed bar" experience.

Mies's spirit will be most evident in the ground-floor lobby, which was designed as a tribute by his architect grandson Dirk Lohan





BE OPEN Food Theatre at Moroso showroom





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"I created BE OPEN to allow millions of other people to experience the new way of seeing. The aim is to help young creative, architects and designers to shape the future. It is a crucial that young people are exposed to inspiring ideas today, ideas they can evolve to improve on our future. Our commitment is to become a bridge between the great minds of our time-philosophers, sociologists, designers, architects, artists, publishers, writers, businessmen and opinion leaders — and







the promising new minds of the next generation.

BE OPEN is also a way to promote and support projects that could eventually be realized and have a positive impact on the future. I would like to give the possibility to have a fertile piece of land and see if what grows there makes sense. We are planning whole series of activities to support young creative, helping to realize their projects and gathering ideas for innovative startup. Our approach is unconventional: we want to promote growth and progress not through engineering or science, but through creativity- and design in particularwhich could become a key component of social development and is integral to so many industries."

Elena Baturina, Founder of BE OPEN

BE Open hosted the food Theatre at the Moroso show room, a brand new element at the Foundation's sensory program.

Using Kvadrat's textiles and Moroso's furniture, celebrated designer Patricia Urquiola created a stage where Massimiliano Alajmo the world's youngest chef to be awarded 3 Michelin Stars and the Danish duo I'm a Kombo, created a sensory themed food performance.

Eating is one of the most natural actions for a human being, but at the same time involves a complex relationship between the senses and perception as it stimulates not only taste but also the whole sensory system. The food experience becomes a ritual in some ways as it involves sight, smell and touch as well as sound. The contrast of flavor's, of textures but also the environment







surrounding the act of eating can radically change how we feel about a particular dish or the raw material from which it is made. The scientific study of nutrition and the aesthetics of food have in its exploration of the senses, to see how this primal experience can become part of an evolving creative process.

Food has been analyzed in so many way:



economically, in relation to sustainability and growth; scientifically through the exploration of nutrition; and aesthetically. The BE OPEN food Theater offered a new approach to taste, with bespoke menus created by two of the most interesting chefs of our time. The partnership with Moroso and Kvadrat is the result of shared views on innovation and excellence and

Urquiola's installation is the perfect location for the food performances: the dreamlike, constantly changing environment engages all the senses- touch through the texture of the textiles; sigh through the use of color; sound, smell and taste in foods being prepared. Visitors were encouraged to open up all their receptors to enjoy a complete sensorial experience.

vitra.



Physix Developed by Vitra in Switzerland, Design: Alberto Meda



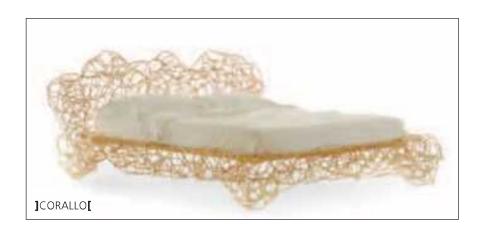
Campana Beds by Edra



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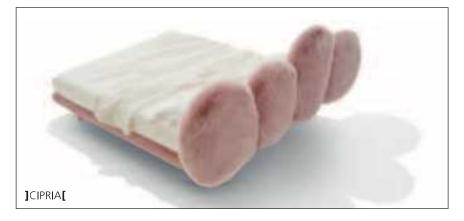
Five beds, Corallo, Favella, Cabana, Cipria and Grinza created by Fernando and Humberto Campana, which continue that journey between roots and identity started with couches and armchairs already in the

collection. These beds are highly unique because of their use of unusual materials inspired by nature and creativity, refined by great manual skills and advanced technologies.











Edra opens its new division, Edra beds, with Campana Brothers. The five beds that make up the collection are:

]CABANA BED[

"Cabana bed" screened by raffia veils treated with a special fire-proofing process and featuring leather belts with magnetic clips to control the drapery.

]CORALLO BED[

"Corallo bed" with headboard and footboard made by a weave of inox wire that has been hand-curved and finished with a special golden finish, that contains pure gold.

]FAVELLA BED[

"Favella bed" which is all made of wooden small boards, glued and nailed together by hand one by one over the other, according to an intentionally casual scheme.

]CIPRIA BED[

"Cipria bed" stuffed with expanded polyurethane and synthetic wadding, with headboard made of four pillows attached to a metallic structure and covered in eco-fur.

]GRINZA BED[

"Grinza bed" featuring a metallic structure coveredby abundant hanging drapery, available in leather.

All the beds in the "Campana beds" collection come with sheets and comforters made of pure natural linen.



NINA BY RENE HOLTEN

Elegant and comfortable. Contemporary and luxurious.

At home in the meeting room and the dining room.

The rounded, well-fitting back makes the chair comfortable as active seating or simply for relaxing. Available in fabric and leather.





Ro by Fritz Hansen the new comfort zone

The worldrenowned Spanish designer Jaime Hayon has worked together with Republic of Fritz Hansen to create today's answer to tomorrow's easy chair. A chair where you can find room for your inner space and take a break from the hectic bustle of everyday life.



Time for reflection is a luxury in today's world. We are all busy and always short of time to create a moment for quiet contemplation. The new easy chair springs from a desire to create a piece of furniture that offers an opportunity for reflection in our busy lives.

However, Ro is much more than an easy

chair. It's a 1 $\frac{1}{2}$ - seater where you can relax, change positions and have your newspaper, computer or child next to you and create a new comfort zone.

The design of the shell is elegant and simple, pleasing to both the eye and the body and offers the promise of tranquility in both

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]FROMTHEDESIGNER[















its visual expression and its comfortable functionality. Furthermore, the form of the shell gives you the choice of being part of what goes in the room or relaxing in your own private space.

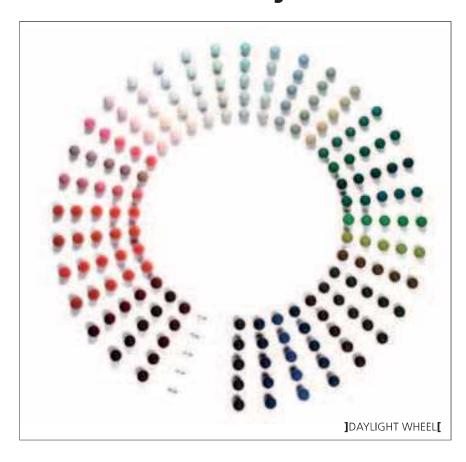
Fritz Hansen's design brief to Jaime Hayon was "...to create a comfortable seat for one person". "We put a great deal of effort into the form of the chair, which is inspired by the human body. We wanted a chair that was comfortable as well as beautiful. My goal was to create a slim and elegant chair that encourages reflection and comfort," says Jaime Hayon.

"Ro" means tranquility in Danish. The name was chosen because it captures the point of the chair in just two letters, thus reflecting the Nordic approach and concept of beauty.

The easy chair is available in nine colors: three traditional options (black, grey and taupe), three bright colors (violet, blue and yellow) and three soft colors (light pink, sage-green and sand). For a more vibrant look, the chair features two different textures: one for the seat shell and one for the cushions, which supports the contrasted expression of the hard shell and the warm and soft interior.

The Vitra Color and Surface Library

Colors and surfaces are crucial when it comes to the effect of a product. They influence one's first impressions and have a lasting effect in terms of the product's emotional aura. Nevertheless, selecting colors and surfaces is often considered less of a challenge than making construction or design decision. The idea that all you need is some artistic intuition is widespread.



The Dutch designer Hella Jongerius again and again successfully addresses the significance of colors and surfaces in contemporary design in her textiles and ceramic works and with her furniture pieces. In numerous installations and objects, she has demonstrated how colors and color combinations and their use on specific materials, surfaces and shapes can lead to spectacular results. Knowing the effect that color has and the cultural meanings of colors is a foundation that is just as important to her being familiar with production techniques and materials.

Hella Jongerius's many years of research has made her an expert in this area and will serve her well in her role as Art Director for Colors and Surfaces for the Vitra collection. The goal of the joint project is

create a Vitra color and material scheme that is all its own, and which will serve to emphasize or refresh the special character of both the classic and contemporary designs in the collection. In cooperation with other designers who contribute to the Vitra collection, designer-specific color and material libraries are also currently being created. Taken all together, the products and colors libraries result in a wide range of Vitra colors, which thanks to the classification scheme, make combining vibrant and expressive furnishing collages possible. Each product is given the greatest expressive power possible and yet blends in well with other pieces, creating an arrangement that is entirely natural looking and has a harmonious overall effect without forfeiting any in the product's intensity.

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REPUBLIC OF Fritz Hansen®





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Vitra News update











EAMES COLLECTION UPDATE

During their lifetime, the congenial designers and partners Charles and Ray Eames repeatedly reworked their designs and created a multitude of formal and functional variants. With this in mind, has worked with the Eames Office to modify some of the classics, particularly in terms of color.

For instance, the Lounge Chair is now available in a new all black version with a matching Eames Stool in black ash. The Eames Storage Units have been given a fresh new color composition. The Wooden bases of the Eames Plastic Chairs are now available in three different shades of maple wood and the Wire Chair is available in a new, dark powder-coated version with altered seat upholstery, as well as with the three new wooden bases.

PROUVÉ COLLECTION UPDATE

In the fields of design, architecture and the art of engineering, the Frenchman Jean Prouvé ranks among the most versatile and innovative minds of the 20th century. From letter openers to door and windows hinges, lights, furniture, façade elements, prefabricated houses, modular construction systems to large trade fair and exhibition constructions, his work includes almost everything that can be designed and requires an industrial manufacturing method. In his work as a designer, Prouvé was never searching for his own signature, but was instead striving to create logical and useful answers to required functions.

STANDARD SP

A chair is subjected to the most strain on

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]FROMTHELEADERS[













its back legs, as it must carry the weight of the upper body. Jean Prouvé's concise interpretation of this simple recognition can be seen in the Standard chair: Where tubular steel is sufficient for the front legs that are subjected to less strain, the chair's back legs form a voluminous hollow body that transfers the strain to the floor.

Standard SP (Siège en Plastique) brings the iconic chair up-to-date without changing anything about its form: a seat and backrest of robust plastic in a carefully chosen color palette gives Standard SP a contemporary look. The plastic parts can be combined in various colors and easy switched out or replaced. To match the plastic surface, the bases feature a resistant, matt powder coating and, last but not least, Standard SP is an economical alternative.

TABLE SOLVAY

During the years of 1941 and 1942, Jean Prouvé's studios planned and realized various interior design projects for the chemical company Solvay. Among his many designs of this time, there was also wooden table that is prime example of Prouve's creations: the necessities of statics and the force path are clearly reflected in his design details- similar to the later EM Table that differs from the Table Solvay due to its metal table legs. When the Table Solvay was created during World War II, there was a metal shortage and so the table legs were made of wood.

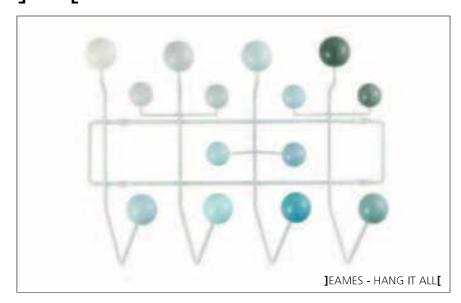
Table Solvay's tabletop is available in three different kinds of wood and the base is made of the same wood. The solid oiled woods give Table Solvay a high-quality

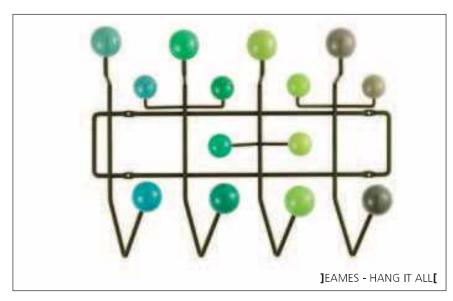
homely feel and compensate for its cool design.

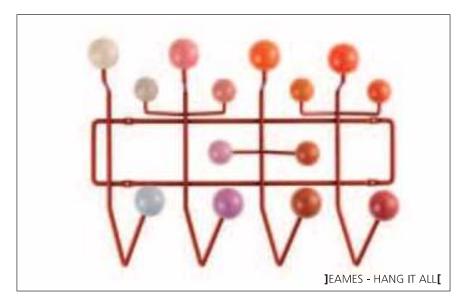
The round table Guéridon has also been given a makeover: the legs, materials and surfaces are the same are those of Table Solvay, but it has an extended diameter and height.

EM TABLE

At the beginning of the 1950s, Jean Prouvé developed the EM Table for the "Maison-Tropique" project. The table, defined by his design right down to the very last detail, follows Prouvé's typical aesthetics of necessity. It illustrates the force path and the static connections in a way that is otherwise only featured in engineering construction. EM Table is now of even higher quality thanks to its new tabletops in oiled solid







wood. The solid wood tabletops in oak or walnut give the table an exclusive note and offer a very pleasant feel. The height of the base is adjusted to contemporary requirements and the color concept has been revised. The EM Table can be ideally combined with Prouvé's Standard chairs, but also various other chairs. Another new design is the EM Table with HPL tabletop and base that is powder-coated in the same colors and structure as the base of the Standard SP chair.

COMPAS DIRECTION

Jean Prouvé developed the Compas Table in various models around 1950, applying the construction principles that he is known for. All share elegantly splayed narrow legs in metal, a formal reminder of a compass — in French, and "le compas".

The oiled solid wood tabletops give Compas Direction an individual touch. With its compact dimensions, the table is ideal for the contemporary, largely paperless home office, where it cuts a fine figure, particularly in combination with the Fauteuil Direction.

FAUTEUIL DIRECTION

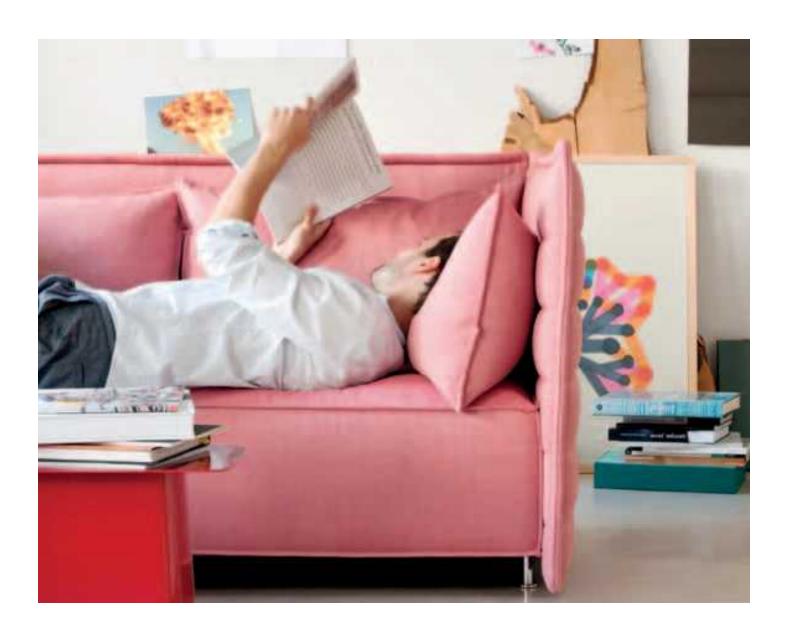
Is a well-designed chair in which you can sit comfortably at the table. It pays homage to Prouvé's typical philosophy of focusing on design factors. The little chair is perfect for the home office where, particularly in combination with the small desk Compas Direction, it creates an individual touch and can also be used as a comfortable dining chair. In addition, Fauteuil direction also looks great in elegant lobbies, restaurants or waiting areas.

FAUTEUIL DE SALON

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. Thanks to the armrests in oiled solid wood and Prouvé's typical philosophy of focusing on design factors, Fauteuil de Salon goes perfectly with other products in the reworked Prouvé Collection.

The Alcove sofa family is proof that a sofa can be so much more than apiece of

vitra.



Alcove Plume Developed by Vitra in Switzerland, Design: Ronan & Erwan Bouroullec

www.vitra.com/alcoveplume









furniture and become a room within a room. Wit high, flexible side and back panels, the range provide different kinds of retreat.

With Alcove Plume, Ronan and Erwan Bouroullec have added a sofa with a lower seat height and emphasized homeliness to the Alcove family. The thick generously cut seat cushions symbolize and offer the ultimate comfort. They have a soft profile without the user sinking too deeply into them. Together with the quilted side panels and the loose cushions typical of the sofa family, they offer cozy comforts and a nest-like feel. Alcove Plume invites you to put your feet up and comfortably cuddle into the cozy fabric.

The new seating option Oursin is suitable both as a piece of furniture and as colorful accessory in all kinds of living areas.

Like all designs of Hella Jongerius, Oursin bears the clear signature of the Dutch designer. The soft seating furniture with its loving details and various contrasting color combinations makes a bold statement in any living environment. Oursin is both a spontaneous seating option and a decorative ottoman for lounge chairs and sofas. The Shape and the ray-shaped pattern are reminiscent of the sea urchin that gave Oursin its name.

The knit-to-fit cover was specially developed for Oursin and is easy to remove and clean. Thanks to the robust floor cover, the pouf can be used everywhere.

The Sphere Table was developed as a part of the redesign of the North Delegates Lounge at the seat of the United Nations in New York that Hella Jongerius was commissioned to complete. As part of the plan of the general overhaul of the building, the integrated specially designed furniture. The Sphere Table is the first of these pieces that Vitra is now putting into industrial production.

The Sphere Table is a solid wood table with a large half-sphere of opalescent acrylic glass, also known as "Bubble". This can be attached both to the left and the right side of the table and thus provides lots of scope for adjustment to individual needs of the home office- because here the Sphere Table is ideal and can be screened off from the room with the Bubble. The Sphere Table combines a futuristic-looking sphere with

vitra.



Standard SP, EM Table Design: Jean Prouvé

www.vitra.com/dining









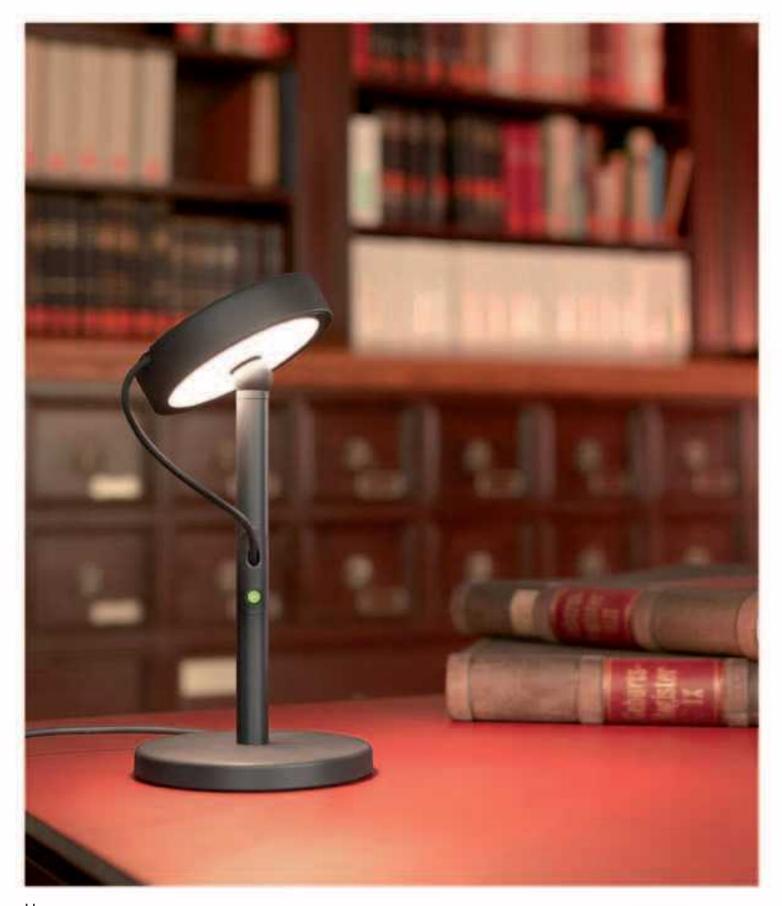


the familiar archetype of a traditional table thus makes a statement in any environment.

The Repos range of chairs combines the expertise of office seating technology and the comfort of a lounge chair. The collection is now being extended with a lower version – the Petit Repos.

Petit Repos adds a low lounge chair to the Antonio Citterio family of chairs. Like the Grand Repos and Repos lounge chair, it stands out due to its high-quality materials, outstanding comfort and contemporary design. Petit Repos has an integrated flexible back connection. The backrest reclines to enable you to sink into it for even more comfort. The lounge chair's reserved styling looks as good in public space, as in a living room. Various removable fabric covers are available.

The Repos and Grand Repos models are now also available with a base 5cm higher, which is especially suitable for public such as lobbies.

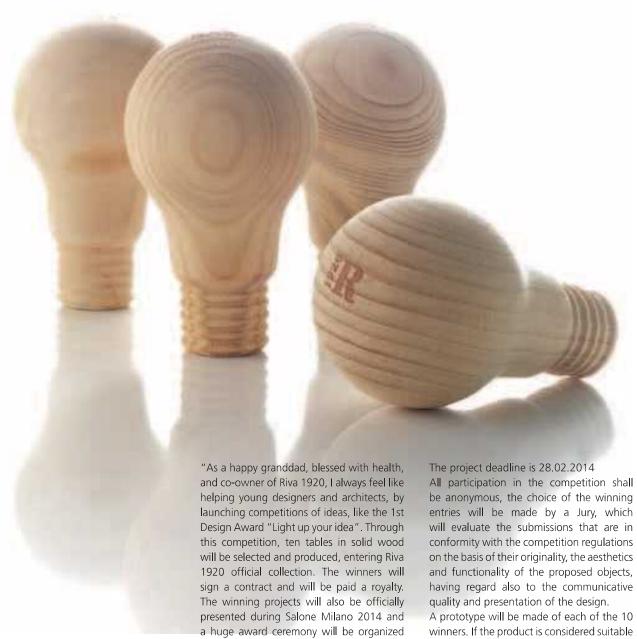


U turn Design Michel Charlot, 2012





Light up your idea 1st Design Award by Riva



80

Participation is open to all adults, students, Architects and Designers. Each participant will present a design for 1 table and the project will have to be uploaded to www.riva1920.it.

during the Salone Milano design week"

to be marketed, it will then be produced to be distributed via Riva 1920's sales network.

All details can be downloaded on the following website.

www.riva1920.it/en/news/news/1-designaward-accendi-la-tua-idea

]FROMTHEPASSION[

Maurizio Riva







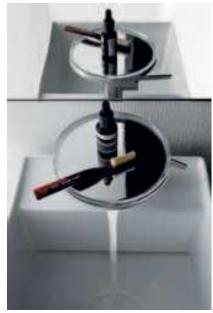


]io[The Kartell by Laufen **Bathroom project**

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]FROMTHEMASTERS[





Framed in an inspiring setting, the new Kartell by Laufen bathroom project is presented in three macro environments created to communicate its possible interpretations and moods through the various chromatic combinations. Whether total black, bright orange or silver grey with transparent details, the soul is always clearly revealed in this project that focuses right from its beginning on formal elegance, playing on the senses with a strong component of emotion.

Several groupages of design items and accessories, mostly of plastic, such as shelving, stools and mirrors, complete the arrangement.

The latter items with their colors and the

lightness of their materials reflect the Kartell soul.

The Kartell by Laufen bathroom is a complete, integrated project, which came about from the original approach of Kartell, its design, its quality and its essence, which, through the interpretative project skills of Ludovica + Roberto Palomba, have combined with the innovation of Laufen, giving rise to a collection pervaded with the aroma of emotion.

Kartell by Laufen places itself on the market of desirability and seduction with a great persuasive capacity. A dream that is realizable, with sophisticated yet accessible, chic yet understated aesthetics.

With design and total quality as its









watchwords, the Kartell by Laufen bathroom takes shape as an integrated architecture; an interconnected ecosystem where washbasins, sanitary ware, faucets, units, shower bases, bathtubs, lights and accessories coexist with the maximum flexibility, changing their appearance like chameleons to meet the taste requirements of all. The glassy transparencies of latestgeneration polycarbonate and the bare edges of the totemic floor-mounted wash basin will attract those who love minimal, moon-like, rarefied environments; pool will seduce a public, that is better disposed to decoration, to play82 than ever.

The rigid geometry of the ceramic items is tempered by the multicolored lightness of

the plastic elements.

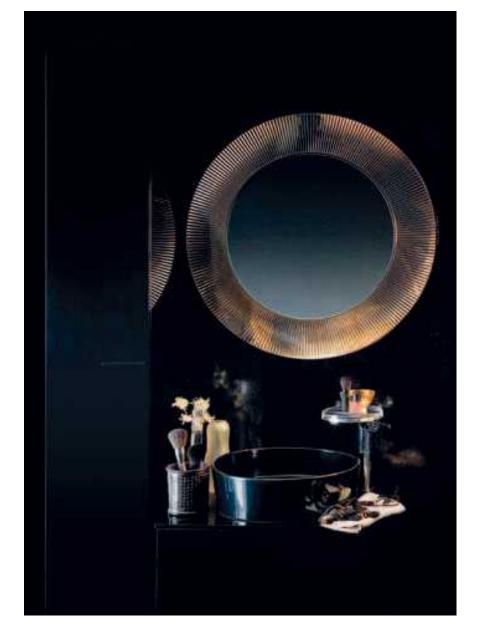
The color project is a project within a project. The palette of colors has been reinvented leaving aside primary colors, it is the tones of the earth, the oranges of sand, steel blue, warm whites tending towards yellow and cold ones turning into blue that emerge. For this free area of the house where the senses yield to the emotions, Kartell by

Laufen, the bathroom has been born.

"The bathroom is progressively and predominantly becoming the refuge of people's domestic imaginations, now they are seeking wellbeing accompanied by a design that is functional and poetic at the same time. In this project you breathe the whole aroma of the inspiring identity of

Kartell







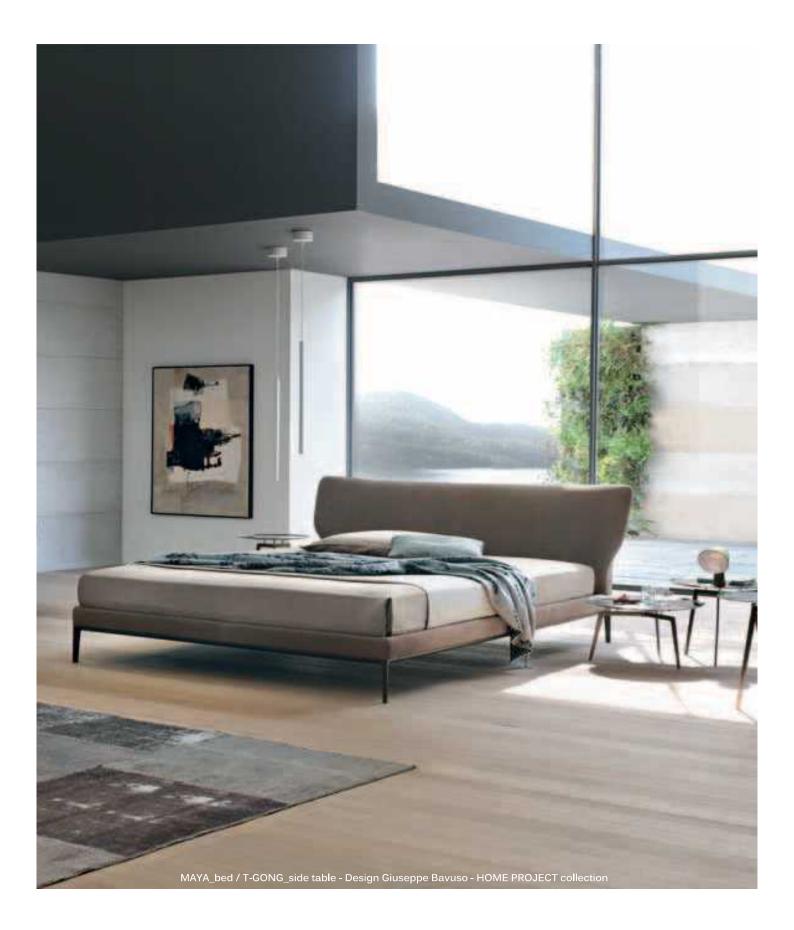
Kartell, which is immediately recognizable in its aesthetic expression. I am therefore, enthusiastic about taking a new challenge and launching this important industrial project with Laufen. There are many similarities that unite our two DNAs, which have allowed the realization of a collection capable of expressing the whole essence of emotional Italian design combined with the precision of the Swiss tradition." Claudio Luti, Kartell President

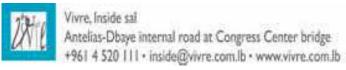
"Kartell by Laufen is a project based on a common understanding of the two companies about the value of emotions. Emotions and dedication define the novel idea of this bathroom and guided the project throughout the entire development. The same sense of mindfulness to the materials and the same understanding of research and development have made the two companies perfect partners — or, one could say, soul mates"

Albert Magrans, Senior Managing Director Laufen

"An architectural project, which speaks a new language, innovative, rich in emotion, transparency and color. The Kartell by Laufen bathroom is the synthesis of the work we have done in recent years in the world of the bathroom and represents an important step forward in this sector."

Ludovica+Roberto Palomba, Designer









The creativity of renowned designers and new talent on the international design scene. A deep design culture and an endless curiosity for innovative technologies and materials. The assurance of total quality, with the opportunity to customize any product, thanks to flexible processes and company organization. The ability to interact with partners in order to find solutions together that are in harmony with any architectural context lifestyle and budget requirement.

Beauty, harmony, ergonomics and ecosustainability contribute to creating a better world.

Kristalia adds these values to every community space.

]01[BCN TABLE

The most recent edition to the collection of products designed by Harry & Camila. The idea for the table occurred in a natural and interesting way: one day, Harry was paying a visit to Kristalia premises to develop a product. When he passed through the production unit, he saw the wood legs of the BCN stool, which a technician had temporarily left leaning against a top. Harry took that image back to his studio in Barcelona and began to develop it with Camila. This led to the creation of the BCN table. Much appreciated by the general public and customers, the table became one of Kristalia's products available in different

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]FROMTHEMASTERS[







sizes and finishes. These tables have a laminate top and solid wood legs (natural or lacquered), the same as the BCN stool.

]02[COMPAS

Patrick Norguet has designed Compas, an attractive stackable chair that can be used indoors or outdoors, thanks to its materials. The seat and back are in polypropylene, whereas the legs, in an upside-down V-shape. Are in pressure die-cast aluminum with a weatherproof epoxy lacquer finish.

]03[ELEPHANT ROCKING

Time for a break; when thinking of retirement, many people imagine sitting in a rocking chair in front of a fire. Perhaps it was the same idea that inspired the two designers of the Neuland, Paster & Geldmacher studio when they developed Elephant Rocking. This rocking chair is a development of the renowned Elephant chair by Kristalia. In 2012, the chair won the Interior innovation Award in the "best of the best" collection section. The chair is welcoming and comfortable. The rocking version has a frame made entirely of solid wood, which excellently contrasts with the structure polyurethane or entirely upholstered in hide. "This is just a start", commented the two designers when presenting the chair. New finishes and surprises are on the horizon!









]04[BLIO

Neuland, Paster & Geldmacher have created the natural development of the Blio storage unit.

Blio was designed a year ago as a collection of modular storage units in MDF with a white lacquered finish. The various units can be assembled to create a highly customized bookcase. The two designers decided to create a space for keeping shoes: therefor, the birth of Blio shoe rack. It is a height-adjustable shoe rack unit with shelves in metal, with a push-pull door to give an elegant line. The Blio Shoe rack can standalone or can be combined with other units.

]05[THIN-K ALUMINUM

As subtle as a thought, as perfect as a mathematical formula, Thin-K is a product created from the passion for mechanics of designer Luciano Bertoncini and the technological know-how of Kristalia. A collection of fixed and extending tables, of infinitesimal thickness: just 6mm, a real challenge to the laws of gravity.

]06[THIN-K WOOD

The Thin-K table with wood top only 6mm thick. New input for one of the bestsellers by Kristalia, the Thin-K table designed by Luciano Bertoncini. Now, the aluminum tops are also available in genuine wood veneer with brush-effect, a technique that highlights the natural grain of wood. It is still a challenge for Kristalia and the designer to keep an extremely thin top: only 6mm. has there ever been such a slim line and resistant wood top? But the challenge does not end here. New dimensions have been developed for the table, up to almost 3 meters.

]07[]THORII

Ten years after creating the Sushi Tables, one of the most successful products by Kristalia, Bartoli Design is inspired, once again, by eastern culture, in making Torii. The shape of the legs and edge of the table, based on a combination of elements in solid beech with a round and square cross-section, recalls the portal of Japanese Shinto shrines. The legs are also available in natural wood or black or white lacquer to create many combinations.



Vivre, Inside sal Antelias-Obaye internal road at Congress Center bridge +961 4 520 111 • inside@vivre.com.b • www.vivre.com.b

bross



Trigono

design Enzo Berti

www.bross-italy.com

Stay in touch Bikini Island Landscape by Moroso



Life in the living room has changed quite a lot recently; families and their kids are "chilling" with different activities: reading, downloading files, writing emails, gaming, chatting with friends, watching movies on a tablet, relaxing, talking, thinking, meditating.

The traditional mono direction-sofa facing TV is starting to fade out.

The easy to arrange bikini-sofa landscape invites the sitter to decide the best composition according to the space available and activities.

The project includes various soft components in 3 different heights- from a low

daybed to circular seats or stand-alone pieces. Additionally small containers and coffee tables can be integrated and the tube metal frames with plant potholders, small shelving units or curtains give various options to create special areas and zones around the sofa island.

Simplicity, quality and the art of "collage" are the basic concepts and lifestyle mantra that have led Werner Aisslinger to create Bikini-Island for Moroso.

THE FUTURE OF DESIGN

Designing at the beginning of the 21st century will overcome the stylish minimalism of the last decade, with its innovation based

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]FROMTHEMASTERS[





purely on shape. Instead, there will be a return to parameters that have always been the basis of new epochs and dimensions in design: the sophisticated use of new materials and technology into a new context.

Today's lightning-speed technological advancements have to the appearance of three-dimensional textiles and neoprene from which entirely new product can be created. Aesthetically, the design of this future will be utilitarian, organic, reduced, soft, purist, poetic, modular and nomadic.

As we are facing a next step in the evolution of the economic world – the event society or event economy – the products of the future

will combine functional aspects with certain built-in event facilities. Eventually the act of experiencing products will become more important than functional or technical considerations and designers will have to be ever more sensitive to the dialogue between emotions and technology.

The works of the designer Werner Aisslinger born in 1964 cover the spectrum of experimental, artistic approaches, including industrial design and architecture. He delights in making use of the latest technologies and has helped introduce new materials and technique to the world of product design like in his unique gel furniture with the collection "soft cell" and the chair "soft".







The "Juli chair" was the first item of furniture to use a new type of foam called "polyurethane integral foam" and become the first German chair design to be selected as a permanent exhibit at the Moma in New York since 1964. In the process he has created striking designs and received awards from all over the world- from Milan's Compasso d'Oro to the Design Prize of the Federal Republic of Germany, the Red Dot Award or FX Award in the UK. Werner Aisslinger's "loft cube" project becomes one of the most discussed modular and transportable housing projects within the last years.

His work is exhibited in the permanent collections of international museums such as the Museum of Modern Art (Moma) and the Metropolitan Museum in New York, the French Funds National d'Art Contemporain in Paris, the Museum Neue Sammlung in Munich, and the Vitra Design Museum in Weil, Germany.

Werner Aisslinger lives and works in Berlin.

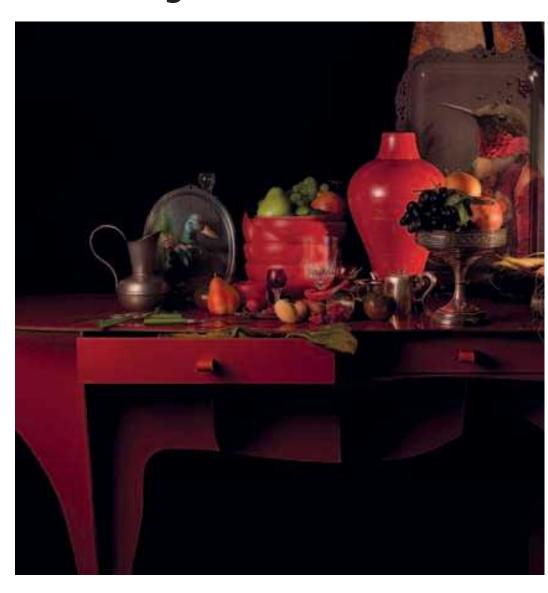






Ibride **Author design**

"Because it is so special, the Ibride design is to be tamed" Says Carine Jannin Editor of Ibride.



In 1996 Carine Jannin who was then just twenty-four years old, decided to create her own publishing house specialized in the design of objects. Her singular and strategies choices, free from all archetypes, allot a central position to the independence of creation.

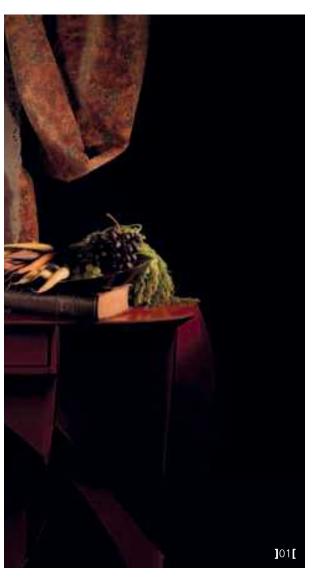
Together with Rachel and Benoit Convers, the established designers of the label, they combine a family trio, precursors in author design.

Based on audacious concepts such as the "made in France" and objects with dual interpretations, this publishing house blossoms independently and cultivates its differences on the fringe of insidious standardization.

Today, dispatched to more than forty-five different countries. The Ibride creations can be recognized at a glance; their references

100

]FROMTHEDESIGNER[



to the animal kingdom, their DE structured archetypal shapes, and the graphic stamp of their museum like style, make up their territory of destination.

With the "mobilier de compagnie" Benoit Convers defines a principle of creation where the shape endows the original function with an added emotional dimensions. This family of sculptured furniture with its



zoomorphic gait it to be tamed; ostrich consoles and in our gardens. This collection in sold laminate is made in France.

"My aim is to nurture the use with emotional ties, memory and meaning, by instilling a living pulse into each creation" says Benoit Convers.

By reconsidering the different stages in the life of an object, Ibride enhances

]01[DIVA LUCIA ENLIGHTENED CONSOLE, EDMOND RECTANGULAR TRAY **]02[** ELISEE PURE BREED CONSOLE, AMBROISE RECTANGULAR TRAY, RED MING SET OF 6 STACKABLE BOWLS **]03[** OSORIO SET OF TABLEWARE COMPOSED OF EIGHT DISHES TO BE STACKED, INCLUDING 4 PLATES AND 4 SALAD BOWLS.

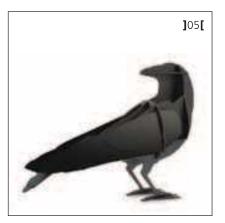














[] 104 PIA RECTANGULAR TRAYS] 105 GUSTAV RAVENS FOR THE HOME | 106 GUSTAV LAMB STOOL | 107 GEX A TWO-SEATER BENCH | 108 GUSTAV DOG STOOL

traditional trays with a second life. They are metamorphosed into pictures to be hung on walls. The portrait gallery created by Rachel Convers, stages improbable ancestors who weave emotional bonds with us and though exchanged glances always seem to echo our various moods, All the trays are hand made in France, in

All the trays are hand made in France, in keeping with the traditional technique and are fabricated in Kraft layers, soaked in resin and hot-pressed.

"Some objects exaggerate. By living in there company, one realizes that they have deliberately become beholders of the lives we live," says Rachel Convers.

The collection "Faux semblants" is the perfect representation of the balance between design and graphics, between archetypal shapes and contemporary reinterpretation. This collection proposes

objects which are both unique and multiple. The pure outlines of the vases are divided into many different dishes, destined for tableware, and all reveal an unexpected graphic universe.

"What was at stake in this project was to dramatize the utility in order to create an effect of surprise or to demonstrate how to lay a table completely, with only a vase." Say Rachel and Benoit Convers.

Luso, inspired by a picnic lunch in the idyllic forest of Bussaco. The Luso set of cake plates is covered in clumps of hydrangea. Old rose bushes, and azulejos whose motifs are superimposed with those of a feminine presence.

In this collection, Rachel Convers signs a new graphic language for ibride. Linked by their colorful harmony. Luso and Osorio form a complete set of tableware.





[] 109 Luso set of 4 stackable bowls and 6 plates | 110 |
Osorio plate | 111 | Yuan plate | 112 | Luso plate | 113 |
Luso bowl | 14 | Osorio extra plate.











Half Gerberus with its impressive set of muscles, Rex is a sturdy bench to be installed either in the garden or the living room.

This watchdog is intimidation. But the three nails on his chest prove that he has been tamed!

A new arrival in the mobilier de Compagnie

family, Rex was conceived with an original assembling principle; a guarantee of reliability which equals his caliber.

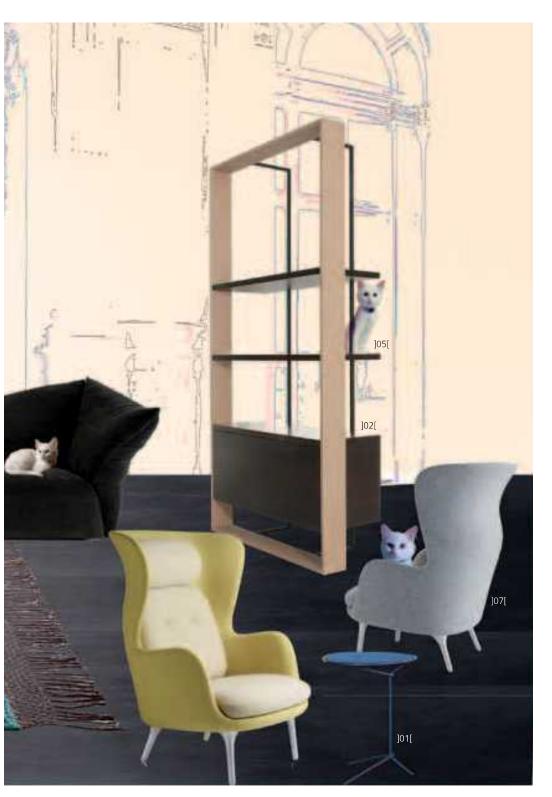
Osorio is a new graphic creation for the Ibride tableware collection. Inspired by Val Abraham. A film by M. de Oliveira, the visual images make reference to the character of Ema. Her outmoded beauty, her fragile nature and her nostalgia clash with a contemporary graphic interpretation, signed by Rachel Convers.

Linked by their colorful harmony. Luso and Osorio form complete set tableware.

DESALTO With result the reference of the influence of the control of the property of the control of the WAITING BY SOMETHING. THAT (MESSEX) HARRINGS for finite out, the large eventure with reserve belonging to the Rosponse bridge-or to the base engine has produced the entitle base of the second to the se Helsinki Kachen Congress Corner by Ogs. 861 4 500 J.E.I.

Illustration





301 ACAPULCO TABLE - DESIGN PAOLA NAVONE, BAXTER

MAT BLUE LACQUERED IRON BASE, TOP BOHEMIAN DENIM.

302 Bourgeois Libreria - Design Matteo Thun and Antonio Rodriguez

MAT BLACK STEEL FRAME. SHELVES AND DRAWER IN SOLID WALNUT. SOFT SAND UPHOLSTERED.

]03[FRINGES, BAXTER

AZURE CARPET, BLUE WITH AZURE FRINGES, GREEN WITH BROWN FRINGES, BEIGE WITH BORDEAUX FRINGES, GREY WITH ONION FRINGES.

CRAFT MAN CARPETS MADE ON WOODEN LOOM 100% NATURAL SILK FINISHED WITH VEGETABLE AND MINERAL PIGMENTS.

304 LIQUID LUNCH TABLE - DESIGN DRAGA OBRADOVIC AND AUREL K. BASEDOW, BAXTER

BLACK SATIN-FINISH LACQUERED BASE. TOP DECORATED BY HAND WITH RESINS IN LINE WITH THE ARTIST'S CREATIVITY IN FOUR COLOURS, BLUE, AUBERGINE, AND PETROLEUM, GREEN AND LACQUERED. SURFACES CREATED BY HAND AS "PICTURES"; EACH ITEM WILL THEREFORE BE DIFFERENT AND UNIQUE.

]05[JACK LEA SKANDAR'S CAT-

[]06[ORIENT LAMP DESIGNED BY JO HAMMERBORG, LIGHT YEARS.

]07[Ro Armchair - Design Jaime Hayon, Fritzhansen.

]08[STANDARD SOFA - DESIGN FRANCESCO BINFARE, EDRA.

]09[SAIL TV STAND DESALTO.

]10[ELLIPTICAL TABLE - DESIGN CHARLES & RAY EAMES, VITRA.

]11[ROYA, A LOVELY DOG LOOKING FOR A HOME.

]12[CHERRY, THE SWEET LITTLE PUPPY.

PP Møbler Crafting design furniture



A family owned Danish joinery workshop, established in 1953, with a strong tradition for crafting design furniture of high quality. Motivation has always been the love of wood and a stubborn belief that technique, ingenuity and craftsmanship can be combined in the strive for quality.

The craftsmen at PP Møbler are innovative and thorough working, encouraged to explore and develop skills in the constant search for a better way, a more precise way, of refining the production process, never compromising respect for the material.

The vast majority of PP Møbler's wood supply comes from the beautiful sustainable forests of Denmark and Germany. The joy of working with wood as an organic whole makes environmental considerations a natural part of PP Møblers work ethics.

The sole purpose of PP Møbler is to create beautiful functional furniture that can withstand daily use for generations.

101

PP225 The Flag Haylard Chair by Hans J. Wegner designed in 1950 is truly one of a kind. Made of solid stainless, 240 meters specially developed flag line and

110

]FROMTHEROOTS[







a longhaired sheepskin. It is the ultimate relaxing luxury!

"We must be careful that everything doesn't get so dreadfully serious. We must play- but we must play in a serious way!" Hans J. Wegner

Despite the futuristic appearance, the basic idea and the shape of the chair was conceived on a hot summer afternoon under quite trivial conditions. While the kids were playing in the shallow water on the beach, Wegner was digging himself into the sand building a comfortable chair to enjoy the holidays.

(Photo: Katja Kejser & Kasper Holst Pedersen)

]02[

What is left to do after a long glorious carrier with a long line of design master pieces acknowledged by the whole world and a number of significant awards already achieved?

For Hans J. Wegner, the answer was obvious: in 1987, 73 years old, he designed the PP58/PP68 as his final basic chair. Genuine in all aspects-comfortable, practical, strong, durable and affordable. Benefitting from a life's experience within furniture design he was determined to let his particular design be guided by the total learning's of his previous works.

All solid wood joined with tendons proved

by testing to withstand one ton of pulling strength for each joint. Designed to be comfortable in alternate seating positions making it a delightful experience to be seated for hours. At an affordable price it will last out everyday use throughout your life – and your children's and your grandchildren's making it sustainable by the very essence of the term – both in an economic and ecological sense. All in all a strong final contribution from one of the world's biggest furniture designers. The simple conclusion to an incredible life's work.

Hans J. Wegner designed the cross-legged table for Andreas Tuck around 1955.



PP Møbler started manufacturing the table in 1973 in relation to taking over several designs from Andreas Tuck.

PP85 shows Wegner's ability to create an optimal design with very few means. The table almost could not be more simple. And yet, Wegner makes the total sum of the individual components to an aesthetical experience out of the ordinary. The table is now about 50 years old, but seems more topical than ever.

(Photo: Mikkel Adsbøl)

]03[

PP250 The Valet Chair. Fun often plays a major part in Wegner's work. And this is perhaps most obvious in the Valet Chair. The idea for the chair was conceived in 1951 after a long talk with Professor of Architecture Sten Eiler Rasmussen and designer Bo Bojesen about the problems in folding clothes in the most practical manner at bedtime.

With the Valet Chair Wegner took the consequence of this discussion and united the demanded functions with a playful sculptural design. The Top rail is shaped as a coat hanger while the seat is basically a box for storing.

Originally the chair had four legs, but Wegner was dissatisfied with this solution and continued working on the chair. He ended by solving the rather heavy look by removing one of the legs. PP Møbler resumed the production of this three-legged version in 1982.

(Photo: Jens Mourits Sørensen)

]04|

Web chair PP129 is designed by Hans J. Wegner in 1968 with the playful and abundant arm rests you will immediately sense Wegner's joy of shaping solid wood. And still the Web Chair states the distinct idea of a transparent and yet sturdy constructed and comfortable easy chair.

PP Møbler started manufacturing this chair in the spring of 2012. And thought this chair has not been in production for decades, it carries such details and refined craftsmanship that makes it an obvious



part of the Hans J. Wegner collection by PP Møbler.

(Photo: Katja Kejser & Kasper Holst Pedersen)

]05[PP29

(Photo: Mikkel Adsbøl)

106

Be embraced by the great bear paws of this all time maximum comfort easy chair. Consider it an investment for life, and along comes at least two weeks of thorough work of Danish craftsmen. Hand built



from the bottom up with a solid wooden frame strongly joined and shaped to make a proper base for the comprehensive upholstery work.

Apart from the seat cushion no foam is used in this upholstery-only four basic natural materials; cotton fiber, palm fiber, tow and horse hair. And then of course springs carefully build up to support the back.

The Teddy Bear Chair PP29 was the first Hans J. Wegner design produced at PP Møbler, and it marked the beginning of a life-long passionate collaboration involving generations of craftsmen and countless hours of work in the workshop developing prototypes and production techniques for numerous Wegner models. And yet the Teddy Bear Chair remained the most exclusive piece of them all.

The Teddy Bear Chair received its name after critic had referred to its armrests as "great bear paws embracing you from behind". In the later years, the Teddy Bear Chair has been one of the most popular Wegner designs of all.

As early as 1953, PP Møbler became the sub-supplier of the frames for the Teddy Bear Chair. And even though PP Møbler did not get its own Wegner designs until 1969, the actual cooperation began here. This cooperative effort was followed by development work on many of Wegner's prototypes.

(Photo: Mikkel Adsbøl)

]07[

When Finn Juhl first saw this chair he immediately noticed its characteristic back and named it The Peacock Chair- a name with stuck with the chair.

Despite the chair's almost postmodern design, it was actually manufactured as far back as 1947.

However, its consciously modern lines are not merely a matter of looks. Rather, the sweeping back with its extravagantly shaped sticks, which gives it its peacock-like appearance, are placed where the shoulder-blades meet the chair's back.

Also, and not unusual with Wegner, the chair also has a historical anchorage, namely in the classic Windsor Chair. As in other cases Wegner has updated his idol in a modern version. PP Møbler resumed production of the chair in 1992. PP550

(Photo: Mikkel Adsbøl)

J08[PP130 Bella center

(Photo: Katja Kejser & Kasper Holst Pedersen)

]09[PP225

(Photo: Jens Mourits Sørensen)

]10[

PP130 in 1986 PP Møbler initiated the production of this remarkable chair, which Wegner designed for the Workshop. Like the Flag halyard Chair, the Circle Chair's design appears unconnected with both historical predecessors and Wegner's remaining production.

The Circle Chair shows that Wegner was









able to maintain his enthusiasm and innovative spirit despite an already long career. The solid wood and the plaited flag line are elements, which are recurrent in Wegner's extensive production.

It was necessary for master crafts Søren Holst Pedersen and master journeyman Henry Fisker to develop a special machine for manufacturing it in wood- which Wegner himself actually did not think was even possible.

(Photo: Katja Kejser & Kasper Holst Pedersen)





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