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YOUR QUARTERLY DESIGN HANDBOOK

]FROM THE **DESIGNER**[

THE LANDI CHAIR
A 75 YEARS OLD
MASTERPIECE BY VITRA

]FROM THE **MASTERS**[

FRITZ HANSEN
SLEEPING BEAUTY

]FROM THE **ROOTS**[

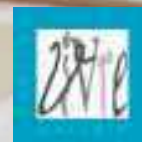
100TH ANNIVERSARY
OF HANS J. WEGNER

]FROM THE **LEADERS**[

«KARTELL GOES BOURGIE»

]FROM THE **GENIUS**[

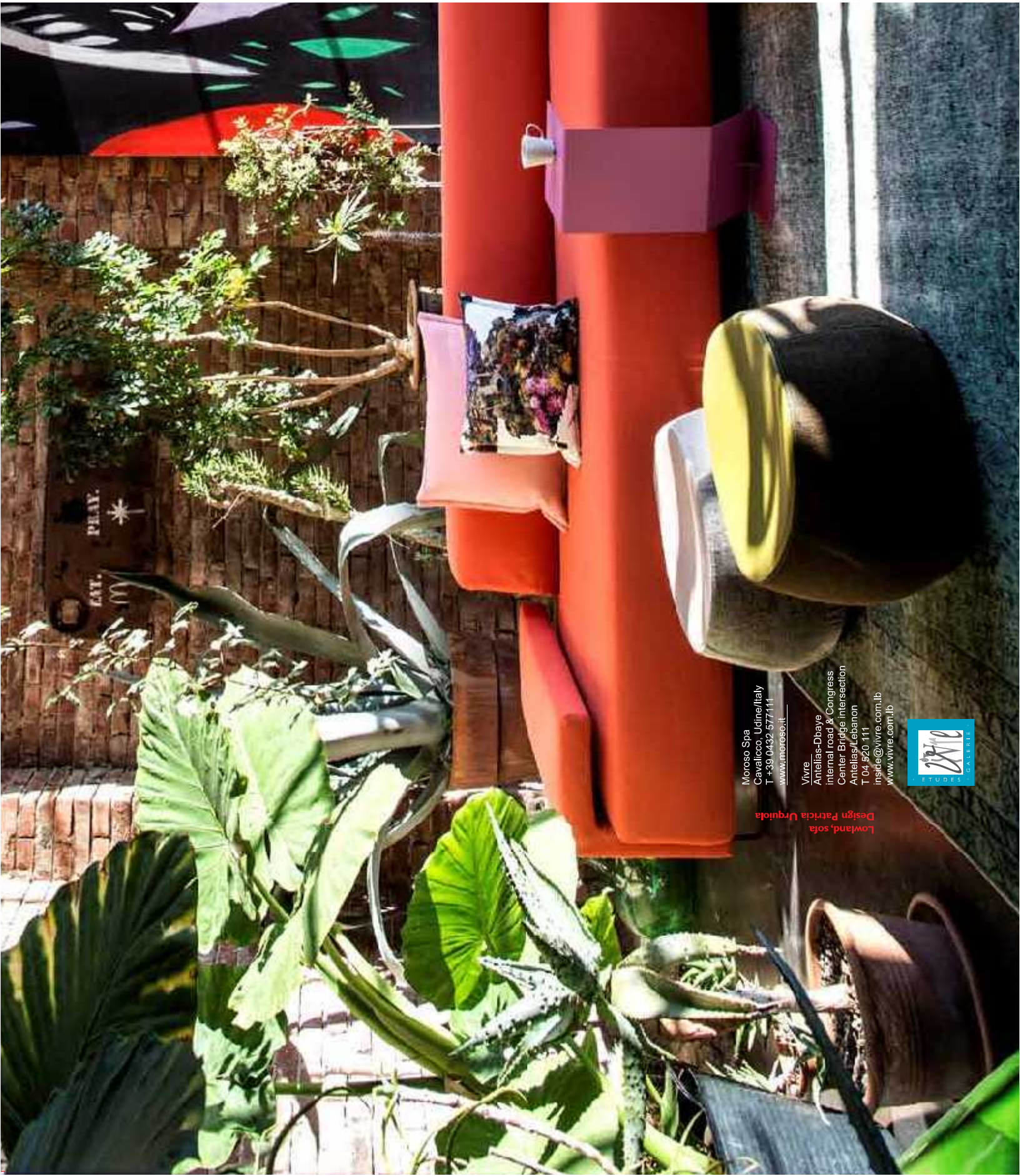
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EDITORIAL

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“The supreme reality of our time is the vulnerability of our planet”.
(John F. Kennedy)

All products have an impact on the environment during their life-cycle spanning all phases from cradle to grave, including the use of raw materials and natural resources, manufacturing, packaging, transport, disposal and recycling. More than 80% of the environmental impact of a product is determined at the design stage.

Following the tradition of Charles & Ray Eames, who has influenced Vitra's approach in many ways, products longevity is central to the company's contribution to sustainable development. Short-life styling is avoided at all costs. This can be seen most clearly in the classical pieces of furniture that have been used for decades, had several owners and have then even ended up as a part of private collections.”

Sustainability is just like morals: one should live by them and not just talk about them. Our roots in modern design make the first step easy: we make products that avoid the superfluous and last for a very long time.”

Rolf Fehlbaum (Chairman of Vitra)

The Venetian brand Magis has gone one step ahead with chair specialist Philippe Starck by creating the Zartan, hemp fiber is mixed with recycled polypropylene and compressed into a striking eco-friendly chair.

The Hemp Chair by Werner Aissinger for Moroso, a lightweight, strong and environmentally friendly, is the first stackable single-she II small armchair devised and designed for the use of a new industrial material based on natural fiber. A sheet, with over 75% of its composition made up of hemp, is heat-formed via a production process with low environmental impact borrowed from the car-making industry.

Just to name but a few...

Your first step toward a greener lifestyle is really simple – but also one of the hardest to take. We are all consumers by nature, and we live in a consumer society, yet your first step is to choose the right product the one that will last and to refuse all others superfluous that you will not keep.

The Planet, and your Children will thank you.

COVER: ARTEK, COLLECTION BY ALVAR AALTO.
BELOW: LIANA, VIVRE'S NEW FAMILY MEMBER.



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Christian Lacroix has breathed new life into the Hôtel Jules César in Arles

Who better to manage the project? He has drawn on his extensive talent and his affection for this unique place in the city where he spent his childhood.





The former 17th century Carmelite convent exudes the peaceful haven of cloister and the magical mystery of a hidden gem in the heart of the "little Roma of the Gauls." It sets the stage for a 5-star experience where anything is possible and time is precious.

Since it was converted into a hotel in 1928, famous names such as Hemingway, Picasso and the Duke and Duchess of York mingled with society at parties and the anonymous Arles residents to whom its dining table and bar have always belonged.

This full refurbishment is dedicated to them and to visiting guests who shall experience a setting with history yet living in the here and now. "This is a place which intimidates locals a bit. And our duty, our work, what really excites me, is to make it more open. (...) Anything that happens in the city should certainly happen at Jules César," says Christian Lacroix.

The theatre sets the stage for an exciting, warm and authentic experience to showcase the new owner's ambition for the Maranatha hotel group to provide evermore-exclusive destinations.

A DESIGNER'S MOOD BOARD

At the Musée Réattu d'Arles, there is a painting, which is among all the first to hang in Mr. Lacroix's imaginary museum. It is called "Atelier de couturiers".

Its subject is not only an inimitable light of the Southern France but also the union of fabrics and materials to create a collage.

The 5* Hôtel Jules César's interior design appears to be based on these two themes. On one hand, the first theme that appears clearly is the light that plays with the shadows created by the architecture. On the other hand, one can see the idea of



collage with which the designer unveils the hotel's soul and history.

In the rediscovered frame of the former cloister, he paints a picture of «Southern French art de vivre» imbued with comfort and emotion, whose palette is tinged by the memory of the former establishment alongside with the splashes of traditional bouvine and literature, art and music, baroque and contemporary style, corrida and photographic history.

The Jules César strives to be the icon and the doorway to the land's many facets. "People who stay at the hotel are not only looking for a second home; they are looking for one that tells a story", says Christian Lacroix. The project has seen Lacroix exploring the building's many lives and its place in the local culture, which runs through the designer's veins.



The hotel, in a listed area, has found the knowledge of a man who loves heritage and strives to stay true to the buildings history. Christian Lacroix, in partnership with the architect Oliver Sabran, focused on restoring the 1664 convent's architecture to its former glory.

SHOWCASE THE ORIGINAL CLOISTER

"It was a convent in the 17th century," says Christian Lacroix, "a Carmelite convent, slightly beyond the walls with one of the most beautiful intact baroque chapels in town. It gave me a deep respect for the places and spaces, their powerful soul and spirit, which has always blown no matter the trials and tribulations of certain periods. This meant keeping the wide and slightly solemn corridors where the relics of a modest yet moving mural were found

during construction where nuns and Carmelites came together to attend service behind their wooden screen, which is still intact in the chapel.

This meant restoring the bandstand façade to its former glory by reviving period windows; redesigning very simple the green areas, on the sheltered terrace on Boulevard des Lices and the garden leading to the pool, renovating the chapel which will host exhibitions as part of the this summer's Photo Festival on the theme of "l'Arlésienne."

Upstairs, Camargue minimalism and convent cells inspire the so-called "Mother Superior" room. It is simple and stylish, whitewashed in white and sand colors and slightly Spanish in style as this is also the toreros' floor."

CHRISTIAN LACROIX, DESIGNER

He was born in Trinquetaille, Arles in 1951. After studying the classics and art history at the Lycée Mistral d'Arles, Université Paul Valéry in Montpellier, the Sorbonne and École du Louvre, he never saw himself as a painter, teacher or museum curator. As fate would have it, he was drawn to the world of fashion and stage costume.

After learning the ropes at Hermès, Guy Paulin and in Japan, he became artistic director of Jean Patou in 1982, until Bernard Arnault enabled him to launch his own fashion brand in 1987. During this time, he also designed costumes for numerous theatre, opera and ballet productions (Opéra Garnier, Monnaie de Bruxelles, the Comédie Française, the Metropolitan in New York...)

Since 2000, he has also been exploring an industrial design avenue (TGV, Montpellier tramways, hotels, Gaumont cinemas) and stage design for his own work (centre National du costume de Scène in Moulins in 2006, Musée de la Mode et Musée des Arts Décoratifs in 2007, Musée Réattu and Rencontres d'Arles in 2008, Abbaye de Montmajour in 2013), which has been his main focus since leaving the world of fashion design in 2009.

In July 2013, he designed a collection of 18 couture pieces in tribute to Elsa Schiaparelli for the fashion house of the same name.

He also still works in collaboration with the Monnaie de Paris, is designing the interior of his fifth hotel in Paris and has been given free rein to design a stage at the Musée Cognacq-Jay for next autumn among other projects.



KEEP THE MEMORY OF A LEGENDARY HOTEL ALIVE

"A modern hotel dedicated to welcoming an increasing numbers of many sophisticated tourists opened in 1928 on the road from Paris and Le Havre to the Côte d'Azur and the French Riviera. Fortunately, the previous owners, Mr. and Mrs. Albagnac, have preserved the building's original Antiquity-inspired structure and even some furniture, so I wanted to incorporate these roots into my subtle design.

We achieved this by keeping the vast lobby and the wide view from the entrance to the staircase, bringing the bar alone closer to reception and the restaurant, and redesigning the lounge, which still has most of the original armchairs, upholstered in colorful fabric. Local color set the tone: the

pink of the toreros and old façades, the red of the cloaks, the yellow of the condiments and wild plants, the architectural monochrome graphics particularly in the Tauromachique bar and a more 18th century Provence feel with some walls featuring white rocks on an olive and vanilla background. I decided to keep the original woodwork in the Lou Marquès restaurant, which has simply been sandblasted, like some of the period furniture in the rooms, and topped by a fresco, which leaps from Arles shadow play to Camargue bulls.

I also wanted to keep the unusual size of the room intact, solely punctuated by white washed movable partitions, so that the seating plan can be changed on a daily basis to suit any formal or informal event. Like the lobby, a black and white



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trompe l'oeil tile carpet welcomes clients to tables whose 60s chairs are all in a different hue; the dining room is a kaleidoscope of color.

The breakfast room is inspired by farmhouse kitchens in grey-green tones with blue shutters, reed screens over the atrium and enlarged 18th century engravings on the walls alongside a mural.

You'll find the same style in the

"Camargue" rooms whilst those on the first floor have the same 18th century chic as the lobby. The rooms in the cloister are more monochrome and inspired by the period in which Picasso, Cocteau and many more visited the town and left the colors, patterns and drawings which have provided me with an endless source of inspiration, particularly in the design of these interiors.



This was actually a place for society life and holidays with the motto “sta viator”¹⁰¹ sculpted on the façade next to a bas-relief of Julius Caesar, which was already topical in 1928, eighty years before a famous bust of Caesar was found in the Rhône. The sculpture was united with the Vénus d’Arles one summer to stand in the lobby and welcome visitors. And of course I want all the musicians,



photographers, writers, artists and figures in Arles’ rich cultural life to feel at home in this monument in the heart of the city. Despite appearances, here you feel as if you’re in a castle, a garden, a traditional house or simply a place where you feel comfortable between the Alpilles and the edge of the Mediterranean.”

Christian Lacroix

101 STA VIATOR: “ST AVIATOR; HEROEM CALCAS”: “ARRÊTE VOYAGEUR, TU FOULES UN HÉROS”. ÉPITAPHE DE CONDÉ, QUOTES BY VOLTAIRE.

Chiemsee Lake and its palaces

Chiemsee is a municipality in the district of Rosenheim in Bavaria, Germany, named after the lake Chiemsee. It is Bavaria's smallest municipality by area and the second smallest by population.

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]FROMTHE**RESERVE**[

The municipal area not only comprise the lake itself, but also the islands of Herrenchiemsee with its palaces, Frauenchiemsee and the uninhabited Krautinsel. While the island of Herrenchiemsee with 2.38 km² is by far the largest, most of Chiemsee's inhabitants live on 0,15 km² Frauenchiemsee.

Herrenchiemsee is a complex of royal buildings on Herreninsel an island in the

Chiemsee, Bavaria's largest lake, 60 km south east of Munich.

After being purchased by King Ludwig II of Bavaria, the former Herrenchiemsee monastery was converted into a royal residence known as the Old Palace (Altes Schloss), while the king built Herrenchiemsee Palace also known as the New Palace (Neues Schloss), the largest of his palaces.



HERRENCHEMSEE ABBEY

According to tradition, Duke Tassilo III of Bavaria established the Benedictine abbey of Herrenchiemsee about 765 at the modern tip of the Herreninsel. New findings however indicate an even earlier foundation around 620/29 by the missionary Saint Eustace of Luxeuil. In 969 Emperor Otto I consigned the abbey to the Archbishops of Salzburg, who in



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about 1130 reestablished Herrenchiemsee as a monastery of Canons regular living under the Augustinian rule. In 1215, with the approval of Pope Innocent III, Prince-Bishop Eberhard von Regensburg made the monastery church the cathedral of a diocese in its own right, the Bishopric of Chiemsee, including several parishes on the mainland and in Tyrol.

In the course of the German Mediatization, Herrenchiemsee Abbey was secularized in 1803 and the Chiemsee bishopric finally dissolved in 1808. The Island was then sold; various owners demolished the cathedral and turned the abbey into a brewery. King Ludwig II, who acquired Herrenchiemsee in 1873, blocked plans for the complete deforestation of the island. He had the leftover buildings converted



for his private use, the complex that later became known as the "Old palace", where he stayed surveying the construction of the New herrenchiemsee Palace.

From 10th to 23rd August 1948, the representatives of eleven German states of the Western Zones and West Berlin met at the Old palace as the Verfassungskonvent (Constitutional Convention) to prepare the work for drafting the Basic law with a view to the founding of the Federal Republic of Germany.

HERRENCHEMSEE CASTLE

A replica (although only the central section was ever built) of Louis XIV of France's Palace of Versailles, France, which was meant to outdo its predecessor in scale





and opulence. For instance, at 98 meters the hall of mirrors and its adjoining Halls of War and Peace is slightly longer than the original one.

The unfinished new palace was designed by Christian Jank, Franz Seitz, and Georg von Dollmann and built between 1878 and 1885. Between 1863 and 1886, 16,579,674 Marks were spent on construction. Using a 0,2304 troy ounce (7,171g) 1890 "20 Mark" gold coins as a benchmark, this equates to 190,998 oz of old, which, at October 2013 prices, was worth approximately US Dollars 250,100,000.

Ludwig only had the opportunity to stay within the Palace for a few days in September 1885. After his death by drowning at just 40 in the following year, all construction work discontinued and the building was opened for the public. In 1923, Crown Prince Rupprecht gave the Place to the state of Bavaria.

It is interesting to note that tourists come from France to view the reception of the famous Ambassadors' Staircase. The original Ambassador's Staircase at Versailles was demolished in 1752.

Ludwig II was king of Bavaria from 1864

EMOTIONS SHOULDN'T BE DESCRIBED, THEY SHOULD BE EXPERIENCED.



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until his death. He is sometimes called the Swan King and the Fairy tale King. He succeeded to the throne aged only 18. Two years later, Bavaria was effectively subjugated by Prussia, and subsequently absorbed into the German Empire. Ludwig remained King of Bavaria, but largely ignored such state affairs as remained to Bavaria in favor of extravagant artistic and architectural projects. He commissioned the construction of two lavish palaces and fantastic Neuschwanstein Castle, and was a devoted patron of the composer Richard Wagner.

Ludwig spent all the royal revenues on these projects, borrowed extensively, and defied all attempts by his ministers to restrain him. This was used against him, insanity, an accusation that has since been refused.

Empress Elisabeth held that "The king was not mad; he was just an eccentric living in a world of dreams. They might have treated him more gently, and thus perhaps spared him so terrible an end."

Today visitors pay tribute to King Ludwig by visiting his grave as well as his castles, the very castles which were said to be causing the king's financial ruin, have today become extremely profitable tourist attractions for the Bavarian state. The palaces, given to Bavaria by Ludwig III's son Crown Prince Rupprecht in 1923, have paid for themselves many times over and attract millions of tourists from all over the world to Germany each year.



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Innovating continually, working rare wood essence and noble material Elie Bleu knows that, its grasp must also caress with patience. Through these numerous steps, impossible to accomplish in just a few

days. Elie Bleu breathes into its objects the creative spirit of a tradition for which it is the guarantor since nearly 35 years.

The selection and preparation of the solid wood used in the making of an Elie Bleu creation are of great importance. Indeed, before it can be used, the wood must cure for many years in open air and it must be uniform and have a fine grain. The beauty of an object also depends on the way the essences of precious wood veneer are used.

Certain natural imperfections in wood such as knots, dark spots, or holes are part of most veneers, notably burls. Elie Bleu is committed to avoid them and chooses the most beautifully grained veneers.

On each creation is applied numerous very fine coats of varnish, successively sanded and polished, eight times by hand to obtain their inimitably brilliance and transparency. For perfect quality, the lining of the jewelry cases, the secrets cabinet, the valet tray and the leather covering of the picture frames is done entirely by hand.

Elie Bleu was created in 1976 in Paris. At first, this local company was dedicated to wooden decorative products and rapidly started to produce for the most renowned Parisian and Londoner brands. Alongside, Elie Bleu progressively developed its first cigar box that brought company's fame and reputation. After 15 years, Elie Bleu started to operate under its own label.

High recognition of products and brand in the world came from the United States in the early 90's with the cigar boom that took place between 1992 and 1997. An American journalist discovered Elie Bleu humidor and recommended them to his readers. Success was stunning for Ely Bleu. Export represented 80% of the total sales in the end of 90's.

In 1997, Elie Bleu opened its first boutique in the heart of Parisian's luxury quarter "Faubourg Saint-Honoré".

Elie bleu started in 2000 to diversify its products handcrafted in its workshops: jewelry boxes, watchcases, watch winders... These new products were officially shown during Basel World 2005. In the same time, Elie Bleu created his first collection of pens in order to complete its line of desk accessories.

The Elie Bleu catalogue of products have drastically developed in the last 10 years and a lot of projects are nowadays made on measure and aimed at unique pieces. The most famous brands are willing to develop



joint venture with Elie Bleu in order to set outstanding projects. Interiors designers and architects are looking for Elie Bleu products in order to include them in their decoration projects, as its fantastic watch winder for 100 watches in Makassar ebony.

The company, even though, remains very personal as it manufactures not more than

4000 pieces per year. Moreover, creativity is an internal process, with the 35 cabinet-makers coming from the very best French schools, which plays an important role.

Elie Bleu moved in new modern and bigger workshops on February 2009. It allows Elie Bleu to create furniture and to better provide customers all over the world.

The Landi Chair a 75 years old masterpiece by Vitra

The Landi Chair by Hans Coray is a masterpiece of design that continues to set standards. Seventy-five years after its debut at the Swiss National Exhibition in 1939, the classic chair is returning to production at Vitra.

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]FROM THE DESIGNER[



The Landi Chair goes back to one of the great moments in design history. Hans Coray, humanist and artist, designed the aluminum chair as the official seating for outdoor areas of the 1939 Swiss National Exhibition. The Student of Romance languages and self-taught designer sought to develop a chair that would be weatherproof, lightweight and comfortable. It continues to set benchmarks in design through its efficient use to materials and functional elegance. As a modern classic, the chair has secured its well-deserved place in the history of designs as well as in numerous international design museums.

A PIONEERING MODERN ACHIEVEMENT

Like no other piece of furniture in its

day, the Landi Chair took advantage of technical advances in the processing of aluminum. Its understated elegant design is perfectly tailored to the needs of industrial production as well and the material's physical properties have confirmed its stature as a modern masterpiece.

The seat shell of the Landi Chair not only follows the contours of the sitter's body but, in contrast to Alvar Aalto's plywood shells, is also shaped in a transverse direction. For the first time ever, Coray achieved a three-dimensionally moulded seat shell whose comfort is additionally enhanced by the flexibility of the aluminum sheeting. The shell is perforated with 91 punched holes, which give the chair its characteristic appearance and further reduce its weight. For the base, Hans Coray used the material



aluminum in a different form as extruded whose C-shaped cross section makes them lightweight yet stable. The bent aluminum profiles each form a pair of legs with an armrest and - connected by two thin struts - simultaneously serve as the base. The perforated seat shell floats on top, connected at just four points.

The Landi Chair thus introduced a structural principle that was systematized and perfected a few years later by Charles & Ray Eames and has since become firmly established in the canon of furniture design: a seat shell resting on a shelf-supporting frame.

THE 1939 SWISS NATIONAL EXHIBITION IN ZURICH

When the fourth Swiss National Exhibition opened in Zurich in 1939, Switzerland found itself increasingly threatened by fascist regimes. In response to this climate, the citizens of independent alpine nation

developed an increasing sense of solidarity. The Swiss National Exhibition in Zurich - which went by the name "Landi" - took up this spirit and sought to strengthen the Swiss identity. Ten million people visited the pavilions on the exhibition grounds. Young and old alike enjoyed taking a respite from their tour of the exhibition on the aluminum chairs along the shores of Lake Zurich. Hundreds of Hans Coray's chairs were distributed throughout the outdoor areas of the Swiss National Exhibition. Its gleaming silver finish, lightweight and comfort won the hearts of visitors to the Landi and they embraced the innovative seating design as "their Chair". The Landi chair became a symbol of Switzerland's modern technical progress.

THE LANDI CHAIR RETURNS

For many years, alternating manufactures, breaks in production and modifications to the original design, marked the history of

90 | TEA TROLLEY DESIGN ALVAR AALTO, 1937

artek



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the classic. Yet now Vitra has managed to rework the Landi Chair together with Henriette Coray, the widow of Hans Coray, and return it to the production lines. "The Landi Chair has long been an important point of reference for me", explains Rolf Felbaum, Chairman Emeritus of Vitra. New technical manufacturing methods have made it possible to resume production of the chair. "Today we have the technology to produce the chair in a way that meets exacting requirements. And we can do so at a reasonable price, for instance, because we are able to employ robots

for certain work steps. For Vitra, the Landi chair is also a witness to a past era standing for values we admire. It perfectly exemplifies the spirit of modernism and its call for a new beginning, yet remains a vital role model for the present," Felbaum continues.

The stackable, weatherproof Landi chair is now once again being industrially produced in accordance with original design from 1939. The matt anodized surface of the material gives the classic design its characteristic, shimmering silver presence.

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Hang it all Design: Charles & Ray Eames, 1953

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Feel Good by Vitra

Cheerful colors, abstract forms, geometric patterns, unique color constellations: that is the world of Alexander Girard. Active as an architect and designer, Girard was one of the leading figures in American design during the postwar era. His passion for colors, textures and graphic patterns found expression in the field of textile designs, which was a focal part of his oeuvre. Vitra's collection of accessories is now being expanded with a number of his designs.



Alexander Girard was a versatile, talented architect and designer of furnishings and textiles, interiors, graphics, exhibitions and industrial products. On his extensive travels, he avidly collected textiles from all over the world, which served him as a source of inspiration and ideas. Certain characteristics make his designs instantly recognizable; the vibrant color palette and graphic quality of his work invest it with a timeless vitality.

COLOR WHEEL OTTOMAN **design Alexander Girard, 1967**

The Color Wheel Ottoman was part of "The Girard Group" furniture collection

presented by Alexander Girard in 1967. This line was developed with one goal: bringing individuality and color into living and working environments with high-quality, compact furnishings. Pieces in the collection had previously caused a sensation in connection with Girard's legendary interiors for Braniff Airlines.

The re-edition of the Color Wheel Ottoman by Vitra is available in two versions: either with three coordinated colors regularly arranged on the generously proportioned cushion in nine equally sized, narrow triangles, or with textiles by Maharam in several different color tones. Despite their very different appearances, the cover

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fabrics have one thing in common: they give the ottoman its unmistakably unique graphic look.

HEXAGONAL TABLE

design Alexander Girard, 1967

The most striking feature of this table is its six-sided top in polished aluminum: Girard - known as a great designer of textiles, colors, patterns and textures - inscribed it with a three-dimensional pattern of triangles, which can reflect rays of light as a geometric motif on the wall. This structure and its playful visual effects counter the cool materiality of the design, whose elegant base with four spayed legs

is also made of die-cast aluminum. The Hexagonal Table was first presented as part of The Girard Group, a furniture collection introduced by Girard in 1967.

ENVIRONMENTAL ENRICHMENT PANELS

design Alexander Girard, 1971

Beginning in 1971, Girard developed a series of screen-printed graphics on fabric to Environmental Enrichment Panels. For these designs, he showed a preference for abstract graphic patterns of figurative subjects based on such timeless themes as love, peace and freedom. With a multitude of diverse and inspiring motifs, these large

wall panels were also frequently used in private interiors.

Vitra's re-edition of the Environmental Enrichment Panels, which come in various sizes based on the respective motif, comprises a number of high-quality screen-printed art panels. The linen panels are individually mounted on a fiberboard spacer frame, making them easy to install and well suited as decorative elements in both living and working environments.

GRAPHIC PRINT PILLOWS

design Alexander Girard, 1961/1971

In his work, Girard paired motifs from folk art sources with abstract patterns.

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101 102 AND 103 ALUMINUM CHAIR 104 EAST RIVER CHAIR 105 HAL LEATHER

Many of his figures and patterns exude a cheery playfulness, and thanks to their vivid colors, even his simplest graphic images possess a high degree designs to life again: abstract graphics and expressive figurative motifs create striking accents. The soft pillows are optimally suited as a decorative accessory for a diverse range of interior styles.

MARIPOSA SOFA design Edward Barber & Jay Osgerby, 2014

With their Tip Ton chair from 2011, the first product to be jointly developed by Edward Barber & Jay Osgerby together with Vitra, the designers introduced a new typology of dynamic sitting. The issue of dynamics in design has become a theme in the ongoing collaboration between the two British designers and the Swiss furniture manufacturer. This is demonstrated by several of the company's new products, such as the Mariposa Sofa, whose flexible tilting side and back elements offer superior comfort, the Planophore shelving system, with rotating vertical panels that transform it into a room divider, or the twirling bar stool Zeb.

Rather than vacillating between different styles, Edward Barber and Jay Osgerby's work is characterized by appropriateness and precision. As keen observers of the needs of the user in relation to everyday objects, they create designs that are gentle in gesture and always accessible while remaining unobtrusive. Their work

exudes freshness, featuring bold colors and straightforward, linear shapes.

"To design a sofa is not really interesting unless you can find another way in", explains Jay Osgerby while making himself comfortable on the sofa. The Mariposa Sofa radiates an inviting aura of spacious comfort- and yet maintains a subtly understated presence thanks to its balanced proportions. On one hand, the sofa owes its extraordinary comfort to the pleasantly soft upholstery, which completely surrounds the sitter and prevents contact with any hard structural elements. On the other hand, an ingenious adjustment mechanism makes it possible to individually tilt the side and backrest elements for various sitting or reclining positions. The Mariposa Sofa does not openly display this function; the slim side and back elements can be continuously and silently adjusted, from an upright position to an outward angle of approximately 30 degrees and back again. The resistance is calibrated in such a way that these elements stay in place when the sitter leans back in a normal fashion, but will adjust to the desired angle when intentional pressure is applied. This flexibility allows individual users to determine the position that is most comfortable for them. Thanks to the unusual depth of the seat surface, two people can sit on either end and comfortably face each other- to carry on a conversation or share a cozy spot for reading. With these special features, the Mariposa Sofa offers an inviting place to prop up your feet and relax.





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MARIPOSA SOFA

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ENVIRONMENTAL ENRICHMENT PANEL

WOOD TABLE
design Edward Barber & Jay
Osgerby, 2014

The Wood table exudes an aura of subtle elegance: made of solid wood, its construction achieves maximum stability with a minimum of structural elements. Distinguished by its archetypal form and precisely balanced proportions, it appears at first glance as though it has always existed, as if we've seen it countless times before. And yet the Wood table is indeed unique: its legs, made of solid wood with an oval profile, are horizontally connected by strong aluminum bridges that ensure the table's stability and prevent the frameless solid wood top from warping. The rounded edges on the bottom of the table are not just gesture of added comfort. Depending on the viewing angle, they give the tabletop an especially slender appearance, the emphasizing the elegance of the overall design. This feature is also found on the Wood Bench, making the two pieces an ideal combination for a variety of settings.

The Wood Table is 90 cm wide and available in several lengths (200, 220, 240, 260 cm)

and different types of wood (natural oak, core smoked oak or American walnut).

ALUMINIUM GROUP
design Charles & Ray Eames, 1958

The Aluminum Group by Charles and Ray Eames is one of the greatest furniture designs of the twentieth century. Vitra is now launching the models EA 101, 103 and 104, three versions of this classic that were marketed as the Aluminum Dining Chairs in the original product group. Thanks to 26 new colors Hopsack upholstery fabric, these models can be used to create attractively coordinated furniture compositions in home dining rooms as well as office meeting areas.

The Aluminum Group from 1958 ideally exemplifies the design philosophy of Charles and Ray Eames, the intelligence of their structural solutions, their structural solutions, their understanding of a material's possibilities, the adaptation of their designs to industrial conditions, and their ability to apply slight variations to a basic form and make it suitable for a range of different functions.

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]08[AND]09[WOOD TABLE, WOOD BENCH **]10[** COLOR WHEEL OTTOMAN **]11[** HEXAGONAL TABLE

For the construction of this chair, the designer couple abandoned the principle of the seat shell. Instead, a panel of fabric or leather is stretched between two aluminum side members to create a taut but elastic seat. The graceful curves of the aluminum profiles give the chair its iconic silhouette.

EA 101, 103 and 104, differ from the models EA 105-108, which are primarily used as conference chairs, in almost all of their components: the seat - consisting of fabric, mesh or leather - is narrower, the seating geometry is more upright, the splayed legs of the base are slimmer and the armrests are shorter. EA 101-104 are ideally suitable for table seating- in home dining rooms or office meeting areas. In comparison to the slightly reclined sitting position and ample size of EA 105-108, the models EA 101-104 provide a more upright seating posture that facilitates table-based activities.

Hopsak fabric has been exclusively manufactured for Vitra since 1971. The expressive and durable flat-weave was originally offered in a color palette developed by Alexander Girard for the Eames and Nelson collections. Over the years, Hopsak has been regularly updated and refined to meet changing technical requirements and color preferences and is the reigning classic in the current portfolio of Vitra fabrics. In collaboration with the

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]12[]13[]14[AND]15[GRAPHIC PRINT PILLOWS

Dutch designer Hella Jongerius, Vitra has now completely revised the palette of Hopsak shades and expanded the selection to a total of 28 colors- including 26 new duotone fabrics. The duotone colors offer a multitude of design possibilities in high-contrast, brightly hued or subtle combinations new not only by interweaving two different colors, but also by linking design history with today's sensibility and by uniting the industrial world of the office with the softness of the home. "Vibrant color families of red, green or blue tones and groups of light and dark fabrics make it possible to create interiors with carefully coordinated color compositions.

The new palette of colors adds an inviting touch to the Eames Aluminum Group as well as other Vitra classics, and opens up the fabric to new uses and contemporary designs. "I like to give the classics a new energy. It is an honor to take care of our heritage", says Hella Jongerius, who has served as Art director for colors and materials at Vitra since 2008.

EAST RIVER CHAIR

design Hella Jongerius, 2014

A project for the United nations inspired Dutch designer Hella Jongerius to create

a new lounge chair; the East River Chair, which features a handle on the back of the seat for easy relocation and comes in a number of vibrant color combinations.

Products designed by Hella Jongerius exhibit her unique manner of fusing industry and craft - high and low-tech, traditional and modern - characteristics which are also evident in the East River Chair; with its distinctive form and casual combination of such diverse materials as wood, metal leather and fabric, this small armchair clearly bears the Dutch designer's signature.

The colors of the East River Chair are carefully coordinated, with a lighter fabric framing a darker tone on the seat and backrest surface. Depending on the selection of color combinations, the chair has a very different look, ranging from muted and calm to cheerful and bright. The choice of colors and materials is not based on purely aesthetic reasons; the practical leather covers protect the armrests from dirt and wear, and the thicker padding of the seat cushion, which extends up to the backrest, provides comfortable lumbar support. Thanks to the convenient strap



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handle on the rear side of the backrest, this compact armchair also lends itself to flexible applications in public spaces.

"In a lounge, which is primarily used as a neutral space for spontaneous meetings, the furnishings play an important role in creating a lively setting", says Hella Jongerius, who is convinced that heavy furnishings are counterproductive in a busy environment. The most important element for facilitating conversations in a casual atmosphere is a new kind of armchair one that is solidly constructed, yet also lightweight and mobile.

Hella Jongerius and her team were commissioned in 2009 by the Dutch Foreign Ministry to remodel the North Delegates Lounge at the United Nations headquarters in New York. The east River chair is based on a design that was especially developed for the UN lounge in collaboration with Vitra.

HAL LEATHER

design Jasper Morrison, 2014

The Hal product line by Jasper Morrison is a series of all-round chairs that enhance daily life with great practical value and



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aesthetic appeal. The chair family is now being expanded with two new members. Jasper Morrison is also responsible for the addition of two other useful companions to Vitra's Home Collection; the compact height-adjustable Rise Table and the small two-tiered Rotary Tray.

When HAL was first introduced in 2010, the design was presented in many different

versions- thanks to the great variety of bases –and proved its suitability for highly diverse applications. HAL is colorful, stackable and sturdy; a series of chairs with a flexible, comfortable plastic shell and a wide range of bases made of tubular steel or wood. HAL works equally well at home or in the office- a chair that makes an attractive addition to cafes and restaurants, a piece of furniture suited for interiors as well as



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116[AND 117[ROTARY TRAY

outdoor spaces. And now the HAL family is being expanded.

With the addition of HAL Leather, the HAL chair family now offers an upholstered version with a seat shell covered in split leather. The soft layer of padding makes the HAL seat shell even more comfortable and the high-quality leather gives it an exclusive character. The leather coverings on the

front and back are stitched along the edge of the seat shell with a precise seam, which preserves the typical understated form of the HAL family.

HAL Leather is available with a four-legged wooden base or a chrome-plated cantilever base. The covers are made from durable Forte split leather, which is light resistant and easy to maintain. HAL Leather is therefore not only suited for use in private interiors, but also makes perfect addition to refined reception, waiting and meeting areas as well as hotels and catering venues.

ROTARY TRAY

design Jasper Morrison, 2014

With the design of Rotary Tray, Jasper Morrison has given the classic tiered étagère a new contemporary form. Thanks to its understated shape and color options, the Rotary Tray self-assuredly complements all types of interior styles and can be used for a variety of different functions. Whether in the kitchen or on the dining room table, in a bathroom or entryway, at the office or in a child's room: the Rotary Tray offers a decorative way to tidy up any space.

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Gemini design Ben Van Berckel, 2014

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Gemini comprises two asymmetrically-designed seat elements and a small matching table.

Create a sitting environment in a wave formation: ideal for waiting rooms, lounges, lobbies, and libraries.



Fritz Hansen Sleeping Beauty



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]FROMTHE**MASTERS**[

After more than 50 years in hibernation, the Drop is now relaunched. The chair was designed by Arne Jacobsen in 1958 as part of his masterpiece, the legendary SAS Royal Hotel, now known as Radisson Blu Royal Hotel in Copenhagen. The Drop

was originally produced along with the Swan and the Egg, but exclusively for the hotel and was never put into standard production. In addition to the original design of pliable, upholstered foam, the Drop is now available in a plastic version



that is especially relevant for modern interiors.

The Drop is a small chair with a big personality. The design of the back combines a warm embrace with freedom

of movement, resulting in a surprising level of comfort. As fresh and vibrant as a new design but with a rare heritage, the Drop comes with an unmistakable personality that is far greater than its simplicity suggests. The attention to detail and the

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unique design create a bold statement that makes the Drop as relevant today as it was 50 years ago. The chair will blend elegantly into a wide variety of settings as a great example of furniture design that is able to elevate an entire room by its mere presence and beauty.

«Jacobsen often took his inspiration from the human form and the contours of the body. In this way, he humanized technology and the Drop chair for the SAS Royal Hotel

represents a masterful intersection of art and industry,» says Michael Sheridan, architect and author of the book, «Room 606 – The SAS House and The Work of Arne Jacobsen».

The Drop comes in six plastic colors: black, white, storm-blue, stone-grey, fire-red and sand-yellow. The plastic versions are available with either chrome or powder-coated legs in matching colors. The Drop is also available with textile or leather upholstery.

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100th Anniversary of Hans J. Wegner

For the celebration of
Hans J. Wegner's 100th
Anniversary, PP Møbler
relaunched four exclusive
chairs: the Round Chair, the
Tub Chair, the Hammock
Chair and the Peacock Chair.



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Credits: <http://www.bruun-rasmussen.dk>

The Original Round Chair will come in a limited edition of 100 pieces in ash and 100 pieces in oak (Wegner's favorite wood).

The Tub Chair was definitely a unique fusion where Wegner emerged the new molding plywood technique with upholstery and traditional woodwork in solid wood.

The Hammock Chair is a remarkable sculpture made to offer a tangible relaxing experience, creating the resemblance of a hammock in a reclining chair.

The Upholstered Peacock Chair is, as the

name implies, an upholstered interpretation of the pp550 Peacock Chair from 1947, one of Wegner's all time classics and one of his personally most beloved designs.

THE ORIGINAL ROUND CHAIR

A limited anniversary edition of pp501|pp503 The Chair (1949/1950)

The Round One, as Wegner referred to with his usual provincial modesty, is one of the most famous Danish pieces of furniture certainly the most distinctly Danish. In its own modest and simple way, it sums up the very essence of traditional Danish woodworking and design philosophy. And

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]FROMTHEROOTS[



it is absolutely the most important work of Hans J. Wegner. PP Møbler relaunched this year the original version of the 501 with a caned back. This back was originally made to hide the joint between the arms and the back, as it posed a significant challenge that was not yet solved. The model was later improved to come with the characteristic wedged tenon joint in a carved solid wood back cut from 200 years old trees.

With this chair Wegner came into his own right, no longer needing the inspiration from other cultures and designers that

had influenced his earlier works. This chair was created in a language of shape and construction that only Wegner spoke and it triggered the first ever foreign report on Danish design in the American Interiors Magazine. It also became the cornerstone in a wide range of designs, which for more than a decade constituted the core business of several Danish furniture manufacturers, effectively becoming the main force in the great international breakthrough of Danish Modernism.

When John F. Kennedy and Richard Nixon met in the first ever televised election debate in 1960, they sat in The Round

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HAMMOCK CHAIR PP135

102[103[AND 104[

PP501 OAK LIMITED EDITION



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PP503 ASH UPHOLSTERED IN LEATHER

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UPHOLSTERED PEACOCK, PP521

]07[AND]08[
TUB CHAIR PP530

Chair. It was mainly chosen for its comfort and genuine quality made in Denmark and shipped to the USA to play an important role in this historic event. Eventually the Americans came up with a new and more telling name for this chair. They called it The Chair.

The **pp501** original comes in oak and ash, 100 of each in a limited edition. The back of the **pp501** | **pp503** is carved out of a 5 inch piece of solid wood.

pp501 comes with cane seat in nature or light. The material used in caning chairs is derived from the peeled bark or skin of the rattan vine native to Indonesia, the Philippines and Malaysia. Some vines reach 600 feet in length. Rattan vine looks somewhat similar to bamboo but is much more flexible.

pp503 comes with upholstered seat. Soap Treated Oak, Ash | Oil Treated Oak, Ash, Cherry, Walnut | Lacquered Oak, Ash, Cherry, Walnut.



PK 22™ LOUNGE CHAIR, DESIGN POUL KJÆRHOLM, 1956

PK 61™ TABLE, DESIGN POUL KJÆRHOLM, 1956



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"Kartell Goes Bourgie"



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]FROMTHE**LEADERS**[

The Kartell Museum welcomed a show dedicated to an iconic lamp and fourteen original versions by designers working with Kartell: Patricia Urquiola, Piero Lissoni, Front, Mario Bellini, Alberto Meda, Lenny

Kravitz, Philippe Starck, Eugeni Quitllet, Christophe Pillet, Nendo, Tokujin Yoshioka, Patrick Jouin, Ludovica and Roberto Palomba, and Rodolfo Dordoni. In addition to these works, the Pinksie The Whale



project, striving to prevent child abuse by families in distress, has been working with Kartell asking primary school children attending Milan's Istituto Europeo Leopardi to invent five fresh versions of the Bourgie.

The year 2014 is an important anniversary for Kartell, as it has been 65 years since its foundation and 15 years since it opened the Kartell Museum. What is more, this year marks another special anniversary that means a lot to the company, as the Bourgie table lamp designed by Ferruccio Laviani turns 10.

From 2004 until today, Bourgie has become an authentic design icon. Ferruccio Laviani reinterprets the image of the table lamp with classic style shade in clear polycarbonato, a technological revolution of style and taste. It is a diagonal, versatile lamp that looks good in any setting, from a contemporary to the most classic ambiance.

Kartell got the idea of celebrating Bourgie's birthday and pay a tribute to its creator, Ferruccio Laviani, by asking all the other designers on its team to make their own, unique and original version of it. The designers either worked on the lamp or invented an alternative. Someone thought of making it ironic by trimming it with costume jewelry and well-known symbols of France such as the Eiffel Tower (who



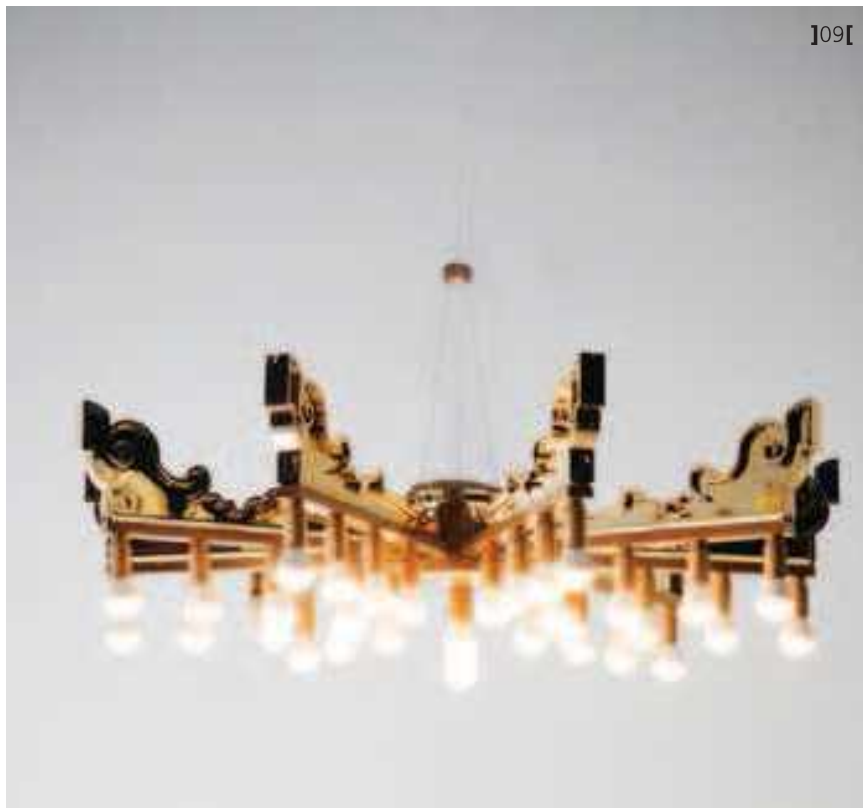
]01[KARTELL GOES BOURGIE BY LUDOVICA & ROBERTO PALOMBA **]02[** KARTELL GOES BOURGIE BY MARIO BELLINI **]03[** KARTELL GOES BOURGIE BY PHILIPPE STARCK **]04[** KARTELL GOES BOURGIE BY CHRISTOPHE PILLET **]05[** KARTELL GOES BOURGIE BY PATRICK JOUIN **]06[** KARTELL GOES BOURGIE BY NENDO



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else but Philippe Starck). Christophe Pillet dressed it in an all black evening dress, a sort of "film" in matte black felt, while Piero Lissoni imagined it decorated with white rice paper and wrought iron, and Front designed a sort of genetic mutation of it. The fourteen unique versions, all worthy of admiration, were designed by Patricia Urquiola, Piero Lissoni, Front, Mario Bellini, Alberto Meda, Lenny Kravitz, Philippe Starck, Eugeni Quitllet, Christophe Pillet, Nendo, Tokujin Yoshioka, Patrick Jouin, Ludovica and Roberto Palomba, and Rodolfo Dordoni.

Besides the fourteen articles the Kartell Museum has been working with Pinksie the whale adding to the display five versions of Bourgie created by primary school children attending Milan's Istituto Europeo leopardi. Pinksie the Whale has set up a creative workshop, run by Antonella Andreani and Ambrogio Rossari, where the pupils from classroom 3B had the chance to recreate some famous versions of the Bourgie and see how their work compare to major designers.

]07[KARTELL GOES BOURGIE BY EUGENI QUITLLET **]08[** KARTELL GOES BOURGIE BY ALBERTO MEDA **]09[** KARTELL GOES BOURGIE BY PATRICIA URQUIOLA

Pinksie The Whale is an international project that began in London in 2012. It aims to inspire children to use their imagination,



PP Møbler | www.pp.dk



PP 19, TEDDY BEAR CHAIR DESIGN HANS J. WEGNER



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]10[KARTELL GOES BOURGIE BY TOKUJIN YOSHIOKA
]11[KARTELL GOES BOURGIE BY RODOLFO DORDONI
]12[KARTELL GOES BOURGIE BY PIERO LISSONI **]13[** KARTELL
 GOES BOURGIE BY FRONT

to be curious and enthusiastic, to be open to different situations and find ways to help themselves and others. Pinksie the Whale books are about a pink whale that goes on magical adventures to overcome her fear of diversity, and inspires Pinksie's activities. Every year Pinksie works with schools, artists, galleries and museums and organizes creative workshops, shows, readings and charity events to collect funds for children in distress. The Industrial Design Association of Lombardy sponsors the Pinksie project.

Claudio Luti, Chairman of Kartell comments: "I'm glad that all designers of the Kartell team have enthusiastically and generously accepted our invitation to take part in our Bourgie lamp festivities and have delighted us with some distinctive and daring recreations of it. After more than 20 years working together with Ferruccio Laviani and 10 years after this lamp was first created, we wanted to hold an event and a show to pay a tribute to creativity and the sharing of ideas. This has led to an appealing mixture of different approaches to design and clearly shows that Kartell articles have a special value. While they certainly are industrial, durable

and mass-produced articles, thanks to their iconic appeal, they still manage to be seen as unique pieces that aspire to becoming one-of-a-kind pieces to be collected."

Ferruccio Laviani adds: "I've always been a supporter and promoter of the remix concept to explain that what I do is something that already existed but is turned into something else, because I took another look of reality, I saw things in another way. From Bjork to Madonna, from U2 to Daft Punk, many others have let other artists remix them, often even better than it. I am truly honored and flattered that some of today's major designers have agreed to remix one of my objects and I admit that I was embraced by their eagerness. I'd like that, apart from being a tribute and a celebration of the world of design for the lavish commitment of all the other designers to this project. It is a demonstration whose key message is that other people's ideas, culture and differences can make the work of any individual more interesting and contemporary".

At the end of 2014 Kartell shall organize an on-line auction to sell the one-of-a-kind pieces. The proceeds shall go to charity.

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wildspirit



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Moonlounge - By Gerd Goudrynt

Baxter World



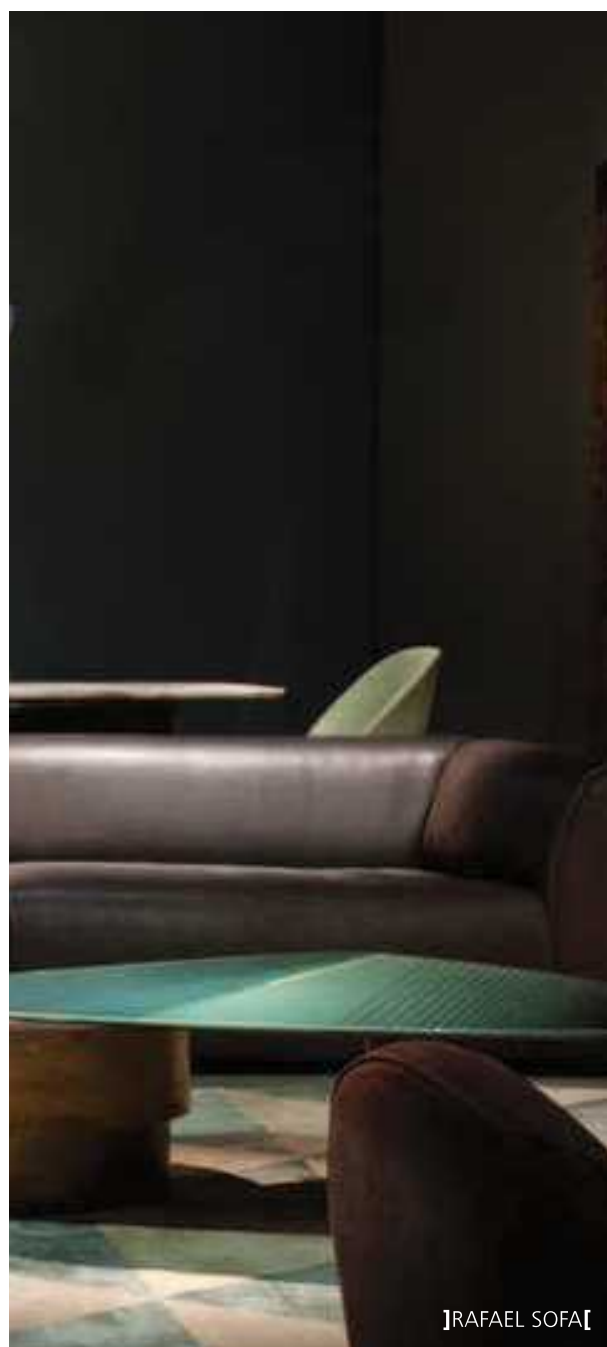
The new theme of Baxter collection is the result of a focus research that has always been one of the key strengths of Baxter's world. It is indeed a careful analysis of the 1950's, a period that brought the very best out of Italian style with a wave of creativity that combined elegant lines with functional requirements.

Shades of color such as the ruby red, sage green and saffron yellow of the upholstered pieces become the predominant tones, emphasized and showcased when paired with materials such as brass, for the small

tables and lamps, and hemp for wallpaper and rugs.

The different settings are intimate and cozy; they express the elegance and sophistication of a luxury home, one that is certainly not brash, but enhanced by the use of new types of leather that expand and enrich the Baxter collection. This union is sanctioned by sensitivity, colors, material and design.

Thanks to a markedly evocative 1950's undertone, these settings treat their guests to



】RAFAEL SOFA【

a kind of union between past and present. Hints of the past that blend into a contemporary and modern setting, creating an eclectic feel characterized by opaque, soft and comfortable tones. This is a home where the materials used and the pieces that fill it seem to come from different parts of the world, as only a collector of art would know how to bring out the authenticity and the true value of the raw materials.

These new projects have been commissioned from designers such as Paola Navone,



】BROOKLIN TABLE, GRAZ AND STROMBOLI CHAIRS【

Roberto Lazzeroni, Matteo Thun and Antonio Rodriguez, Draga Obravic and Aurel K. Basedow. Alongside these names, with which Baxter has long been collaborating, comes a new and important partnership with architect and designer Vincenzo De Cotiis.

The soft embracing lines of the Tactile upholstered collection showcase the tactile and sensory qualities of the leather, a symbol of Baxter's excellence, while at the same time developing a careful attention

to detail linked to the composition of the pieces, such as quilting.

This sofa has been deconstructed and broken down into its elemental parts. The seat and backrest have consequently become two independent elements that are shaped with a fluid and harmonious line, rising up at the edges to bring lightness and harmony.

Different quilting underlines the distinction between the two elements, which brush against each other only when stability is required. The acidized brass base bestows

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as sheen exactly where the eye usually chooses not to linger, on the ground. In the small table open to a range of possible pairing combinations.

Godard, designed by Matteo Thun and Antonio Rodriguez for Baxter, is a collection of sofas, armchairs and poufs that continues the same philosophy as the previous "Ici Bourgeois" and "Belle de jour" collections. The theme of conservative luxury, using precious materials and refined details, links all three collections.

Simplicity of form and a reduction in volumes are new features seen in the Godard range. With this in mind, Godard is perfectly suited to both smaller residential settings or as an essential part of hotel rooms or lounges for public use.

The collection's expressive style is the result of a careful study of proportions, the use of tactile materials and the colors chosen for the upholstery and contrasting stitching. Godard is named after the French director, Jean-Luc Godard, whose film «Le mépris» was the source of inspiration for the collection.

The Kir bar cabinet and Yves desk are two pieces from a collection that also includes a vanity table with footstool, a console available in a variety of sizes and brass mirrors.

All these items have been made from extremely precious materials including parchment, oxidized brass, lacquer and rare woods, such as Indian rosewood.

They are also characterized by their small size, turning them into jewel-like personal items, designed with soft and fluid lines to bring out their parchment coating.

The supporting structures are made from oxidized brass. This collection has been inspired by early twentieth-century furniture; despite this, it maintains a resolutely contemporary and modern feel in the way it reveals the personal luxury of owning and using these pieces, some of which were made by highly skilled craftsmen, the true symbol of Italian quality, using manual skills still valued today.

The Romeo table is available in a variety of sizes and tabletop configurations.

The base is composed of four thick pieces made from oxidized brass that fit together in a staggered fashion to form an extremely stable base.





The tabletops can be made of marble, parchment, leather or wood. A brass symbol on the tabletops emphasizes the staggered style of the supporting base.

Designed as a dining table, its variety of materials and sizes also allow to be used as a centerpiece-meeting table.

The Colette chair, introduced last year to great acclaim, is now joined by a version with armrests, a small tub armchair, which uses the same base and can either be positioned alongside the Colette chair or used independently.

The 1950's are the key theme that has

inspired our collection, from quotations taken from masters of design such as Fornasetti, Ponti and Wagner, to the mastery of local craftsmanship.

Infected by the enthusiasm that led the design of that period to experiment with forms, colors and above all materials, we challenged ourselves to develop a new way of understanding contemporary design.

Decoration that was once naïve has become a conscious act that integrates with forms. Lines and geometric motifs take over meticulous objects.

Armchairs and tables follow the same line of thought. The almost exasperated



】HEAVEN BED【



】YVES OFFICE【

decoration represents the eclectic accent that defines rational forms. Unique pieces accompany the Baxter collection. These authentic items of furniture come with a certificate of origin; they were found during on-the-ground research and were made between the 1930s and 1960s. They were selected based on suggestion or intuition as to the potential the object would reveal once it had been transformed, thanks to a partnership with the rare few connoisseurs of restoration techniques and French polish finishing. This technique has now fallen into disuse due to the care and time required, and has been

replaced by lacquers that detract from the wood instead of using veneer to add shine to the various different varieties. Finally, the doors and drawers have been decorated with the cult patterns of that period, bridging the gap between fashion, architecture and design and accommodating the geometrical lessons of the time in both their decoration and forms. Optical colors, macro whites and blacks and print stripes have been chosen with variations on the theme and size, extra small or extra large. These pieces have been silk-screened and decorated by hand with graphics and resins

】YVES OFFICE【



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]DALMA ARMCHAIR[



]BAUHAUS ARMCHAIR[



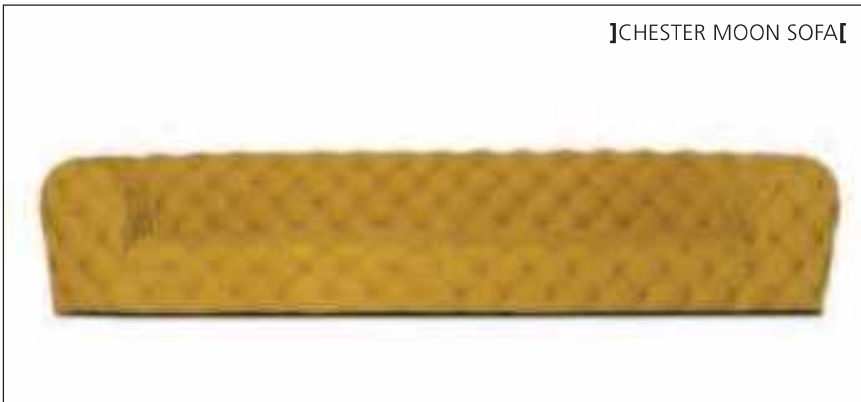
]TACTILE ARMCHAIR[



]UNIQUE PIECES CHAIRS AND OFFICE[



]CHESTER MOON SOFA[



in accordance with whims of the artist's inspiration and are therefore like paintings; every piece is different and unique.

The new Baxter collection designed by Paola Navone is tinged with grey-green. In many different shades. Jade green. Malachite green. Oxidized copper, like 1950's ceramics. As always, beauty of this kind is made of things we have perhaps already experienced. They share simplicity of form, natural materials and an attention to upholstery down to the very last detail.

Kartell



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]AMBURGO BABY ARMCHAIR[



]MIO SOFA[

]KIR CABINET[



These pieces are unexpectedly matched with travelling companions that tell their own story of the world. Special guests that immediately pull you in to learn about the route they took to get here. Baxter's leather is the soul of the collection as always. Leather that has undergone sophisticated tanning processes. Extremely soft leather that falls like fabric.

As only Baxter knows how. Smooth and shiny leather. Now also leather that has been crumpled like paper.

The Large sofa is a mass of soft cushions that fold up like large quilts. For sleeping, reading, mediating and dreaming.

A bed that looks like a bench and a bench that looks like a bed. Covered in light leather that falls like fabric. Completely removable. And a large table with a copper tube structure and an acidized crystal tabletop that reveals a glimpse of the structure's shadow. Dedicated to poetic and informal houses.

A chair that has literally been wrapped in crumpled leather like a paper and tied behind the backrest. Interesting and imperfect. A small version of the Amburgo armchair, now a classic piece from the Baxter collection. An armchair covered with soft Mongolia, with slender iron legs, a large version of the Nepal armchair. Perhaps an unknown creature from snow-covered lands. Then a large oval mirrored that has been "sliced" in the middle. Three. Four. Five pieces. They come together to create the look of the mirror. Together, all the pieces from the collection make up a delicate mixture. As it happens in real homes, where pieces collected from life mingle and conform easily to the character of their inhabitants.

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Hotel Sahrai

magical views of Fez

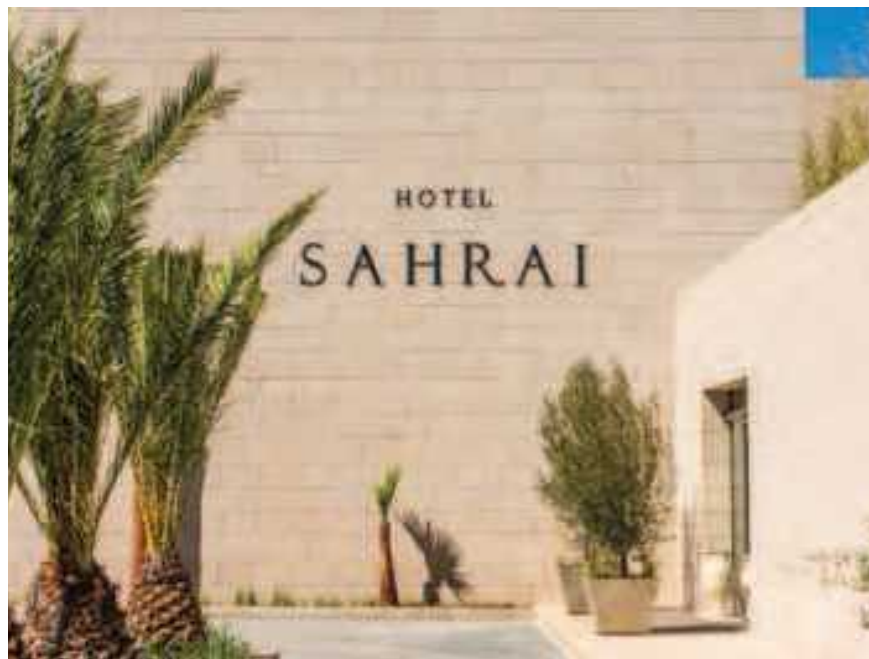
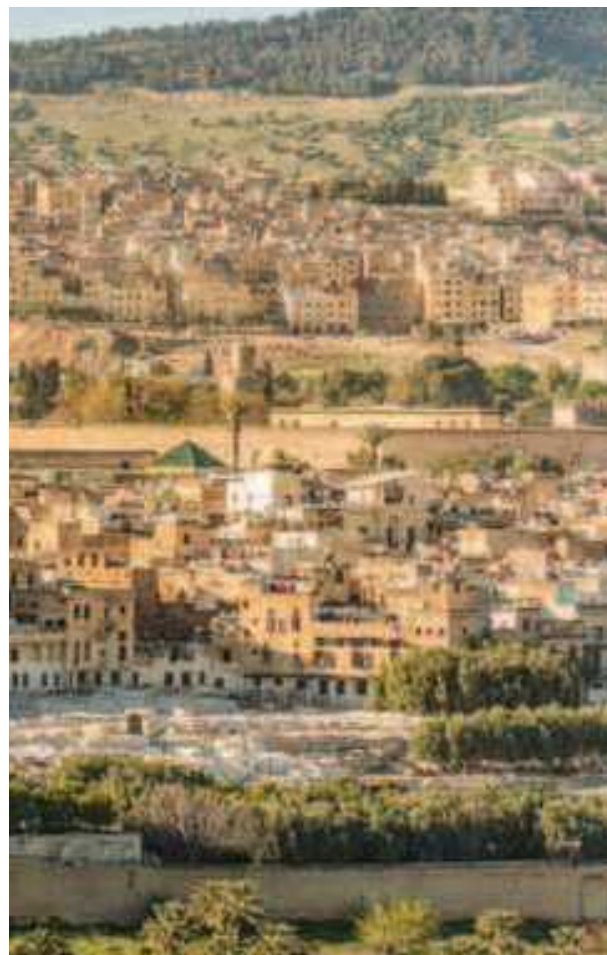
The five-star Hotel Sahrai, designed by the architect and designer Christophe Pillet, enjoys spectacular views of the largest medina in the Arab world, taking in twelve centuries of the city's history in one fell swoop.



An alternative to the shady isolation of the riads and the impersonal feel of the big resorts, its architecture on a human scale is a combination of tradition and contemporary style. All the volumes convey to the total mastery of space and light that distinguishes Christophe Pillet's work, with a scale and layout that combine splendor with intimacy. Standing on the former site of Marshal Lyautey's summer palace, the hotel revisits the distinctive motif of the great arches that once adorned the façade of the building that stood here.

Behind them, arranged around plant-covered atriums, stands a complex of fifty spacious rooms along with the comfort of two restaurants, a rooftop with a bar opening onto the panoramic terrace, and an exclusive Givenchy spa, combined with a traditional hammam and a gym with Technogym equipment.

The entire interior and exterior décor, specifically designed for the hotel, combines classic design codes with a sophisticated take on local traditions. Zellige pools, carved plaster and local stone cladding, Fassi



ceramics and copper lanterns provide subtle references throughout the space, which also includes bespoke furniture, such as the Sahrai line designed by Christophe Pillet. The Hotel Sahrai is a perfect starting point to discover all the place's secrets. It also offers a perfect retreat from the hustle and bustle, enjoy a game of tennis or simply bask in the sun that warms the panoramic infinity pool throughout the day. Derived from the Moroccan word for magic, the name of the Hotel Sahrai makes a beautiful promise and keeps it.



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The owner, Anis Sefrioui, spent a long time imagining how the Hotel Sahrai would be before it eventually saw the light of day. Young entrepreneur and architect's son, he started out running the Riad Fès, previously converted into a hotel by his father.

As head of his establishment, which he brought up to Relais & Châteaux standards and enlarged by adding a spa designed by architect and designer Christophe Pillet, he contributed to the sustainable development of tourism in his city.

After gaining more expertise at the heart of the medina, he was even more convinced that there was a place for an alternative, complementary hotel in Fez, to meet the demands of a new international clientele.

Used to travelling the world on short breaks, in search of unique experiences as well as familiar reference points, he sought to combine relaxation and culture, taking advantage of Morocco's warm abundant sunshine, history and fine food in equal measure.

Now visitors can finally experience all the richness and diversity of the medina, while also being able to retreat to an exclusive hotel offering the ultimate in modern comfort.



When a magical hillside spot facing the medina became available, the project could finally begin.

This spot offers extraordinary views of every period in the history of Fez, the mother of all Moroccan imperial cities, and a UNESCO world Heritage site since 1981.

The Royal Palace, the first medina built by Idriss the First, the rooftops of Fez el-Jedid dating from the city's great Hispano-Moresque period and the beginnings of

the European city all form a wonderful panorama against the backdrop of the Middle Atlas foothills.

Far from the postcard clichés, here you can contemplate the roots and the development of a lively city, full of the dynamic spirit embodied by the Hotel Sahrai.

The main aim of the project was in fact to provide a contemporary take on an ancestral culture. The architect and designer Christophe Pillet has achieved this brilliantly.

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Having already worked on many prestigious projects in the hotel business and several collaborations with Anis Sefrioui, he has a thorough knowledge of the city, where he owns a riad himself. Undoubtedly, this experience played a part in opening up a dialogue between local tradition and avant-garde design.

As project manager of the building and fitting process, he maintained this stylistic conversation with total consistency, making the Sahrai a totally new visual experience.

Christophe Pillet was given carte blanche to manage a comprehensive project in which the lines of the architecture and design reflect each other intimately.

The only instruction he was given was to preserve the elevation of the monumental portico, a memento that once identified Marshal Lyautey's palace, on whose ruins the hotel is built.

Today, the pattern of its thirteen arches signals the emergence of a new palace of glass and Taza stone.

But the link between the past and the contemporary age is not limited to this single architectural gesture. It is expressed by a multitude of citations and details.

The refinement continues on the rear façade of the building, which leads to the reception. A sophisticated font displays the name of the hotel on a stone facing.

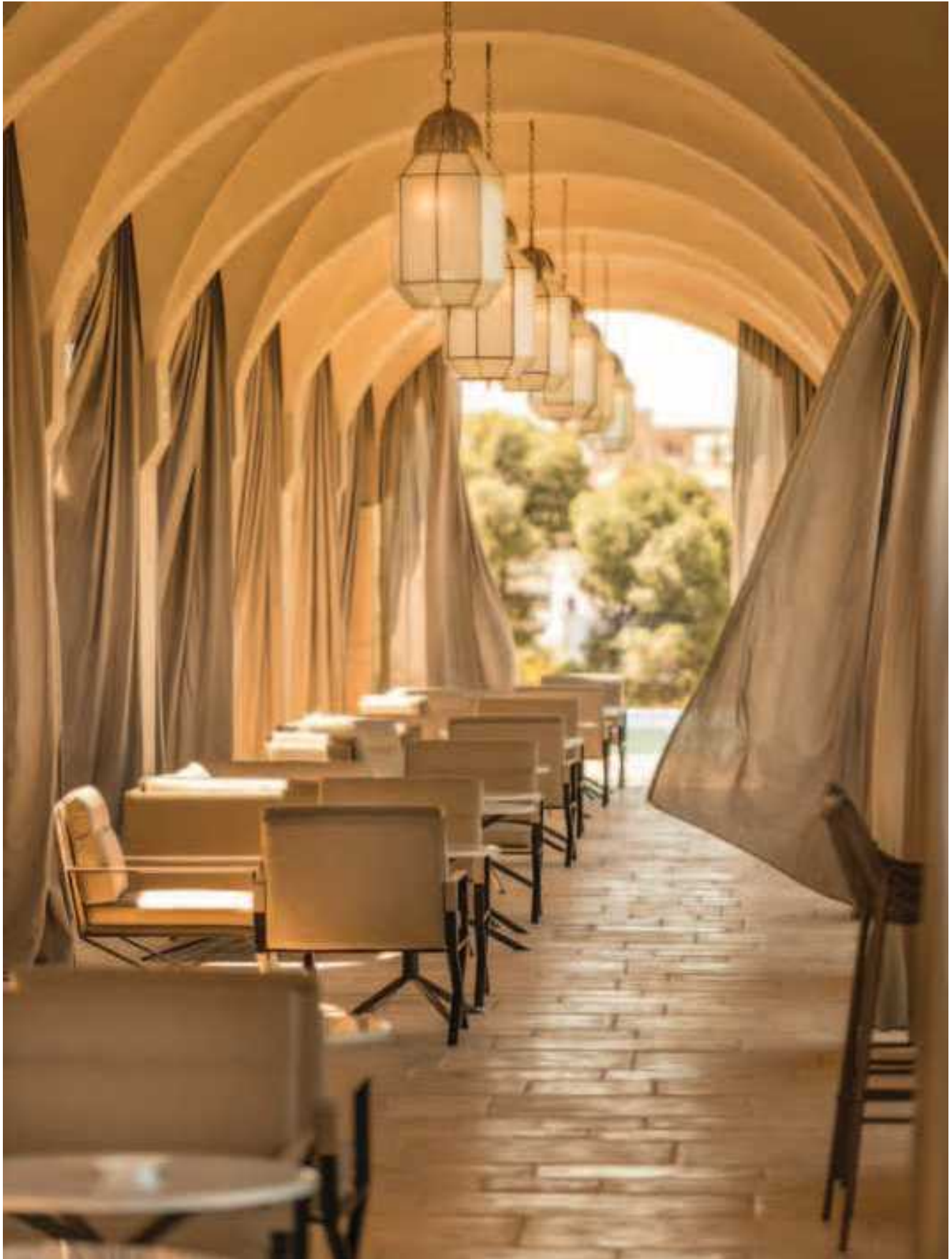
Sobriety and elegance, modernity and tradition are immediately evident, even before you enter the hotel to discover a masterful perspective whose axis is pivotal to the overall plan.

Arranged around this passage that leads the eye to the central arch of the porch, a series of patios invite daylight in, dappled by foliage, through bay windows that extend from floor to ceiling.

The light creates an interplay of shadows, multiplying the vertical lines of the staircase to the Rooftop, is reflected in the water of a zellige pool and the stretch ceiling, and emphasizes the hallows of a large sculpted plaster panel behind the reception desk.

This treatment of the volumes, which creates a bright atmosphere and a feeling of space, is one of the central themes of the project.

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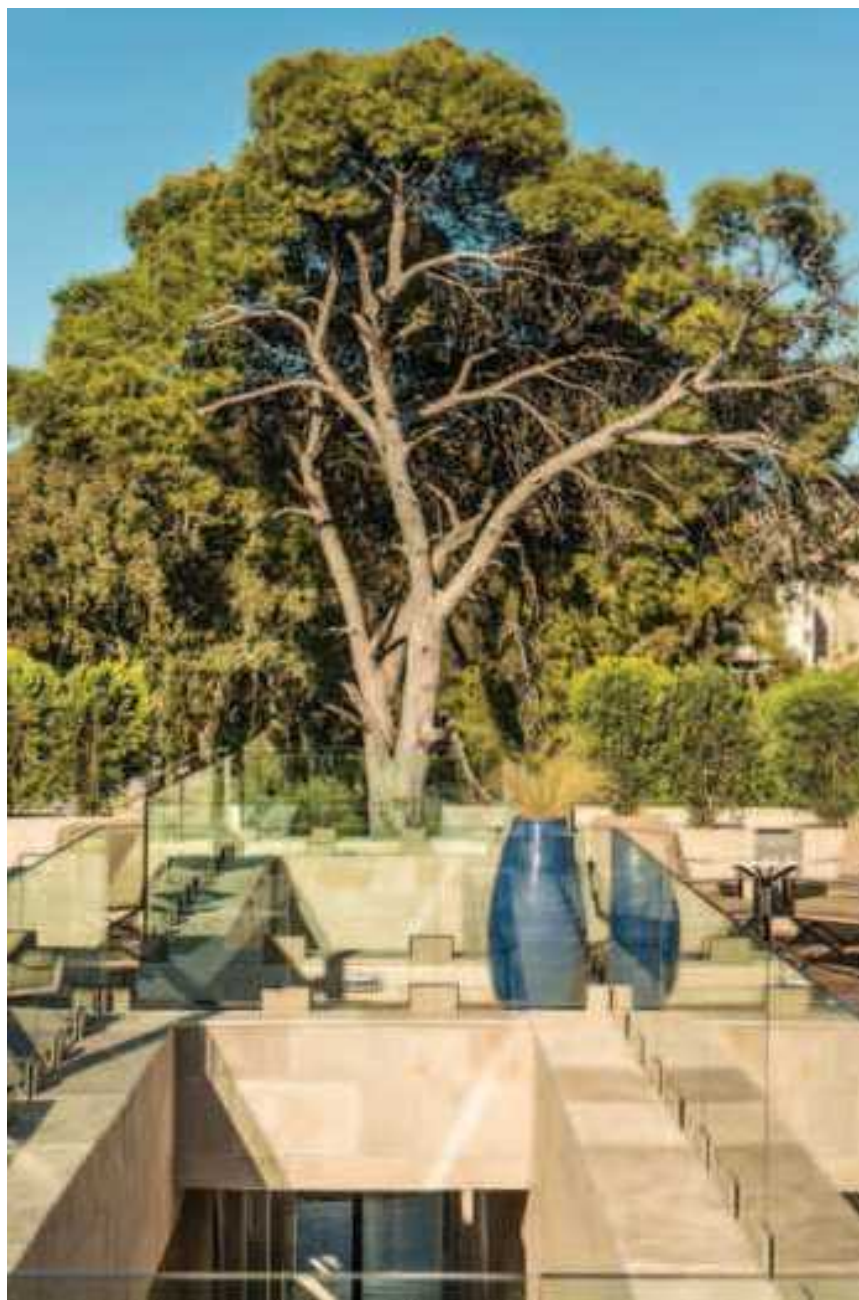
ABOUT CHRISTOPHE PILLET

Lucidity of expression and the search for simplicity are the key principles: the lightness of touch in the work of Christophe Pillet is elegance epitomized.

The leading lights of the luxury and fashion worlds- Lancel, Lacoste, Catherine Malandrino, John Richmond, Hôtel Sezz...are among his devotees.

Pillet's perfect command of sensuality and refinement has made him one of the rare French designers to gain global recognition.

He, therefore, continues to expand his activities beyond objects and furniture. Hotels, boutiques and art direction have led him to the United States, Great Britain and Japan.



This can be seen in the communal areas as well as the bedrooms, where the bathrooms are seamlessly integrated with the use of glass partitions.

Guests can choose whether to keep this effect or break it up by drawing the curtains provided, for more privacy.

On the floors and walls, Taza stone facing serve as a backdrop for the decorative scheme that supports the streamlined look of the architecture, while adding touches of brightness.

Among them, the leitmotif of copper

lanterns made locally following a special design renews the magic of this light by night, although it can also be enjoyed by day.

Arranged in the hallways and common areas in random combinations, they are an example of the distinctive creations at the hotel, adding a designer touch to local skills and traditions.

On the ground and in wrought iron shelves, they are complemented by the colors of the tall Fassi jars, which are also specially designed for the hotel, in keeping the made-to-measure theme.

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Extremis

"innovation without precedent"

Extremis is launching two new developments: Walrus, the first real outdoor sofa, and Pantagruel, the son of Gargantua. But what is new? What is innovation? To find out the answers to this, Extremis will take a look at the recent and less recent history.



"In the meantime Master Appetite came, and then very orderly sat they down at table. At the beginning of the meal there was read some pleasant history of the warlike actions of former times, until he had taken a glass of wine. Then, if they thought good, they continued reading, or began to discourse merrily together; speaking first of the virtue, propriety, efficacy, and nature of all that was served in at the table; of bread, of wine, of water, of salt, of fleshs, fishes, fruits, herbs, roots, and of their dressing.

Come, said Pantagruel, let us now make

ourselves merry one bout, and drink, my lads, I beseech you, for it is very good drinking all this month. Then they did uncase their flagons by heaps and dozens, and with their leaguer provisions made excellent good cheer."

(Quote: F. Rabelais, *Gargantua en Pantagruel*)

PANTAGRUEL

Gargantua and Pantagruel are the most famous giants in European literature. Large, strong, high-spirited, intelligent, progressive and crazy about the good



】PANTAGRUEL【

things in life; this is how we get to know father and son in the books of François Rabelais when designing the iconic garden table Gargantua; a strong and sustainable piece of furniture at which people can enjoy good weather, good meals and good conversations together.

“Dirk Wynants” design firm, Extremis, was created together with Gargantua. Now, exactly twenty years later, Wynants is celebrating this anniversary with the design Pantagruel. A chip off the old block. Pantagruel is robust, elegant and sober. The table top with lazy Susan, a rotating tray for delicacies, brings people of all



】PANTAGRUEL【



】PANTAGRUEL【



】PANTAGRUEL【



]WALRUS[



]WALRUS[

ages together and makes it easy for them. A tool for togetherness, convenient for conviviality, which one can pass on the next generations, including the good memories.

WALRUS

Certain values have not changed. In this way, "togetherness" and the Burgundian eating culture are not outdated and are even universal. You do not have to reinvent

the Wheel; just look at the Arthurian table of Extremis, at which every voice sounds just as loud, just as in the times of the knights of the round table. But does this mean that the design process then stops? This is not the case according to Extremis. Improvement is always possible. This is also the case with the "outdoor sofa" idea. To translate this concept literally: "bring comfort and softness outside." Allow us

{extremis
tools for togetherness



Kosmos design by Dirk Wynants



visit
extremis.be
to discover
more
tools for
togetherness



]WALRUS[



]WALRUS[



]WALRUS[

to argue that it is mostly a time-consuming chore to drag cushions, especially with our unpredictable Belgian weather. Water-resistant cushions quickly become dirty and grubby and, above all, they do not feel soft. Extremis already looked for a solution to this for a very long time, and have now come up with the Walrus: it was named after the impressive mammal that braves water, weather and wind with its thick, smooth hide. What is unique about this brand new design is the manner in which two different materials are combined in order to fulfill the seemingly irreconcilable requirements of high comfort levels, aesthetics and ultimate weather resistance. Unzip. Ready. Finally!

IMPLEMENT DESK
DESIGN TERRY DWAN





Baxter Beirut Flagship Store

SOON

