

# ]io[

YOUR QUARTERLY DESIGN HANDBOOK

**]FROMTHEINSIDE[**

NOUHAD BOUSTANI:  
LA JOIE DE VIVRE

**]FROMTHEPARTNERSHIP[**

VITRA AND ÁLVARO-  
SIZA-PROMENADE

**]FROMTHEMASTERS[**

DESALTO IN THE CLOUD

**]FROMTHESHOWROOM[**

55 REASONS  
TO LIVE OUTDOORS

**]FROMTHEMASTERS[**

ZOOM BY MOBIMEX

**]FROMTHEHEART[**

HOPTIMIST: FEEL THE JOY



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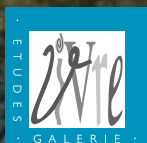
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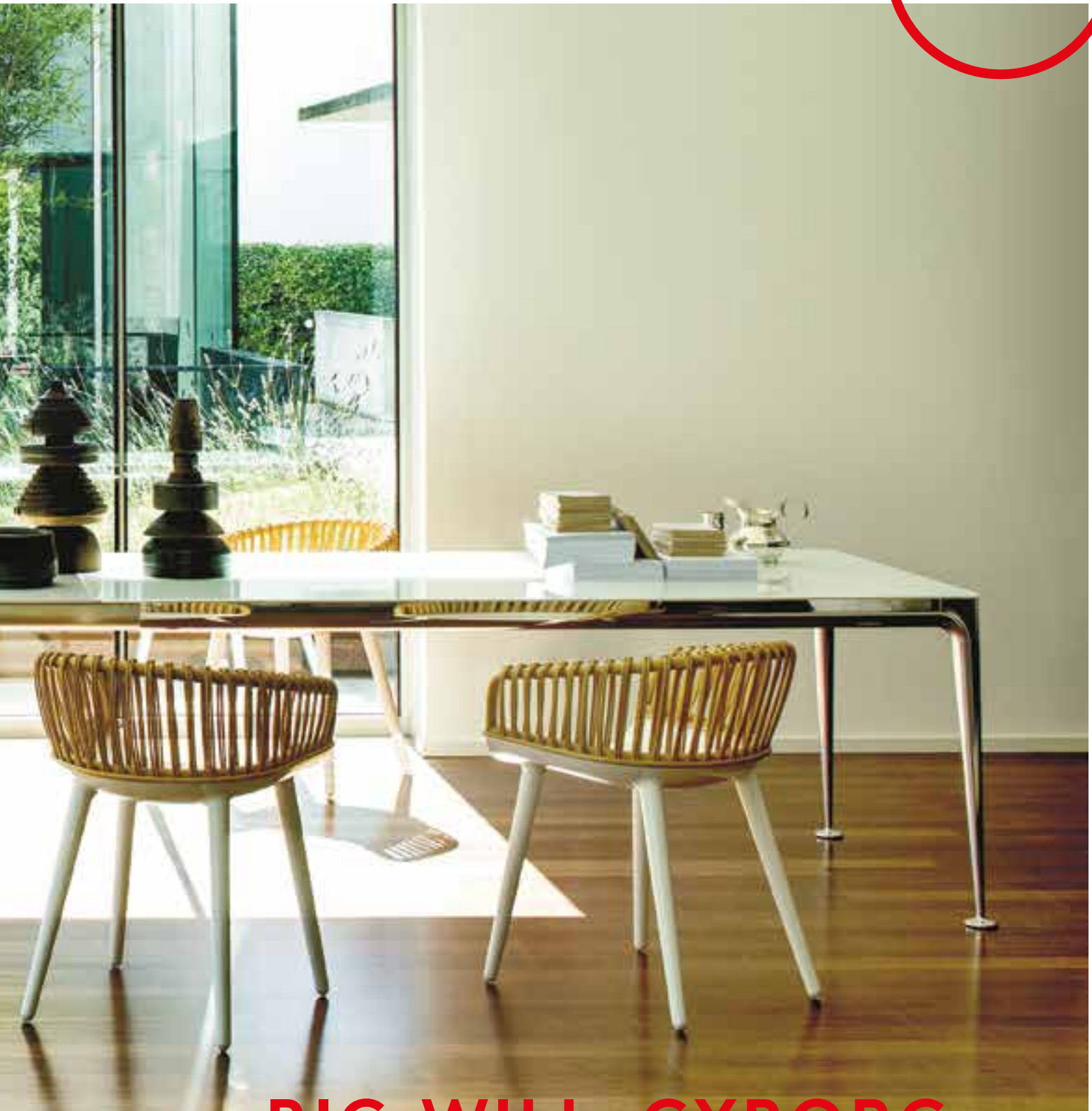




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# EDITORIAL

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## **London: the first Kartell monobrand store in the UK**

Courtesy of Kartell's official website.

The Kartell lifestyle makes its debut in the British capital.

The first Kartell Flagship Store opens in the UK. The new location stands on one of the busiest major thoroughfares of the British capital at 223 Brompton Road on the corner of Egerton Terrace.

The lavish collection is being presented in the form of theme flashes, both inside the store and featured in the 5 large display windows. Furnishings, tableware, lighting, fragrances, bathroom fittings and fashion accessories: a new concept designed to present the multifaceted Kartell lifestyle.

This is a fundamental step in the sales expansion strategy pursued by the company, which can now count on a solid new platform for dialoguing with an increasingly international and cosmopolitan public.

COVER: THIS WEBER COLLECTION- RON TABLE AND CLIP CHAIR FOR TEAM BY WELLIS.

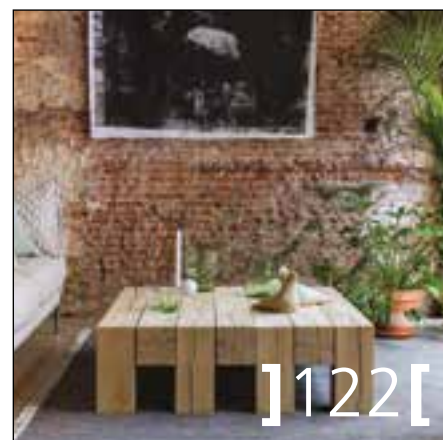
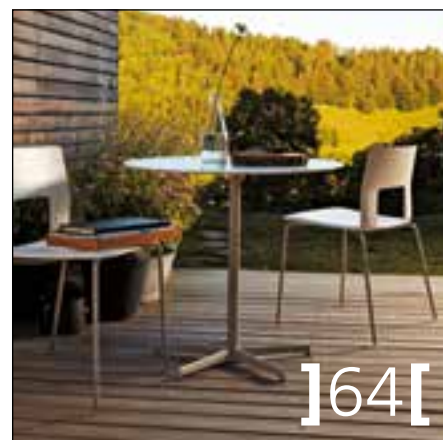
BELOW: LONDON KARTELL FLAGSHIP STORE.





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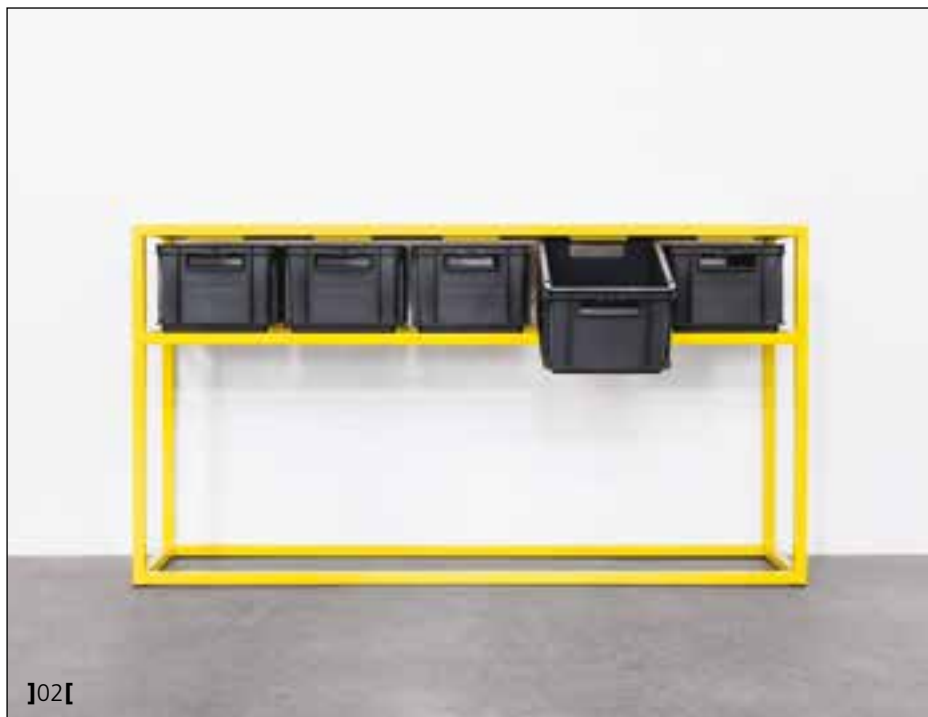


# Moroso, The Beauty of Design

## Vis-à-Vis: Design Meets Art



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Art meets design. This exhibition displays furniture developed by art editor and designer Jörg Schellmann since 2008, which Moroso has now decided to produce and distribute, integrating these pieces within their designer product range.

Schellmann's design reflects the logic and logistics of industrial and commercial objects while being influenced by contemporary art. In this exhibition, his furniture designs are juxtaposed with wall works by Daniel Buren, Liam Gillick, Donald Judd and Gerhard Merz, a sculpture by Sol LeWitt and a silkscreen by Sarah Morris. These works manifest basic formal principles of minimal and conceptual art tendencies which have inspired Jörg Schellmann's ideas: formal systems instead of artistic inventions, sequence and repetition, the whole and its parts, radical simplicity, a lack of adornment and the exposure of structural elements.

For the first time, furniture designed by Jörg Schellmann is exhibited in the context of contemporary art reflecting minimal and conceptual ideas of our time that have shaped the designer's work.

The major protagonists of these art movements at the beginning of the 1960's Donald Judd, Daniel Buren and Sol LeWitt, have had a profound impact on today's formal language in art, architecture and design. Artists of the following generation have carried on and refined these Fundamental concepts; in a careful reconsideration of modernism, Gerhard Merz aims for clarity and blankness, while Liam Gillick suggests formal structures reflecting ideas and patterns of our civilization, and Sarah Morris investigates the formal codes and rhythms of global metropolitan surroundings.





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#### 1011 1021 1031 and 1041 FRAME COLLECTION

The furniture by Jörg Schellmann now presented at Moroso has been developed in the spirit of an aesthetic constructivism. Being simple, self-evident and straightforward, the pieces are displaying their utilitarian and construction features, foregoing any encasing or paneling. The skeleton frame is a basic architectural component accommodating space for various and exchangeable elements, such as surfaces, boxes or cushions. Hence, the design emphasizes the dualism of structure and furnishing.

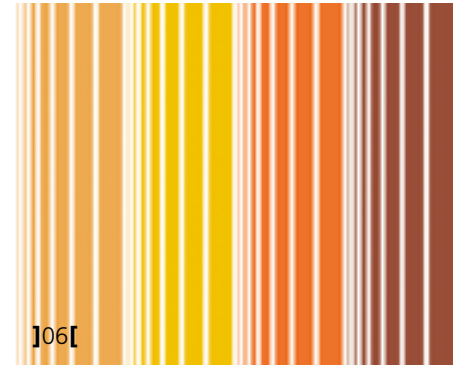
In its serial design, Jörg Schellmann's Frame family is inspired by industrial production processes and aesthetics. At the same time, it is influenced by the formal vocabulary of Concept and Minimal Art tendencies that have shaped Jörg Schellmann's professional biography.



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**]05[ DANIEL BUREN, UNEXPECTED  
VARIABLE CONFIGURATION: A WORK  
IN SITU, 1998**

Daniel Buren, born 1938 in Boulogne-Billancourt (France), lives and works in Paris. At the end of the 1960s, Buren rejected painting as a “spiritual illustration”. After a period of intense scrutiny of the nature of contemporary art, Buren’s preeminent theme became the dependence of an artwork on its place of realization. Endeavoring to employ in his work a formal element as devoid of meaning or reference as possible, Buren chose to use a striped canvas awning material, with a consistent stripe width of 8.7 cm. The specificity of this pattern is not meant to be construed as content but rather as a “visual tool”, a means to other ends. Buren installs his works worldwide in Situ – in galleries, museums, exhibitions such as Documenta and the Venice Biennale, and numerous public spaces.

A certain type of work can very well journey from one place to another, provided that it follows certain precise rules or instructions. This is the case with the works that can be “re-performed” the same way a work of music can be performed over and over again. Each “re-performance” generates new readings and interpretations, which originate from each new site in which the work is installed.

**]06[ LIAM GILLICK**

Born 1964 in Aylesbury, Great Britain; lives and works in New York. The “parallelism” of his work is crucial. On the one hand, his

projects are “free artistic expression”; on the other, they are “applied art” apparently with a clearly defined practical purpose.

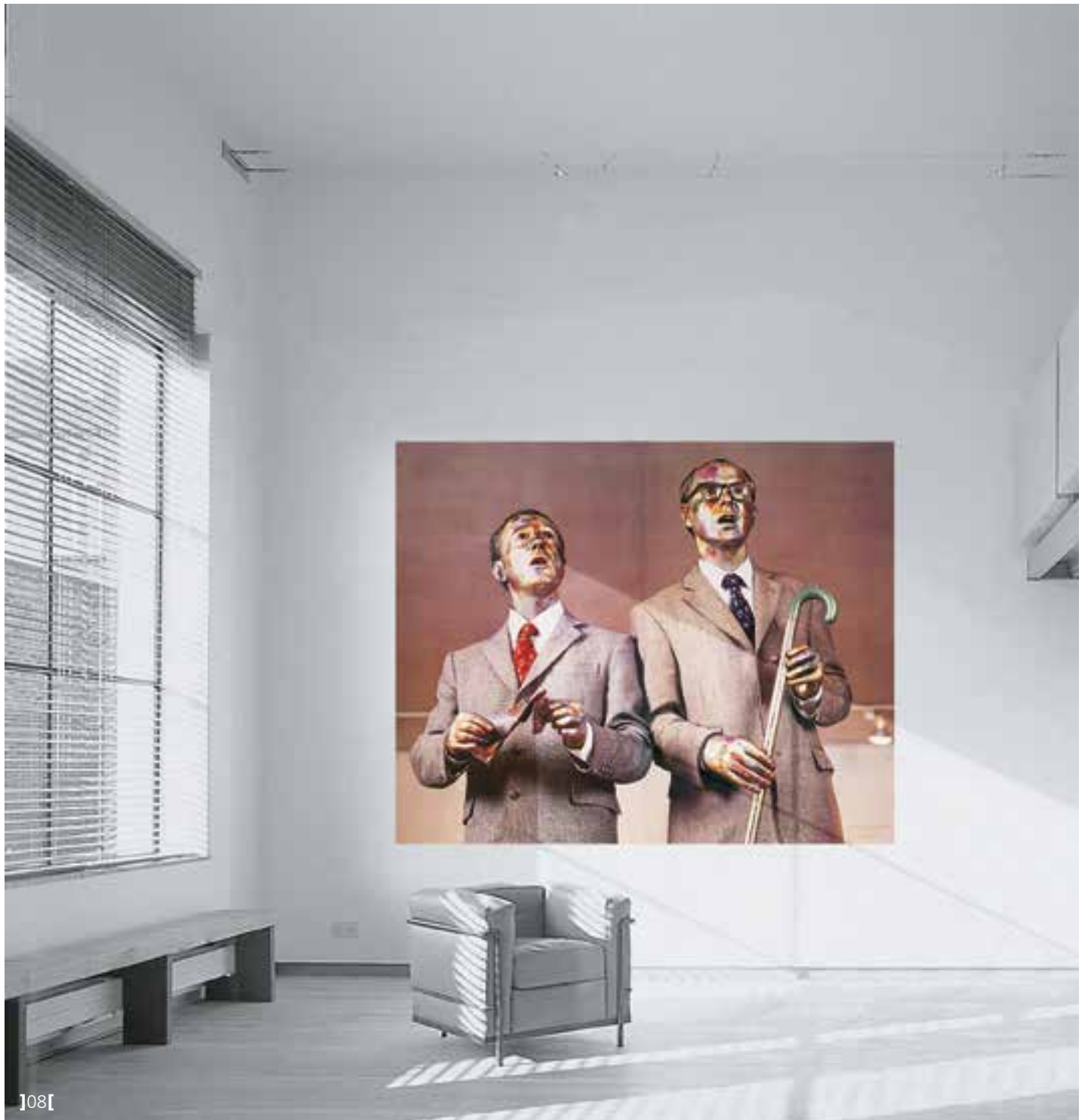
Between these two spheres of activity, he creates for himself a space for discourse on a wide variety of subjects. Gillick’s aesthetic philosophy transcends the separation between pure theory and simple practicality, and that between poetic fiction and empirical fact. Gillick uses the forms and the materials of abstract art and of the minimal art of the sixties as tools to show the degree to which our worldwide economic system has become even more abstract than the art of the same name.

**]07[ GILBERT & GEORGE, THE SINGING  
SCULPTURE 1969-91, 1993**

Gilbert, born 1943 in the Dolomites (Italy), and George, born 1942 in Totness (UK), both live and work in London. Upon graduation from art school in the late 60s, Gilbert & George developed their own concept of sculpture, when they founded their double existence, and began to present themselves as “living sculptures”. Gilbert & George consider themselves warriors fighting for a total expression. They want to engage the full range of human experience, intellectual and physical, even the most dramatic, the most banal, the most shunned by social custom. Their daily struggle for artistic action becomes a metaphor for man’s incessant, desperate activity.

Photograph by Jon and Anne Abbott from the performance at the Sonnabend Gallery New York, September 21-28, 1991.





**]08[ SARAH MORRIS, ROCK CREEK (CAPITAL), 2002/2009**

The work of Sarah Morris (born 1967 in Sevenoaks, UK, lives and works in New York and London) is concerned with decoding the built environment. Focusing on the urban experience, her work explores techniques of communication – the relationship between signs and symbols and their referents in the physical world. The 1997-99 Midtown series focused on

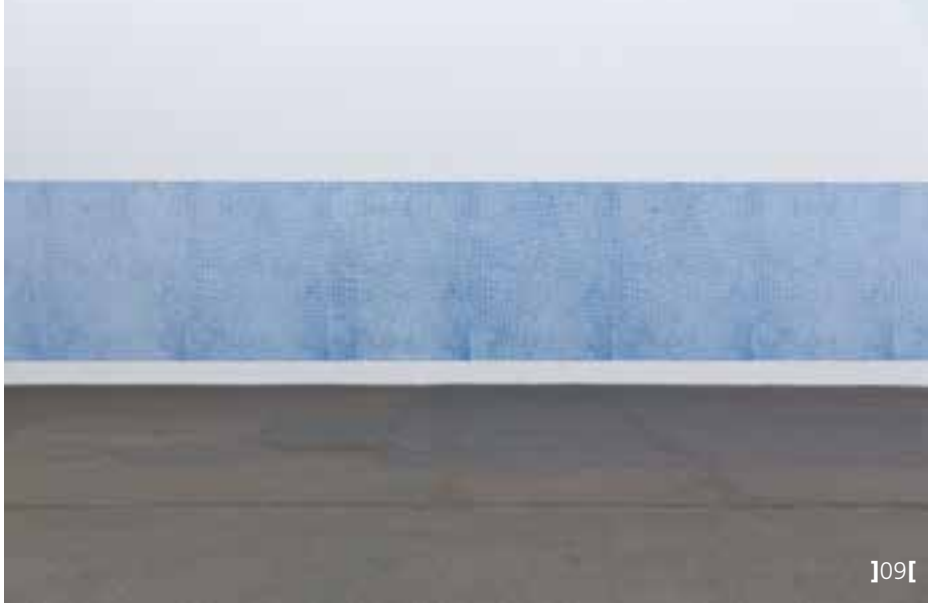
the architecture of Manhattan skyscrapers as signifiers of urban life and corporate power, architectural qualities became de-emphasized and fragmented into glossy, color saturated grid paintings.

While the titles of Morris' works refer to the original buildings on which they are based, the images hover between representation and abstraction, between shimmering facades and composed color fields through a process of graphic reduction.

Following the principles of single-point perspective, the sheer hard-edged vibrancy of the compositions and colors suggests cityscapes with looming planes of gigantic proportions.

**]09[ ROSEMARIE TROCKEL, PRISONER OF YOURSELF, 1998**

Rosemarie Trockel, born 1952 in Schwerte, Germany, lives and works in Cologne. Rosemarie Trockel has been known as an



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internationally significant conceptual artist since the 80s. Her works in various media – drawing, sculpture, installation, video and photography – address sociological issues with a feminist approach: Trockel takes stereotyped ideas about gender and renders them transparent and fragile. She works with subject matter that personally engages her, translating it into cool and realistic formal language and imagery. Whether working with knitting paintings or with hot plates, she demonstrates the cliché of the feminine by alluding to work traditionally associated with women.

For the project Wall Works, Trockel virtually placed her wall work Prisoner of Yourself in two very different spaces. The first, the salon of Villa Wittgenstein in Vienna, designed in 1928 by Ludwig Wittgenstein, is an austere work of architecture, perfect and refined. The second is the room of an Indian cottage near Ahmedabad, built in 1918 by Mahatma Gandhi, where he lived with his wife until 1930. The spinning wheel symbolizes Gandhi's struggle for Indian self-determination and the domestic production of textiles independent from the British.

**]10[ PETER HALLEY, STATIC WALLPAPER, 1998**

Peter Halley, born 1953 in New York, lives and works in New York. Halley's compositions are more than geometric abstractions. His cells and conduits represent the diagrammatic regulatory practices of modern social life, giving visual form to organizational systems that we find in everything from computer chips to corporations, buildings and airports.

For Static Wallpaper, as for his 1997/98 Museum of Modern Art installations, Halley not only displays his works on the walls, but also covers the wall(s) with wallpaper of computer-generated design. There is not a single, fixed form; these works can be realized in a number of different sizes and configurations, all of them equally valid.

**]11[ DONALD JUDD, UNTITLED (WALL PROJECT), 1992**

Donald Judd, born 1928 in Excelsior Springs, Missouri, died in 1994 in New York. Judd is one of the most important





BOSS EXECUTIVE design C.R.&S. Riva 1920  
MIA & MIA LEATHER design C.R.&S. Riva 1920  
LUISE design Valerio Cometti  
KYOTO design C.R.&S. Riva 1920



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minimalists. With his sculptures, his “specific objects” made out of steel, wood, aluminum and Plexiglas, he has analyzed the definition of space and sculpture in a radical and revolutionary way. Judd’s objects are conceived with the principles of progression and seriality. They manifest a latent inclination towards architecture through their reference to the surrounding space, precise positioning, recti linearity, and ordered structural logic.

In the 70s and 80s, he created a setting – in a compound on a former military base in Marfa, Texas, which afforded the opportunity for permanent installations of both his own work and that of other artists, in architectural as well as natural surroundings. Through Marfa, Judd was able to realize his ideal context for the exhibition of contemporary art and in doing so, set a new standard for its presentation.

**]12[ SOL LEWITT, 16 MODULES HIGH, 1988**

Sol LeWitt, born 1928 in Hartford, Connecticut, lived and worked in New York and near Spoleto (Italy); he died in 2007. LeWitt is considered one of the most influential practitioners of conceptual art, a

form in which the essence of the work is the artist’s idea rather than the craftsmanship of execution. LeWitt saw the artist in a role analogous to that of the architect, who designs a building but does not build it. He developed his artistic vocabulary from basic geometric structures and their transformation by using – as is typical for the minimalist tendencies of his generation – these fundamental elements as regular repeated modular units or as series, which explore a range of possibilities in a logical, preset sequence. LeWitt was fascinated by the multiplicity of things, especially when generated by a simple idea.

LeWitt explains, “When an artist uses a conceptual form of art it means that all of the planning and decisions are made beforehand, and the execution is a perfunctory affair. The idea becomes a machine that makes the art. There are several ways of constructing a work of art. One is by making decisions at each step, another by making a system to make decisions.”

**]13[ CINDY SHERMAN, UNTITLED, 1993**

Cindy Sherman, born 1954 in New Jersey, lives and works in New York. Hailed as one of the most important artists of her



# HOME PROJECT

Design Giuseppe Bavuso



LAND\_sofa / SAX\_coffee table - HOME PROJECT collection



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**ALIVAR**  
ITALIAN CONTEMPORARY LIVING



]14[

generation, Sherman explores the nature of representation, the manipulations of which are so fundamental to our image-based society, that they escape detection. Similarly, the themes she undertakes in her photo-based works – from the identity issues of the early *Untitled Film Stills* to her more grotesque recent manifestations – are so ubiquitous in current art that they are taken for granted. With an almost uncanny sense of our culture's concerns, Sherman is always one step ahead, providing a mirror of our fears, expectations, and obsessions. This light box that is built into a wall presents a mysterious creature in an ambiguous environment – a creature at the embryonic stage or in unknown outer space. In reality, it is an underwater shot of a little plastic toy.

**]14[ GERHARD MERZ, UNTITLED (WALL WORK 2), 1994**

Gerhard Merz, born 1947 in Mammendorf

near Munich, Germany, lives and works in Berlin and Pescia, Italy. Merz's career has been devoted to further developing, refining, and perfecting the major ideas of modernism. Merz decisively points out the difference between "art" and "life", a mentality opposed to that of young artists throughout the 20th century. Merz's works are experiments, arenas where he investigates perfection. To achieve this, he incorporates architecture into his work as a standard and a reference of meaning: he calls for a rigorous and exacting formal purity and a high complexity of ideas behind the forms. Merz is a painter, but his "paintings" are artistic interventions in space, composed of monochrome paintings, wall painting, typography, architectural fragments and light.

Gerhard Merz uses the elements of art – measurement, form and light – in a careful reconsideration of modernism, clarity and blankness. The beautiful is mute and blank.





# Butcher Collection

Design Sjoerd Vroonland

Butcher Bench

Bruno dining table

Butcher Stool



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The feel good **factor**

## Baxter opens its new store in Milan "Baxter Cinema"



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]FROMTHEMASTERS[

The project was born with the aim of reviving what was once the Cinema President. Very dear to the Milanese, it was one of the first who attached importance to seat comfort, offering a total experience, not just the screening of a film, becoming symbol of quality and elegance year by year. Today, it turned into an active, fresh and dynamic store, that aspires to be

something more than a place to buy an item. The original spaces were restored but preserved at the same time, trying to keep the original raw structure, that is still visible in some of its parts.

The building is structured on two floors. The ground floor holds the windows of the new Baxter Shop, where Baxter furniture becomes the absolute main character.







Matter products of extraordinary quality, symbol of a certain "art de vivre", carried out with rich materials and fine manufacturing. Next to these windows, a Baxter-branded club bar finds its place. Cozy and elegant, this place becomes the perfect meeting-place to relax and have a drink, in a space that must be lived freely, discovering the qualities of our country's

fine raw materials.

A big staircase connects the plain road to the underground heart of the building. Here, beams of light filter through some cuts inside the structure itself, creating this way a fascinating and theatrical atmosphere.

And the real main character of the store is just this space, where the original screening





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area of the cinema was kept to welcome visitors. Actually the events that will take place during time will just originate here. Moving among the different areas that characterize the space, you can discover collaborations born with excellencies of different fields. Some corners were covered with a hand-painted wallpaper, carried





out exclusively for Baxter, with irregular geometrical patterns and colour shades that range from green to purplish red. Then, there is an area that was made into a small and refined bookshop, that proposes books dedicated to design ; also there's another area displaying different objects, carried out on purpose with Baxter's leather.

Finally, there's also an area thought for the collaboration with Adeum Cinema Suite ; this area presents a unique and innovative project, not yet known to the market. All this is controlled by a domotic system that handles all components and functions of the space. A real store to be discovered, born with the

aim of making consumers enter a world where it ranges from furniture to cinema or books, or just a place to have a drink ; here all people have a common strong identity, communicated in every detail. Not just a simple products exhibition, but rather a store that becomes recognizable, cozy and familiar.

# Barovier&Toso

## A Murano Glass Crafting Tradition



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2015 marked another great achievement in the history of Barovier&Toso. The most important lighting trade fair, Euroluce, ended with an extraordinary response from the public that was particularly receptive to the new proposals, designed by the architects Fabio Calvi and Paolo Brambilla around the central theme of the dialogue between light and drapery.

Sinuous draperies, volumous cascades of colour and rich curtains of soft fabrics were the counterpoint to the many novelties; decisive presences, intended to strongly characterise each environment, to create volumes, to interpret light through the irregularity and beauty of the drapes; a homely dimension designed to emphasize the experience of light uniquely and intimately.

In an atmosphere shrouded in black, large white stages accommodated the chandeliers of Marcel Wanders, of Chieramonte Marin, of the AI Group and of the same Calvi and Brambilla, all fantastically matched with special aspect fabrics and colour intentionally combined to enhance both light and shadow. The environment wouldn't have been complete without some of the most popular chandeliers and a brand new Barovier&Toso signed installation.

The relaxation area, slightly set apart and with soft lighting, invited visitors to rest beneath a glittering Taif gold chandelier with a height of almost three metres.

Year 2015 was full of novelties for Barovier&Toso that presented an entire catalogue – Addendum 2015 – which, for





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**101 102 AND 103 EVA BY BAROVIER&TOSO** THE GREAT "HANGING" GIVES IDENTITY TO THIS COLLECTION MADE UP OF TABLE, FLOOR AND HANGING LAMPS WITH BLACK CHROME FOR VISIBLE METAL PARTS. THE SHADES COME IN BLACK OR WHITE AND THE GLASS IN LIGHT PINK, VIOLET OR GREY **104 105 AND 106 MAZZODROMO CEILING LAMP BY BAROVIER&TOSO** A GROUP OF CEILING LAMPS OF GREAT AESTHETIC IMPACT, CHARACTERIZED BY HETEROGENEITY OF THE GLASS ELEMENTS. A CHROME PLATE, SQUARE OR RECTANGULAR, SUPPORTS THE STEEL CABLES ALONG WHICH ARE SUSPENDED ELEMENTS OF VARIOUS SHAPES, SIZES, AND SURFACE: A SLENDER AND LIVELY COMPOSITION THAT DEVELOPS IN HEIGHT, UP TO 210 CM. LED LIGHTING FOR BOTH THE SPOTS INCLUDED IN THE PLATE AND THE LIGHTS INSIDE THE ELEMENTS. THEY ARE ALL SUPPLIED WITH THE LAMP.



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**]07[ AND ]08[ SAMURAI SUSPENSION BY ANGELO BAROVIER** FROM AN ANGELO BAROVIER MODEL OF 1966, A TABLE LAMP AND HANGING LAMP WITH GENEROUS DIMENSIONS (1 METRE HIGH FOR THE TABLE LAMP) WHICH GLASS IS REALLY HEAVY: ONLY A SKILLED GLASS MASTER, WITH ADEQUATE STRENGTH. THE PYRAMID-SHAPE RECALLS A RESTING SAMURAI. AVAILABLE WITH BLACK, WHITE OR BROWN SHADES **]09[ AND ]10[ PERSEUS SUSPENSION BY MARCEL WANDERS** DARING ENHANCEMENT OF THE MURANO TRADITION, PERSEUS IS COMPOSED OF A LARGE NUMBER OF GLASS ELEMENTS THAT REPRESENT A COMPENDIUM OF THE GLASSMAKING TECHNIQUES STUDIED AND DEVELOPED BY BAROVIER&TOSO IN THE COURSE OF ITS LONG HISTORY, HERE REINTERPRETED, PAIRED, AND MIXED IN A SUBVERSIVE WAY WITH RESPECT TO THE CANONS OF CLASSICISM. THIS CHANDELIER LOOKS LIKE A DAZZLING EXPLOSION OF GLASS, CAREFULLY BALANCED IN VOLUME, IN THE ALTERNATION OF DIFFERENT COLORS (IN THREE COLOR COMBINATIONS), IN THE ASYMMETRICAL GAME OF THE ARMS. THE FRAME IS CHROMED AND THE LIGHTING IS LED, WHICH IS SUPPLIED WITH THE SUSPENSION.



the first time, only contains collections of chandeliers and lamps using LED technology. Resulting from the collaboration with leading designers (Marcel Wanders, Calvi Brambilla, Ai Design, Chiaramonte Marin), the seven new collections range from the explosive Perseus to the more evocative Angel, and all have the common characteristic of innovating the

Murano glass tradition, pairing it with modern technology and the most current styles, adapting to the need for energy conservation and to the taste of today's interior designers. Ideal for the contract market, they are also perfect in the homes of those who want emotions, which Barovier&Toso is shaping for seven hundred years.



# MUUTO

*New Nordic*



## Nouhad Boustani

### La Joie de Vivre

With over 130 single-brand flagship stores, 250 shop-in-shops and 2,500 retailers in over 130 countries, Nouhad Boustani manages Saifi's Kartell flagship store like no one ever has and no one ever will.



Her dedication, her patience, her eclectic personality and her fashion statements, combined with her extensive knowledge of the Kartell brand as a whole, make her a top notch Kartell ambassador. You can't help but wanting to get to know her almost more than the Kartell products themselves!

**What do you believe is the secret to**

**being a free, young spirited lady like yourself?**

Simple! I'm a Sagittarius, I have a lot of experience, and I traveled a great deal.

**Can you introduce us to the adorable new family member, your puppy?**

That's Loca, our new recruit. She's a female Yorkshire, a young five and a half months and I adore her!





[io[







**How challenging is it to explain to the Lebanese customer base that Kartell, synonymous with plastic, is in fact a luxurious brand?**

Kartell is in fact synonymous with polycarbonate plastic of very high transparency- with multiple usage, medical, social and more, due to its high resistance to temperature fluctuation and to shock. This positions the product as a true luxury brand, with more than 15 years of technical innovation resulting in the creation of iconic products, created by the world's best designers.

What is more, Kartell recently introduced the famous "Metallic Finish", positioning the polycarbonate at the core of noble materials, making it a product of precious luxury.

**What is Kartell's bestseller worldwide and how does that compare to the Lebanese market?**

Kartell's best selling worldwide designs are

too many to enumerate. Take for example the numerous contributions of Philippe Starck: La Marie chair in 1999, the Louis Ghost chair in 2010, the Masters chair which won the coveted Design Award in 2010, not to forget Uncle Jack in 2014 Bourgie lamp, and Bookworm shelf to name but a few.

As for the Lebanese market, the Masters chair, the Louis Ghost chair, Victoria Ghost chair, the Componibili storage/side table and the Jelly vase are our top 5 bestsellers in addition to the Battery table lamp, which was launched very recently and has been a great success in our market.

**Do Kartell imitation products affect Kartell's sales and image?**

It is the best form of flattery, as they say. They affect us, but only slightly, when budgetary considerations are in play. But people across the spectrum of our society look for that Italian quality- the purity of the design, the durability, the innovation,

that special touch...

I often have people come to me asking to repair their damaged imitations. But Kartell remains Kartell, much loved and appreciated by all.

**Can you tell us about the exciting new developments happening at Kartell in terms of new products and new divisions?**

Well yes! There's the new Kartell Division of Fragrances and Home Décor. Perfumed candles Dice, Nikko, Oysters, spraying comfort across the household, electronically diffused fragrant capsules Vogue, Kap, Souls, or perfumed sticks Ming, Cache-Cache... All 8 fragrances made in Italy by 8 famous 'expert noses', 4 men and 4 women,, one of them, Honorine Blanc, I can proudly say is of Lebanese origin. Her most famous creation are Calvin Klein's Encounter, Ralph Lauren's Big Pony, Gucci's Gorgeous Gardenia, and YSL's Belle d'Opium.

**]io[**







**Could you recommend a couple of Kartell gift ideas?**

Every Kartell item is a pleasure to give and to receive! And at any given time of

the year too! and for every occasion! My recommendations are many, but here's a shortlist: Battery table lamp, Mini Taj table lamp, Jellies Family tableware, D. Ish

by D'O tableware, Namaste tableware, Abbraccio candelabra, Shanghai vase, I-Shine vase, Componibili storage and side table and Bookworm shelving system.

# Vitra and Álvaro-Siza-Promenade

The Vitra Campus in Weil am Rhein has now enhanced a new project, the Álvaro-Siza-Promenade. The promenade invites visitors to stroll along a unique walkway in the public area of the Campus, with various stations leading from the VitraHaus to the Fire Station by Zaha Hadid.



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The concept of 'A Day at Vitra' currently consists of three important building blocks: visiting exhibitions at the Vitra Design Museum, viewing the spectacular buildings on the Campus and touring the VitraHaus. The latter functions as the flagship store but also contains a

café and restaurant, the Vitra Design museum Shop as well as the reception area for visits to the Campus. Vitra has long pursued the goal of successively opening up the Campus to the public. The sculpture "Balancing Tools (1984) is located in the publically accessible area





outside the fenced-off company premises, as are the Vitra Design Museum by Frank O. Gehry (1989) and the focal point in the northern section of the grounds while the factory building by SANAA situated within the company premises, has continued to raise production capacities since its

official dedication in 2012. A second public focal point is to be established in the future around the Fire and events. From the very start, the direct path to this building proceeded along the central axis of the Campus and hence straight through the company premises, through

delivery traffic, which has meanwhile been redirected to an area further to the east. For the long term, however, this arrangement for visitor access to the Fire Station was unsatisfactory, prompting the idea of creating a pedestrian connection between the Fire Station and the



VitraHaus independent of the fenced-off production areas. Such a solution became all the more urgent in light of future plans to establish a city-side entrance to the Vitra grounds. Visitors arriving from Basel by tram will then have direct access to the Fire Station and from here-unimpeded by the flow of factory traffic can continue along the VitraHaus and Museum. Following the opening of the VitraHaus, the majority of visitors now arrive at the adjacent parking lot at the northern tip of the grounds. This gave rise to the idea of routing the planned pedestrian passage from this site along the west side of the company grounds and around the factory building by Álvaro Siza. In September 2011, Vitra's Chairman Emeritus Rolf Felbaum went to Siza with this proposal.

The Portuguese architect was a logical choice, for he not only realized the brick clad production hall in 1994, but had also devised the layout of the two parking areas. Moreover, pathways connecting a building to the surrounding landscape are an enduring theme of his work. This interest extends from one of his renowned early projects, the swimming pool complex in Leça da Palmeira (1959-1973), and the Museum of the Contemporary Art in Santiago di Compostela (1994) and the Architecture Faculty of Porto (1995) up to his most important current project, the entrance and visitor center for the Alhambra in Granada, which Siza has been planning since 2010 together with his Spanish project partner Juan Domingo Santos.





The so-called Álvaro-Siza-Promenade occupies a length of 500 meters. It consists of an asphalt pathway bounded by two-meter-high hornbeam hedges. In some parts, the hedges flank the path in a linear arrangement while other sections widen and open up to create green spaces. Siza chose hedges to illustrate the changing of the seasons. These are paired with hard, unchanging materials, as can be found in the earlier factory building by Siza: Dutch brick and Portuguese granite. The repertoire of forms and materials is reduced to a small number of elements. The pathway is syncopated with 'episodes' -- distinctive sequential settings that offer a variety of unique spatial experiences. In the first phase of development, these include an S-shaped common area framed



by hedges, the Vitra Slide Tower by Carsten Höller and an archaic-looking double chamber formed from interpenetrating brick and granite walls. The promenade is like a pilgrimage route marked by multiple stations, simultaneously evoking English gardens with its various 'follies'. With the individual architecturally expressed elements, Siza counters the Romantic idea of an indistinguishable melding of nature and architecture -- where landscape and geometry follow their own laws but, as is typical of Siza's work, find their way to a state of balance on a higher level. The Álvaro-Siza-Promenade, illuminated at night by lighting which was likewise designed by Siza, begins with a small asphalted plaza across from the west

Álvaro Siza, born in Matosinhos, Portugal, in 1933, studied architecture at the University of Porto. From 1955-1958, he collaborated with architect Fernando Tavora. From 1966--69, Álvaro Siza taught at the School of Architecture (ESBAP) and as of 1976 held a professorship in 'Construction'. From 1984--92, he was a teacher at the Architecture Faculty in Porto. In 1985, he won a prize for his design of 'Campo de Marte' in Venice and as of 1988 was in charge of reconstructing the 'Chiado' old town in Lisbon. In 1992, Álvaro Siza won the Pritzker Prize for his life's work. He teaches in South America, Japan, Canada, the USA and Europe.



corner of the VitraHaus, bounded by blocks of granite that serve as benches. Proceeding from this spot at a right angle, the path initially runs parallel to the parking lot which is screened off on by a two-meter-high hornbeam hedge while the other side offers wide views; here the promenade directly borders the Campus meadow and passes by Renzo Piano's miniature house 'Diogene'. In front of Siza's 1994 factory building, the pathway makes a slight turn to the left where an S-shaped structure of hedges and granite benches invites visitors to make a brief stop before veering to the right to cross the connecting path between the employee parking lot and the Siza factory building and continue in a wide arc toward the Weil-Haltingen roadway, which forms the western border of the company premises. The path passes by the Vitra Slide Tower by

Carsten Höller and through the space between the street, made to appear more distant by the intervening hedge, and the two corners of the Siza factory building, leading into an exterior space enclosed on three sides by a high wall that acts as the central joint of the promenade. A narrow gate-like break in the southern corner of the wall opens up to a further space framed by two angled granite walls and feeds into the last section of the promenade, which -- widening from three to ten meters and framed on both sides by strips of granite -- runs parallel to the west side of the Siza building and leads to the Fire Station by Zaha Hadid. The promenade ends in another small plaza, framed by blocks of granite and connected to the main axis of the Campus, which could also provide a future point of access for the planned city-side entrance to the Campus.



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**bross**

## Desalto in the Cloud



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Desalto's experience and skillful ability in the metal manufacturing enable the company to employ and experiment with daring technical solutions, in which high technology and excellent handwork coexist, offering a wide diversified yet coherent range of products, ranging from – tables, chairs, stools, bookcases and

accessories – and a creative and production-centric development, also focused on the contract market where quality, technical performances and custom-made solutions qualify the company to be active worldwide in different fields. Its internal flexible organisation ensures fast response management, lean design process and





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logistics, a must in this sector, in which Desalto play an important role providing different solutions: a standard collection of great versatility that surprises for the many possibilities of combinations and finishes; the option to alter the standard product range, to respond even more promptly to the needs of a specific project; the opportunity to develop customized solutions in terms of formal and material research, by granting the excellence of design that has always distinguished every creation of the brand.

Desalto employs avant-garde technologies, such as its laser-cutting plant, welding, powder and liquid painting systems, and

a sophisticated in-house galvanic plant, which enable a fully-monitored production cycle and the combination of different materials – such as metal, wood and plastics – by optimising their own intrinsic qualities. Desalto has also always been focused on environmental sustainability: its galvanic plant includes an exemplary water cycle: the water is used, recycled and then ultimately purified in accordance with the strictest standards.

#### **1011 ELEMENT TABLE BY TOKUJIN YOSHIOKA**

Magically suspended between earth and sky, Element goes beyond the mere

function to take a prominent place as a 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.

A strong, poetic collection where 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 through almost challenging the laws of gravity.

Elements was conferred in 2014 with important awards such as the Wallpaper

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Design Award and the publication in the ADI Design Index. Disassembling tables with steel structure, legs in reinforced steel tube covered with aluminium sheets, base made of metal sheets and reinforced steel tubes. Tops in metal lacquered white, black or red; raw iron finished to wax; MDF





lacquered white, black or red; wood veneer in the finishes oak and walnut; white lacquered matt glass.

**]02[ CLAY TABLE BY MARC KRUSIN**

A table-sculpture born of the encounter between two volumes: the top and the



base balanced one on the other, a daring experiment in resting on a surface to a minimum. A perfect blend of beauty and harmony of proportions, Clay sets out to be an object capable of defining the space where it is placed with its own pronounced personality, without being obstructive thanks to its barely there elegance.

The result of the ongoing technical research at Desalto is the coating, for the version with top in MDF, made with special lava stone pastes spread by using a broad knife for a feel of naturalness and the same time of strength.

Tops in toughened glass 8 mm white or graphite in glossy or matt versions, ceramic 6 mm in the following colours: white calce, asphalt or lava, in MDF or glass covered with lava stone paste. The version with top

in ceramic or glass covered with lava stone is suitable also for outdoor.

**]03[ FAN TABLE BY PIERO LISSONI**

Winner of the Interior Innovation Award 2015, Lissoni explains, "The leg consists of a simple plate that a fold and a counterfold render structural, becoming its characteristic detail, taking on a very interesting industrial language."

Tables with wooden honeycomb board top, solid wooden oak top (sawn surface) or ceramic with wooden honeycomb support. It comes in steel metal sheet legs lacquered or raw iron finished to wax.

**]04[ HELSINKI BY CARONNI + BONANOMI**

The project concept for Helsinki is so



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precise and strong as to continually allow new directions for this collection, which has long been one of Desalto's bestsellers. A big assortment of dimensions, finishes, materials and accessories give rise to a large family that discreetly enters every environment of home, office, public spaces and outdoors.

**]05[ HELSINKI 15 BY CARONNI + BONANOMI**

Archetype frame, wide range of materials, finishes and dimensions make Helsinki side tables the perfect passepartout for every ambience and function. Range of small tables with disassembling steel frame and die-cast aluminium joints. Finishes are available in matt white, graphite, chrome, matt ossidiana. The tops are in glass, wood with sawn effect surface, ceramic.

**]06[ SOFTER THAN STEEL / 686 BY NENDO**

Steel rods softly twist, becoming a coat hanger that goes further the mere functionality and becomes a sculptural object. The coat stand is in steel bar, matt white lacquered.

**]07[ SOFTER THAN STEEL / 687 BY NENDO**

"A section of the bench has flipped up and turned into the backrest. Poles wrap around each other to become a coat stand. By adding flipped, bent and wrapped details to metal sheets and rods, the ordinarily hard metal gain new functionality and a light, flexible feel, as though the metal has become paper or cloth," explains Nendo. The bench is in metal sheet with bent back and rod steel legs, matt white lacquered.



# artek

901 TEA TROLLEY & ARMCHAIR 42 DESIGN ALVAR AALTO





**108[ TENDER BY DECOMA DESIGN**

The progenitor of the Desalto extending tables. After more than twenty years, it is still an unequalled example of design; harmonious union of rationality, genius and formal expression. Extending table with die-cast aluminium frame and steel tubes, glass tops.

**109[ SOFTER THAN STEEL / 695 BY NENDO**

Chair with steel frame and seat made of aluminium plate mm15. Matt white or matt black lacquered.

**110[ SOFTER THAN STEEL / 688 BY NENDO**

Ethereal side tables with various dimensions and heights, characterized by a sinuous cutting that other than the aesthetic beauty allows many compositions. Small tables with metal sheet top and reinforcing rod steel legs, matt white lacquered.







# 55 Reasons To Live Outdoors



]01[ AND ]02[

Sun, rain and wind take their toll on outdoor furniture, which is why it is important to choose outdoor furniture of high quality to satisfy your needs and pleasures.

People no longer want just garden areas. The trend is outdoor living, meaning outdoor kitchens, living rooms, dining rooms and even showers.

It's in our culture to be outdoors, with the sun out almost all year round, with everyone becoming more physically fit and active. In our society, there are a lot of people who work indoors all day, so when they get home, they really want to be outdoors. That translates to decorating your outdoor area similarly to any indoor room, ensuring that it is as inviting and comfortable.

Thanks to new technology and materials, some of the latest introductions would look perfect either in your living room or

on your terrace.

We have featured 55 outdoor products from a selection of some of the brands we represent such as Desalto, Extremis, Fermob, Kartell, Kristalia, Magis, Moroso, Normann Copenhagen, Paola Lenti, Piet Boon, Riva 1920, Royal Botania, Seora, Unopiu and Vitra.

Embrace spring with all its freshness and colors and get inspired for your outdoor space this summer, which is just around the corner!

## ]01[ SHADOWY BY TORD BOONTJE FOR MOROSO

Shadowy designed by tord boontje for moroso is an armchair with coated steel





1031

frame, hand-woven coloured polyethylene yarn. The shadowy armchair has shapes that evoke the beach furniture found at the north sea in northern Europe in the twenties, became contemporary by the use of digitally drawn colour patterns and woven by expert African craftsmen using coloured plastic threads.

#### 1021 RIPPLE BY RON ARAD FOR MOROSO

The frame of Ripple Chair is made of white polished and natural injection-moulded thermoplastic to highlight the design in relief that is reminiscent of the traces left by sea waves on sand. The circular aperture of the seat, the lightness and softness of the lines, the sturdiness of the material used and its stackability make Ripple Chair particularly suitable for both domestic and public spaces.

#### 1031 DIATOM CHAIR BY ROSS LOVEGROVE FOR MOROSO

Ross Lovegrove has described how much during his boyhood he loved looking at the fossils that came into view in the rocks along the shore near his home when the tide went out. Ever since, those observations of that ancestral and mysterious beauty present in forms of nature have continued to illumine and inspire his thinking and the



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design projects he produces.

Diatom, a stackable aluminium chair, takes its shape from the frustum of a diatom, this primordial single-cell organism with silica skeleton found in bodies of water the world over. Refined ornamental geometry in three-dimensions, a marvel of structure devised from exploring the rules of mathematics that dictate the vegetative development of living organisms.

Production adopts a technology developed in the automotive sector to reduce both the weight and the production cost of the seats; die-cast aluminium sheeting ensures the lightest weight and eliminates the need for steel while ensuring equivalent levels of performance.

#### 1041 TROPICALIA CHAIR BY PATRICIA URQUIOLA FOR MOROSO

The tubular steel frame of Antibodi becomes the starting point which the designer uses for a creative makeover. The frame is disguised and transformed, the seats assume different personalities according to the material used. The wrapping of thread works like pencil lines, creating a surface which is both graphic and structural, both part of its construction and a form of identity: playful when two or three colours are used, sophisticated in a single colour, elegant in leather.

Frame in stainless steel or varnished with glides in PVC. Weave in natural leather or in engineering polymer yarn.



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**]05[ OUTDOOR FURNITURE  
COLLECTION BY RIVA**

For outdoor, Riva 1920 proposes a refined collection of cedar pieces that, outside and as time passes, change colour into dove-gray. They are made of solid wood and are completely natural and hand-finished, without other treatments; further movements, cracks or changing of the wood are unique characteristics of the furniture and are due to the natural settlement and to the different environmental conditions.

**]06[ LES ARCS TABLE AND CHAIR BY  
UNOPIU**

Armchair, sofa and coffee table with





structure in teak and tubular aluminium. The tubular covering is 100% Tempotest acrylic fibre.

**]07[ SEÓRA CLASSIC HAMMOCK BY ANTHONY LOGOTHETIS FOR SEÓRA**

Award winning design the Seóra Lounger with its curving stainless steel frame, anodised aluminium supports, and bespoke beams held firmly in place by the finest quality Olympic sailing rope offers the ultimate lounge experience. The Seóra Lounger instantly offers you a truly superior level of comfort by responding in a moment to the curve of your body, avoiding the uncomfortable cocooning effect of many

other more traditional designs and creates the stunning, stylish relaxation you deserve. Integrated into the design is an adjustable footrest for optimum comfort to allow you for that vital option of “legs-up” or “legs-down” relief. The Seóra Lounger’s distinctive stainless steel frame seamlessly finished in a brushed matt or mirror finish, can be quickly disassembled into three pieces for easy storage with no tools or screws required to setup.

You can enhance the experience by configuring your Seóra with various accessories such as the Seóra Long Cushion, Pillow and Side Pocket for your personal items; magazine, phone, sunglasses and

iPad. All fabrics are made with Sunbrella the world’s premium outdoor fabrics brand with proven longevity durability and comfort.

**]08[ PIANO TABLE AND SWING STOOLS FOR UNOPIU**

Teak round table, Ø 130 cm with teak top and the Swing stools also in teak.

**]09[ SLOW CHAIR BY RONAN AND ERWAN BOUROULLEC FOR VITRA**

Ronan and Erwan Bouroullec created this expansive armchair by using an extremely strong, precisely shaped knit which is stretched over the metal frame like a fitted stocking. Thanks to the knit sling cover,



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the Slow Chair combines soft comfort with ergonomic support, which is further enhanced by thin seat and back cushions. The translucent sling cover replaces the thick cushions of traditional armchairs, resulting in a design that is lightweight, yet generously proportioned. In the living room or on a sun porch, the Slow Chair maintains an understated presence while offering superb comfort.

## **110] TOM VAC CHAIR BY RON ARAD FOR VITRA**

The elegant plastic shell of Tom Vac offers comfortable seating not only in interior spaces but also in outdoor settings: special additives in the moulded polypropylene shell retard the fading of colours, and the powder-coated finish of the base makes the chair suited for use on the terrace or in the garden. Since the chair can be stacked, it is especially useful in places where large numbers of chairs are required.

## **111] HAL TUBE CHAIR BY JASPER MORRISON FOR VITRA**

With HAL, Jasper Morrison has created





**]11[ AND ]12[**

Photo by: Florian Böhm

a reinterpretation of the multifunctional shell chair with a distinctly contemporary appearance. The shape of HAL's shell ensures plenty of freedom of movement and the slightly flexible plastic makes many different sitting positions possible – even sideways and astride the chair. HAL can be used in all kinds of environments – in the office, as well as in public spaces and in the home.

**]12[ BISTRO TABLE BY RONAN & ERWAN BOURULLEC FOR VITRA**

The Bistro Tables were conceived in connection with the Softshell Chair and reiterate the shape of its elegant cruciform base. Due to its simple form, the table can be combined with a wide variety of chairs; the version with a solid-core laminate top is also suited for outdoor use. The Bistro Tables are available in both sitting and standing heights.

**]13[ METAL SIDE TABLE BY RONAN & ERWAN BOURULLEC FOR VITRA**

The Metal Side Tables belong to the category of furnishings that do not stand at the centre of attention, yet are indispensable



**]13[ AND ]14[**

Photo by: Florian Böhm

for the completion of an interior. As small and rather inconspicuous side tables, they serve a variety of valuable purposes. The thin table tops and the voluminous forms of the plinth-like bases create an appealing contrast.

**]14[ WAVER BY KONSTANTIN GRČIĆ FOR VITRA**

The original idea behind the development of Waver was to liberate the design from the conventions of familiar chair typologies: the new aesthetic of this swivel armchair



]15[

Photo by: Marc Eggmann

draws on material properties and structural principles from the realm of outdoor sports. The energetic colours of the fabrics and the prominent emphasis of connections and functional elements give the chair a distinctly sporty character.

Despite its simple construction with just a single layer of fabric in combination with seat and back cushions, Waver provides the sitting comfort expected from upholstered furniture. The armchair's comfort is augmented by the generously proportioned cantilever frame on a swivel-base construction, which offers great freedom of movement. As a chair for reading or watching TV, Waver makes a striking accent in the living room and other settings. Thanks to its weatherproof materials, it can also be used in the garden or on the terrace.

**]15[ VEGETAL CHAIR BY RONAN & ERWAN BOUROULLEC FOR VITRA**

Ronan and Erwan Bouroullec's interest in organic shapes already manifested itself in 2004 with the design of Algues for

Vitra. Based on these experiences, the two brothers collaborated with Vitra over a period of four years to develop Vegetal.

The process involved countless prototypes and an intense exploration of injection moulding technology. The goal was to create a chair that aspires to look like natural vegetation while simultaneously incorporating the necessary strength, stability and comfort. The flat, branch-like ribs are asymmetrically intertwined on three levels to form the seat shell, which is shaped as an irregular circle and supported by four legs that appear to sprout from the ground.

Vegetal is available in six colours that are unusual for plastic chairs, emphasizing the underlying concept of replicating structures found in nature. It is suitable for indoor or outdoor applications and can be stacked up to three chairs high, which permits flexible use in a variety of settings and in large numbers. The chair is manufactured using a highly energy-efficient process and is made from 100% recyclable polyamide.



**]16[ AMI CHAIR BY F. ROTA FOR PAOLA LENTI**

The Ami chair is available in two different heights. The Ami series also includes a compact armchair, an armchair and sofas in different dimensions and typologies with structure in stainless steel, satin finished base with plastic spacers and structure upholstery in hand woven with Light fabric, Rope cord or Aquatech cord. The seat cushion is fixed, provided with elastic belts, in water repellent expanded polyurethane with polyester covering and its upholstery is a fixed cover in the fabrics Aquatech, Luz, Rope T or Brio, matching the structural weave.

**]17[ PAVILION BY M-AR BY RENATO J. MORGANTI FOR PAOLA LENTI**

Composable shading structure composed by a hexagon shaped roof and support side panels with the roof frame in extruded aluminium, the panels frame also in extruded aluminium, cross beams in steel. The cover comes in white polyester fabric, Madras and Tamil fabrics.

Pavilion has been selected for the ADI Design Index 2014.

Pavilion also won the Interior Innovation Awards 2015 of German Design Council, the MIAW, Muuuz International Design Awards 2014 as one of the most innovative product in 2013 and the Good Design Awards 2013 in the structures for exterior environment design category.

**]18[ PLANO BY F. ROTA FOR PAOLA LENTI**

Outdoor bookshelves! This series includes a side table and dining tables available in two heights with a structure in cataphoresis treated and varnished steel in avorio, grafite or wengé colour, plastic spacers. The shelves are lightened concrete in avorio, grafite or wengé colour, matching the structure, or in Accoya® wood.





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**]19[ SWING BY E. VAN VLIET FOR PAOLA LENTI**

A suspended seat with a structure in ash wood. The seat pad is in polyurethane with three dimensional polyester covering and the loose cushion is in polyester fiber. The seat pad and cushion upholstery are removable covers in the fabrics Luz, Rope T or Brio. The suspension cords are in stainless steel cables covered with a braid and provided with clamps and hooks for ceiling or beam hanging.

**]20[ COVE BY F. ROTA FOR PAOLA LENTI**

The series Cove not only includes side tables but also an armchair, modular platforms, poufs and a sun bed. The structure is in aluminum, plastic spacers and the base



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upholstery is fixed and available in the fabrics Rope M, Aquatech or Brio. The top is Accoya ® wood.

**]21[ KOBE CHAIR BY PIERGIORGIO CAZZANIGA FOR DESALTO**

The main feature of Kobe chair is the body, made of BAYDUR®, a rigid polyurethane material that guarantees excellent performance as regards resistance as well as being 100% recyclable and fireproof. The result is a functional and comfortable chair, thanks to the excellent flexibility of the back, which adapts to fit every type of posture.

**]22[ EVERY TABLE BY CARONNI + BONANOMI FOR DESALTO**

Simple, functional and essential, the table



# Karte



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Every shows all its versatility by proposing a wide range of materials, sizes and finishes, which enlarges the possibility of placing it in different environments. Extending table with extruded aluminium structure matt lacquered or natural anodized. Tops available in glossy and matt glass or in Alucompact. Two extractable handles allow to extend easily the die-cast aluminium structure.

**123 NEW ENGLAND BY PIERRE STELMASZYK FOR ROYAL BOTANIA**

The origin of the New England range

is based on the Adirondack chair. First designed by Thomas Lee in 1903 for his summerhouse in Westport New York. When updating this American classic, the focus was on getting it more aesthetically balanced, enhancing the functionality and level of refinement, without disavowing its roots.

**124 BEACHER BY KRIS VAN PUYVELDE FOR ROYAL BOTANIA**

Indeed for many years, the Royal Botania name has been associated with fine teak outdoor furniture. That is why the



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refinement that Royal Botania is known for is obviously found in the selection of carefully harvested mature teakwood, the supreme precision of the manufacturing and of course the ergonomic designs of the Beacher.

**]25[ WAVE BY ERIK NYBERG & GUSTAV STRÖM FOR ROYAL BOTANIA**

Leave your troubles behind, and be overwhelmed by a wave of wellness, hovering halfway between heaven and earth, while simply doing nothing.

**]26[ LAZY SOFA BY KRIS VAN PUYVELDE FOR ROYAL BOTANIA**

The pure look, the supreme all-weather upholstery and the sheer comfort offered are the obvious features of the Lazy collection. Less obvious is the unique design, allowing you to rearrange your lounge corner in no time at all, making this without doubt the most versatile lounge set on the planet!

**]27[ LITTLE-L BY FRANK BOSCHMAN FOR ROYAL BOTANIA**

Elegantly tapered, L-shaped aluminium profiles, pure minimalistic lines, a Batyline sling and some nice details. That's pretty much the ingredients needed to make this collection. But then the art is to combine them in the right way.

**]28[ TEA TIME BY FRANK BOSCHMAN FOR ROYAL BOTANIA**

Low side tables with a high degree of class.



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**]29[ ZENHIT BY KRIS VAN PUYVELDE FOR ROYAL BOTANIA**

Is it the large surface area, made from the finest wood? Is it the distinctive appearance? Or could it be the finely-balanced shape and proportions? It's hard to say. But one thing is for sure: Zenhit redefines outdoor luxury.

**]30[ WALRUS SOFA BY DIRK WYNANTS FOR EXTREMIS**

A design process never stops according to extremis. Improvement is always possible. This is also the case with the 'outdoor sofa' idea. To translate this concept literally: 'bringing comfort and softness outside'. But Dirk Wynants wanted to skip the hassle of literally dragging cushions outside, which is where the Walrus sofa steps in.

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.

An ingenious storage pouch in the back of the Walrus hides a foldout blanket and a thick cushion, to provide the softness, comfort and touch appreciated in contact with your body. This softness is provided in a matter of seconds: a warm, dry and comfortable place to sit is instantly available outdoors whenever the sun pops out. Yes, in all seasons!

**]31[ PONTSUN TABLE BY EXTREMIS**

With legs inspired by the origami paper folding technique to provide strength, and the repetition of wooden planks as seen in pontoons and piers, we have called this extra wide table Pontsun, which is Japanese for pontoon. Indoors or outdoors, get together with a lot of friends around this large yet elegant table. Experience an oriental feel with the combination of robust wood and origami-like legs, perfectly combined with Extremis' Captain's Chairs.



# UNOPIU<sup>®</sup>









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### 132 SPUN BY THOMAS HEATHERWICK FOR MAGIS

Upright, the Spun Chair has the appearance of a sculptural vessel. But when leaned on its side, it becomes a fun and functional chair that lets you rock side to side or spin around. Architect and designer Thomas Heatherwick created the Spun Chair using a rotational molding technique to shape plastic. Spun is available in four solid colors—dark purple, red, white, and grey anthracite—in a polypropylene material. It also comes in a translucent polycarbonate version in smoke grey and amber. All Spun Chairs are equally appropriate for indoor and outdoor use.

### 133 STICKS OUTDOOR BY EXTREMIS

This space divider is ideal for creating a feeling of privacy in a garden or on a balcony without losing the sense of freedom typical of open spaces. Sticks was the result of a search for a multiuse screen with outdoor applications, as it is not blown over by the wind. It is available with rubber bases in two different sizes and in four different lengths. For especially windy places, use the extra weight steel plate underneath every rubber base. May be used indoor, outdoors, lofts,



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offices, showrooms, museums, restaurants, hotel lobbies, terraces.

### 134 ANKER TABLE BY EXTREMIS

Ahoy sailors, let us introduce you to Anker! (anchor in Dutch), a triangular picnic table that seats up to six of you Popeyes

comfortably. Looking at the corner face of the table, you clearly see where we got the name. In combination with our Inumbrina parasol, it's an awesome eye-catching set up! Get creative with the different colours of wood and steel to make your favourite combination that suits your way of life.



]35[



**]35[ RAVIOLO BY RON ARAD FOR  
MAGIS**

Ron Arad has teamed up with Magis once again, but this time he was determined to come up with a low chair rotational-moulded design with a difference. This was done by making a continuous looped ribbon with a defined inside and outside texture that serves to make the continuous band more readable, and like stuffed pasta the ribbon appears to be inflated.

**]36[ CHAIR ONE BY KONSTANTIN  
GRIC FOR MAGIS**

The stackable Chair One was created in 2003 by the German designer Konstantin Grcic for the Italian manufacturer Magis. Chair One not only looks cool, it is very practical and stackable up to 8 chairs. The seat is made of die-cast aluminium, the surface was treated with fluoridated titanium and polyester lacquer. The legs made of anodized aluminium are polished. Also available with fixed cement base or as swivel version and is fire-proof.

**]37[ FLUX CHAIR BY JERSZY SEYMOUR  
FOR MAGIS**

Flux is a stackable chair with the frame





Photo: Agnanti\_Hotel\_Paros\_Grecia.

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in steel rod, cataphoretically-treated and painted in polyester powder.

**138 OFFICIAL TABLE BY RONAN & ERWAN BOUROULLEC FOR MAGIS**

Officina table's frame in wrought iron, galvanized or cataphoretically-treated and painted in polyester powder. Tops in steel plate electro-galvanized and painted in polyester powder, in American walnut, in thermo-treated ash, in tempered glass, in ardesia slate or in Carrara marble.

**139 FOLLY BENCH BY RON ARAD FOR MAGIS**

With its undulating, sculptural form, Ron Arad's Folly bench will spark conversations while providing a comfortable place to chat. Resembling the infinity symbol, it is molded in nearly indestructible polyethylene for both indoor and outdoor use, the bench's seat and back surfaces merge seamlessly and encourage lounging any which way.

"Ron Arad's creations, whether functional or purely aesthetic, are characterised by motion, by soft lines that give all his works a highly dynamic orientation despite their primitive, simple forms," said Magis.



137 AND 138

Courtesy of Magis, ph. Alessandro Paderni



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Courtesy of Magis, ph. Alessandro Paderni







**[40] MASTERS CHAIR BY PHILIPPE STARCK FOR KARTELL**

The Masters chair is a powerful tribute to three symbolic chairs, re-read and re-interpreted by the creative genius of Starck. The unmistakable silhouettes of the "Series 7" by Arne Jacobsen, the "Tulip Armchair" by Eero Saarinen and the "Eiffel Chair", the Eames chair by Charles Eames are interwoven into a sinuous hybrid giving life to a fusion of original and engaging styles. The Masters is light, practical and stackable and can be used outdoors as well. To give the Masters an even more precious, exclusive and sophisticated look it is given new and surprising metallic finishes. The Masters chair was honoured with the prestigious "2010 Good Design Award" presented by the Chicago Athenaeum - Museum of Architecture and Design and the 2013 Red Dot Design Award.

"Kartell est une philosophie de famille ou une famille philosophique.

C'est les gens qui seuls et avant tout le monde ont eu l'intuition que seul le plastique pourrait augmenter la qualité et donner des produits intéressants et honnêtes pour le maximum de gens," Philippe Starck.

**[41] INVISIBLE TABLE BY TOKUJIN YOSHIOKA FOR KARTELL**

Kartell succeeds in producing that piece of furniture that was missing and that everyone was clamouring for: the first single mould transparent table made of plastic with a square top measuring 100x100 cm. Once again Kartell led the pack in pioneering the production of a unique piece weighing over 20 kg made of industrially moulded plastic. Invisible Table designed by Tokujin Yoshioka combines lightness and solidity, grace and elegance



and practicality and style. Its simplicity and purity of form makes it adaptable to any environment. Its sophisticated palette of colours ranging from teal to seaweed green and from amber to smoke adds a note of originality and sparkle to the piece.

**[42] VOIDO BY RON ARAD FOR MAGIS**

The Voids rocking chair is a special design piece. Playful shape, rolling lines, beautiful colours. The Voids rocking chair is made of solid-coloured polyethylene in three colours, white, black or red in matt or lacquered.



143[

**143[ BUBBLE CLUB BY PHILIPPE STARCK FOR KARTELL**

A veritable icon made by Kartell, the mass-tinted polypropylene Bubble Club sofa was a pioneer of a new concept in furniture accessories: the industrial sofa made entirely of plastic. Technology and research made it possible for Kartell to mass produce what was traditionally handmade. Bubble Club is a roomy two-seater sofa, characterised by the soft line of its armrests, in contrast with the more rational lines of the backrest. This is a minimalist silhouette, reminiscent of the lines of "granny's sofa". Along with the armchair and the small table, produced with the same finish and colours, Bubble Club is now a complete family, nothing less than an "industrial living-room". Thanks to their exceptional weather resistance, all three members of the Bubble Club family can survive perfectly outdoors and are ideal for furnishing gardens, pool sides and patios.

**144[ MAGIC HOLE BY PHILIPPE STARCK FOR KARTELL**

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



144[

**145[ DEGREE SIDE TABLE BY PATRICK NORQUET FOR KRISTALIA**

The Degree takes multifunctional home furniture to a new level. This innovative and eye-catching piece of furniture raises as many questions as it answers.

What exactly is it? Is it a stylish and modern bedside table? Is it a unique work of art?





Or is it a handy storage container designed to make the most out of any living space? Well, it's all of those things and more.

Patrick Norguet's visually impressive bedside table is part of the Kristalia Collection, and its unusual design is perhaps its most striking feature. Reminiscent of a graduate's top hat, this functional piece of bedroom furniture doubles up as a handy storage space.

This stunning item of furniture has been produced with polypropylene, and it is available in black or white. There is also a cork-covered version that will add a unique

design aesthetic to any bedroom. Is also a perfect supporting surface for outdoor use. Such is the unusual style and originality of these pieces by Patrick Norguet, they were recently featured in a high-profile art project, inspired by four world-renowned photographers.

**146 COLANDER CHAIR BY PATRICK NORGUET FOR KRISTALIA**

A stackable chair for indoor or outdoor use. Lacquered aluminium frame, with injection-moulded polypropylene seat and back that is perforated like the colander





**]47[**

kitchen utensil. The Colander chair borrows its holes from the utensil, which is used to drain water after cooking foods like vegetables or pasta. "We needed to give meaning to its holes and link up with Kristalia and its Italian design," said Kristalia in a statement. "What kitchen utensil is used every day in Italy? The colander." It is available in the following colours: white, black, beige, coral red and basalt grey.

**]47[ SURPRISING LOUNGER BY HARALD GUGGENBICHLER FOR FERMOB**

With Surprising Lounger, Harald Guggenbichler and Fermob have reinterpreted the club armchair, creating a threadlike version that oozes elegance! This combined low armchair and footrest is made from flexible steel and with ergonomics in mind, offering a level of comfort that its distant British cousin would be hard-pressed to beat. It is both comfortable and clever, with a footrest that slides under the armchair with ease, making it easy to store away.

**]48[ BELLEVIE TABLE BY PAGNON PELHAITRE FOR FERMOB**

The newly expanded Bellevie Collection features a contemporary outdoor sofa, lounge chair and coffee table available in Fermob's 23 signature colors. The collection boasts geometric forms and soft curves that transcend styles and eras. Also included in the Bellevie collection is a stylish chair, bench, table and bench with backrest. Build and beautify your outdoor space with the Bellevie Collection.

**]49[ BALAD BY TRISTAN LOHNER FOR FERMOB**

Fermob brings even more functionality to the outdoors and continues to focus on other aspects of the garden, this time with a new light. The Balad lamp is a fun, accessible and colourful product. It is a modern, connected item, a crisp decorative object, with a rounded form. It is all about the bare essentials, and is a sure-fire hit in terms of look and price.



**]48[**





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**150[ SALSA BY HARALD  
GUGGENBICHLER FOR FERMOB**

An unusual product with a rounded design and an asymmetrical look, with three ultra-stable legs. A slender, elegant companion that is the ideal addition to your patio. It is versatile too: A low table for Bellevie? A flower pot table? A mini bar? The ideal side table? With its simple form, it goes perfectly with many Fermob collections as well as with others.

**151[ PLANTER BASKET BY FABIO  
MELIOTA FOR FERMOB**

A makeover of the traditional planter,

taken through the prism of graphic style, the Basket nevertheless turns out to be eminently practical. Though poetic in its approach, its water discharge system ensures the Basket keeps its feet on the ground ... not to mention that it can be a smart alternative to conventional terrace separators.

**152[ ANNE SERIES BY PIET BOON**

Solid and durable for stylish dining, the sleek detailing of the Anne table makes it a timeless addition to any outdoor living space. With its solid Iroko frame and deep, water-repellent cushions, the soft







yet sturdy Niek brings a relaxed elegance to outdoor living. In combination with the Anne outdoor dining table, the fauteuil transforms into a laid-back dining solution. Relaxing and romantic, the Gijs series combines comfort with modern design to enhance the outdoor living experience. The solid Iroko frame is offset by the soft yet durable fabric finish. Whether curling up or stretching out, the Gijs makes the perfect place to unwind together.

A stylish low-profile design, the Annet coffee table embodies simple elegance. The perfect accompaniment to the Piet Boon® Niek and Gijs range of relaxing outdoor fauteuils, benches and daybeds. The Annet coffee table is a timeless and durable classic for the garden or terrace. This series is the ultimate addition to any garden, balcony, patio or poolside.

**]53[ POOLSIDE CARPET BY LIMITED EDITION DESIGN TEAM FOR LIMITED EDITION**

90% vinyl, 10% glass fibre and assembled according to traditional methods. It is ideal for intensive residential use. Available as custom area rug.

**]54[ LIGHTHOUSE BY SEBASTIAN HOLMBÄCK AND ULRİK NORDENTOFT FOR NORMANN COPENHAGEN**

Create light, warmth and enjoyment when darkness falls. The designer duo HolmbäckNordentoft has created an iconic lantern for candles, based on the silhouette of the archetypical Nordic house, and added colour, style and humour to the familiar and popular product. LightHouse wishes you welcome like an illuminated landmark in the night. HolmbäckNordentoft created a very plain design, in which a candle spreads its light from behind large glass surfaces. When darkness falls, LightHouse remains as a lighted silhouette. LightHouse's iconic design makes the expression both modern and classic. Wish your visitors a welcome with one or more LightHouse's in white and black.

**]55[ LOOPING CARPET BY HÉLÈNE DASHORST FOR LIMITED EDITION**

100% polypropylene and assembled according to traditional methods. It is ideal for intensive residential use. Available as custom area rug.



# For the Love of Animals

Animals respond to the environment much as humans do, reacting emotionally to others and even becoming stressed and anxious in times of danger. These emotions have a marked effect on their behaviour but while researchers may never be able to know how animals actually feel, studies have found that there are definite behavioural similarities in emotional expression between animals and humans.

Animals have thought processes, emotions, and social connections that are as important to them as they are to us. Why is it important to know this?

It's important to know who we are here on Earth with. We talk about conservation of animals by numbers, but those are just numbers. Watching animals my whole life I've always been struck by how similar to us they are. I've always been touched by their bonds and been impressed – occasionally frightened – by their emotions.

Life is very vivid to animals. In many cases they know who they are. They know who their friends are and who their rivals are. They have ambitions for higher status. They compete. Their lives follow the arc of a career, like ours do. We both try to stay alive, get food and shelter, and raise some young for the next generation. Animals are no different from us in that regard and I think that their presence here on Earth is tremendously enriching.

Many people think that empathy is a special emotion only humans show. But many animals express empathy for each other. There are documented stories of elephants finding people who were lost. In one case, an old woman who couldn't see well, got lost and was found the next day with elephants guarding her. They had encased her in sort of a cage of branches to protect her from hyenas. That seems extraordinary to us but it comes naturally to elephants.

People have also seen humpback whales help seals being hunted by killer whales. There is a documented account of a humpback sweeping a seal on its back out of the water, away from the killer whales. These things seem extraordinary and new to us because we have only recently documented these incidents. But they have



Lana El-Khalil Bacha, president of Animals Lebanon

probably been doing these kinds of things for millions of years.

Empathy is feeling what others feel. Empathy is the ability to not only detect what others feel but also to experience that emotion yourself.

For this reason and as animals lovers ourselves, we have spoken with two very active animal welfare NGOs in Lebanon, Animals Lebanon and BETA to help spread their vision and highlight some of their achievements and how we as individuals may help out to better our society.

**Excerpts above taken from Sunday Book Talk 'Yes, Animals Think And Feel. Here's How We Know' on National Geographic in July 2015 by Simon Worrall based on the book 'Beyond Words: What Animals Think and Feel' by author Carl Safina.**



## ANIMALS LEBANON

"Lebanon is a dynamic work in progress. With persistence, transparency, and passion, we can shape the nation we wish it to be. Animals Lebanon is the movement creating animal welfare laws, shaping a new culture of respect and compassion, and positioning Lebanon as a leader of animal welfare in our region. I am proud and honored to be a part of it," explains Lana El-Khalil Bacha, president of Animals Lebanon who wholeheartedly shared with us her vocation for animal welfare within a better society.

### How did this movement first start and how did it lead to becoming one of the leading NGOs in animal welfare in Lebanon?

Many years ago, we were a scattered group of individuals rescuing animals on our own. Whether it was a kitten stuck in a tunnel or a dog being beaten and abused, we would intervene and do the best we knew how. With time, we heard about each other's efforts and quickly came together to work as a team. Originally, Animals Lebanon was an organization focused on rescuing individual animals, but soon we learnt that in the absence of animal welfare laws, we would never have the tools to make the type of change we so badly wanted to see. This realization came after we closed down a delapidated zoo with starved animals on the verge of death. We worked for 6 long months to free each and every animal from that zoo. All were sent to international sanctuaries to start a new life. We were at the airport sending off the last group of animals, feeling so good about ourselves, and relieved that this zoo was finally closed down. All of a sudden, we heard a loud screaming, and followed the noise to find hundreds of endangered African Grey Parrots bunched in a tiny cage together, wings broken, some dead, no food or water in sight. We knew at that



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moment that if we did not work to solve the issue of animal welfare by the roots, we would never see an end to the abuse and suffering. We decided to embark in a long journey of drafting, lobbying, and enacting the first comprehensive set of animal welfare laws for Lebanon. Through this work, we are able to rescue thousands of animals, begin the process of changing the entire culture of a nation, and gain public and political support for animal welfare.

### Are you affiliated to any international animal care associations?

Animals Lebanon is a completely local organization. We are however proud to join forces and collaborate with international groups on specific projects from the ethical management of stray dog populations, to workshops on training government officials on how to enforce the animal welfare law. In the last few years, we have also been

**101** RESCUED LEONIDAS AND MAGGIE, IT TOOK NEARLY A YEAR BUT HE WAS FINALLY FREE AFTER SPENDING HIS ENTIRE LIFE IN CAPTIVITY **102** GOODBYE LEONIDAS. AT THE BEIRUT AIRPORT WEIGHING HIM BEFORE HIS FLIGHT TO SOUTH AFRICA.



**]03[** SAFA TOOK CARE OF HYENAS MAX AND VAL FROM THE TIME THEY WERE BORN AND IS NOW SEEING THEM OFF TO A SANCTUARY IN FRANCE.

asked by groups around the Middle East to be trained on how to draft and pass animal welfare laws in their respective countries.

**What does Animals Lebanon do to create awareness of the need to love and care for animals?**

Our strongest tool for awareness is the campaign itself for animal welfare laws. Making the laws a reality has pushed us into the Lebanese political circle and created the platform for our policy makers to become engaged, active, and educated on this issue. Having said that, I would say that our strongest medium is definitely social media. Our website was voted the most viewed website in the Middle East for animal welfare, and our Facebook currently has a following of 69,000 followers. Through our social media, people are now able to become active participants in improving animal welfare. They can report rescues, connect with each other for information, and use the tools we give to carry out their own form of activism.

**Any upcoming activity or fundraising event you would like to share with us?**

Yes! Every year we hold our biggest fundraising event, The Gala For Change. This year, it will be held in June and promises to be an amazing night. With the donations we receive on the night of our gala, we are able to fuel our rescues and legislative work for the next year, so we put everything we have into making it a huge success.

**How do you feel about the reaction of the Lebanese towards animal cruelty and their willingness to do something about it and help out?**

I'm actually very proud how far Lebanon has progressed on the issue of animal welfare. When we first started our work 7 years ago, abuse was perceived as something normal, and the very notion of animal welfare was unheard of, sometimes mocked. Through the continuous lobbying, rescues, and hard work, Lebanon is experiencing a significant paradigm shift. Last year alone, Animals Lebanon recorded 8,700 requests for help from the public. This is a huge number





of people who took initiative to help an animal. Wherever I go, someone will stop me and ask for help or advice – it's the most pleasing and rewarding thing to feel the public's growing concern for animals.

**Do you ever collaborate with other NGOs in Lebanon?**

Of course! Mainly with BETA. When there is a rescue in their area, we reach out to them, and when they receive calls in our neighborhood, we usually take care of it. More than that, they have been supporters and partners throughout our initiatives to pass animal welfare laws. In a country as divided as Lebanon, it's important to stick together and support each other's challenging work.

**What would you say to animal lovers in Lebanon?**

I know how desperate you may feel at times. With all the devastating issues that Lebanon is facing, a voice for animal welfare may sometimes be lost. However, never stop speaking – never stop your interventions.

Remember that you stand for a noble and selfless cause, and that you are the only voice of those who cannot speak. Visit our website at [www.animalslebanon.org](http://www.animalslebanon.org), use our tools, and get empowered to do good !

**BETA**

BETA, Beirut for the Ethical Treatment of Animals, provides rehabilitation and a safe haven while striving to find the loving, permanent homes these animals deserve. Through education and direct action, they work to prevent animal overpopulation and cruelty, and encourage a society that treats animals with compassion.

Our mission is to strive towards ensuring that one day all animals in Lebanon will get the chance to live safely and securely.

Helen Hesayne, once a successful architect who gave up her profession for her passion, has dedicated her time to taking care of mistreated animals and shares with us her story as vice president of a shelter on the outskirts of Beirut for 450 animals that have survived abandonment and cruelty.

**How did this movement first start and how did it lead to becoming one of the leading NGOs in animal welfare in Lebanon?**

It started when a group of women met while feeding cats near a garbage bin, end of 2004. It was registered May 2006 and BETA became official and this year it's the 10 year anniversary. And it was possible because of the dedication and passion of a group of people, majority women! Now we have 450 dogs and 150 cats.

**What do you consider as your main goal? And how are you able to remain so focused on you goal despite the unfavorable conditions you may encounter at times?**

Our mission is to strive towards ensuring that one day all animals in Lebanon will get the chance to live safely and securely. It's our goal to educate individuals and take direct action to help animals in Lebanon live the life they deserve, for we all belong to this planet and it is home to all of us. The progress has been slow but still, there



is a change for the better, a slow one but understandable when you see the state of the country.

**Does the response of the Lebanese in general encourage you to go further in your efforts?**

Yes! People are more and more opened for animal welfare. Social Media has a big role in it. Our Facebook page is very active and the responses we get are positive.

**Lately, many have been involved in animal welfare; do you feel you were instrumental in involving more people?**  
I would like to believe so!

**Do you ever collaborate with other NGOs in Lebanon?**  
Yes we do sometimes with Animals Lebanon.

**Could you tell us more about your activities that involve children?**  
We have a lot of schools like ACS, Sagesse and also a lot of universities who come to the shelter for their community service hours, some scouts and also for a few years, we were involved with OUMNIA an NGO for special needs kids. We used to take a dog there once a week to interact with the kids.

**Any upcoming activity or fundraising event you would like to share with us? And how may one lend out a helping hand?**

June 18th we have our annual dog show, in August in Mzaar we have our Beauty Contest and in September our Gala dinner in the Sursock Palace Gardens which is our main fundraiser!





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## Zoom by Mobimex

Zoom by Mobimex stands for a love of solid wood and dedicated processing of this honest, attractive material. It is a natural resource, valuable and sustainable, which never fails to stimulate our emotions. Solid wood is evidence of nature's unique character: a fascinating record of the passage of time. Tree trunks up to a hundred years old are stored, dried and processed by skilled hands until equally unique items of furniture are created. This furniture is nature brought to a new pitch of perfection. But Zoom by Mobimex is more: a collection of furniture immune from today's rapid consumption habits, upholding the finest aesthetic standards and free from superficial, fashionable trends. For us, design is an attitude to life. With its basic simplicity and logic, we intend our furniture to reflect the honesty and authenticity of the materials from which it is made.







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**101** **LIN** is notable for its linear formal structure. The sides and front panels provide an elegant and strongly expressive frame

stone, solid wood or have a painted finish. The recessed handle in the natural stone top panel is faceted and adds a distinctive highlight to the overall visual effect.

**102** **NIK**, a striking feature of this model: the two bold lengthwise grooves along the three-section table top. They emphasize the length in addition to the wood grain.

# ]io[



The twin legs, recessed inwards, are made from cast aluminium lacquered in colour, and give the table excellent stability despite its light, graceful appearance. The lines and position of the underframe are directly related to the manner in which

the table top is divided up. In this way, the table top and underframe form a single visual entity.

To round off the collection, there is a leather shell that has metal blades intersecting with the joint lines of the table, and also





a circular shell in natural stone that can be used as a display surface or to accept hot dishes when serving food.

**103[ TIX** combines functional and visual aspects at the very highest level. But it



exhibits contrasts too: the vertical support structure in aluminium or steel represents precision technology, the solid wood table top, warm, authentic and natural, is carefully selected and crafted. In this way, two materials that could hardly be

more different are combined to create a dramatic, functional entity.

**104[ X2**, with lathe-turned wooden cantilevers joined by a cast steel node support the table top. Such well-planned



]05[



]06[

architecture achieves maximum load capacity with minimum use of material. X2 combines design logic with aesthetic pleasure and authenticity. It was created by Milan-based architect Dante Bonuccelli for Zoom by Mobimex. It is available in solid wood, with a choice of forms, types of wood and surface finishes.

**]05[ DB11**, designed by Dante Bonuccelli, a solid wood table, is supported on a metal frame. Exposed threaded connections link the vertical double leg profiles with the assembly plate and the lower legs. These connections have an ornamental character above and beyond their essential function. Such an attractive, analogue structure can succeed in fascinating us even in today's digital era.



# vitra.



**Eames Plastic Side Chairs** Design: Charles & Ray Eames, 1950

[www.vitra.com/epc](http://www.vitra.com/epc)



Available through the following Vitra dealer:

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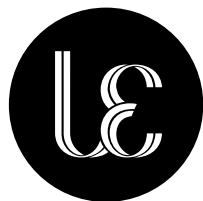


**]06[** LX sizes and shapes can be freely chosen, with the legs located as called for by the final design. An L-pattern strip profile curves smoothly down from the horizontal assembly plate to form the supporting leg. The vertical profile adds rigidity and gives the table frame, the necessary stability.

On the rectangular table, the legs are flush with the longer edge and act as a bold formal element that adds individuality and makes this model quite unmistakable.

**]07[** **EKKO**, designed by Wolfgang C. R. Mezger, takes up the "audio table" topic and interprets it in a new modern idiom. The angled position of the two double legs ensure a firm stance. Horizontal support beams provide stability and scarcely visible





## LIMITED EDITION

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cantilever arms support the table top so that it appears to float. The solid table top – the “user interface” – is attractive both visually and to the touch. The wood conveys warmth and intimacy, the slim edge profiles give the table its lightness and elegance.

**108** **NEXT**, this new furniture system design is both formally and functionally convincing. From these low boards, sideboards and high boards a modular system comprising the various functional elements can be combined. The open-jointed corner detail provides a discreet view of the material; the pivoting, flush recessed handles provide a structural pattern and add the visible 10mm thickness of the material to the furniture’s precise outlines.

# Welcome to Hôtel Bachaumont

## A neighbourhood, a past, a community, a lifestyle



### A NEIGHBOURHOOD

Montorgueil: Strolling around Montorgueil whisks you away into the long and vibrant history of Les Halles in Paris. Its pedestrian cobbled streets make it the perfect place to soak up the real Paris.

### A PAST

Let's go back in time to the Roaring Twenties in Paris. The Grand Hôtel de Bachaumont in the heart of Montorgueil was an institution in the French capital. It takes its name from Louis Petit de Bachaumont, a controversial

writer who disclosed sordid secrets about 18th century France in his "Mémoires Secrets".

Celebrities, doctors, society and traders flocked to the hotel for its great location by Les Halles. But when the largest market in France moved to Rungis, the hotel was left deserted and became the Clinique Bachaumont.

Let's fast forward a century to the Hôtel Bachaumont being restored to its former glory! Months of extensive work have given it back its heart and soul: the façade

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has been painstakingly restored, the age-old Hôtel Bachaumont wording engraved in the stone has been brought to light, the wrought iron gate has been refurbished... The first in a collection of elegant and timeless establishments, Hôtel Bachaumont has brought its age-old charm into the 21st century.

#### **A COMMUNITY**

A tale of friendship and community is behind the revival: people, regular visitors to this vibrant neighbourhood where

the true heart of Paris still beats, friends and successful designers with a vision of hospitality oozing that unique "je ne sais quoi" that hits you as soon as you walk in. Samy Marciano is a local fashion retailer and tireless traveller with hospitality experience in London who has collaborated with Anouska Hempel and Ron Arad. He wanted "to pay tribute to the arrondissement I love so much, to give something back to a neighbourhood which has given me so much, to give it a place which is an extension of itself" as he puts it.

He joined forces with designer Dorothée Meilichzon, magic happened and she spent over 3 years working on the major project. London, Paris, New York and Ibiza, she worked alongside the guys from the Experimental Group on their projects. Hers is a hybrid style, a mishmash of curves, simple colours and eye-catching patterns. To breathe life into this characterful hotel, restaurant and bar, it's only natural that the guys from the Experimental Group should get involved. Childhood friends Olivier Bon, Romee de Goriainoff and Pierre-Charles

# ]io[



Cros, who cemented their style with a bar on Rue St Sauveur, have managed to make their mark on the Parisian and international hospitality sector. The rest is history!

## A LIFESTYLE

"The idea was to put a fresh twist on classic Paris chic and create a contemporary hotel that's true to its city and neighbourhood," explains Dorothee Meilichzon.

The lobby's impressive Carrara marble floor, Parisian carpentry, mouldings, arches, mirrors reminiscent of the Hall of Mirrors in Versailles and bas-relief logo on the walls set the tone: An elegant, refined and warm space bathed in light.

The architectural motif taken from the building's main door has been updated to





adorn the floor, carpets and is printed on the bedside tables.

The ground floor, bar and restaurant have been designed to bond with the street and Parisians. The deeper you go into the hotel, the more intimate you get as you get closer to the bedrooms.

The 49 rooms in five categories have been based on four colour combinations.

The large and light bathrooms pay tribute to the Roaring Twenties with their vintage taps and lavish tiling.

The balconies and terraces in some rooms have magical views of Paris' rooftops or the glass roof.

4 suites on the top floor are named after local streets: Montorgueil, Montmartre, Louvre and Bachaumont, designed as artist studios.



#### **BACHAUMONT RESTAURANT AND NIGHT FLIGHT BAR**

With a wealth of experience in the art of mixology, exciting wine menus and good food, the guys from Experimental have designed a cocktail menu blending classics and creative concoctions (inspired by travel) and have brought the bygone glamour of French cuisine back to the expansive restaurant: "beautiful crockery, chandeliers, tray service, copper pans, delicious dishes where you know what you're eating and a great selection of wine," says Olivier Bon.

#### **The restaurant**

The ground floor restaurant has been restored to its former glory with large spaces, an open kitchen and large glass roof.

Harking back to the main door, the large arches play on perspectives to bring the spaces together with comfortable seating and a large backgammon-inspired dining table forming the nerve centre of the restaurant.

Moody walls play on black and white with extensive carpentry and countless wooden mouldings and tilted mirrors.

True to her style, Dorothée Meilichzon has used countless patterns and fabrics on the chairs and seating. Handmade designs adorn the marble mosaic floor around the counter with the same pattern as the Montorgueil cobbles and gold tiles to catch the light.

As chefs become celebrities, in their role as restaurateurs, the guys set out with a simple idea: "the restaurant is the star"



in the kitchen. It's not only the head chef who makes the restaurant a success; it's the commis chefs, waiters, manager and porters.

The effortlessly simple menu with

seemingly "standard" dishes (devilled eggs, leeks vinaigrette etc.) and a new take on brasserie style put a fresh and modern spin on the most iconic and classic dishes in the French repertoire.





Simple dishes made with a passionate, clear and modern touch with a signature dish of the day on a weekly menu. A selection of prime French produce, Maine-Anjou cattle, suckling lamb and



more showcase the beautiful meat cooked in the rôtisserie.

Behind the large copper door to the wine cellar next to the dining room lies a selection of very reasonable French wines and the best Grands Crus for amateurs and connoisseurs to sip and try new flavours. The idea is to be able to choose your wine "just like at home".

#### **The bar**

In tribute to the night travellers and in reference to the book by Saint-Exupéry, the guys at the Experimental Group decided to call the bar Night Flight.

The narrow space houses a large wooden bar with an arch, copper and black marble top, which is the heart of the venue.

Again, Dorothée Meilichzon showcases the

history of the hotel and neighbourhood.

A painter has created a little black and white pattern by hand on the large wooden panels. Copper velvet seating, totem coffee tables in black wood, curvaceous poufs, lozenge lamps reminiscent of the hotel's logo, carpet patterned with Montorgueil cobbles, traditional white marble fireplace... a prohibition atmosphere fills the air.

The Experimental style attracts and reflects its cosmopolitan clientele with unique flavours drawing on British and European cultures.

The bar menu features classics and exclusive creations inspired by travel.

The finishing touch: a weekly menu with the signature cocktails each with their own glass in keeping with the great bars of bygone times.

**]io[**









The Bachaumont quietly transforms as time ticks by to capture the mood of the day and atmosphere of the neighbourhood with a sense of elegance and refinement but remaining an affordable place where

everyone is welcome.

The ultimate cosmopolitan destination, it is a Paris venue first and foremost.

A learning process which the three guys are devoted to.





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**HORM.IT**

## Meet Karine Tawil

Backless dresses, high collars, high-waisted pants, asymmetrical tops and skirts; collections of bold, sensual, clean cuts and unique combinations of fabrics and monochrome colors, make Karoline Lang one of the most exciting contemporary fashion labels that is definitely true to itself.

Meet Karine Tawil, an incredibly talented mind and soul behind Karoline Lang.



**How would you best describe your story that created this Karoline Lang woman and what does she symbolize?**

The Karoline Lang woman is a contemporary woman who lives on the now. She is a mother, a wife, a business woman that wants to do it all right. She wants to feel beautiful and face the world with strength grace and elegance.

**You use a lot of contrasting fabrics together, such as leather and lace, or for instance, padded thick materials with silk. What do these unique combinations represent?**

My work has indeed a very strong textural and tactile quality. I love manipulating fabrics, mixing it with different ones and creating new textures. I am very inspired by the idea of transformation, evolution and progress.





**Your visually intriguing garments have a distinguished Karoline Lang signature to them. How did you manage to escape the trend and be able to create a specific style, true to yourself, that is recognizable, both on a local and international scene?**

I see my work as a means to self expression. There is a lot of honesty in creativity. It really comes out from the bottom of my

soul. It's the reason why I am not interested in the notion of trend. What counted from the beginning was to create garments with a strong DNA, a style that is strong and empowering. I have a strong desire to protect women through my pieces. I would love to think that my pieces are like an armor protecting them.

**Are there plans to further expand your**

**line and venture into the men's or even the children's market?**

I would love to have a menswear line, but I think it's too early. And I have already created some items for children that I sold in a very cool store in Paris called Maralex. They were direct declinations of the Karoline Lang silhouette. I would love to develop this line further in the near future but today we are focusing on developing



**Your designs boast of angular, geometric lines, mainly asymmetrical and overlapping, with beautiful details. Are you inspired by a specific fashion designer? And how would you best describe your fashion style?**

Well not a fashion designer per se but I belong to the school of thought, the school of artisans that dedicate their time to creating timeless pieces for the love and passion of creating clothes.

**What interior design style do you most appreciate? And does your home interior reflect your style in fashion?**

I love clean and well thought out interiors. My home is not very decorated unless I fall in love with an object. It is warm and at the same time relaxing.

I love rough wood, it makes the interior feel cosy and greenery brings an organic feel to a space.

the womenswear line. We have a lot on our plate!

**What is your biggest success up until now?**

My biggest success is to be able to continue doing what I am doing. It is a dream come true to be able to touch people with your work. I am thankful for that every single day.

**Do you favor any product designer or furniture brand?**

Well, for product design it's functionality is as important as its stylish attributes. I am a big admirer of Jean Prouve's work.

**What does your perfect day look like?**

Soaking up some sun with nothing but the sound of the sea wouldn't be a bad idea!



# team'by'wellis 'l



# QLiv

## Distinct Dutch Design



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# 122

A love for design, a strong international network, 20 years of experience in the furniture industry and the desire to make people happy have resulted in the exciting new Dutch furniture brand QLiv. QLiv identifies itself with high quality and sustainable design pieces, which are characterized by boldness and elegance. Luxury, comfort and customization are hallmarks of the brand. Superb craftsmanship and

distinct designs are uniquely reflected in every item we produce, each piece a creative statement of style and detailing. Your living and working environments are reflections of your personal taste, mirroring your sense of the beautiful. Since every individual and every situation demands a personalized solution, QLiv offers you the possibility to customize our designs so your design requirements are fully met.

**]FROMTHEDESIGNERS[**



#### THE STORY BEHIND OUR MATERIALS

The charm of nature can be seen as the battle between perfection and imperfection. A tree for example, can survive all types of weather conditions, but adverse circumstances can leave their mark. We use this aspect of wood, embracing the imperfections that we believe give each tree its specific character and reflect its strength. The unique identity of each tree is the beginning of our design!

The designs of QLiv employ oak from France and Belgium. The wood comes from regional production forests that go far back in time. In the deciduous forests of these regions, the knowledge and skills of the forestry sector dates back to the 16th and 17th century and responsible logging has been practiced for hundreds of years. Thus, employment has been perpetually guaranteed. Since the 19th century, the forest cover in Wallonia almost doubled and still strongly continues to expand. France was the first country in the world with a sustainable forest policy.

In today's France, some old oak and beech forests are renowned for their beauty. While most of them are still earmarked for timber production, some have been declared a forest reserve so the natural environment is respected and protected into the future.

**]01[ Adjust coffee table**, a bold modern design made with solid French oak heartwood. As its name suggests, Adjust





]02[

is ingeniously designed so that you can customize it in different ways to create a coffee table tailored to any space.

The basic design employs three wooden beam elements. Using a hidden mechanism, you can slide each beam individually to vary the table width from 125 cm (49 inches) up to 180 cm (71 inches). The length of the table can be increased to any desired extent simply by adding more beam elements. This flexibly proportioned design thus invites you to create a playful combination of elements or a clean modern look in keeping with your preferences and living space.

The eye-catching **]02[ Side-to-Side dining table** lends comfort and elegance to any dining room. Robust yet sophisticated, its design features a tabletop of solid French oak consisting of two halves lengthwise. Their exterior sides are milled to be seamlessly engaged by a bold steel frame created using special laser-cut technology. The combination of materials along with the refined finishes results in a uniquely contemporary table.

Side-to-Side can be customized to fit your personal taste and space needs. It can be ordered with a tabletop of different dimensions, in different woods, and with a single rather than double plank configuration. Moreover, you can order the metal frame in the color of your choice and even modify its position.

**]03[ Side-to-Side console table** with a top that is robust yet sophisticated, made of solid French oak. For the detailed steel frame, it is finished with a powder coating, and we use a special laser cut-technology. The sides of the console top are milled so that they are seamlessly engaged by the metal frame. This console with its depth of 35 cm (14 inch) can also be used as a desk. The optional lower level shelf of frosted mirror affords additional surface space and



]03[



# normann

C O P E N H A G E N



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]04[



]04[



]04[

adds an unexpectedly different material element to the design.

**]04[ To be Served side tables** are a distinctively designed series of round tables that lends a stylish and playful note to any interior. The combination of materials, a solid oak top with a single piece steel frame created with laser cut-technology, is eye catching. The design's practicality is evident in the two smaller models in which the wooden top can be used as a serving tray by simply lifting up the tabletop off the base.

The smallest size affords the extra convenience of allowing the tabletop to be slid over the sofa, allowing sitters easy access to food and drink placed on it!



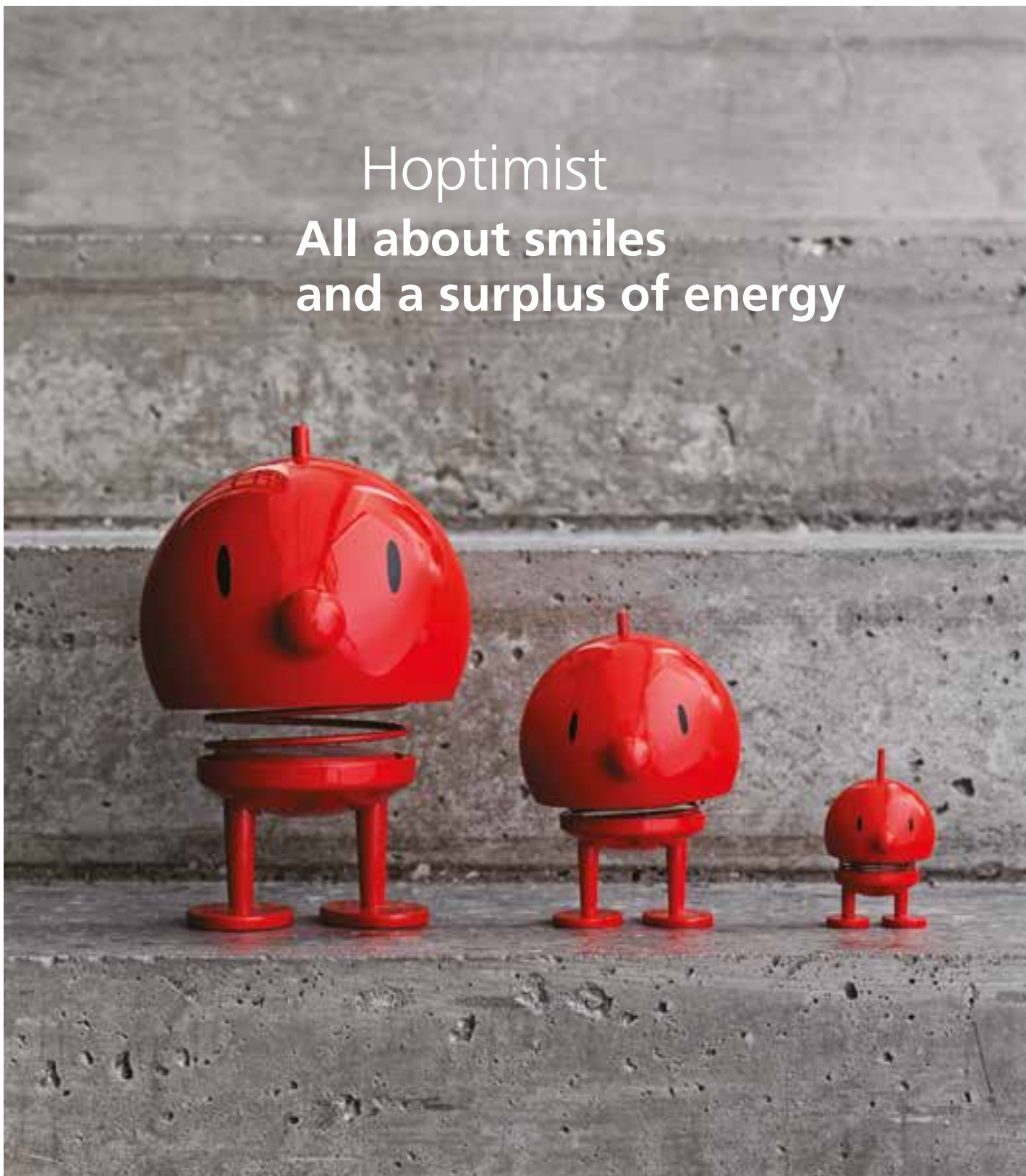
# Hoptimist®

by EHRENREICH DENMARK



# Hoptimist

## All about smiles and a surplus of energy



# 128

A smile usually begins with another smile. Since the emergence of the first Hoptimists in 1968, not much has changed. Then as now - Hoptimists are little bringers of joy. They represent a new beginning and remind us to always be happy and optimistic. It only takes a

small tap and the Hoptimist repays you by bouncing up and down, powered by surplus energy it exudes a positive aura of cheerfulness and a joy of life.

The first Hoptimists produced in 1968 was the mobiles "birdies", followed by the popular characters "Bimble and Bumble".





**]io[**







Hoptimists are full of life and fellowship. The values conveyed are a symbol of joy and life and a belief in possibilities. Whether in the nursery, on the windowsill or on the desk: a Hoptimist can always find a place. It's almost quivering with good will, which just needs a push to get it going. Where there is positive energy, is where Hoptimists want to be. Hoptimists are full of joy and just waiting for someone to share it with. Hoptimists are much more than retro. Danish design

**HANS GUSTAV EHRENREICH  
(1917-1984)**

Originally trained cabinetmaker in Denmark. In 1968 Ehrenreich started producing mobiles -the known 'Birdies'. Later, he introduced Bimble and Bumble as well as the frogs Kvak and Baby Kvak. Hans Gustav Ehrenreich participated in several international exhibitions of handicrafts and received many honors for his design both nationally and internationally.



is minimalistic, simple and timeless. Designer Lotte Steffensen (studied Art History at the University of Aarhus) focuses her work on the authenticity of Hoptimist figures, in the spirit of the creator Gustav Ehrenreich. In 2009, Lotte Steffensen and her husband Bo founded the company Hoptimist, based in Aarhus. The accurate replicas are supplemented every year with new family members and existing further developed in new materials.

The Wooden Hoptimists are an excellent symbol of Danish craftsmanship. Made of majestic oak with a touch of wenge, they exude the Scandinavian line, we as a nation are world renowned for. The oak originates from approved European forests, the eyes are inlaid in intarsia in wenge wood and the natural material gives each Hoptimist its own individual and unique expression. All Hoptimists are designed, produced and assembled by hand in Denmark.



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Moon small armchair  
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