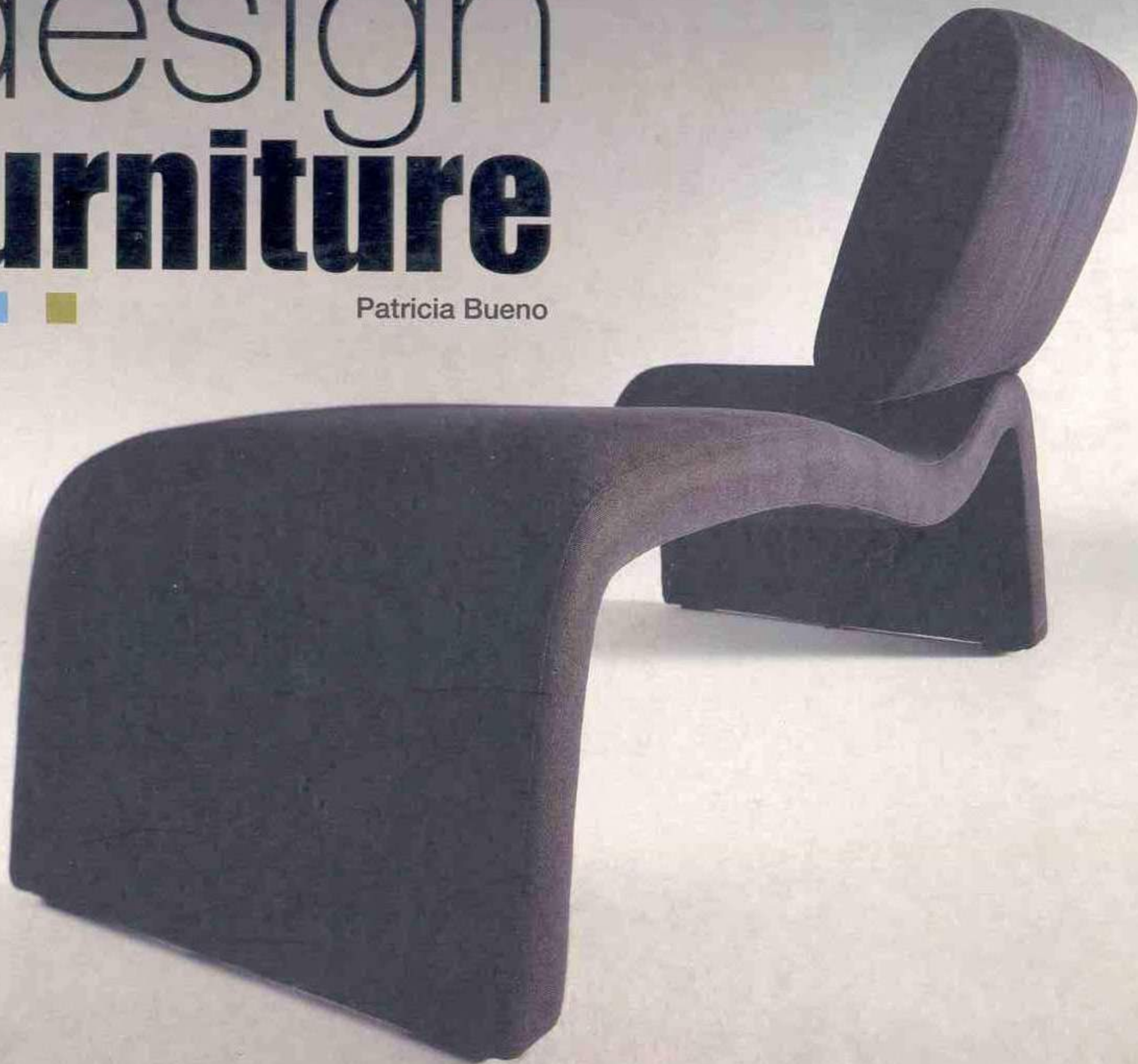


# design furniture



Patricia Bueno





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## INTRODUCTION

At a popular level, it is common to associate the concept of "design furniture" with uncomfortable, impersonal objects, that generate cold atmospheres and are the result of capricious fashioning and therefore are destined to wear out quickly and become quickly obsolete. True design, however, goes far beyond this definition. In the first place, because good designs are destined to remain permanent in time, to become eternal, and resist the changes of fashion and tendencies. This is the case of the furniture that we present in the **Historical Introduction**, a symbol of modernity and 50 to 75 years after its conception, it will continue to be in style.





In the second place because, in spite of the undeniable importance that aesthetics has always had, well-designed furniture, by definition, fulfills a function beyond the its formal aspect, as it contributes to improve the quality of life of its users.

But..., what is it that converts a piece of furniture into something memorable? There are numerous factors and disciplines that the designer and the company must bear in mind on defining the concept of the product so that it brings together exceptional qualities: *anthropology* in respect to the study of man in society which allows us to understand his motivations and needs and respond to or anticipate them; *ergonomics*, which makes objects adapt to the physical characteristics of people, improving their comfort and facilitating their use; *technical innovation*, by means of research into and the application of new technologies, materials and means of production; *sustainability* and *ecology*, in respect to the development of articles that are compatible with the natural

resources to be found in the surrounding environment; the consideration of the social, ethical, moral and environmental questions that confer *meaning* to the resulting product whether it be an ashtray, a tap or a sofa; *critical thinking* since the most relevant contemporary designers are characterized by their constant questioning of prevailing norms and preestablished concepts regarding furniture; apart from equally important aspects such as economy, art, engineering, etc.

The interrelation of all these factors allows a concept of industrial design to take place, within which we find the design of furniture, quite different from what we saw at the beginning. Thus, in the strictest and most professional sense of the term, design becomes a complex expression of the aesthetic, social, economic, political and technological forces of a society, besides being a powerful tool in business strategy and management, increasing the productivity of those companies in the sector that use in-

dustrial design as a fundamental element in their reason for being.

In definitive, we could conclude that design in order to be qualified as "good", must be able to maintain the balance between art and technology, between spontaneity and research, between shape and function, between aesthetics and ergonomics, between innovation and tradition, between matter and spirit, or, to say it in another way, between body and soul.

This criteria was taken as a point of reference on deciding the selection of all the articles that this book illustrates. All types of examples of articles which could be included in our domestic environment are included, signed by the most creative minds of the moment and produced by companies which have adopted good design as their distinctive feature. The objective is that these pieces will be able to go beyond current fashion and that they will be equally attractive 100 years from now as they are today. Notwithstanding, of course, time will have the final say about this.





## HISTORICAL INTRODUCTION

"Everlasting modernity is the measure of merit of any piece of art"  
Ralph Waldo Emerson (1803-1882),  
North American poet,  
philosopher and essayist.

The history of design in the twentieth century is the shared passion of men and women with an innovative spirit, whose desire was to improve the society that they lived in. In order to do this they researched, developed and applied new materials and production methods in the manufacture of furniture and house-

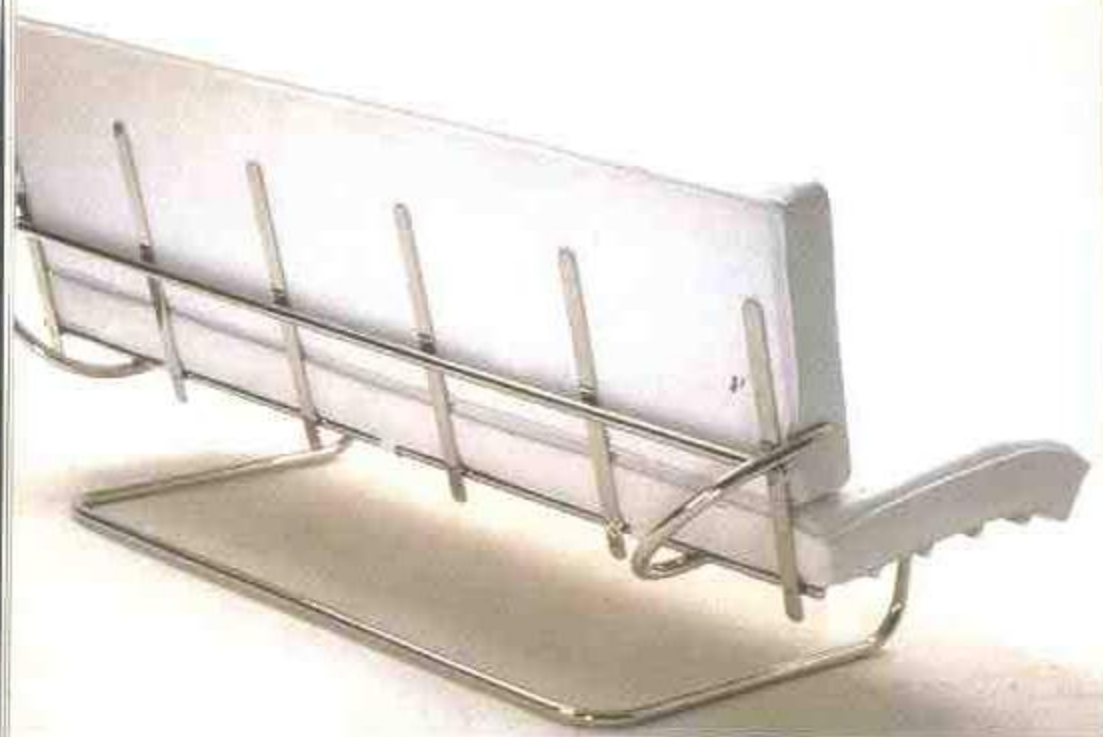
hold articles, thus achieving that quality and well-designed furniture were available to the majority of the population and not only to, as it had happened up to then, a select minority. From this perspective then design acquires intellectual and philosophical connotations, as it questions the way of life of society of the moment, thus providing formal, functional and technical solutions. In each decade the historical, political, sociological and cultural context influenced the general lines of design significantly. One of the most illustrative examples was the growth in industrialization which the two world wars provided which offered technological innovations that afforded new aesthetic opportunities.

Perhaps the changes with the greatest historical repercussions were those that occurred up until

the decade of the sixties. The aesthetic and conceptual movements which make up the foundation of contemporary design occurred in those years. That time provided us with furniture that is considered works of art, and it is even put on exhibition in the best museums of the world, where retrospective exhibitions of the greatest designers of the world are held. The majority of the designers, and not by chance, were also great architects, and their names are written in the history of the twentieth century.

From the beginning of the century creators such as: Michael Thonet, William Morris, Antonio Gaudi, Frank Lloyd Wright, Charles Rennie Mackintosh, Joseph Hoffmann, Eileen Gray, Mies van der Rohe, Le Corbusier, Walter Gropius, Gerrit Thomas Rietveld, Alvar

Sofa designed by Marcel Breuer  
in 1931. *Tecta*.



Armchair "LC1" by Le Corbusier,  
P. Jeanneret and C. Perriand,  
1928. *Cassina*.



"Barcelona" chair,  
by Mies van der Rohe, 1929.  
(photo: Vitra Museum).



Chair "611" designed in 1926 by  
Alvar Aalto. *Artek*.







"Plastic Chair" by Charles & Ray Eames, 1948. *Vitra* (photo Hans Hansen)



"Follia" by G. Terragni, 1934. *Zanotta*.



"Cone Chair" and "Cone Table" by Verner Panton, 1958. *Vitra*, (photo Hans Hansen)



Design by Mies van der Rohe, 1927. *Tecta*.



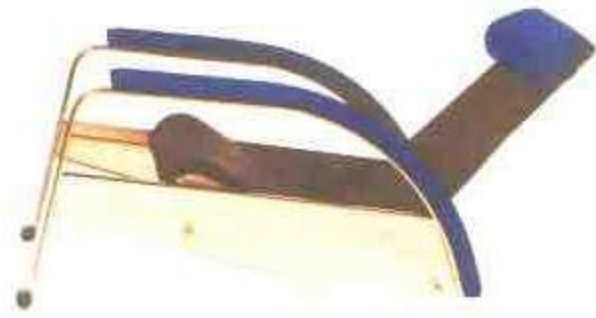
Chair designed by Michael Thonet in 1859. *Thonet*.



Design by Walter Gropius, 1920. *Tecta*.



Design by Jean Prouvé.  
*Tecta.*



Aalto, Jean Prouvé, Marcel Breuer, Arne Jacobsen, Charles & Ray Eames, Verner Panton, Eero Aarnio or Ettore Sottsass, among many others, have provided us with technical and aesthetic innovations that have contributed to improve our quality of life, and have shaped the appearance of our present household environment.

On some occasions the articles created are attributed to one of the artistic movements that have occurred throughout the century, whereas on other occasions it is difficult to label them with the name of one specific movement. Regarding their influence in the

contemporary design of furniture and household articles, these are the most important movements that have taken place in the century:

**-1900-1910:** In Europe the century began under the influence of two movements, **arts & crafts** and **art nouveau**. The first arose in England around 1860, as a reform movement led by John Ruskin and William Morris. They defended a return to the handcraft methods of the Middle Ages, as a reaction against the dehumanization imposed by society due to the growing industrialization and mass production. Their objective was to create furniture with a design based on natural materials, simple and honest forms, handcraft and utility. On the other hand, art nouveau arose at the end of the nineteenth century and it replaced historical styles that were predominate at the time.

The style was characterized by sensual designs based on organic shapes inspired from nature, and reflecting a strong influence from Japanese art. Among its exponents we include Victor Horta, Louis Comfort Tiffany and René Lalique. The style found in Vienna a version with more rectilinear shapes, which put a special emphasis on functionality, with designers like Adolf Loos and Josef Hoffman, who found a source of inspiration in the designs of the Scotsman Charles Rennie Mackintosh with his contribution of geometric lines.

**-1910-1920:** Two important aesthetical and ideological movements, De Stijl and the Bauhaus School, appeared on the scene in these years. The **De Stijl** Group developed between 1917 and 1928 with representatives of the category of Piet Mondrian, in painting, and Gerrit Rietveld the creator of some of

"Panton Chair" by Verner Panton, 1967/69. Vitra (photo H. Hansen).



"Wire Chair" by Charles & Ray Eames, 1951. Vitra (photo H. Hansen).





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"La Chaise" by Charles & Ray Eames, 1948. *Vitra* (photo H. Hansen).



"Anthony" by Jean Prouvé, 1950. *Vitra*.



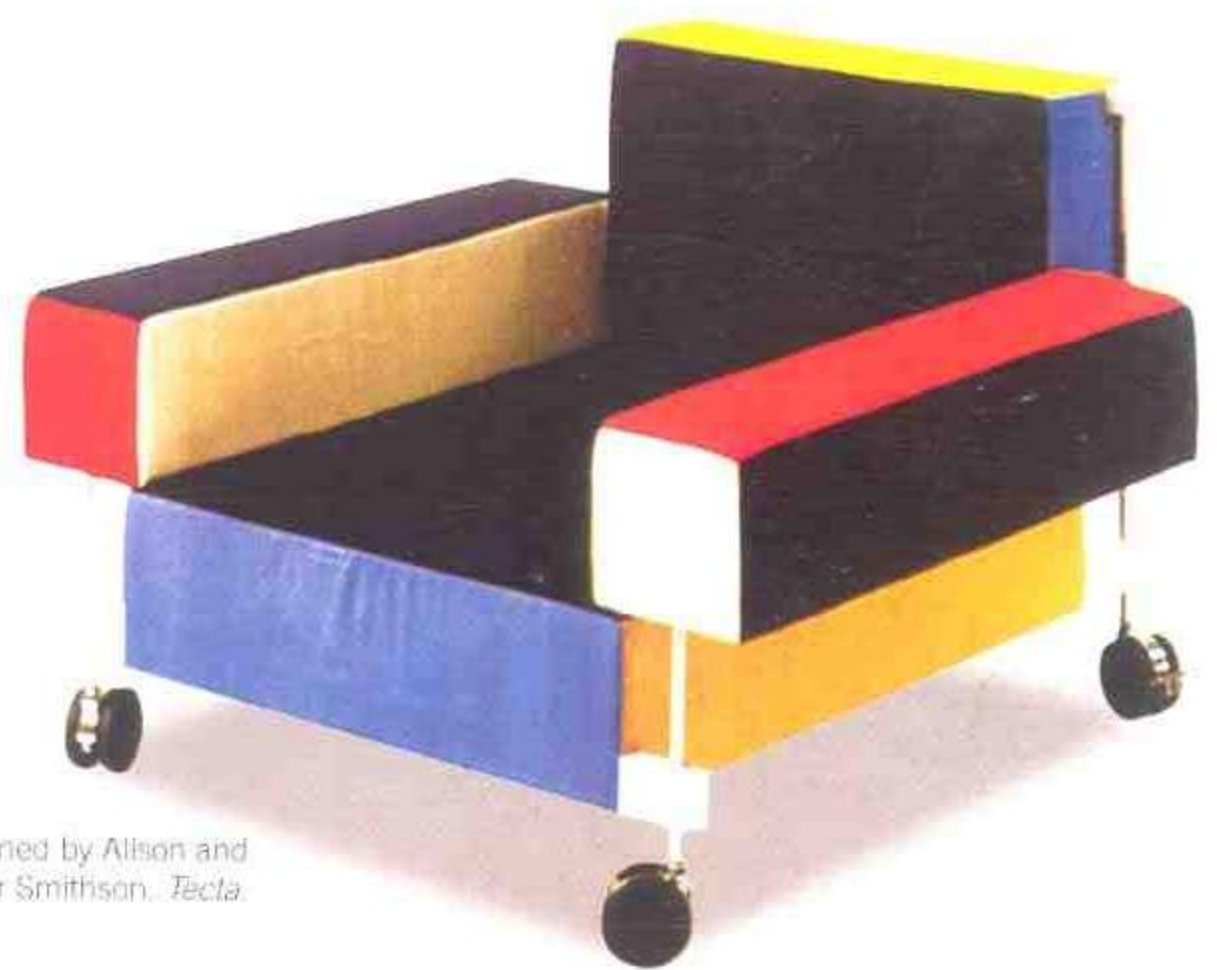
"Plywood Chair" by Charles & Ray Eames, 1946. *Vitra*.



"Lounge Chair" by Charles & Ray Eames, 1956. *Vitra* (photo H. Hansen).



"Sella" by A. and P.G. Castiglioni, 1957. *Zanotta*.



Armchair designed by Alison and Peter Smithson. *Tecta*.







"Maggiolina" by M. Zanuso, 1947. Zanotta.

the most well-known furniture of twentieth century design. The aesthetics of the group were based on the explicit use of primary colors and in the exploration of shape which implied a certain dosis of minimalism, both formal and spiritual. In respect to the **Bauhaus** School which was functioning from 1919 till 1933, the importance that it exerted on design and architecture in the twentieth century, is undeniable. One of the principal tenets of the School, established by the founder, Walter Gropius, was to attain that "... modern artists become familiar with science and economy, bringing together creative imagination and

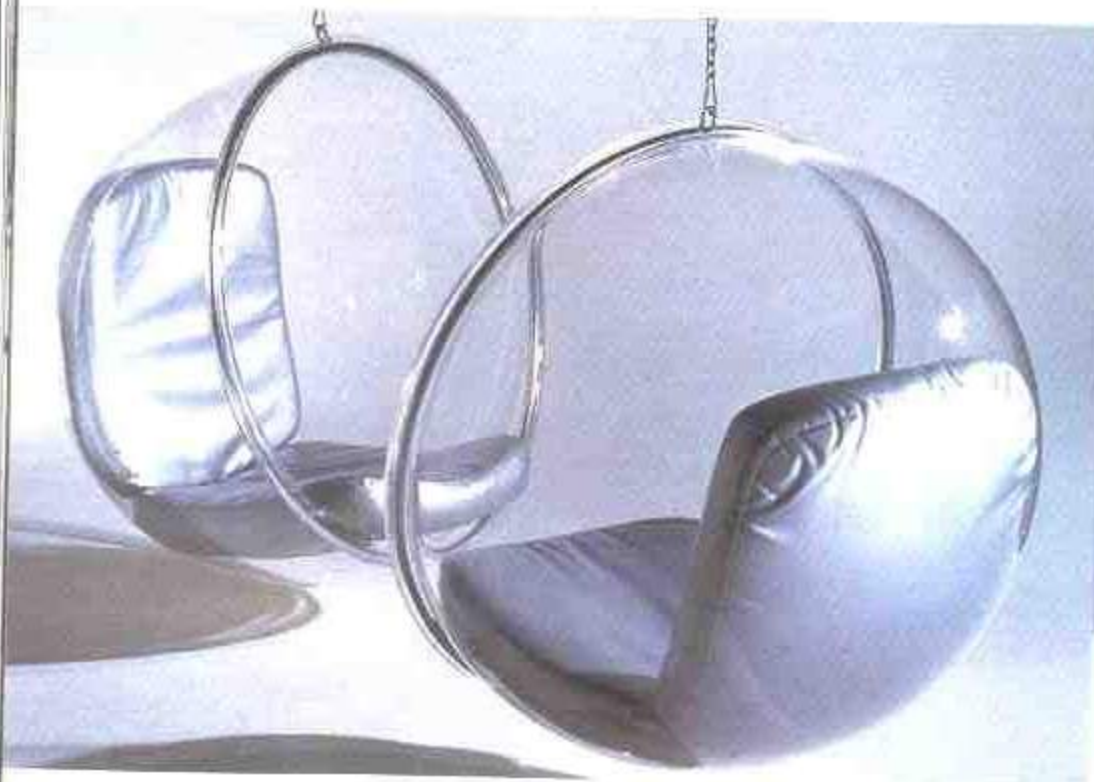
a practical sense of handcrafting, and consequently developing a new sense of functional design". They were attempting, therefore, the integration of all the disciplines of art, design, handcrafting and architecture in order to produce a completely designed and unified environment. With the firm conviction that economical and practical objects should also be beautiful, the **Bauhaus** designer promoted the use of industrial materials and explored the problem of mass production to furnish the homes of the middle class. Thus, they tried to link the gap between social idealism and commercial reality, promoting a reply to the emerging technological culture. Their components defended the virtues of **functionalism**, which asserted that the shape of an object was determined by its function and the materials used. Marcel Breuer, with innovative designs based on his

experiments with tubular steel, or Mies van der Rohe, with designs of refined lines also based on the technical possibilities of steel, are two of the maximum representatives of Bauhaus in respect to furniture design.

At the same time, at the end of the twenties, Le Corbusier y Charlotte Perriand experimented in France with the possibilities that aluminum had to offer, which led to some of the most emblematic furniture of the twentieth century.

-1920-1940: In this period between the two wars an eclectic style known as **art deco** was developed. It refers to this art and also both architecture and the design of interiors. The name is an abbreviation of the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, which took place in Paris in 1925, where the style was exhibited for the first

"Bubble Chair" by Eero Aarnio, 1968.  
Acelta.



"Cité Chair" by Jean Prouvé, 1931.  
Vitra (photo H. Hansen).



"Ball Chair" by Eero Aarnio, 1962.  
Adelta.



"Lamp" by  
Gerrit Rietveld, 1920.  
Tecta.

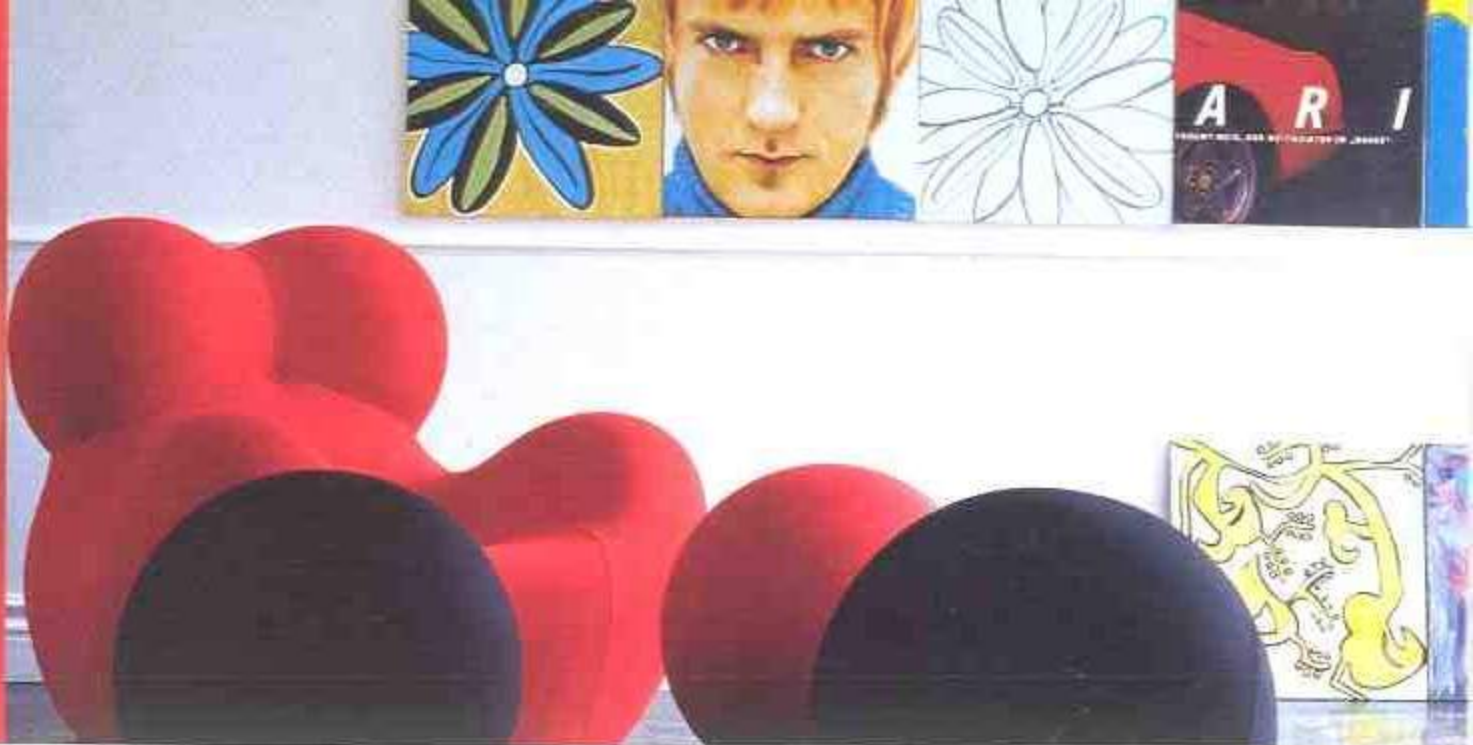




Faucets designed by Arne Jacobsen, 1968. *Volta*



"Ring Lamp" by Verner Panton, *Vitra*. (photo A. Sütterlin)



"Serie Up" by Gaetano Pesce, 1969. *B & B Italy*



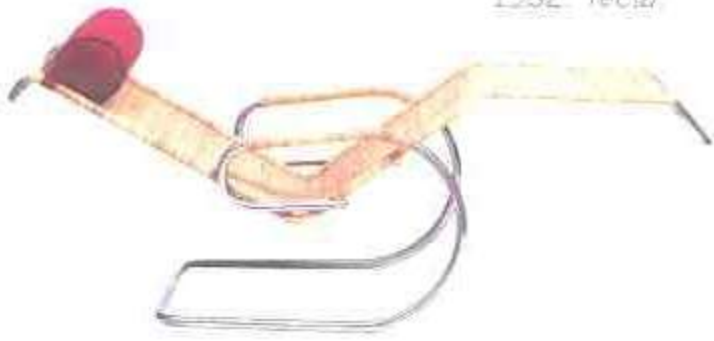
"Panto Beam Lamp" by Verner Panton, *Innovation*



Chair design by Marcel Breuer, 1926. *Tecta*



Design by Mies van der Rohe,  
1932. *Tecta*.



time as a celebration of life in the modern world. The reflection of a period of great contradictions from the happy-go-lucky roaring twenties to the Great Depression of the thirties, the architecture and the applied arts of this period reflect a great variety of influences: art nouveau, the Bauhaus style, cubism and Russian Ballet are among the influences that shaped it.

In respect to decorative aspects, inspiration was taken from the culture of American Indians, Egypt, and from classical shapes and from nature. In spite of the variety of sources, the designs of this

period share certain distinctive points: geometry and simplicity, often combined with bright colors and new materials, led to simple shapes full of elegance which exalted the rise of commerce and technology. Among its favorite motifs, female nudes, animals, leaves of trees and rays of sunlight, stand out particularly. Thus under the Art Deco denomination we can find objects ranging from luxury objects made from exotic materials to industrially manufactured articles accessible to the emerging middle class. In both cases there is a shared attempt to create a pure line and anti-traditional elegance which symbolizes richness and sophistication. The interiors of the Rockefeller Center, the Chrysler Building or the Empire State Building are some of the most monumental examples of art deco.

On the other hand, in the middle of the thirties a new way to understand the creation of furniture emerged which was known as **Scandinavian organic design**. In contrast to the severity and utilitarianism of design inspired from the theories of Bauhaus, Scandinavian designers proposed a greater emphasis on natural materials and organic shapes. In this way the geometric lines and hard contours gave way to softer and more irregular biomorphic shapes in Denmark, Sweden and Finland. Instead of steel and glass, plywood, generally a light color, was used as a raw material which provided suggestive shapes that adapted better to the human body. Among its greatest exponents we can find the Finnish designer Alvar Aalto and the Danish architect and designer Arne Jacobsen whose importance has last to the present days. Following in the footsteps of these

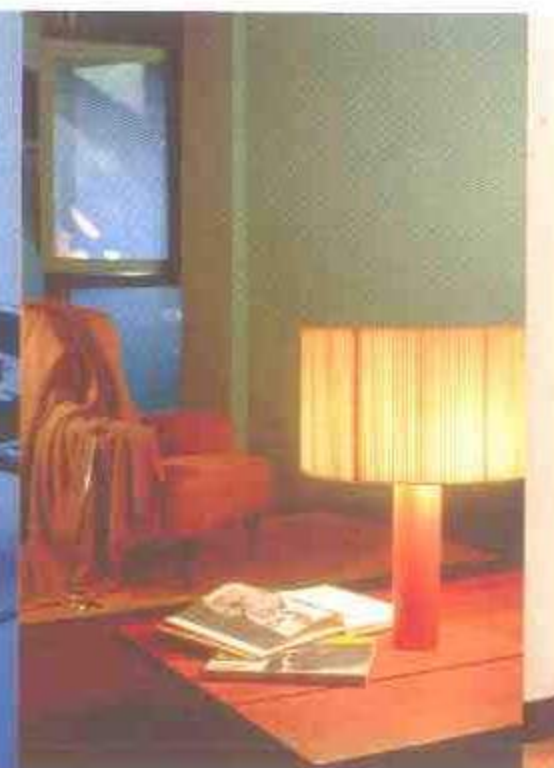
Designs by Jean Prouvé: "Standard Chair", 1934;  
"Trapeze Table", 1950/54; "Potence Lamp", 1950. *Vitra*.



"Wassily Chair" by Marcel Breuer,  
1925. Knoll, *Thonet*. (photo Glas).



"Moragas Lamp" by Á. de  
Moragas, 1957. *Santa & Cole*  
(photo Carmen Masía).



"LC2" by Le Corbusier, P. Jeanneret  
and C. Perriand, 1929.  
*Cassina*.





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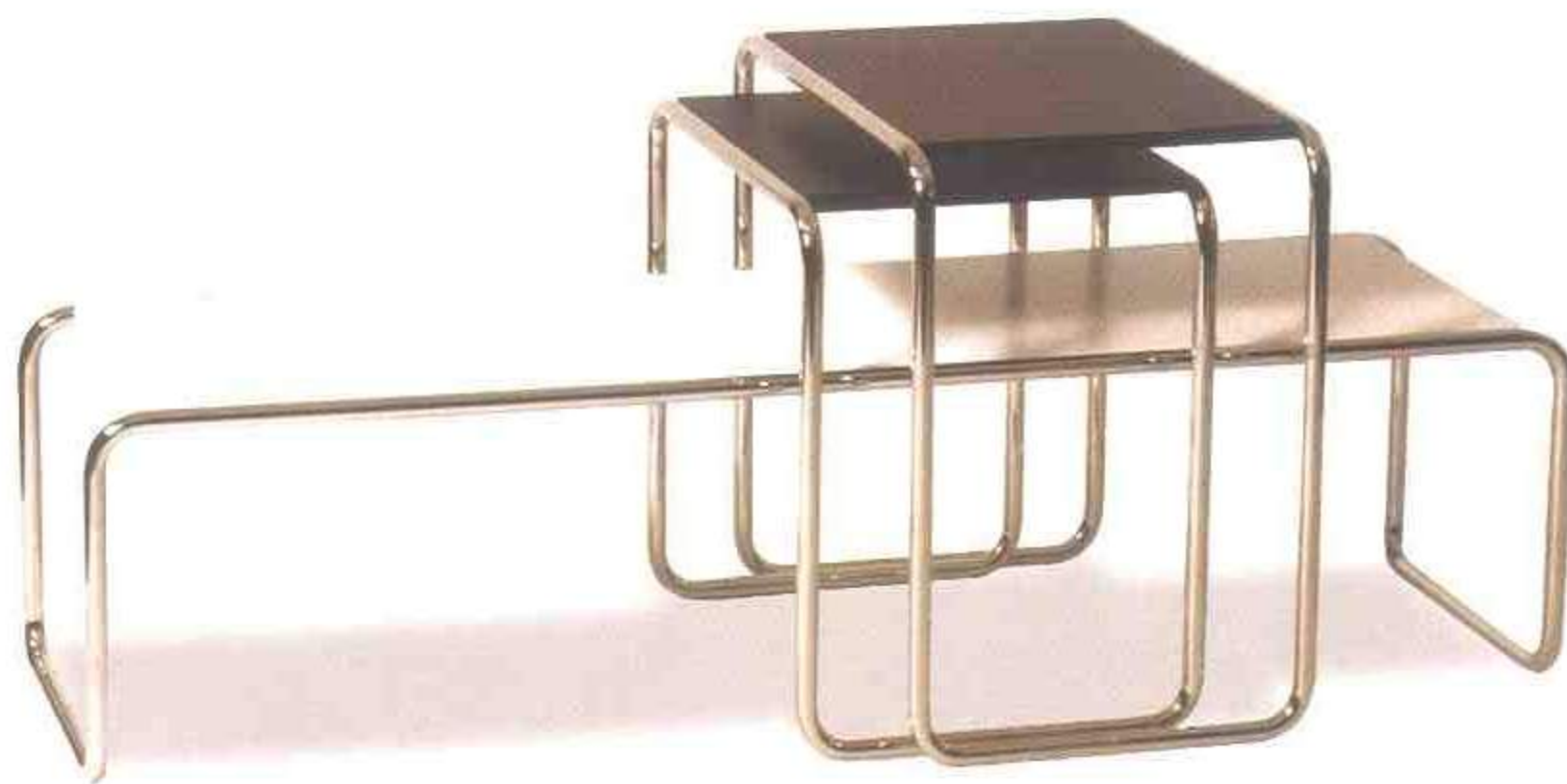
"Tac" inspired from an original design  
by Walter Gropius. Rosenthal.



"Moon Lamp" by Verner Panton, Vitra  
(photo A. Sütterlin).



"Gatpac" by Josep Torres  
Clavé, 1934. Santa & Cole  
(photo Carmen Masia).



Tables designed by Marcel Breuer, 1926.  
Tecta.





"Berlino Table" by Charles R. Mackintosh, 1905.  
Cassina ("Cassina I Maestri" Collection).

designers, the couple Charles and Ray Eames developed experiments in the United States to mold plywood which gave rise to ergonomically designed chairs and armchairs which are still in style today in all the world.

**-1950-60:** A new aesthetic renovation took place led by the **pop art** movement which proved to be an injection of life for applied arts, as it reflected freshness and irony of popular culture by means of an intense range of colors and the utilization of new materials especially plastic. Consequently, pop design represented a challenge to the notions of tradi-

tion and longevity, giving rise to amusing and throw-away furniture whose design was based on the pictures in comics. This type of furniture which explored vulgarity, coarseness and bright colors, made from synthetic, low-cost, throw-away materials, became the symbol of economic growth in the sixties. Parallely, the arrival of man on the moon generated a futuristic type style inspired from the space race at the end of the sixties. The use of plastic allowed designers greater liberty to create all types of shapes and to use all types of colors which gave rise to furniture which combined fun with functionality. Among the pioneers who used this new material in industrial design was the Dane, Verner Panton one of the great names in pop aesthetics who developed the first inflatable furniture and the first projecting chair made entirely from

one piece of plastic (the so-called Panton Chair); the Finnish Eero Aarnio with his famous ball-shape or bubble-shape seats; or the Italian Joseph Colombo one of the most influential Italian designers who put special emphasis on the experimentation with new types of plastic and new types of technology, in an attempt to create the domestic environment of the future.

**-1970-1980:** In the middle of the seventies, **post-modernism** emerged as a confrontation to the principles of the modern movement whose aesthetics had dominated architecture and design for most of the twentieth century. In contrast to the austerity, rigidness and homogeneity of functionalism, young designers introduced irrational, sensual, humorous, colorful and surprising elements in order to recuperate the spontaneity, the complexity and

"Breuer Sofa" by Marcel Breuer, 1936. *Isokron Plus*.



"Crutches Lamp" by Salvador Dali, 1937. *Bd Ediciones de Diseño*.



"Cadaqués Sofa" by F. Correa and A. Milà, 1959. *Santa & Cole* (photo Carmen Masía)





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"Long Chair" by Marcel Breuer, 1936.  
*Isokon Plus.*

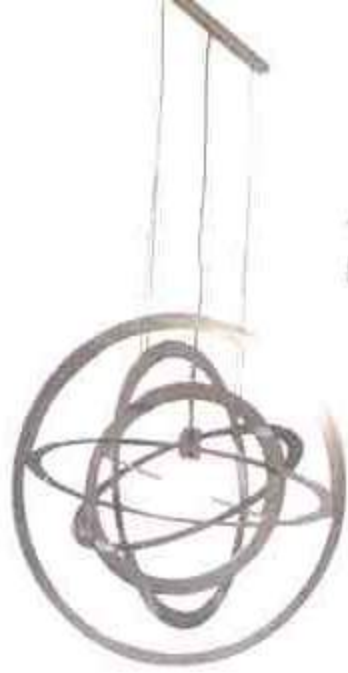


"66 Chair" by Alvar Aalto, 1933. *Artek.*



"Musser Table" by Frank Lloyd Wright, 1899.  
*Cassina ("Cassina I Maestri" Collection).*





"Saturn" inspired from a design by Josef Albers, 1926. Tecta.

the capacity to surprise, thus creating interiors which were a stimulus to the imagination. In Italy various design groups, or anti-design groups with a revolutionary spirit, emerged whose ideas were a mixture of philosophy, art and industrial production. They used ornamentation which was almost considered taboo at the time, in order to provoke new meanings in the objects that they produced, thus clashing with the imposed notion of "good taste". Among these groups the collective known as **Memphis** stands out which was founded by Et-

tore Sottsass with the collaboration of young creators such as A. Branzi, Michele de Lucchi or Aldo Cibic. Their first exhibition in 1981 caused a great clamor and attracted designers from all over the world like Javier Mariscal, Robert Venturini, Masanori Umeda, Arata Isozaki, Matteo Thun, Richard Sapper, Carlos Riart, Hans Hollein, Shiro Kuramata, etc. Using elements from pop art, classicism, art deco, and in general anything which appeared attractive to the designer, Memphis style exerted a great influence on design and placed Italy in the center of the postmodernism movement. This style is characterized by the use of bright colors, the introduction of entertaining elements, intense contrasts, a free experimentation with materials, processes, shapes, textures and

drawings, the introduction of laminated, stamped surfaces, the creation of shapes that defy logic, and in definitive, designs where meaning predominates over the shape and the function, which is a reflection of contemporary culture.

Within postmodernism the role of **historicism** stands out which asserts that the past is as important as the present, thus combining classic styles with contemporary concepts, which generates a kind of stylistic anarchy. Among the most significant representatives we can find Léon Krier and Michael Graves.

Among the present great designers that began their career following the wake of postmodernism, we can find Philippe Starck, Marc Newson, Jasper Morrison, Mario Botta or Ron Arad.

"TMM" by Miguel Mila, 1961, Santa & Cole. (photo Carmen Masia).



"Leda Armchair" by Salvador Dalí, 1935. Ediciones de Diseño.



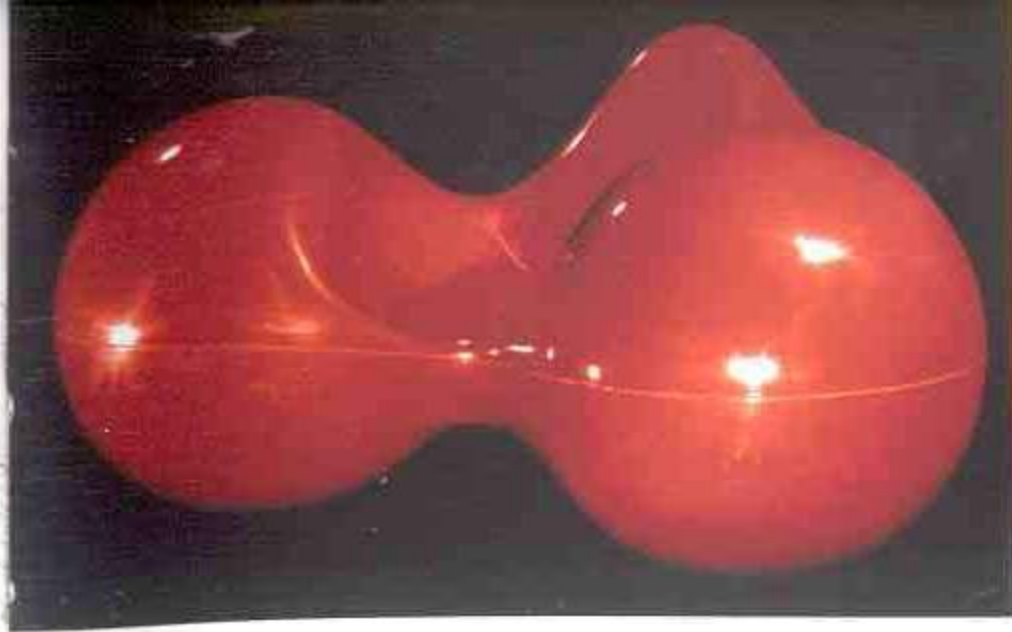
"Zig-Zag" by Gerrit T. Rietveld, 1934. Cassina ("Cassina I Maestri" Collection).



"Bar Stool N° 2" by Eileen Gray, Classicon.







"Tomato Chair" by Eero Aarnio.  
1971. *Adelta*.



"Daisies" Collection by Andy Warhol.  
*Rosenthal*.



"Portrait" Collection by Andy  
Warhol. *Rosenthal*.

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"Breuer-Thonet" Chair  
designed in 1929/1930 by  
Marcel Breuer. *Thonet*.

"Lipari" Table by  
Ettore Sottsass. *Zanotta*.







## LOUNGES AND DINING ROOMS

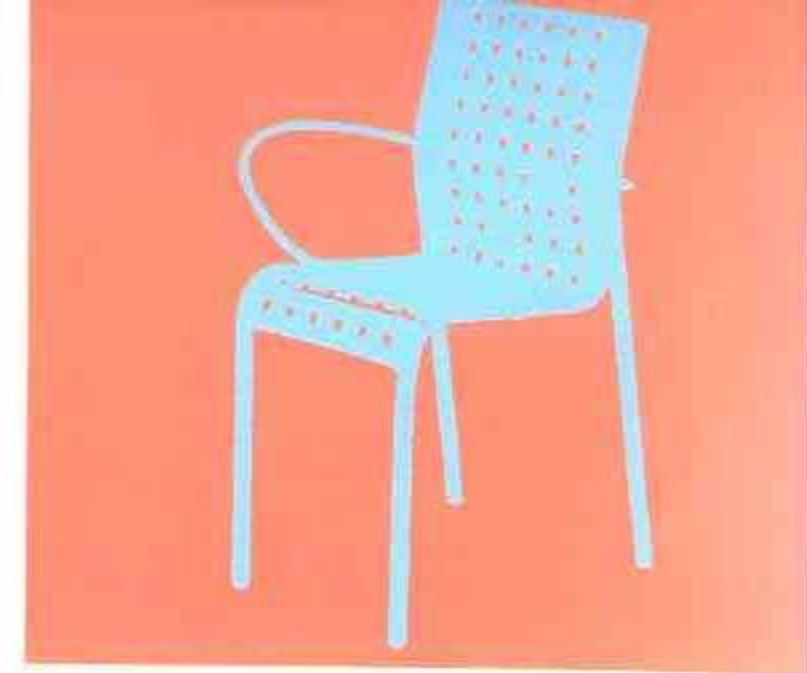
Perhaps it is in these environments where industrial designers have a greater margin for innovation. Sofas, bookcases or wood construction, armchairs, coffee tables or dining room tables, buffets, chairs or lamps, are elements that allow for experimentation with new shapes and materials, and offer innumerable possibilities for creativity.

For example, chairs, in spite of being one of the most basic pieces of furniture that exist, they have experienced a constant evolution since the beginning of the twentieth century when they were all manufactured according to the traditional shape. In



the words of the designer George Nelson, "every truly original idea, each innovation in design, each new application of materials, each new technical development applied to the manufacture of furniture, seems to find its most important expression in a chair".

But in order that the furniture that makes up our living rooms and dining rooms becomes something that is really memorable and long-lasting in time, the designer must bear in mind some fundamental aspects: functionality, since each of these objects must fulfill the objective for which they were creat-



ed; ergonomics, which will allow them to adapt to the anatomy of the people, affording comfort as well as utility; understanding and responding to the real needs of the users, and improving their quality of life; the reflection of new social tendencies, such as the need to save space, or the flexibility of pieces of furniture; the application of new materials and technologies that improve the quality of the finished product or reduce its cost, etc. The union of these factors, together with attractive shapes and materials, will permit the differentiation of the product based on its excellence.



"Rooby" Armchair by *Leolux*.

"Morgaria" Bench with  
drawers by *Lagom*.







"900" Armchair,  
*Fredricka Furniture*

"Robby" Sofa, *Leclux*



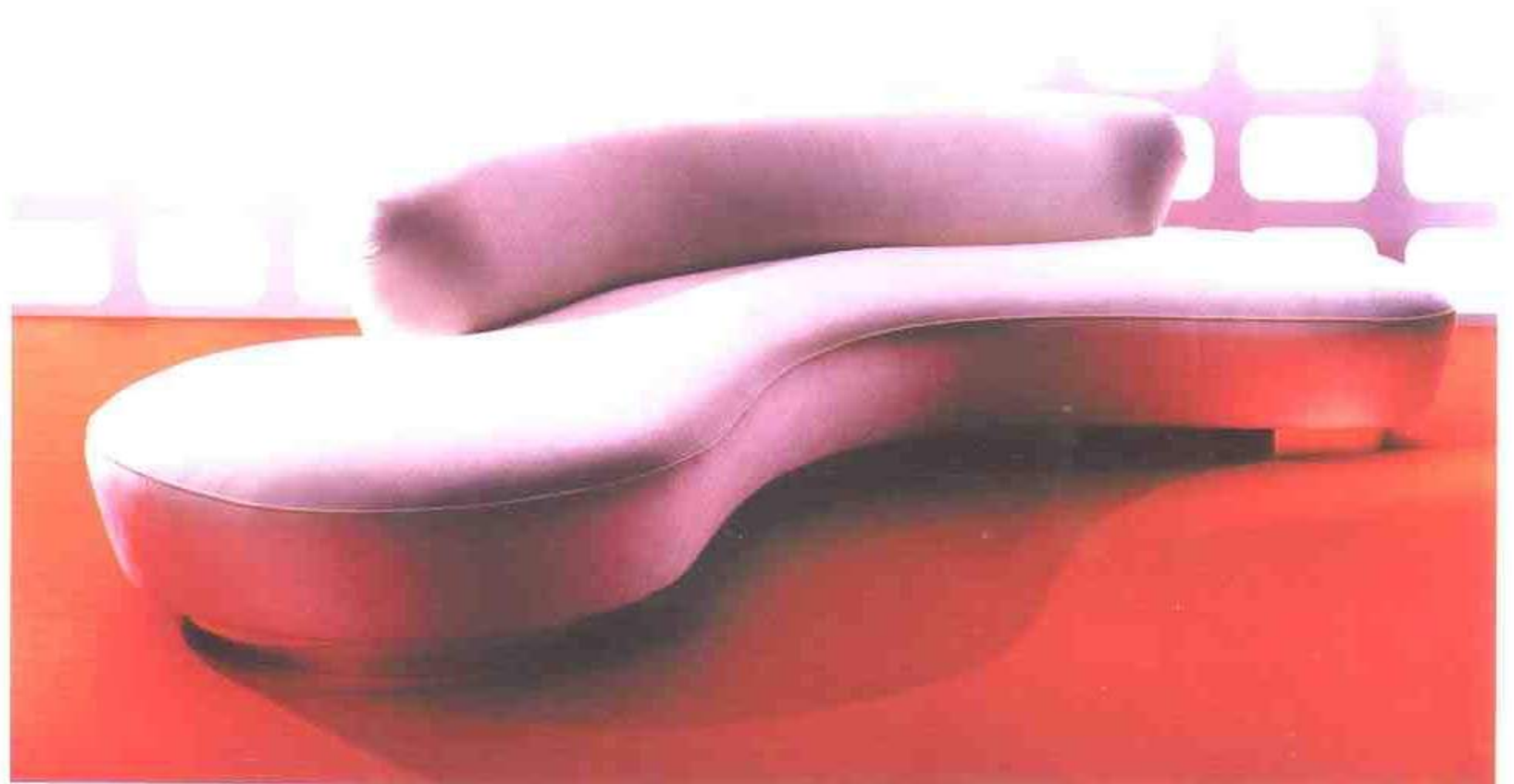


"VK Chaise" by Vladimir Kagan,  
*Kagan New York Collection.*

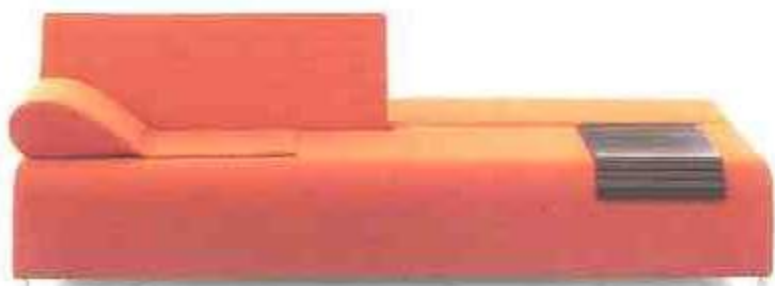


*Leclux.*

"Serpentine" Sofa by Vladimir Kagan,  
*Kagan New York Collection.*







"Scroll" Seat set by Studio Vertijet.  
*Cor*

"Circolo" Rug by Bettina Hermann.  
*Rolf Benz*







"Nemo" Sofa by Peter Maly. *Cor*



"Delfina" Chair by Enzo Mari. *Robots*



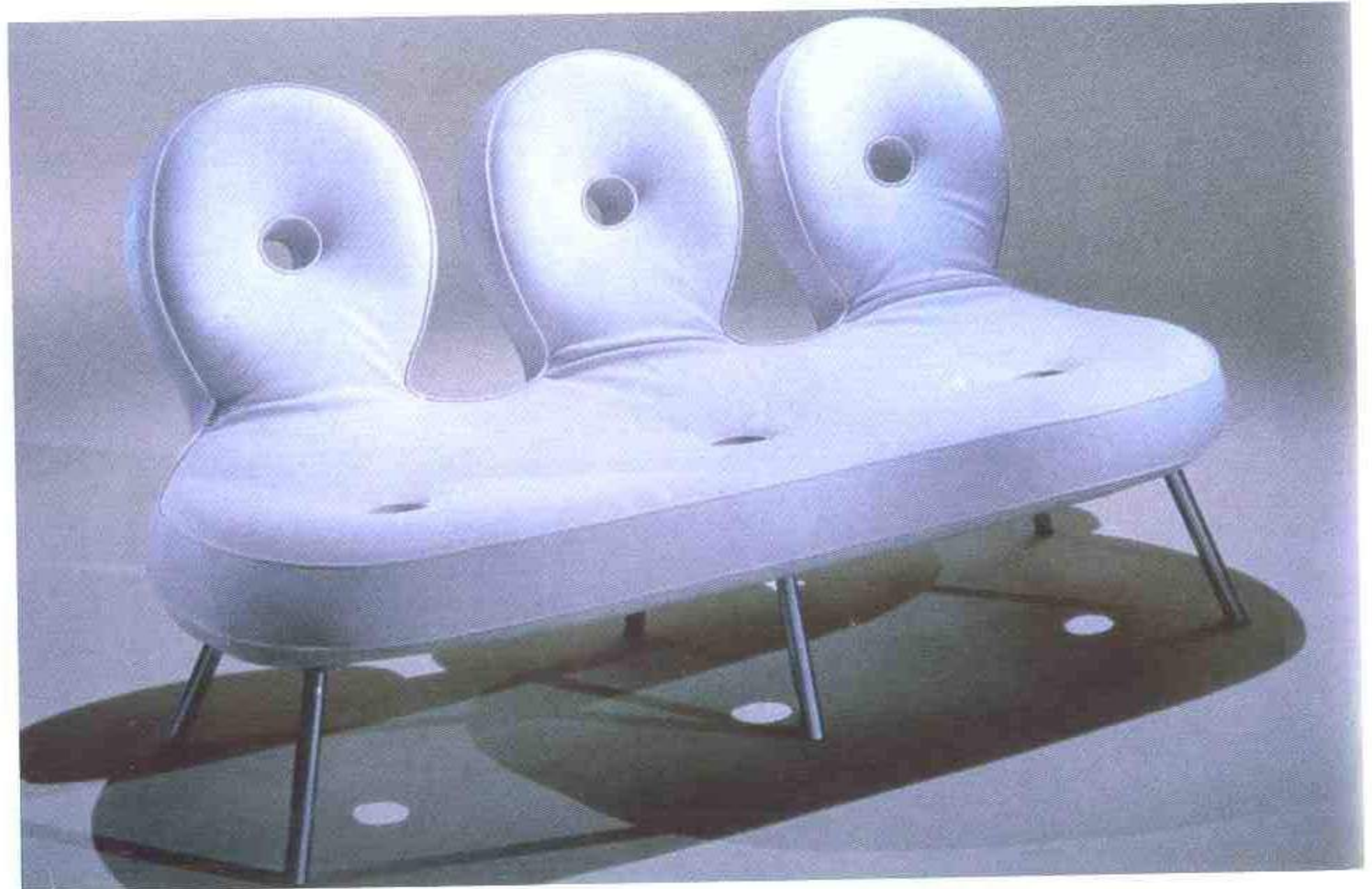
"Magazine" by Heitlinger Design. *Calligaris*



"Kira" Armchair by  
J. Bronle, *Bonaldo*



"Olo" Sofa by Simone Micheli, *Adrenalina*







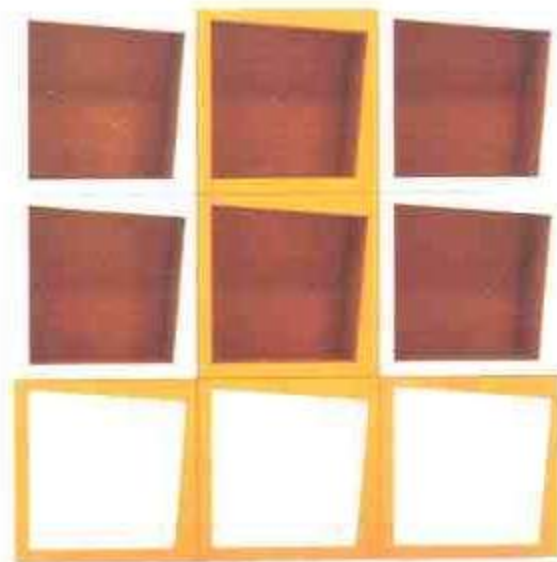
"Ampolla" Chair. *Lago*.

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"Icon" Armchair by Nanna Ditzel.  
*Fredericia Furniture*.

"Peel" Armchair by Olav  
Eldøy. *Stokke.*



"Joggle" Container System by  
Design for Use and Sergio  
Suchomel. *Magis.*

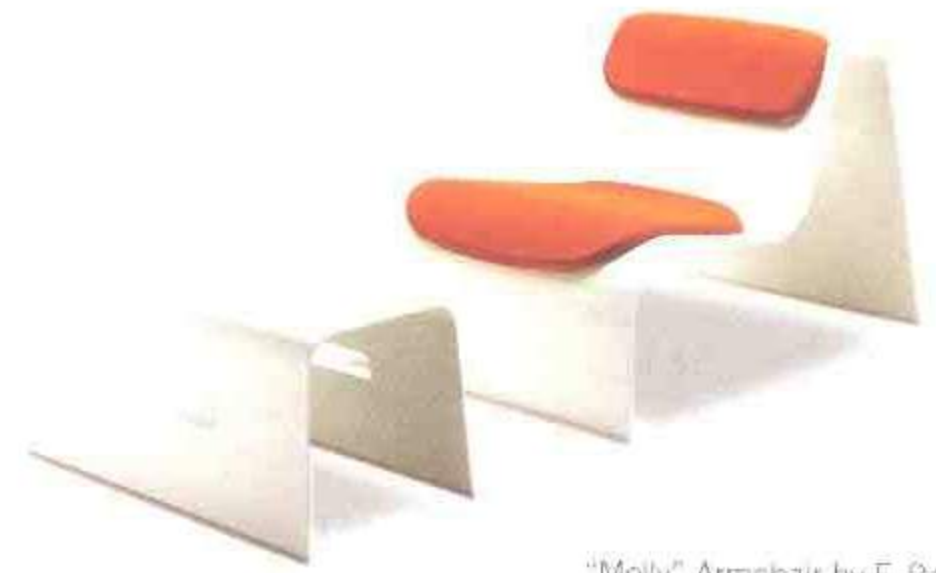


"Vermelha" Chair by Fernando  
and Humberto Campana. *Edra.*





"Globulo" Inflatable Armchairs by  
F. Bertero and A. Panto, *Zanotta*.

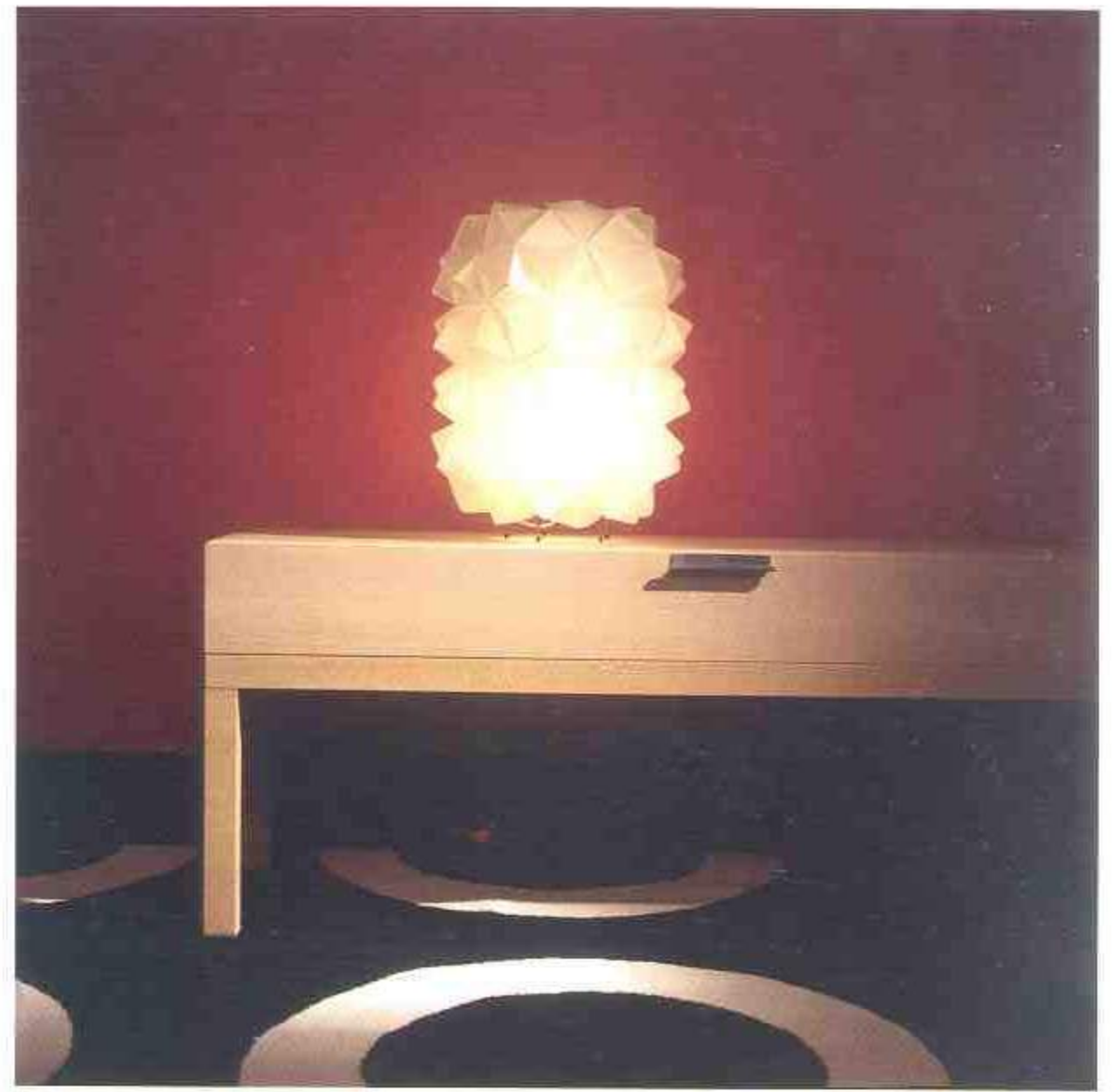


"Molly" Armchair by F. Bertero  
and A. Panto, *Zanotta*.



"Plus Unit" Container System by  
Werner Aisslinger, *Magis*.

"Alhambra" Lamp with polypropylene  
diffuser by Ray Power. *Luzifer.*



"Monopoli" Chaise Longues by S. Giobbi  
and A. Mazonni Delle Stelle. *Busnelli.*



Multiple Combination Container  
System. *Maisa*.



"Pop" Rug by Pablo Girónes  
*Gandia Blasco*



Container System, *Maisa*.



Giròna  
a. Blasiv

Composition of the "Niki" Program  
by Ennio Arosio, *Mobileffé*.







"Wibber" Armchairs. *Leolux.*



"Nemo" Armchair by Peter Maly. *Cor.*



Sofa from the "Blox" Series  
by Piero Lissoni. *Matteograssi.*

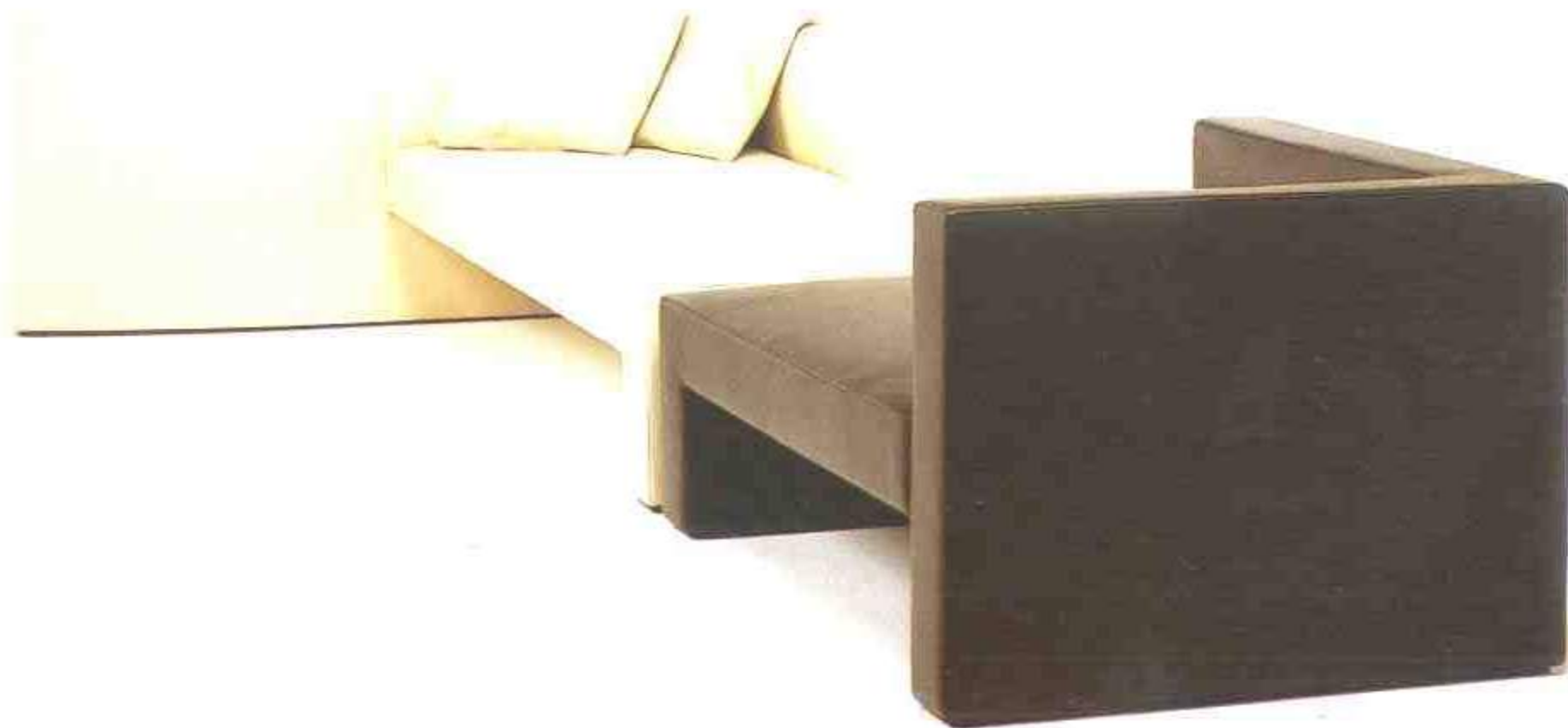




Rocking Chair with a wooden back. *Vibiemme.*



"Onda" Chaise Longue by Jonas Kressel and Ivo Schelle. *Cor.*



"Openside" Sofa System by Franco Poli. *Matteograssi.*



"Lucellino Wall" Lamp designed  
and produced by *Ingo Maurer*.



Canavese  
Methodo

Composition of the "Hey-Gl" System,  
*Misura Emme*.





"In & Out" Jugs by  
L'Anverre, Zanotta.



"Unit" Cocktail Table by Gianni Astolfi  
and Sergio M. Mian, Calligaris.



"Sul" Lamp by Carlotta de  
Bevilacqua, Artemide.



"Ferro" Dining Room Table  
by Piero Lissoni, *Forro*.



"Flap" Sofa with reclining back  
by Francesco Binfaré, *Edra*.



"Jetsons" Armchairs by Guglielmo Berchicci,  
*Giovannetti.*



Sofa from the "Double" series  
by Piero Lissoni, *Matteograssi.*







"Eleven" Dining Room Table with adjustable height. *Calligaris*.



"Poker" Game Table by J. Colombo. *Zanotta*.

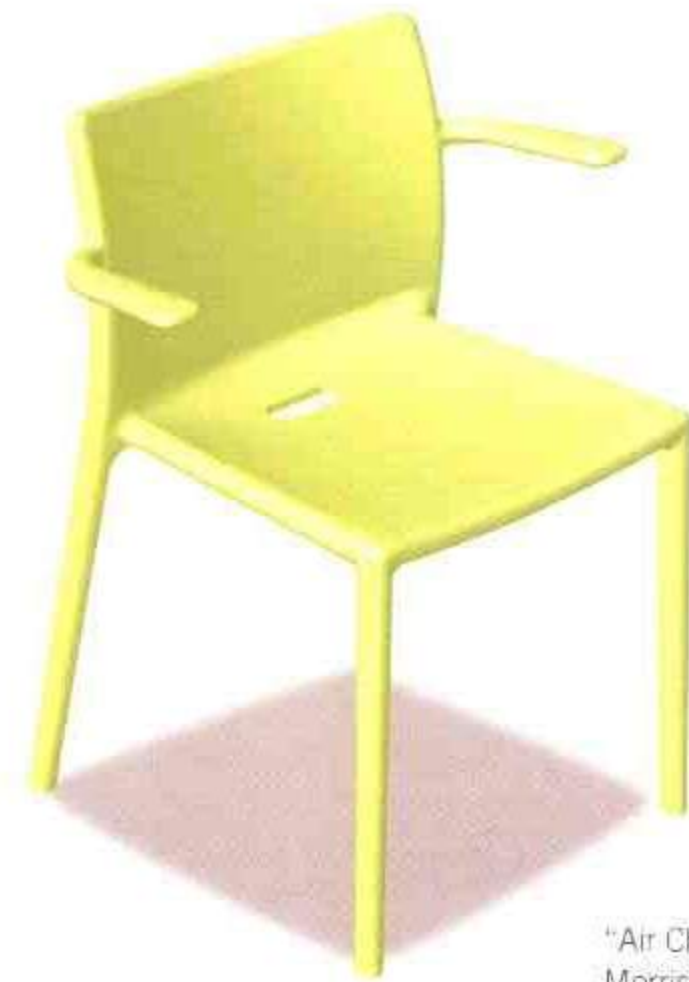
"Ypsilon" Dining Room Set by Gijs Papavoiné. *Montis*.



"Funnel" Floor Lamp by Ramón Benedito. *Vibia*.



"Spot" Bench.  
*Mobili by Fredencia.*



"Air Chair" by Jasper  
Morrison. *Magis.*



"Helical Basic" Armchair. *Leolux.*



"Naked" Chair by Giovanni  
Tommaso Garattoni. *Tonelli.*





"Alfa" Sofa by Emael Progetti. Zanotta.



"Malou" Seat Set by Gijs Papavoine. Montis.





"Dandy" Seat Set by Gijs  
Papavoine. *Montis*.

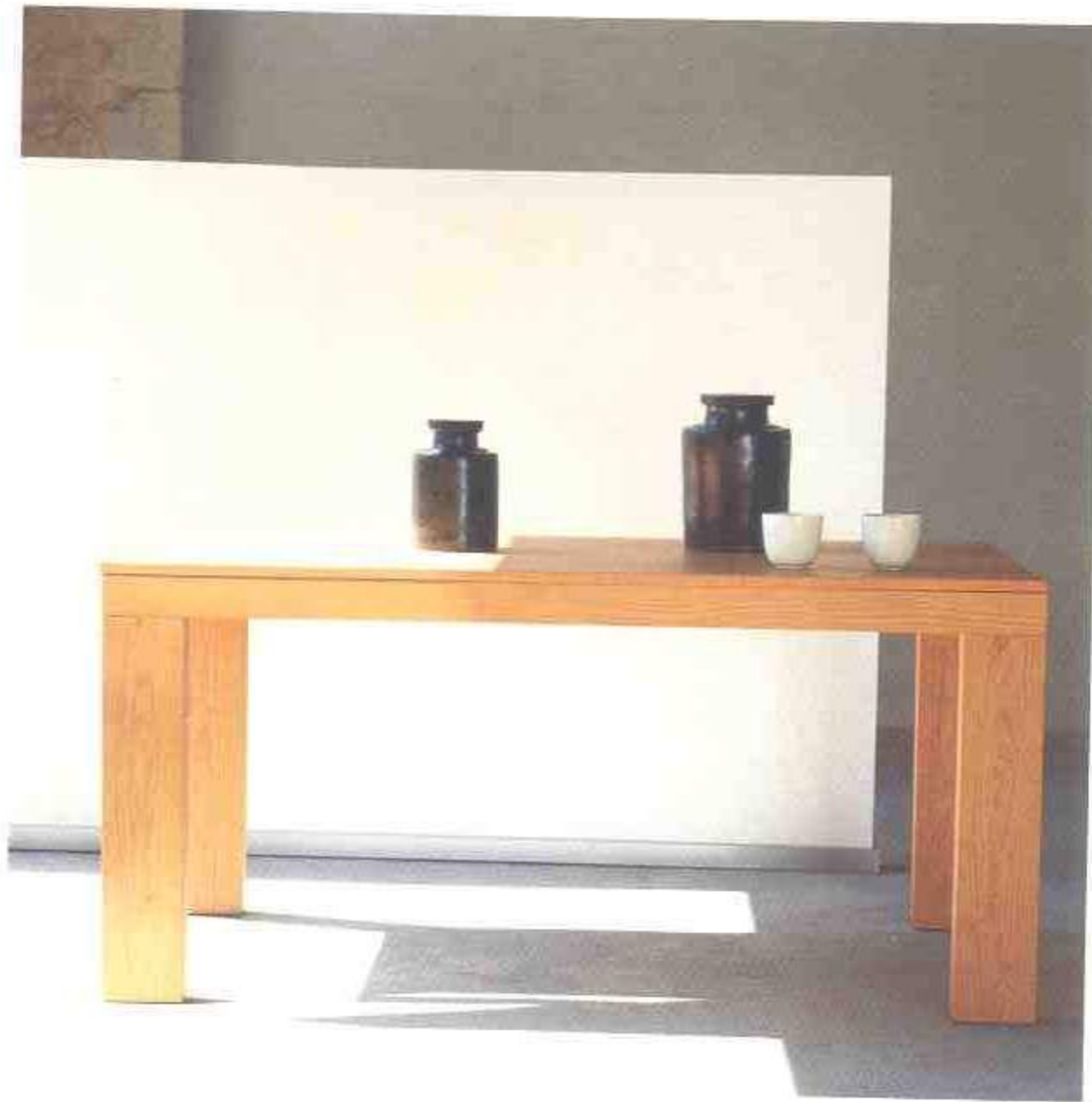


"Greg" Chaise Longue by Emau Progetti. *Zanotta*.

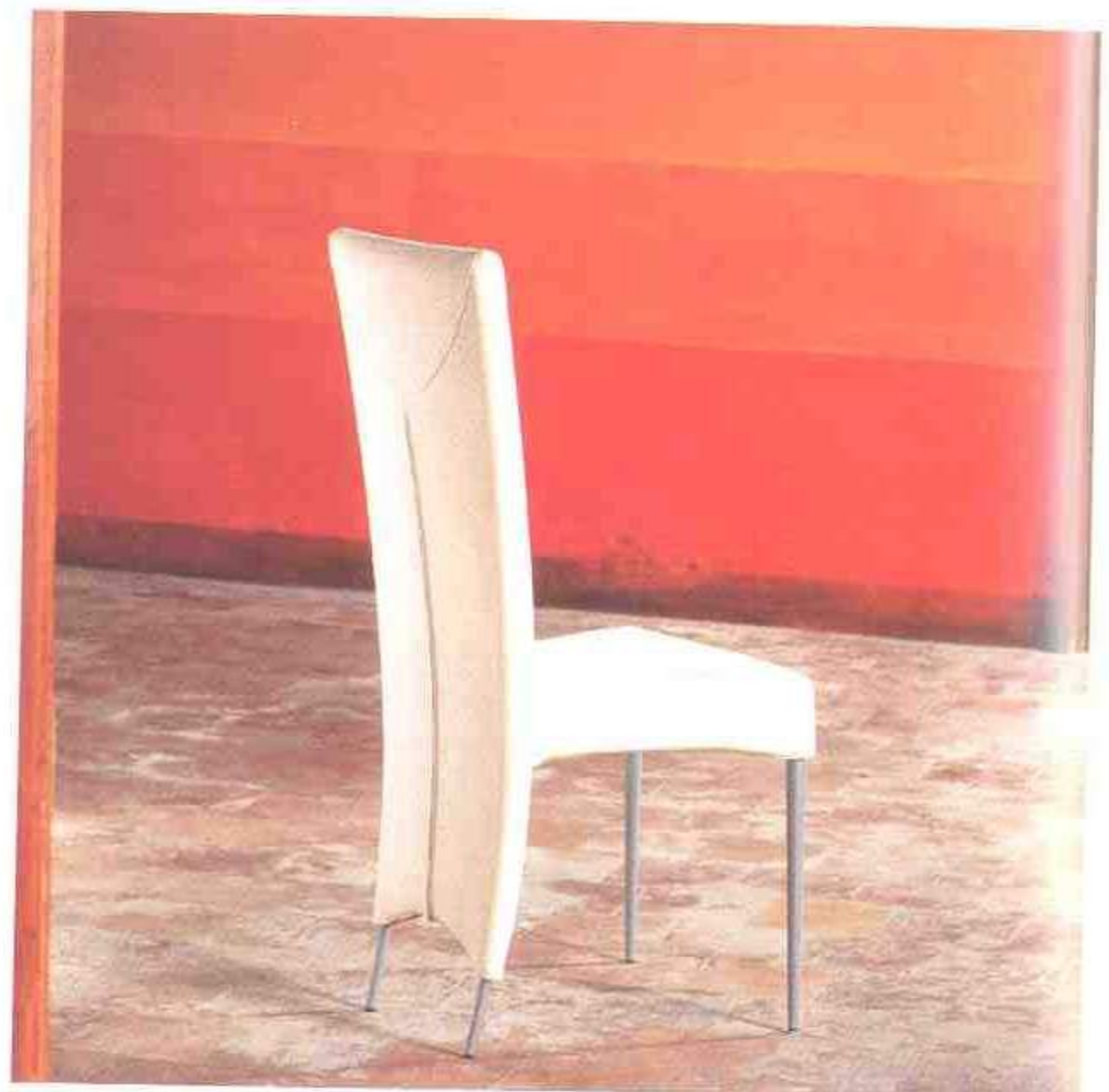


"Chaos" Armchair by Konstantin Grcic.  
*Classicon*.





"Dida" Dining Room Table.  
*Rafemar.*



"Elenoire" Chair by Ca Nova Design.  
*Cattelan Italy.*



"Karui" Magazine Rack. Viccarbe.



"Alhambra" Lamp in the floor lamp version by Ray Power. Luzifer.







"Big Bombo" table  
by Stefano Giovannoni, *Magis*.



"Tip Toe" in the floor version by Ramon Isern, *Vibia*.



"Bombo" Chair by Stefano Giovannoni, *Magis*.

"Taber" Table and "Tiber" Buffet by Lievore,  
Altherr and Molina. *Muebles DO+CE.*



Chairs from the "Programa 890" by Lievore,  
Altherr and Molina. *Thonet.*







"Mirandolina" by P. Arosio,  
*Zanotta*



"Hula Hoop"  
by Philippe Starck, *Vitra*



"Globus" by Jesús Gasca, *Stua*





"V2" Dining Room Table by Kasper Salto.  
*FredERICIA Furniture.*

"Max" Dining Room Table by  
Gabriele and Oscar Buniolo.  
*Acerbis International.*





"Milano" Dining Room Set.  
*Lambert.*



"Corie" by Humberto and  
Fernando Campana. *Edra.*





"Techno Table" by Christophe Pillet.  
*Magis.*



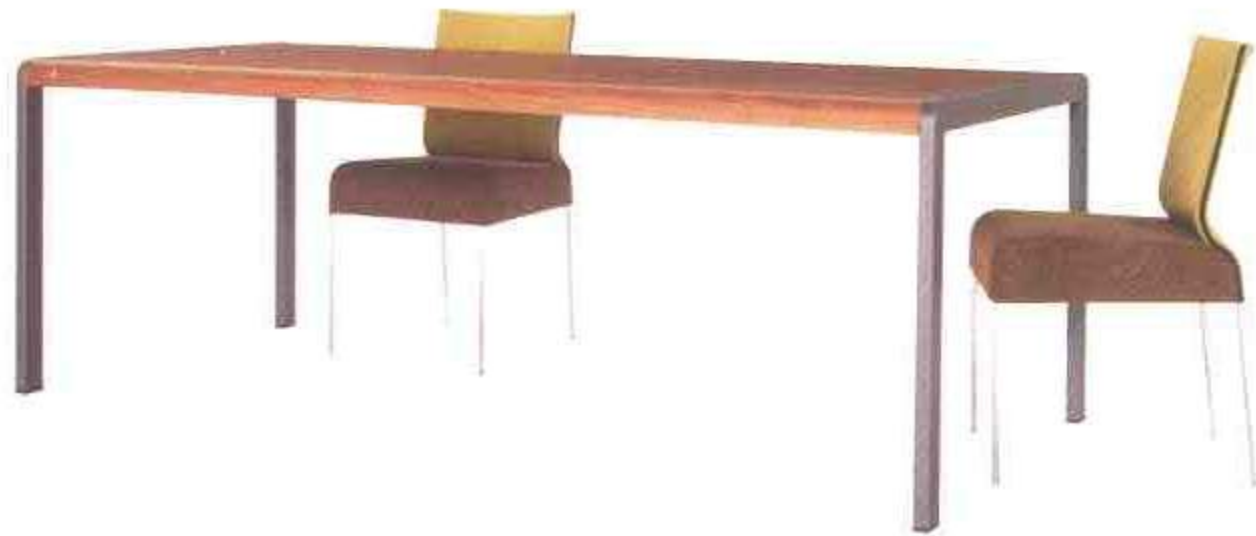
"Reale" by C. Molino.  
*Zanotta.*



"Azimut" by Gijs Papavoine. *Möndis.*



"Sanmarco" Table by G. Aulenti.  
*Zanotta*



"Omega" Table by Gijs Papavoine.  
*Montis*



"You" Dining Room Table.  
*Calligaris*



"Équis" Buffet by Jorge Pensi.  
*Muebles Do+Ce.*

Buffet from the "Do it" Program.  
*Vivarbo*





"Aironi" Sofa by S. Giobbi and  
A. Mazzoni delle Stelle. *Busnelli*.



Buffet from the "Aptà" Program  
by Antonio Citterio. *Maxalto*.



"Bombo" Armchair with footrests  
by Stefano Giovannoni. *Magis.*



"Dream" by Hertinger Design. *Calligaris.*



"Peroroca" by Flavia Alves de Souza.  
*Edra.*





"Laguna" by Enzo Mari.  
*Triangolo.*



"Soho" Modular Furniture System  
by Emaf Progetti. *Zanotta.*





"Cirrus" by Peter Maly. *Cor*.



"Folio" by Alfred Kleene and Gabrielle Assmann. *Zanotta*.

"Loop" by Lucci & Orlandini. *Calligaris*.



"Rooby" Coffee Table. *Loolux*.



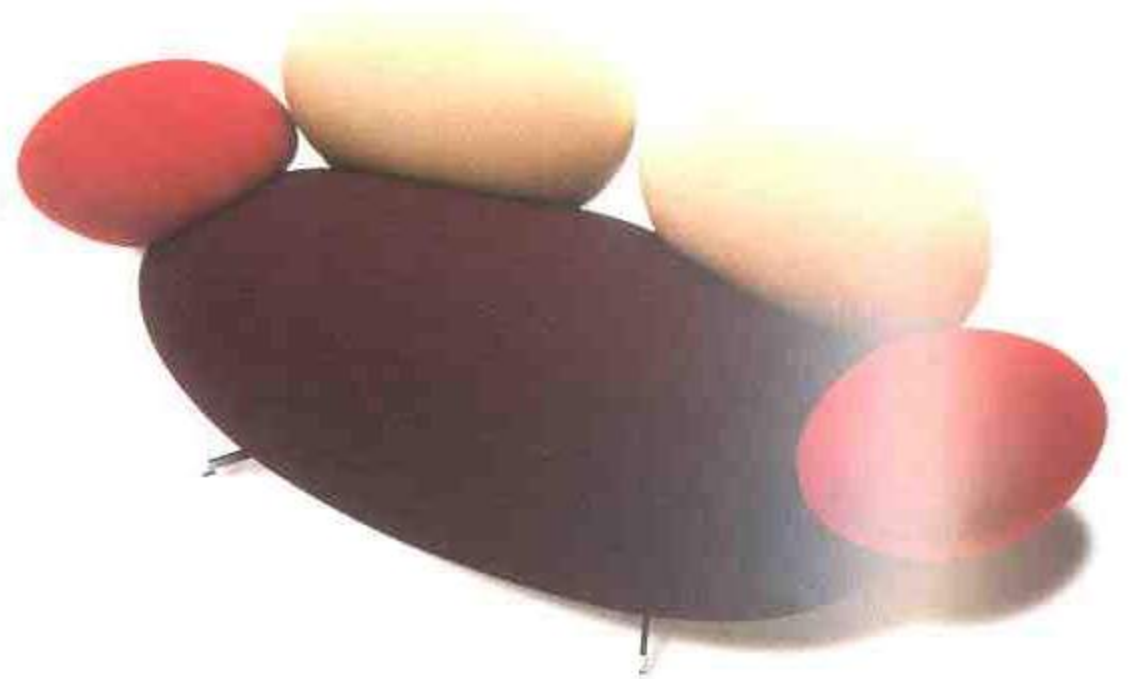
"Estadio" Suspension Lamp by Miguel Milá.  
*Santa & Cole* (photo Carmen Masía).



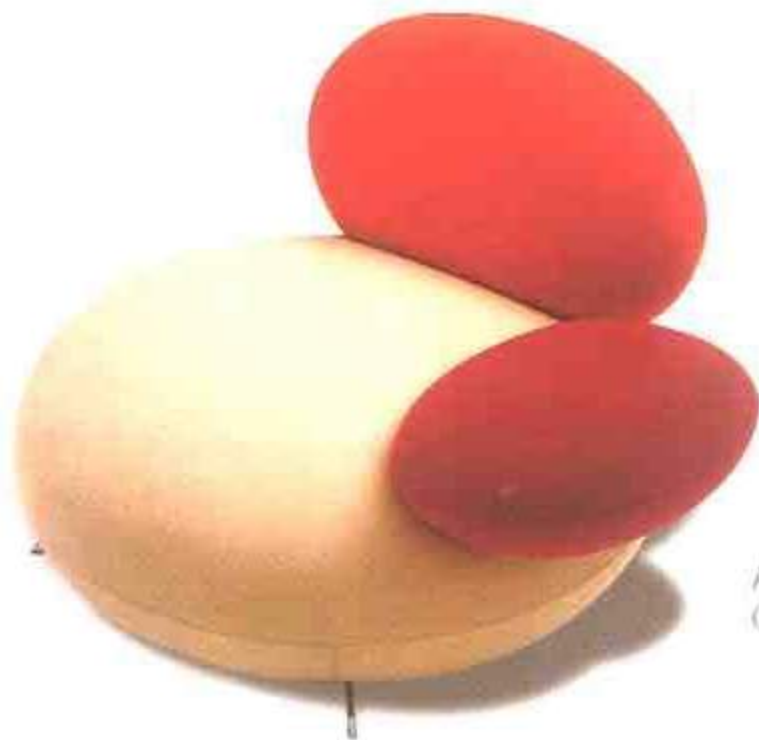
Dining Room Set from the "Apta" Program  
by Antonio Citterio. *Maxalto*.



"Tube" by Bartoli Design.  
*Rossi di Albizzate.*



"Supersassi" by Matteo Thun.  
*Rossi di Albizzate.*



Armchair from the "Supersassi"  
Collection by Matteo Thun. *Rossi di Albizzate.*





"Shu" Seat and Auxiliary Table Set by  
Bartoli Design, *Rossi di Albizzate*.

"Moon" Armchair by Ferran Estela.  
*Perobell*.



"Acrobat" Armchair with an extendable  
footrest by J. Arngardt. *Styling*.





"Beta" Vases. *Rafemar.*



"Smilla" Chairs by Piergiorgio Cazzaniga.  
*Acerbis International.*



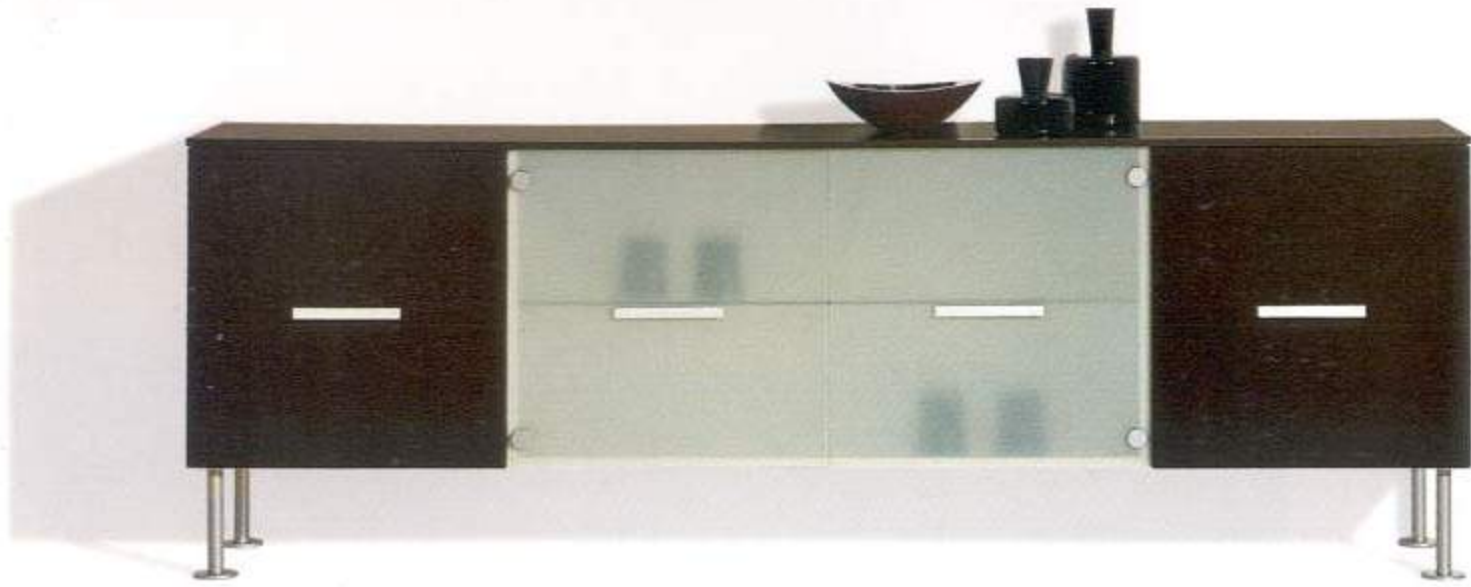


"Ho" by Luca Meda.  
*Molteni & C.*



"Meditation Pod" Seat  
by Steven Blaess. *Edra.*





Buffet that combines wood,  
glass and steel. *Club 8 Company.*



"Farah" Buffet by Philipp Mainzer.  
*e15.*



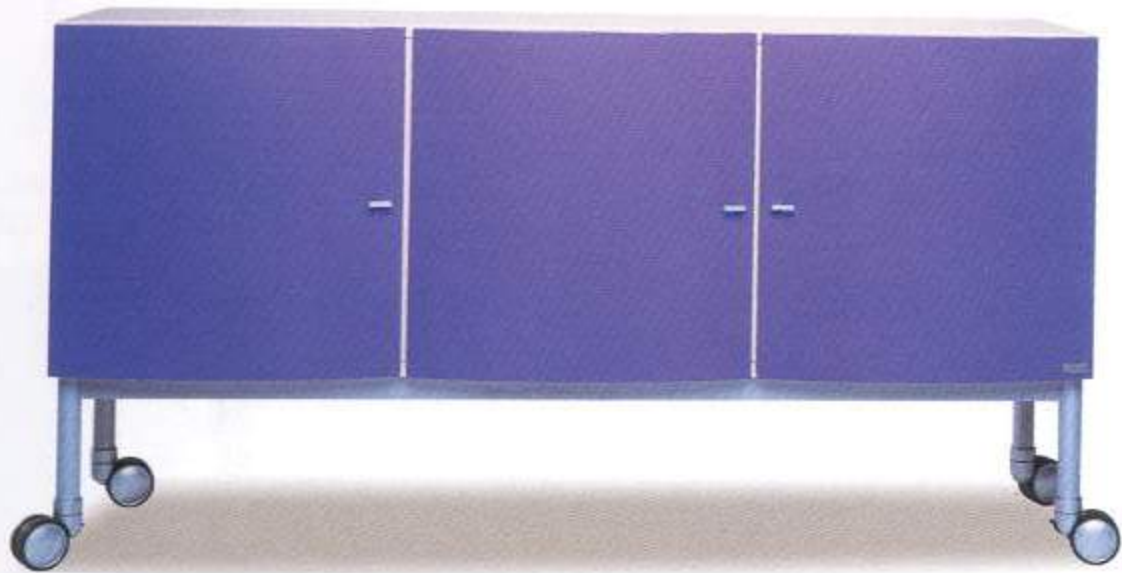
"Le Pause" Chest of Drawers.  
*Mobileffe.*







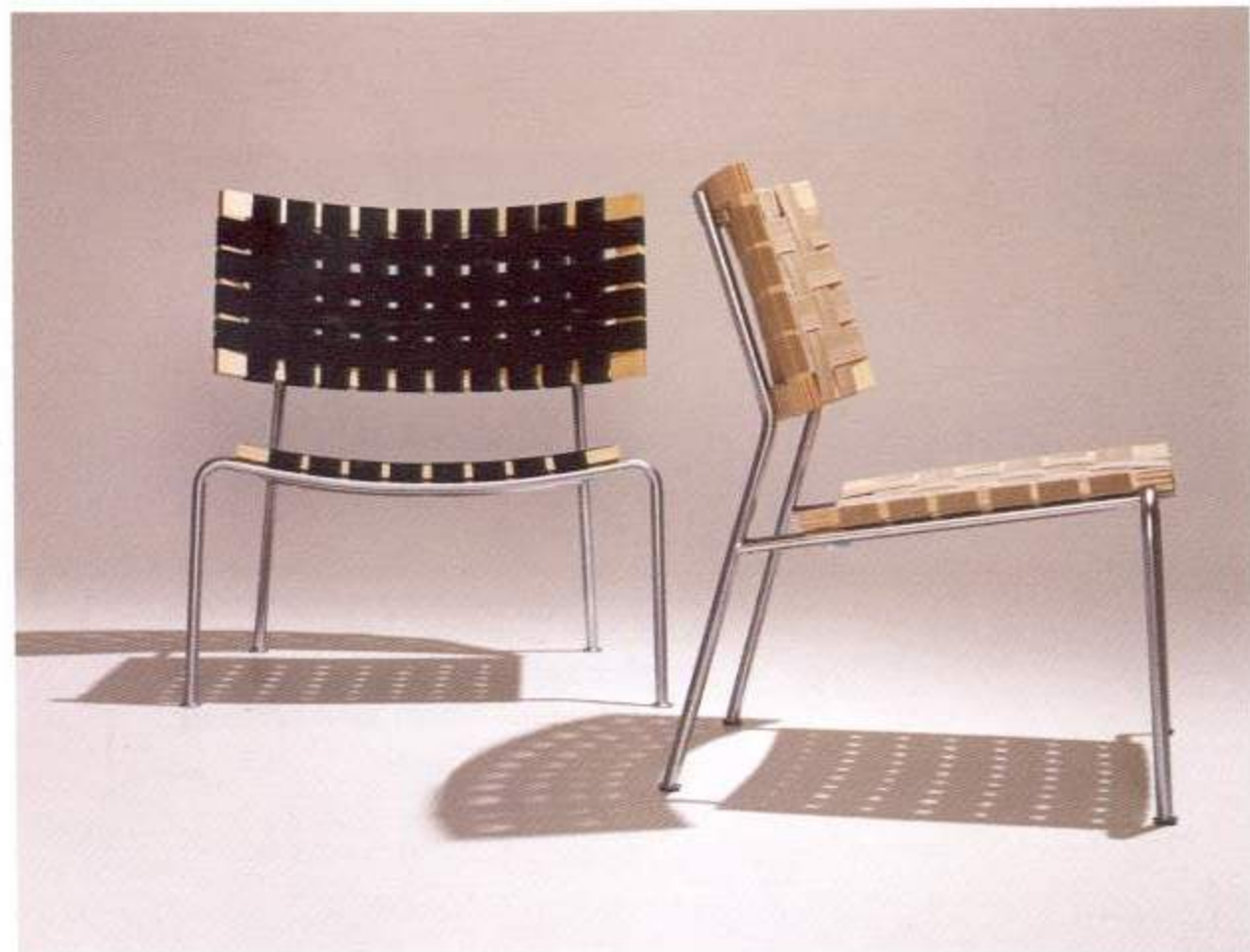
Holder Type Furniture from the "Intu"  
Program by Niels Bendtsen. *Montis.*



Buffet on wheels from the "Street" Collection.  
*Klenk Collection.*



"Undercontrol" Buffet by E. de Paris.  
*Zanotta.*



"Espa" Chairs by Ben af Schultén.  
Artek.

Tables from the "Brighella" Series by  
Lorenzo Arosio. Glas.





Composition from the "Silver"  
Collection by Leonardo Volpi. *Edra.*



"Dry" extendable Dining Room Table  
by Archivoltò. *Bonaldo.*





"Big Sister" Auxiliary Tables by  
Lissoni Associati. *Artelano.*



"Elisa" leather upholstered Chair.  
*Matteograssi.*



"Gas" Chair by Jesús Gasca.  
*Stua.*

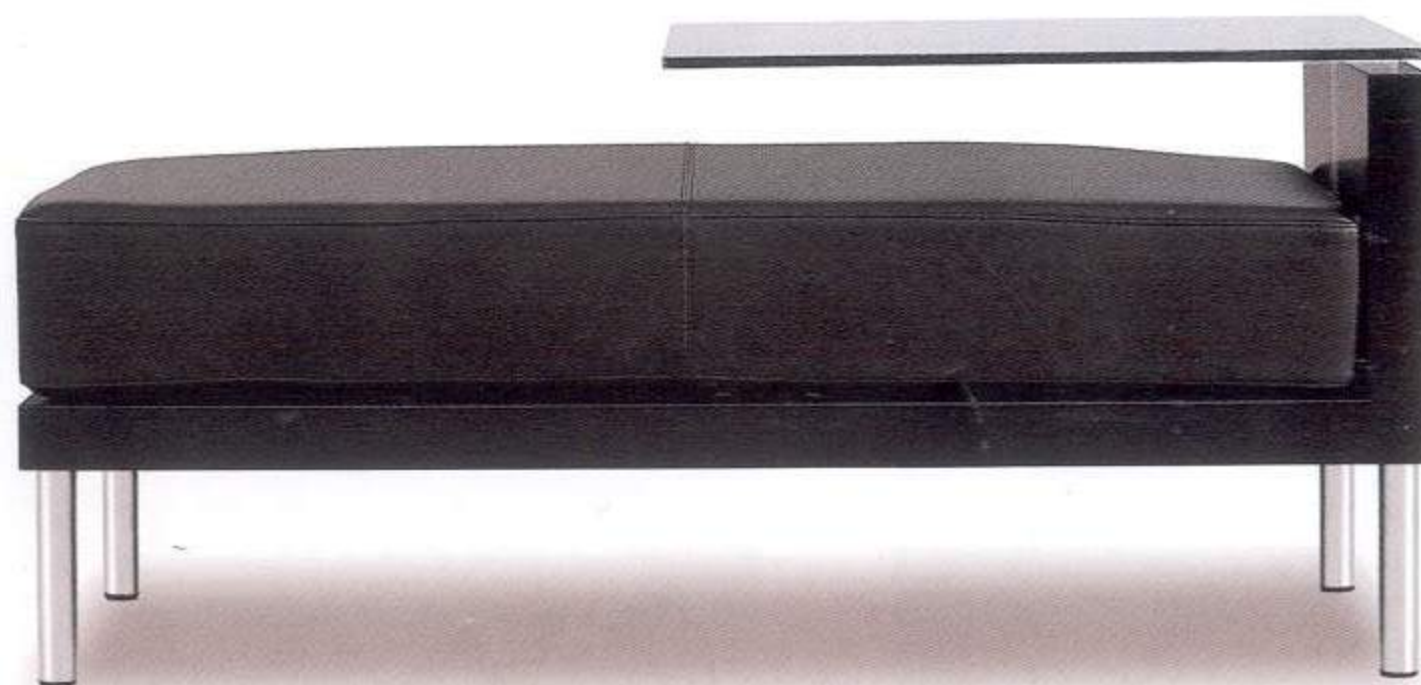




Tables from the "Romana" Series by Rafael Moneo.  
*Bd Ediciones de Diseño.*



"Intu" Modular Furniture System  
by Niels Bendtsen. *Montis.*

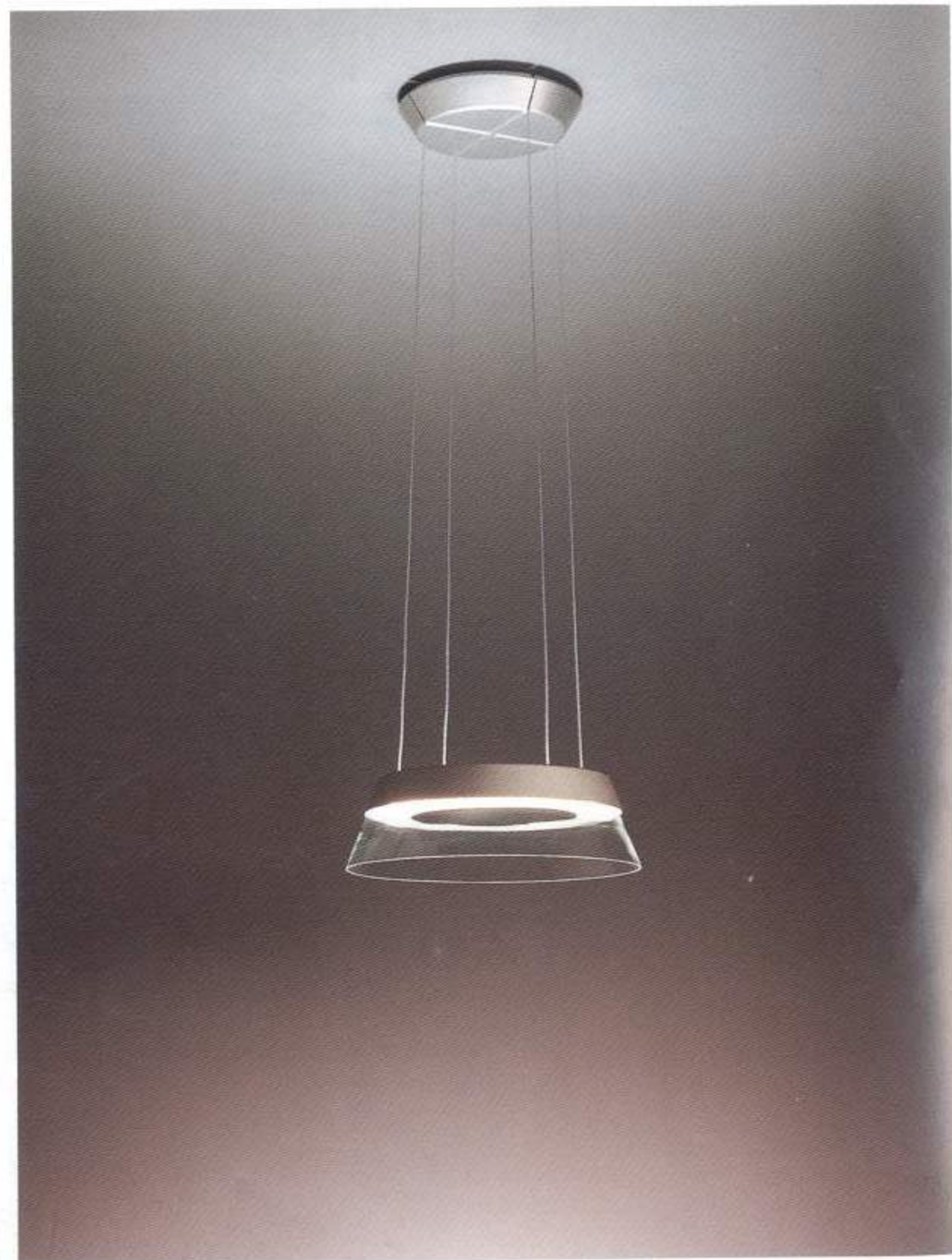


"Pavus" by Alfred Kleene  
and Gabrielle Assmann. *Cor.*





"Porca Miseria" Suspension Lamp  
by Ingo Maurer.

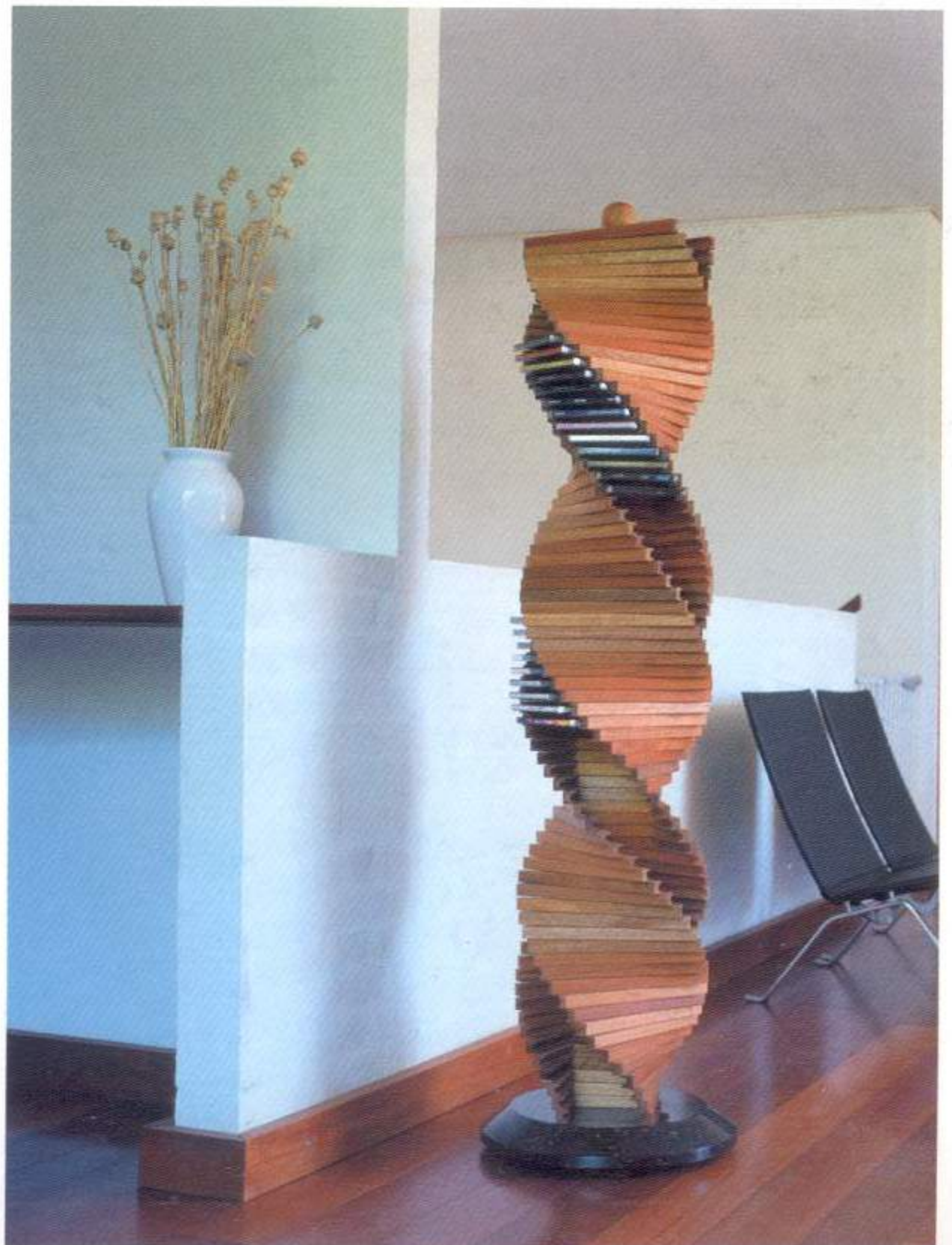


«lerace» Suspension Lamp  
by Matali Crasset. Artemide.





«In gamba» Coffee Table by  
Julia Oozsa. *Tonelli.*



CD container «Helix», from Living  
Design Collection. *Miscel-lània.*





As in the other rooms of the house, the appearance of bedrooms has changed considerably in the last few years and they have evolved into a diaphanous, open atmosphere, affording an ideal place for rest. In this case, the simpleness of lines is one of the predominate notes, thus attaining ambiances where the flow of light through space is essential. Therefore, designers are searching for a simplification of shapes and volumes that are able to transmit, at the same time, a sensation of comfort and well-being.

The most important companies of contemporary design usually offer furniture designs that integrate

the bed, the wardrobe, and the bureau or complements, thus achieving perfect harmony of materials and colors. Regarding the beds, usually they are at floor level, which is inspired from the traditional Japanese aesthetics, but they are also adapted to the western canons of comfort. Natural materials, like wood for the bedstead and the head, or, in the case of upholstered models, cotton, linen or leather, are the most commonly used owing to their capacity to bring warmth to the atmosphere. One of the latest tendencies is to design a very large head of the bed which may extend up to the ceiling or to the

sides and thus become original night tables or even shelves which become integrated into the structure of the bed.

In regards to the wardrobes, they have incorporated materials which until only a few years ago were not perceived as appropriate for this type of furniture. Now used are materials such as aluminum, glass, plastic or methacrylate, with smooth surfaces that reflect this search for the essential and the desire to avoid overloading the space. The new modular systems allow you to design personalized distributions which adapt to the needs of each individual.



*Club 8 Company Proposal.*

The interior of a wardrobe from the "Varia" Program by *Poliform*.







Bed from the "Double" Series by  
Piero Lissoni. *Matteograssi.*



Bedroom from the "Apta" Program  
by Antonio Citterio. *Maxalto.*





"Grandlit" by Hans Sandgren Jakobsen.  
*Fredericia Furniture.*



"Lys" bed by Marco Acerbis.  
*Acerbis International.*





"Mo" by Philipp Mainzer. e15.



"Raft" Model. *Innovation.*



Proposal by *Club 8 Company.*





"Pei" Model. *Innovation.*



Proposal by *Club 8 Company.*



Closet from the "Apta" Program  
by Antonio Citterio. *Maxalto.*





Composition from the "Le Notti" Collection  
by Claudio Silvestrin. *Mobileffe*.

Detail of the Dressing Table from the "Le Notti"  
Collection by Claudio Silvestrin. *Mobileffe*.







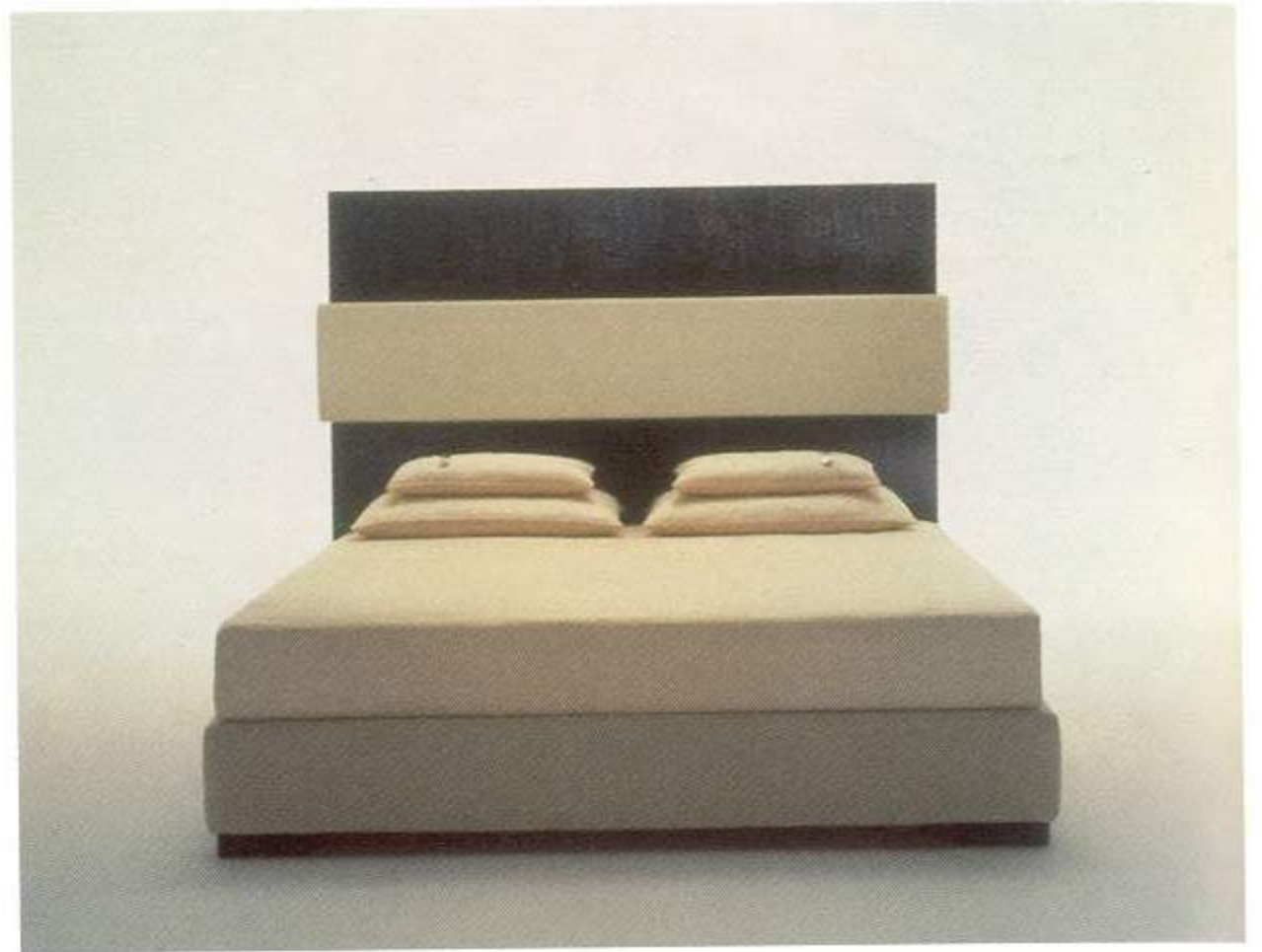
"Pio" Bed by Chi Wing Lo. *Giorgetti*.

Composition from the "Culture"  
Collection by Giulio Dalto. *Rattan Wood*.





"Grace" Bed designed and produced by *Kelly Hoppen*.



Composition from the "Plan" Collection.  
*Matteograssi*.





Bedroom from the "Pi" Program.  
*Juventa.*



Composition from the "Openside" Program  
by Franco Poli. *Matteograssi.*







"Sleepy Working Bed" by Philippe Starck.  
Cassina (photo Miro Zagnoli).



Dresser from the "Plan" Program.  
Misura Emme.



Closet from the "Apta" Program  
by Antonio Citterio. *Maxalto*.



Proposal from the *Porro* firm.



"Click" Table Lamp by  
Ramón Isern. *Vibia*.



"Hercules" Hangers by Marc Newson.  
*Magis*.



Wardrobe with wheels proposed  
by the firm *Fredericia Furniture*.

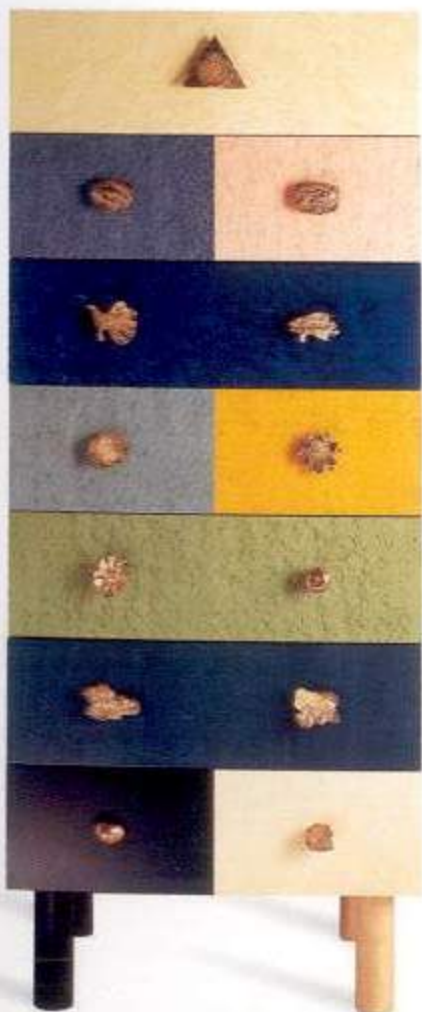




"Zen" Model. *Innovation.*

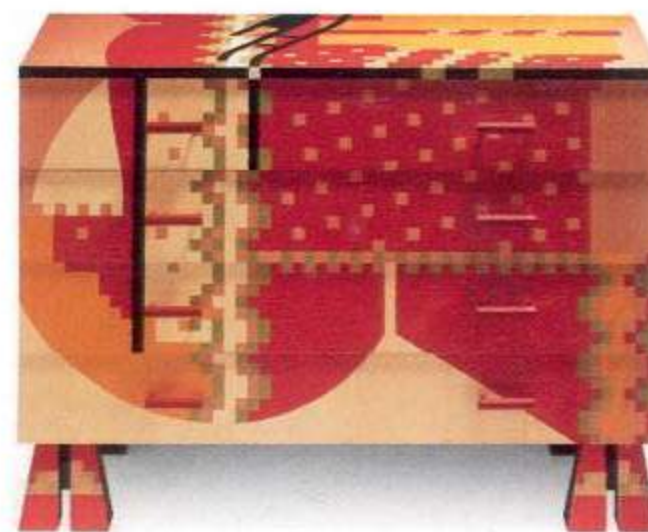


"Wheel" Model. *Innovation.*



"Genesis" Bureau by A. Cavaliere. *Zanotta.*

"Calamobio" Bureau by Alessandro Mendini. *Zanotta.*

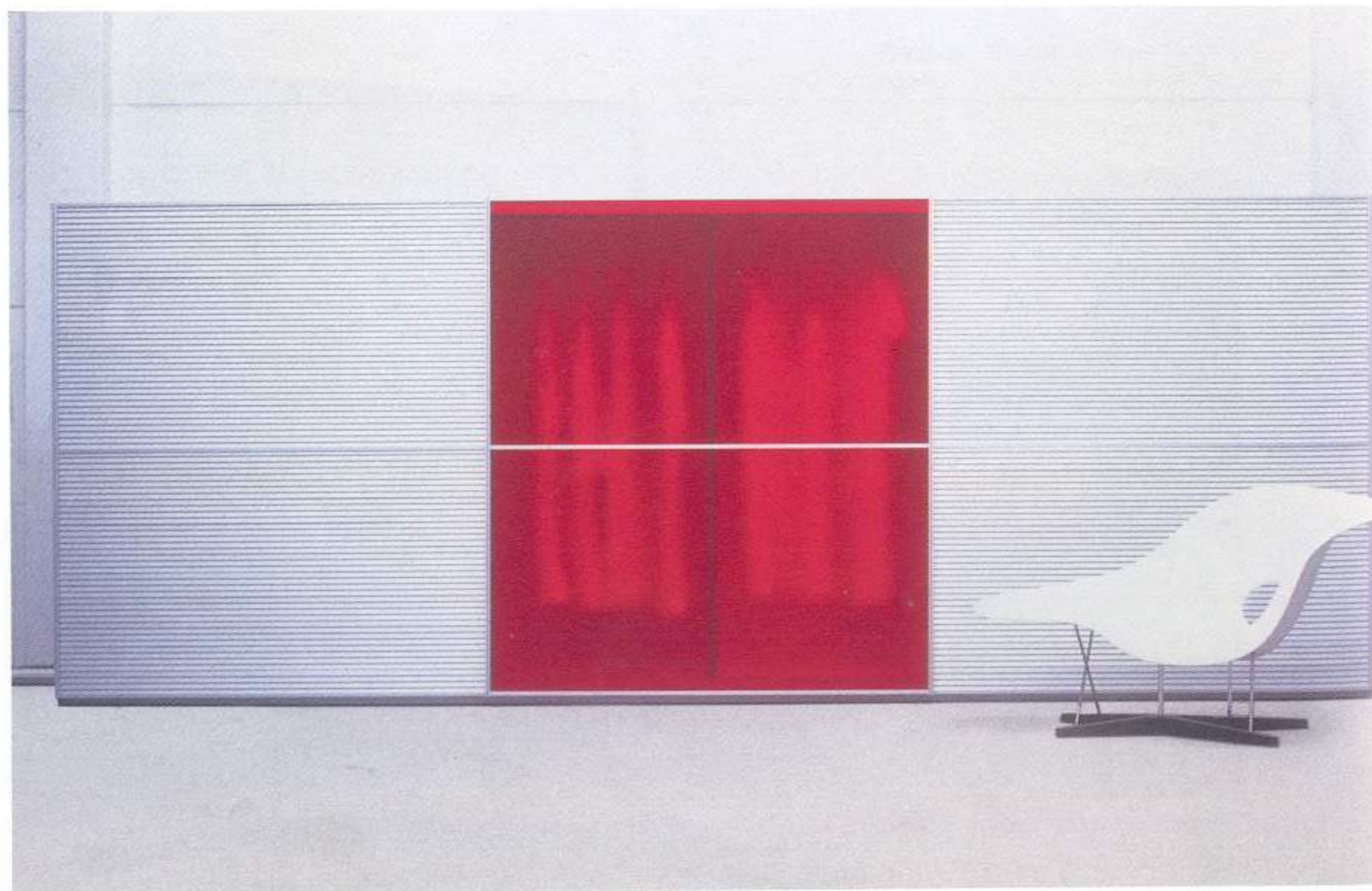






"Marlo" Model by Afra and  
Tobia Scarpa. *Molteni & C.*

Wardrobe from the "Sistema Midi"  
by Francesc Rifé. *Mobles mb.*







Wardrobe proposed  
by the firm *Maisa*.

"Noor" Bedroom by Lodovico Acerbis.  
*Acerbis International*.

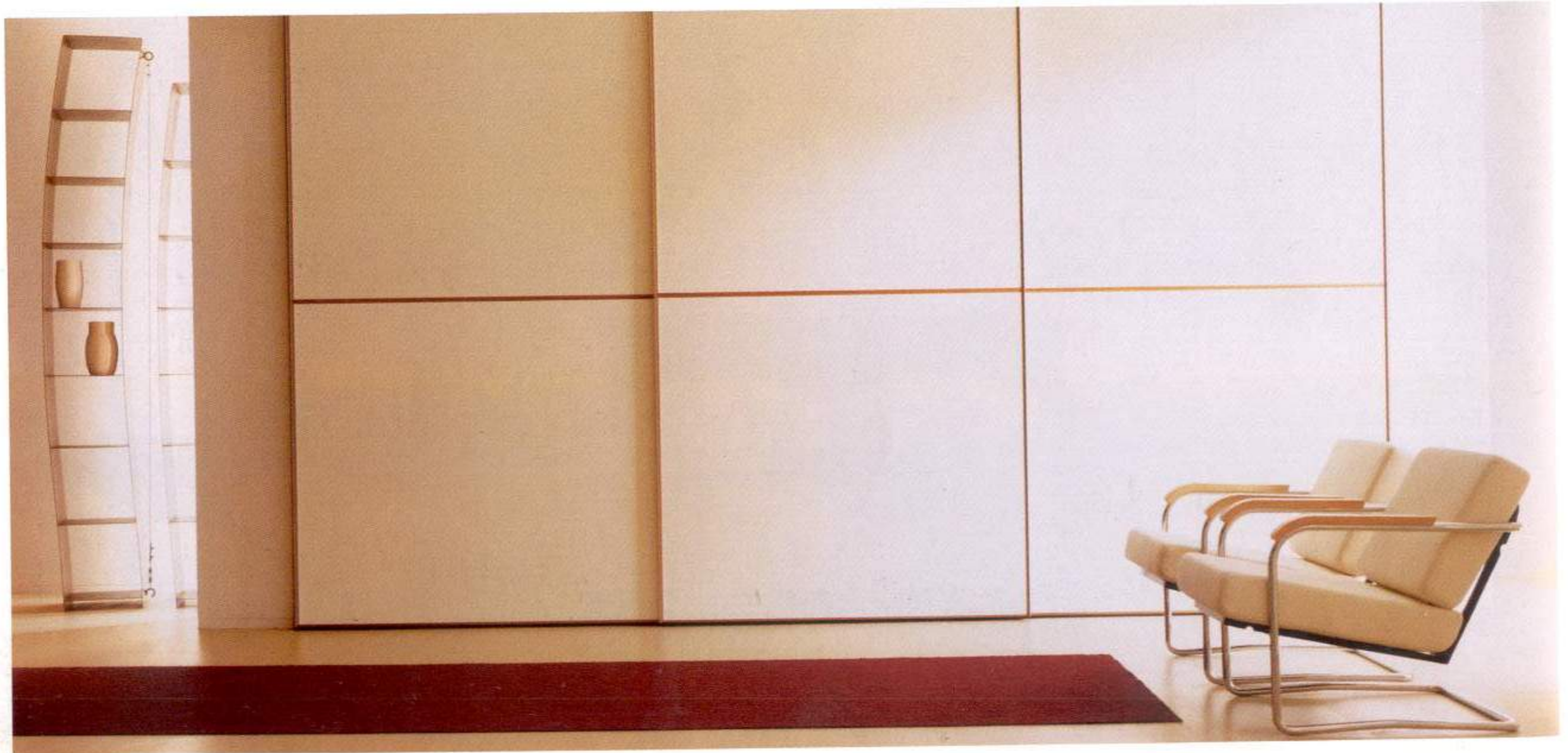






"Invisible" Bed by I. Bride.  
*Zanotta.*

Wardrobe from the "Ki" Program.  
*Misura Emme.*







Wardrobe from the "Armadio"  
Program. *Misura Emme.*



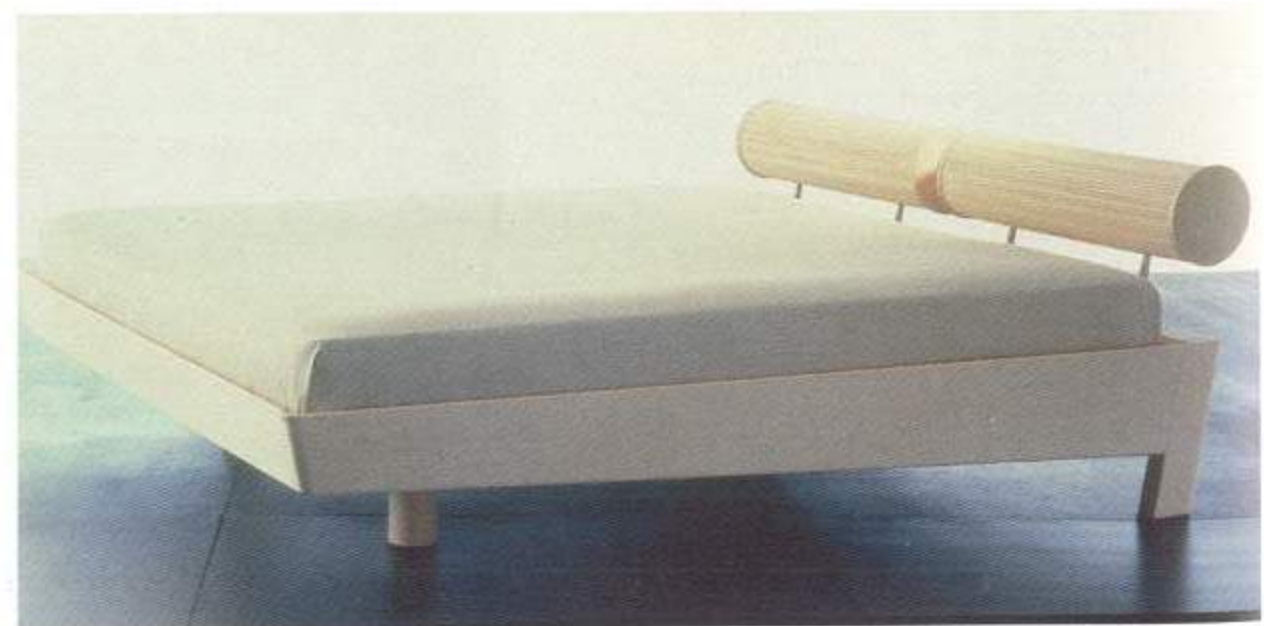
Bed from the "Ross" Series  
by Ennio Arosio. *Mobileffe.*





Mirror from the "Pi" Program. *Juventa*.

Different proposals from the "Bes" Model  
by Massimo Scolani. *Giorgetti*.







"Skin" Mirror by A. Quaggiotto,  
Pio and Tito Toso. *Cattelan Italy.*



Ceiling Light from the "Ilde" Series  
by David Abad. *Dab.*



"Serafi" Closet with wheels.  
*Yamakado.*



Bed from the "Apta" Program  
by Antonio Citterio. *Maxalto.*







Wardrobe from the "Rex" Program.  
*Misura Emme.*

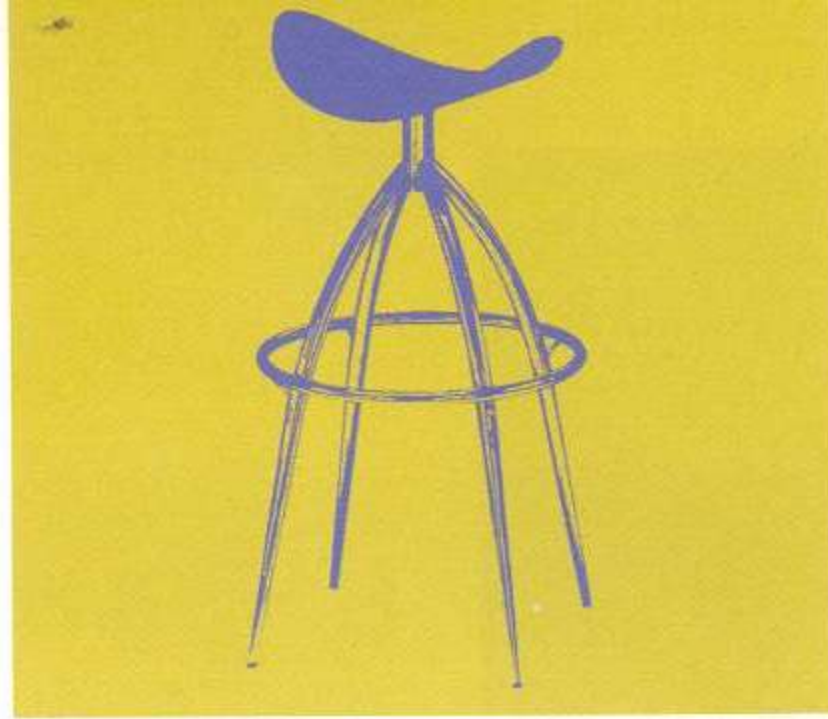
Composition from the "TM Line"  
Collection. *Domus.*







## KITCHENS



In the design of kitchens the focus is mainly on attaining maximum ergonomomy and functionality. Being one of the most lived in and used spaces in the household where food is prepared, cooked, stored and eaten, the furniture and layout must optimize the available space, apart from affording the users the maximum comfort and freedom of movements.

Therefore, research and technological innovation have a special importance in these atmospheres as they manage to improve the usability of the different elements with designs that adapt to the specific needs of each home. Materials that are not easily

dirtied and guarantee perfect impermeability; modular storage furniture that can be situated at the most convenient height depending on the user while at the same time adapting to the available space; drawers which can be completely taken out thus increasing their available storage space; cupboards with sliding or folding doors which allow for greater mobility; flexibility of diverse modules and complements; rationalization of the interior distribution of storage furniture that allows the maximum and ideal organization of kitchen utensils and food; the stacking of appliances which increases

significantly their ease of use; these are some of the latest innovations that have made their way into kitchens, thus facilitating to a great extent the chores in the area with the most life and activity in the home.

In regards to aesthetics, in the last few years designs inspired from industrial design predominate so you can find aluminum or steel surfaces which are combined with wood or glass, or with lacquered doors with bright colors which give a dynamic and juvenile appearance, and where special emphasis is placed on details and the finishing touches.



Stools designed by the firm *Vibiemme*.







Water area which combines stone  
and wood, by *Minotti Cucine*.



The sink and the wall covering are integrated  
in this proposal by *Minotti Cucine*.



The stone of the covering is extended thus forming a table or work surface. *Minotti Cucine.*



"Sonica" Chair by Arkiline and  
"Cube" Table. *Calligaris.*



"Basic" Composition from the Emporium line. *Schiffini.*



Composition from the "Banco" Program by Luca Meda. *Dada.*







Composition from the "Nuvola" Program  
by Luca Meda. *Dada.*

"Quadrante" Program  
by Ferruccio Laviani. *Dada.*





"Tuttifrutti" Storage Cart by  
Stefano Giovannoni. *Magis.*



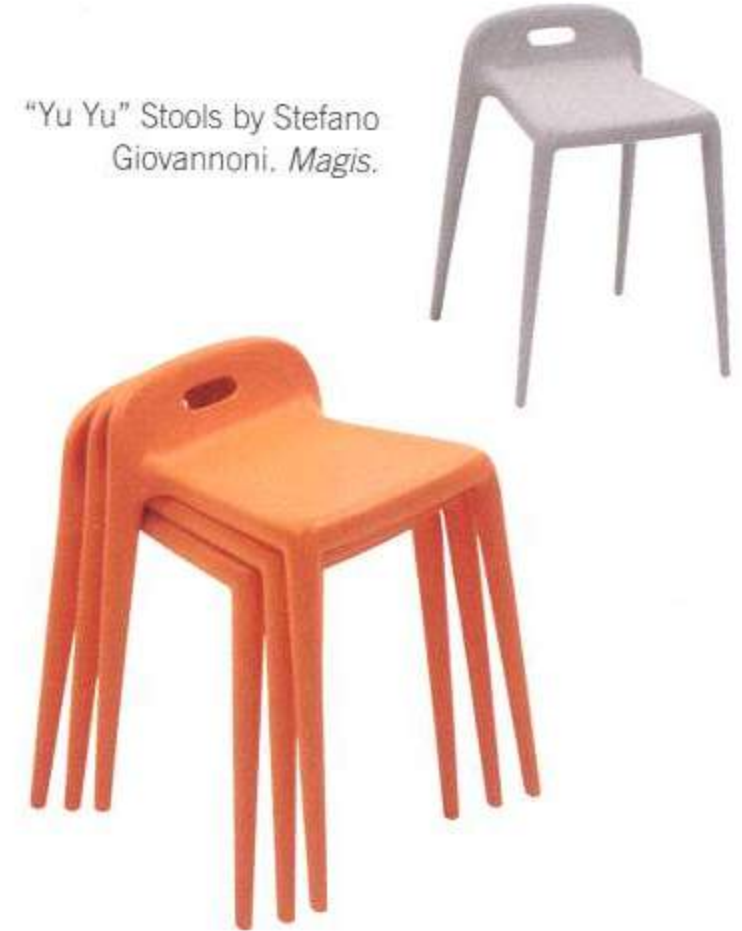
"Flo" Fold-up Ladder by  
Marcello Ziliani. *Magis.*







"Gibus" Plastic Bins by Klaus Hackl. *Magis.*



"Yu Yu" Stools by Stefano Giovannoni. *Magis.*



"Stand By" Stackable Containers by Axel Kufus and Studio Tecnico from the firm *Magis.*





Detail from the "Evergreen" Model  
by Zengiaro Associati. *Febal.*

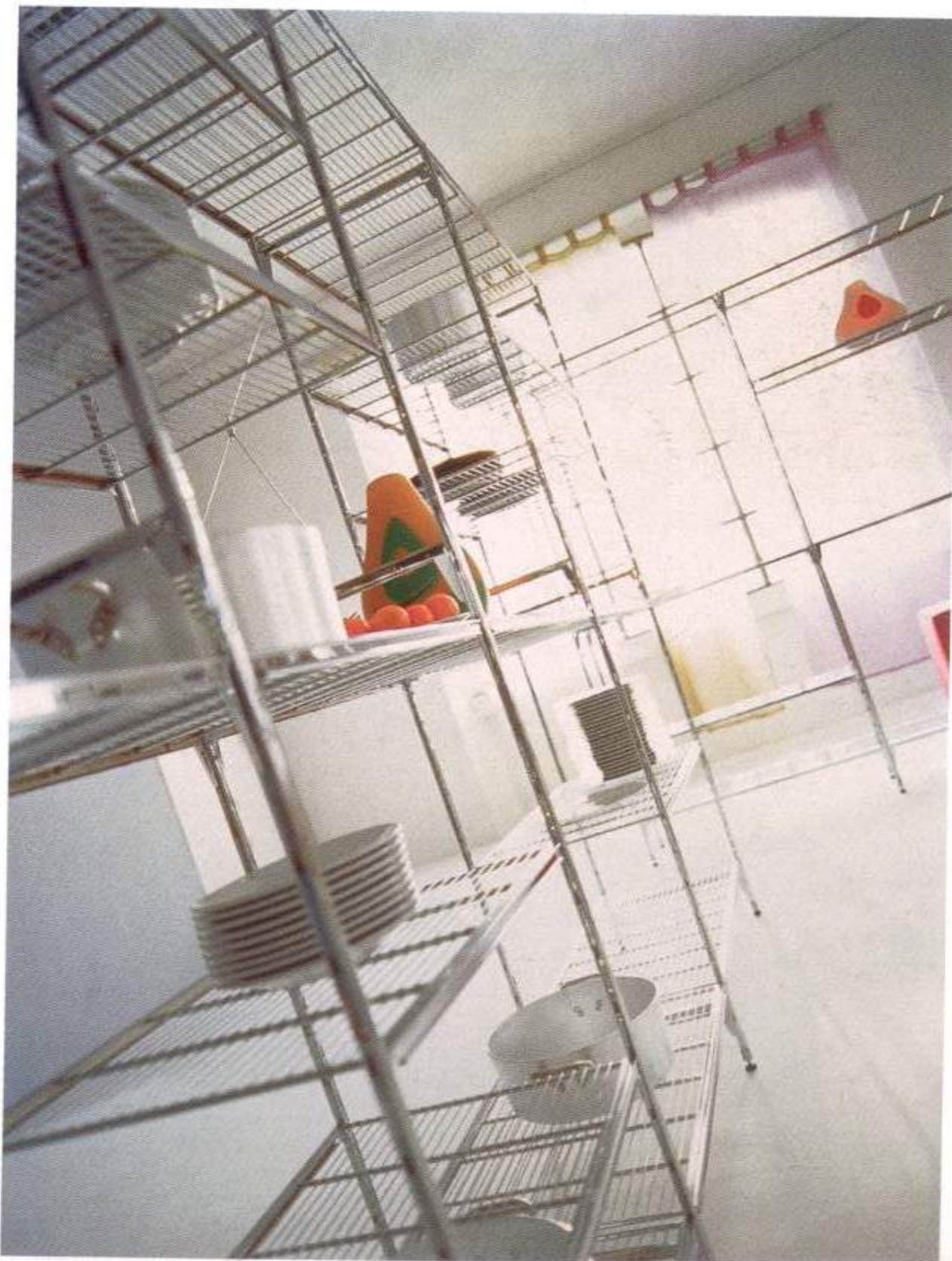


Modular Kitchen Furniture from  
"Sistema 20". *Bulthaup.*





"Centra" Suspension Lamp  
by David Abad. *Dab.*



Modular Shelves from the "Seattle"  
System by Enzo Mari. *Robots.*





"Viso" Jug by Alessandro Mendini. *Alessi.*



Oil Cruet designed by Michael Graves. *Alessi.*

Jugs designed by Mario Botta. *Alessi.*

"Port" Platter by Lluís Clotet. *Alessi.*





Composition from the "Banco"  
Program by Luca Meda. *Dada.*



Composition from the "Vela"  
Program by Luca Meda. *Dada.*



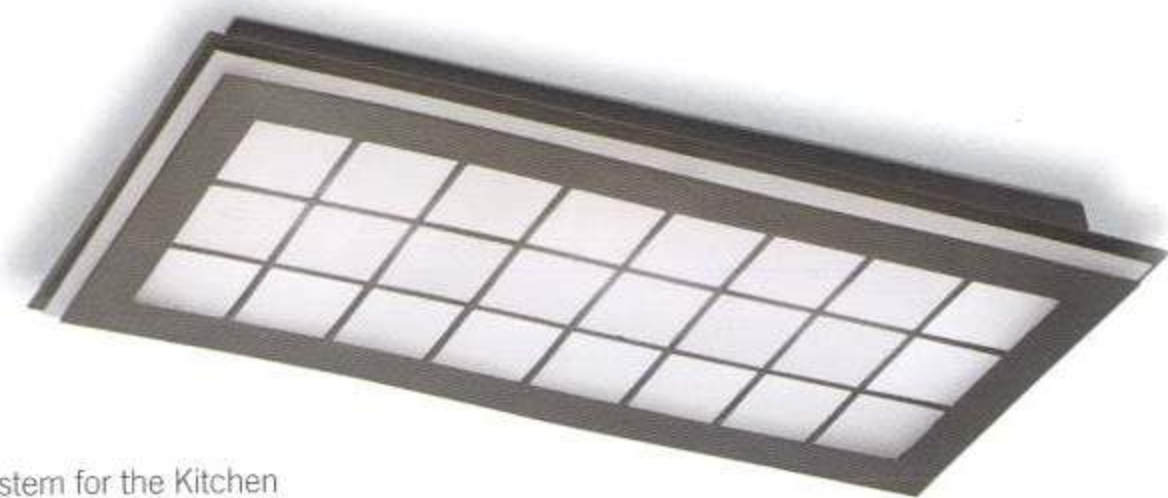


Composition with the dining room integrated, designed by *Bulthaup*.



Composition from the "Flipper"  
Model by Zengiaro Associati. *Febal*.





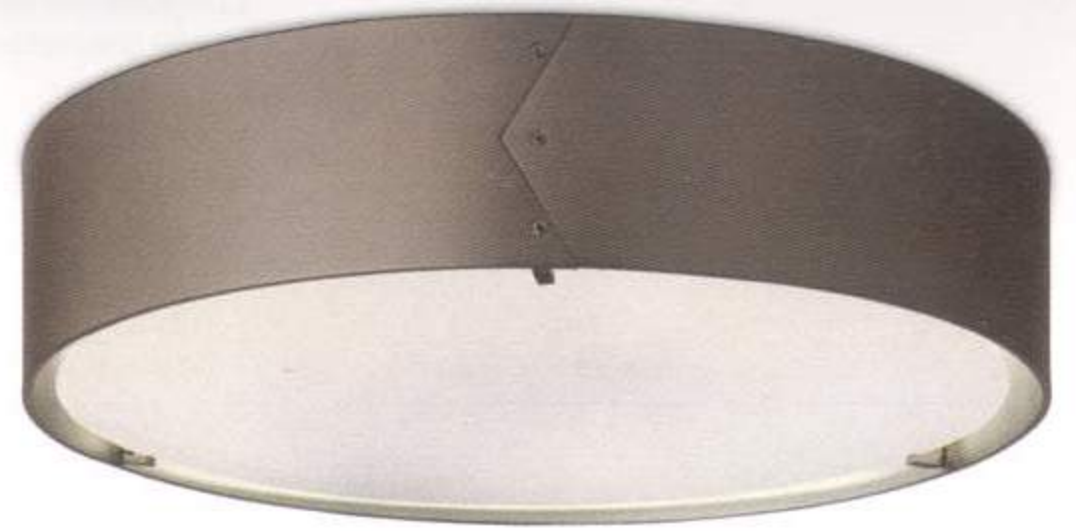
"Chef" Lighting System for the Kitchen  
by Proli Diffusion Studio. *Vibia*.

"Favia" Suspension Lamp  
by Proli Diffusion Studio. *Vibia*.

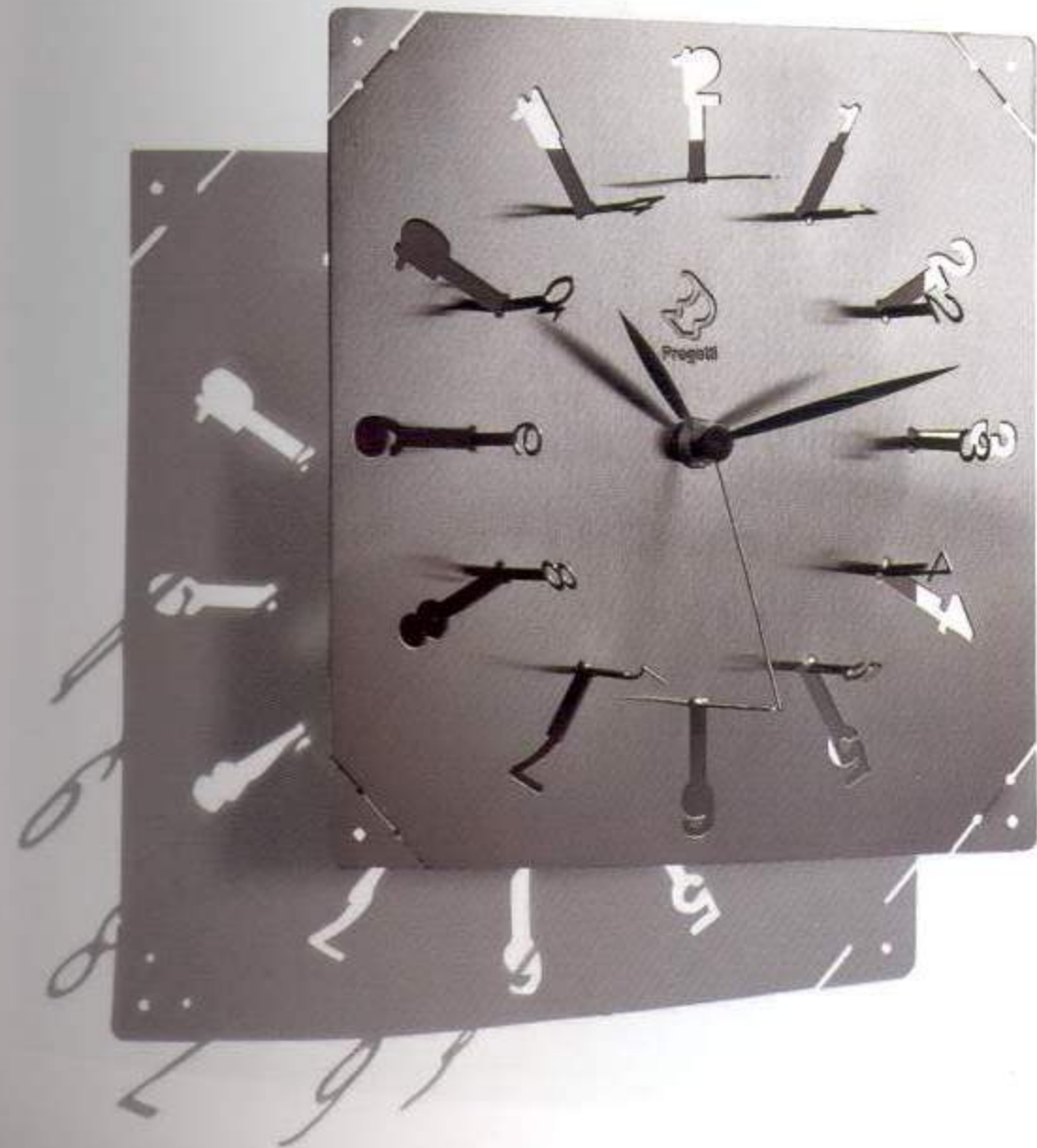


"Verdi" Stool by *Habitat*.





"Cosmos" Ceiling Light for the Kitchen  
by Ramón Isern. *Vibia*.



"Tempi Duri" Wall Clock by Marcello  
Ziliani. Produce *Progetti*.



Composition from the "Vega" Model  
by Silvano Barsacchi. *Scavolini*.



"Perla" Program, a creation  
from the firm *Lube Over*.







Compostion from the "Sally M.I."  
Program by Phoem. *Febal.*



Possible Combination from the "Lime"  
Model by Zengiaro Associati. *Febal.*



One of the possible compositions from the "Banko" Program by Enrico Tonucci. *Triangolo*.



The diverse modules from the "Sistema 25" can be combined in numerous ways. *Bulthaup*.







Picture from the "Lemon" Model by Zengiaro Associati. *Febal*.



Composition of great elegance from the "Sistema 25" by *Bulthaup*.



Detail of the range area from the "Vela"  
Program by Luca Meda. *Dada*.



Detail of the pull-out cart from the "Melville"  
Program by Silvano Barsacchi. *Scavolini*.





Composition of the "Sistema 20"  
Program. *Bulthaup.*



Picture of the detail of the pull-out Spice Box from  
the "Sistema 25". *Bulthaup.*





Bin for waste recycling from the "Sistema 20". *Bulthaup.*



Table and Drawers Set from the "Sistema 20". *Bulthaup.*



Storage model from the "Sistema 20". *Bulthaup.*



Module from the "Sistema 20" that has  
the water area. *Bulthaup.*



Module from the "Sistema 20" that has  
the cooking area. *Bulthaup.*





Possible combination from the "Lime"  
Program by Zengiaro Associati. *Febal.*

Possible combination from the "Banco"  
Program by Luca Meda. *Dada.*







Modular composition based on the color white. *Minotti Cucine*.

Wood and natural stone are in perfect harmony in this proposal by *Minotti Cucine*.



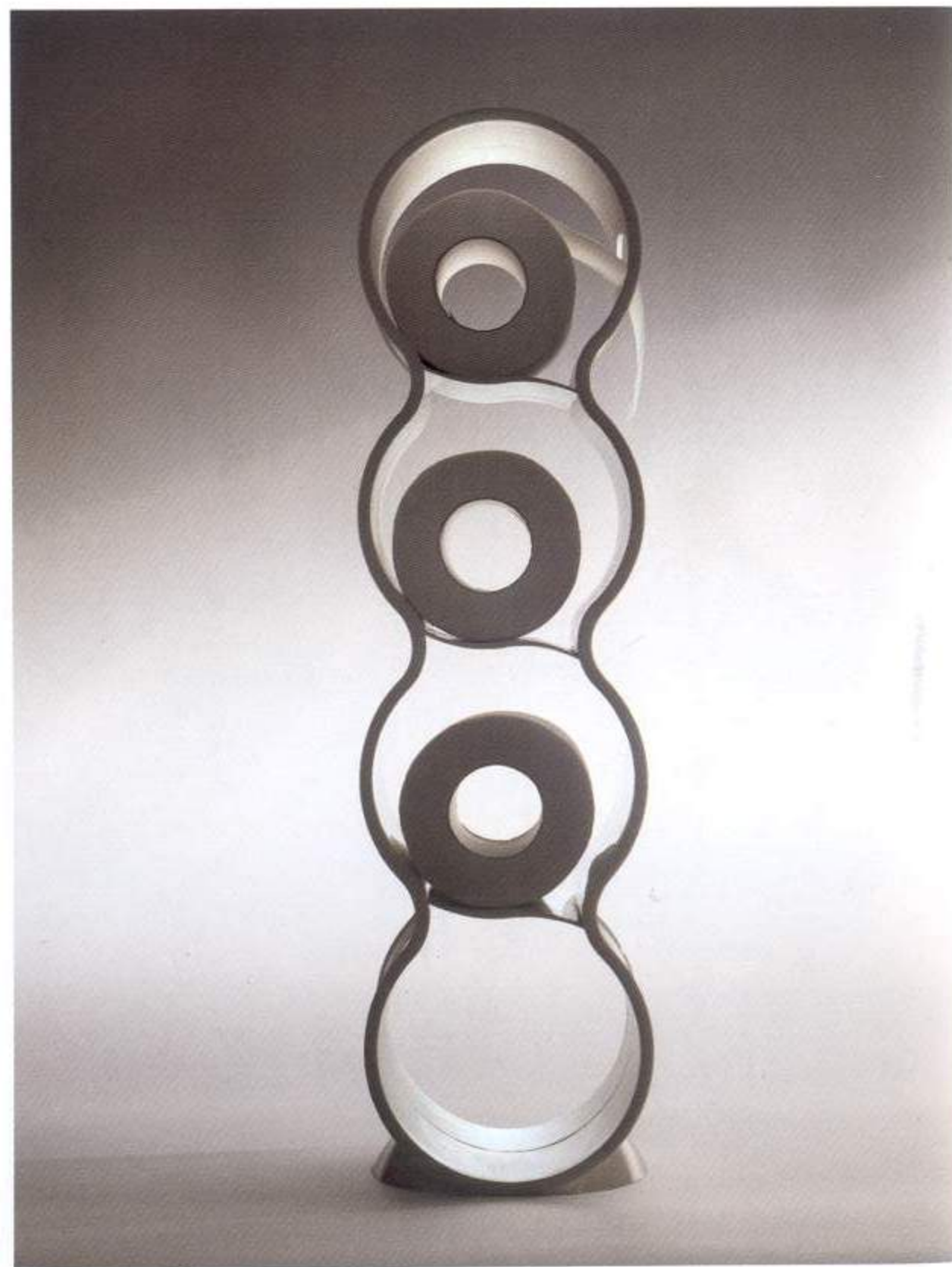








"Solitude" Bath Column which integrates the washbasin and the shower. *Dornbracht.*

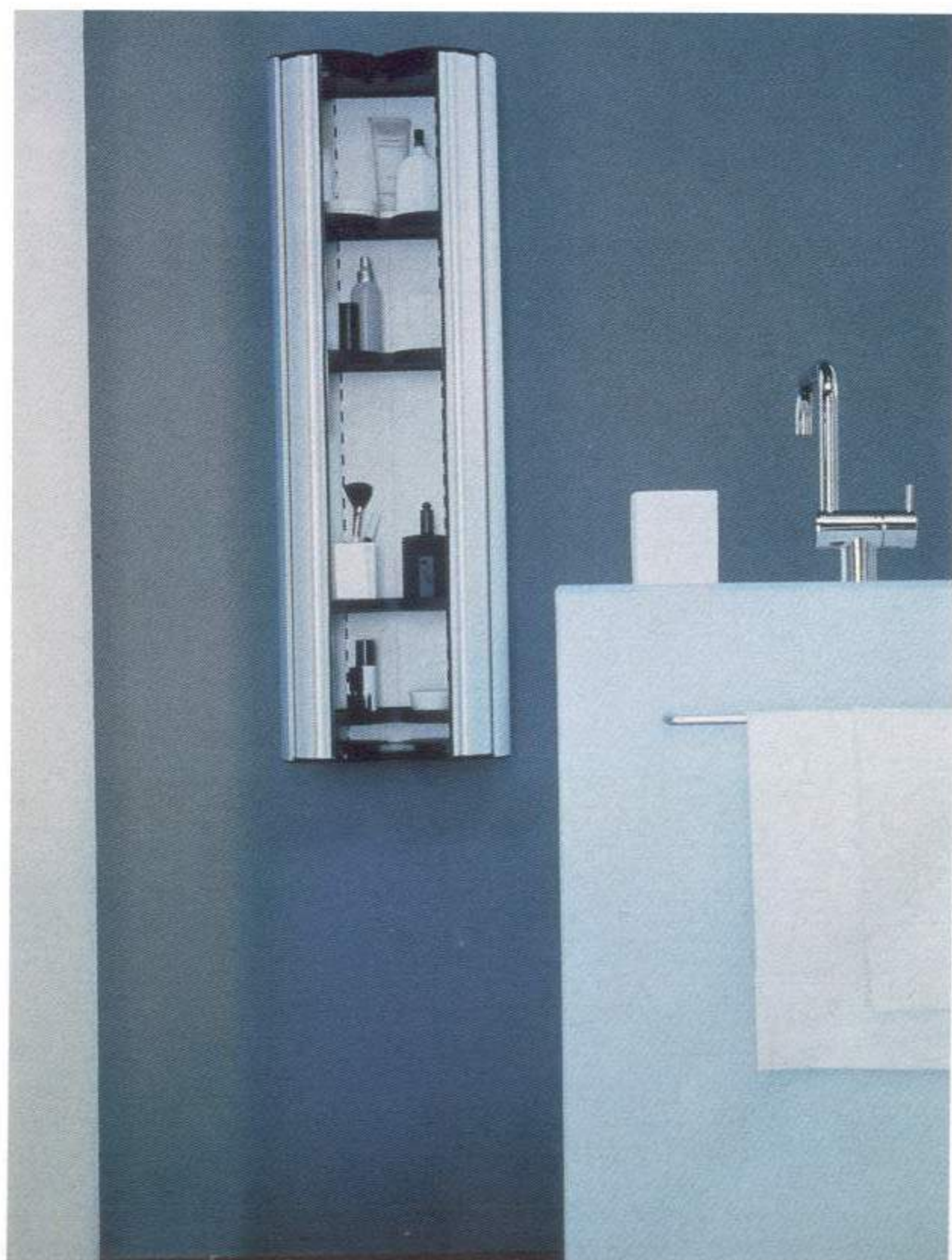


"Roll" Toilet Paper Holder with a reserve by Marcello Ziliani. Made by *Krover.*





"Image" Floor Mirror with a towel bar  
by Prospero Rasulo. *Glas*.



"Bipop" Bathroom Closet by Cozza  
and Mascheroni. *Desalto*.



"Container" Bathroom Furniture  
by Xavier Claramunt. *Industrias Cosmic.*



Stainless steel Accessories  
by *Vieler International.*



"Gotta" gres porcelain Counter with  
a glass washbasin. *Altro.*

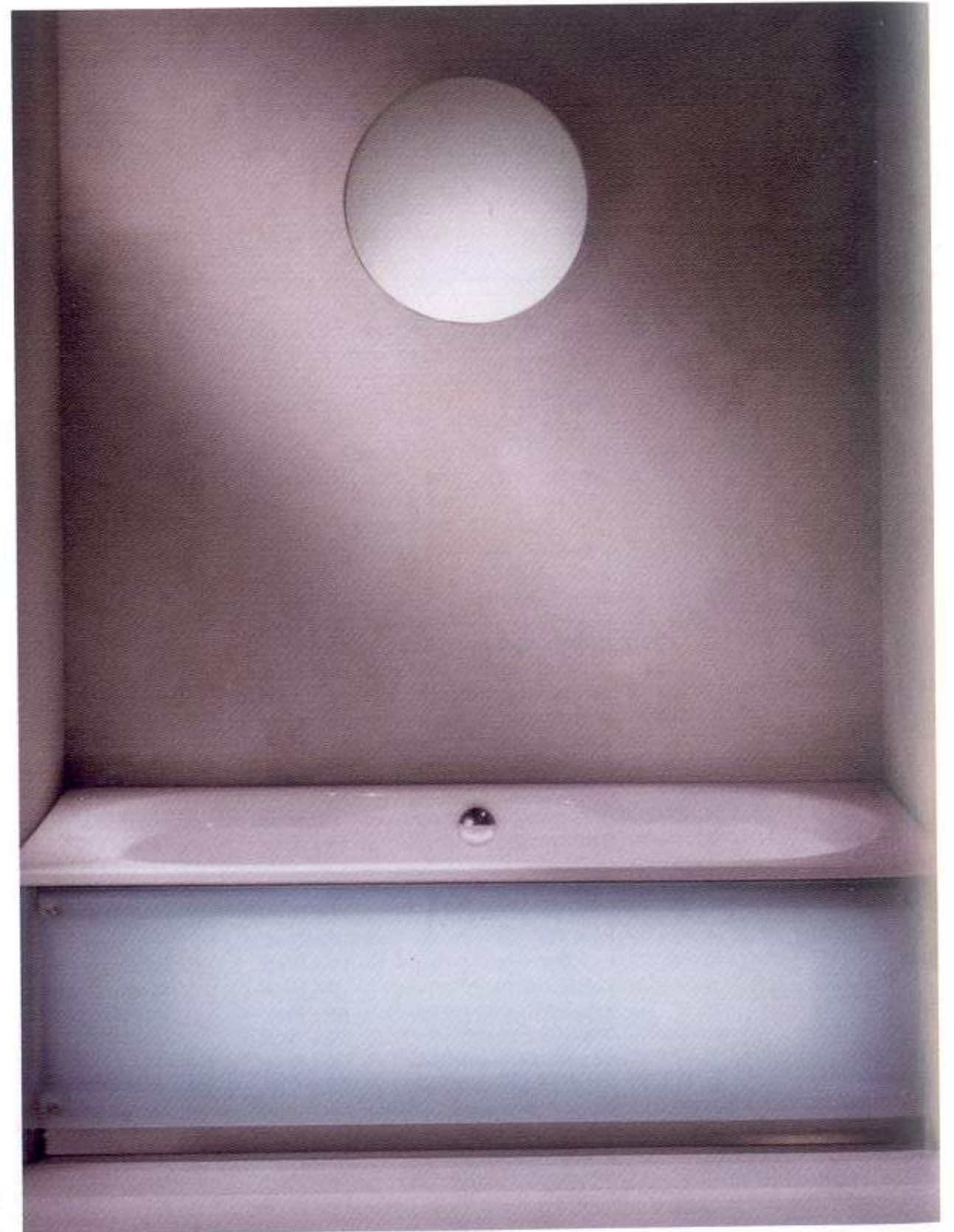


"Dreamscape" Bathroom Series by Michael Graves.  
*Dornbracht* (taps); *Duravit* (furniture); *Hoesch* (bathtub).





"Gran Qubik" Set with a ceramic washbasin and a birch wood counter. *Altro.*



Set-in Bathtub with a translucent front. *Bis Bis Imports Boston.*





Faucets for the "Madison"  
Bathtub. *Dornbracht.*



Proposal for the "Top System" Program of  
custom-designed supports and counters. *Altro.*





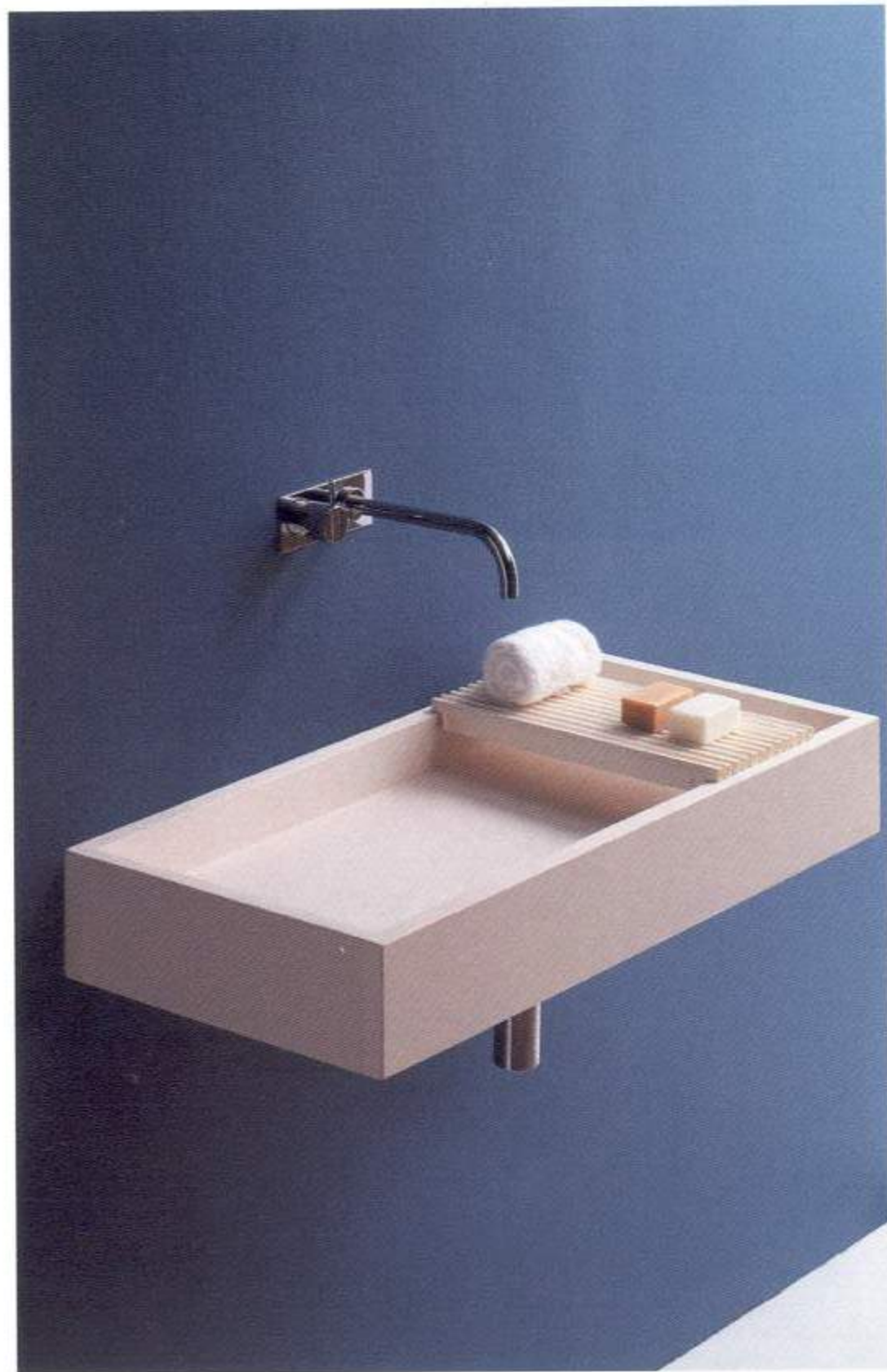
Stainless steel bathroom Complements  
from *Vieler International*.



Furniture for the bathroom designed  
and produced by *Keramag*.



Washbasin from the "Barcelona"  
Series by Matteo Thun. *Rapsel.*



Another model from the "Barcelona"  
Collection by Matteo Thun. *Rapsel.*



Faucets for the washbasin designed by Arne Jacobsen. *Vola*.



"Gotta" Counter and "Bol" stainless steel washbasin. *Altro*.



Bathroom furniture from the "System" Program  
by Ricard Ferrer. *Industrias Cosmic.*



"Pendolo" Complements for the bathroom  
by Marcello Ziliani. Made by *Bertocci.*



Composition from the "Metropolis"  
Program by Carlesi Mauro. *Toscoquattro.*



Composition from the "Pluvia" Program  
with a marble counter. *Toscoquattro.*



"Carezza Lake" Bathtub by P. Büchele and  
"Cobra" Shower by A. Hazebroek. *Rapsel.*



"Quadrotto" Washbasin by  
Bruna Rapisarda. *Regia.*





Composition proposed  
by the firm *Elledue*.



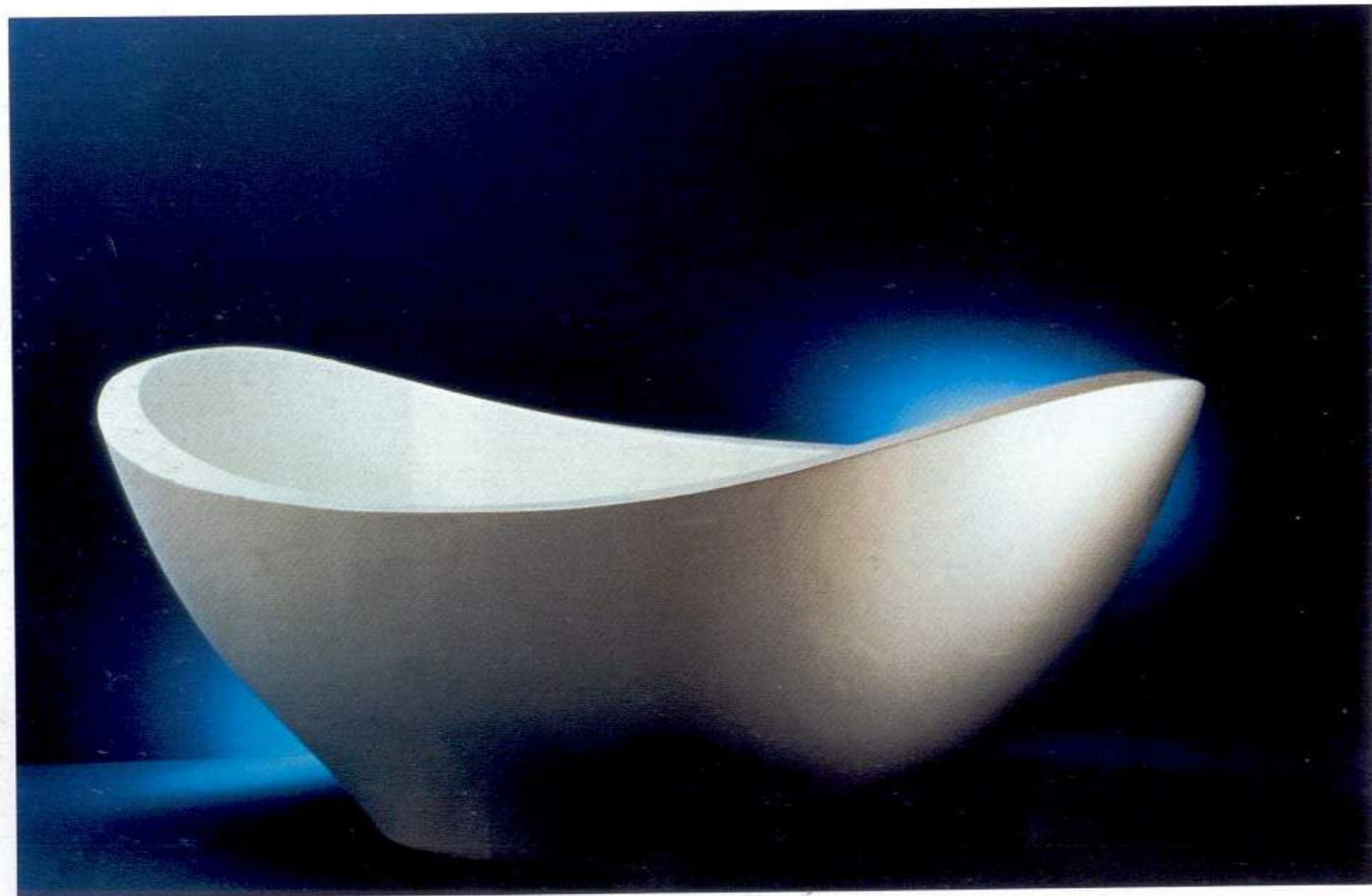
"Ninfo" Washbasins by Ramón Úbeda,  
made of Duralmond. *Rapsel*.





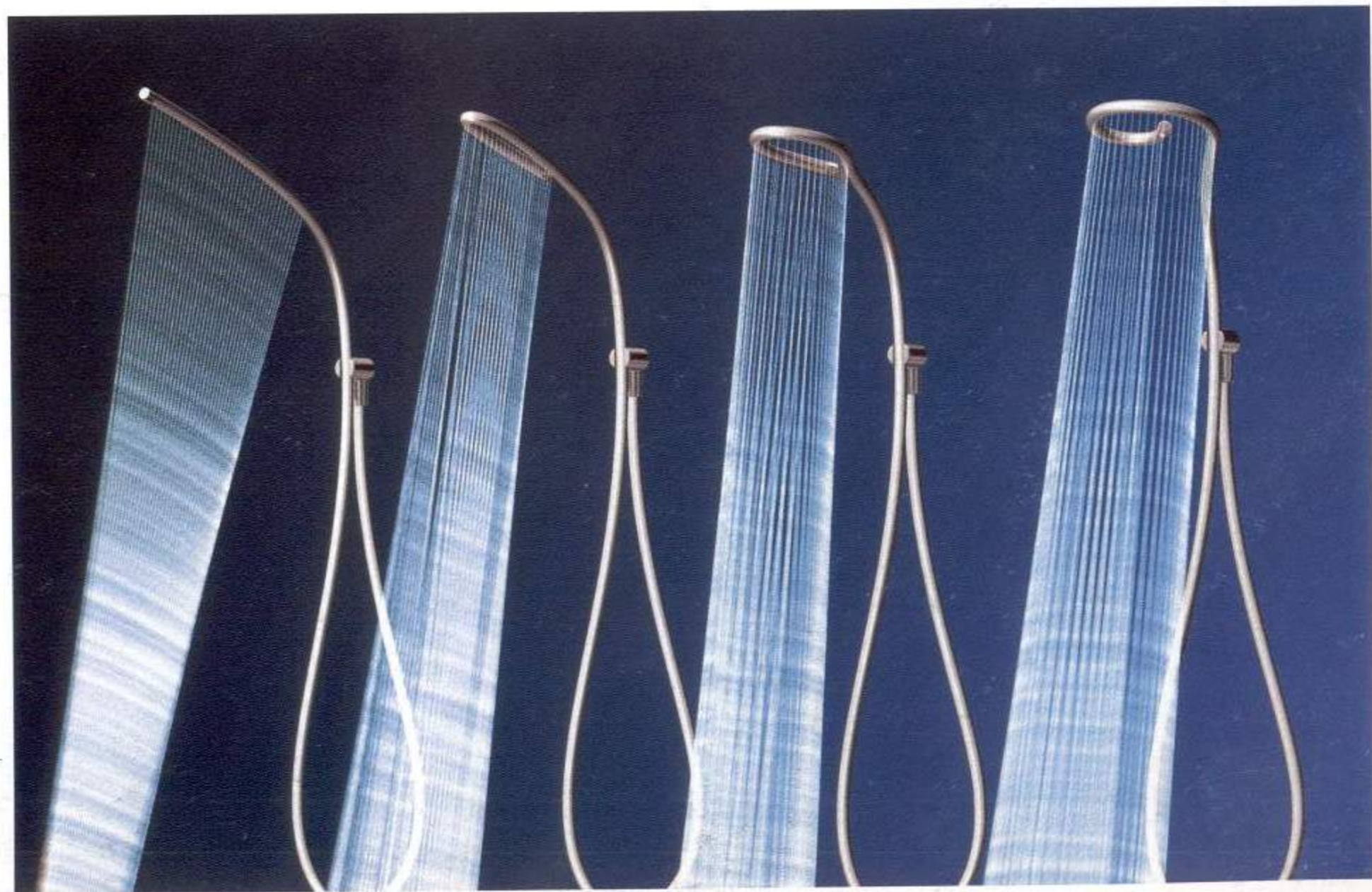
"New Look" Mirror by Cosmic Studio.  
*Industrias Cosmic.*

"Lavasca" Bathtub by Matteo Thun,  
made of Duralmond. *Rapsel.*





Composition from the "Vivano"  
Program. *Keramag.*



"Sir Biss" Shower Hose with a  
modulable nozzle by Marcello Ziliani.  
*Wonderful World.*



"Tara" Shower Taps by Sieger Design.  
Dornbracht.



"Tara" Washbasin Taps by Sieger Design.  
Dornbracht.





"Visit" courtesy Bathroom. *Keramag.*



Composition from the "Versilia" Series  
by Carlesi Mauro. *Toscoquattro.*



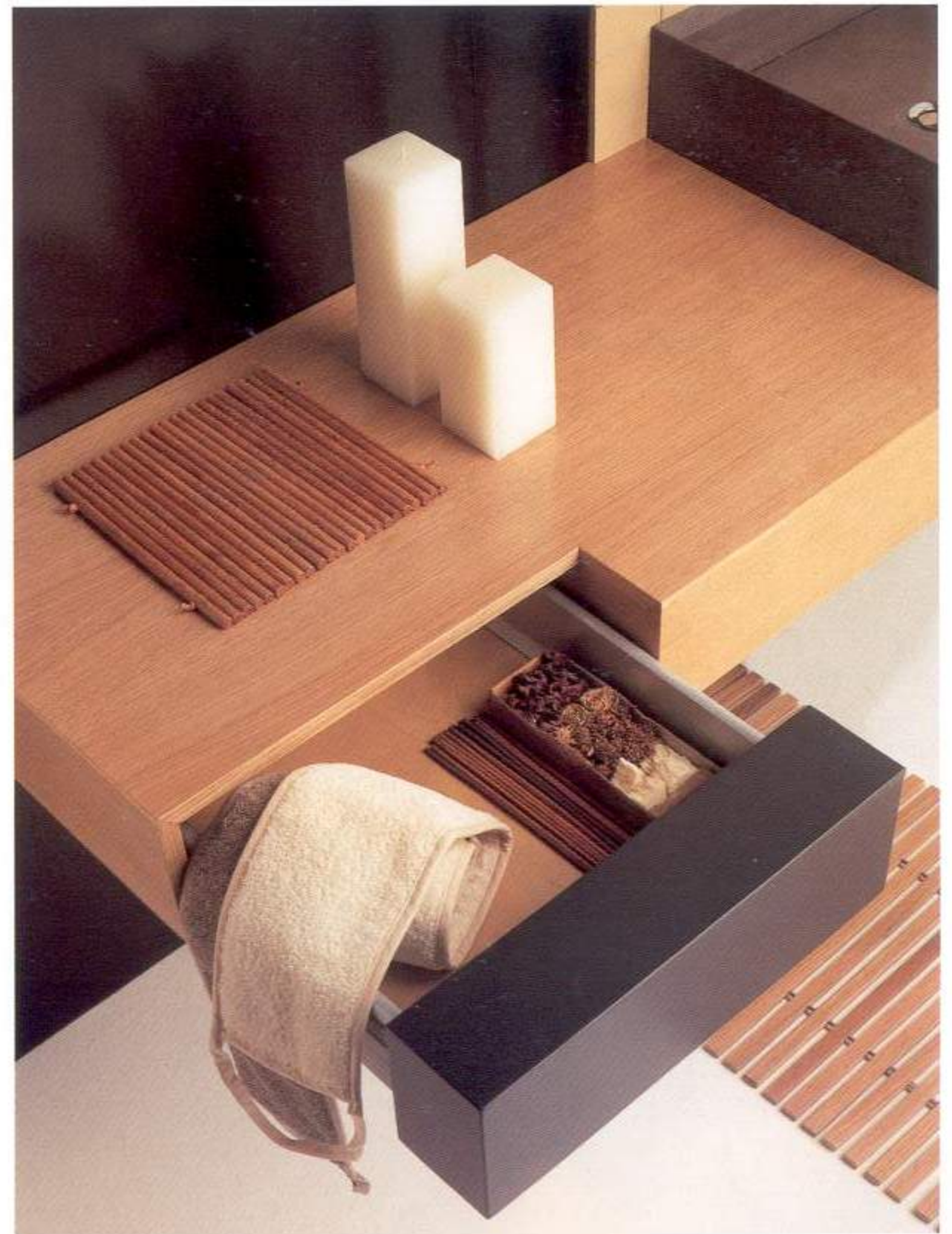
Detail from the "Feng-Shui" Program by E. Bolis, M. Nespoli and A. Novara. *Toscoquattro*.



Composition from the "Feng-Shui" Program by E. Bolis, M. Nespoli and A. Novara. *Toscoquattro*.



Composition from the "Zen" Program with a natural stone washbasin. *Toscoquattro*.



Detail from the "Feng-Shui" Program by E. Bolis, M. Nespoli and A. Novara. *Toscoquattro*.





"3002" Composition with stainless steel washbasins. *Axia*.



"3003" Composition with a washbasin and counter made from only one piece of steel. *Axia*.





"3001" Composition where porcelain, wood and steel are combined. *Axia*.

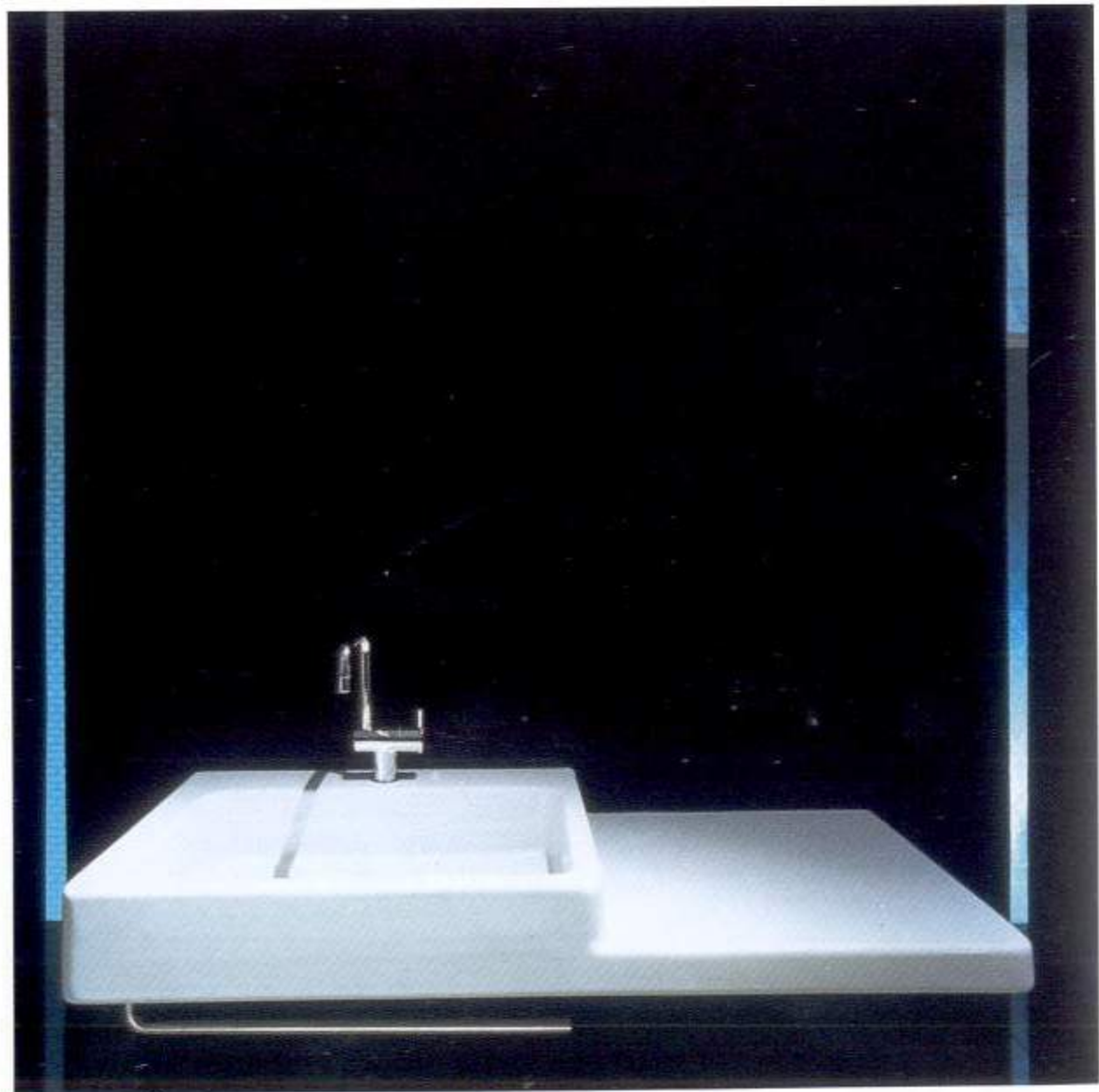


"3006" Composition with a porcelain washbasin. *Axia*.



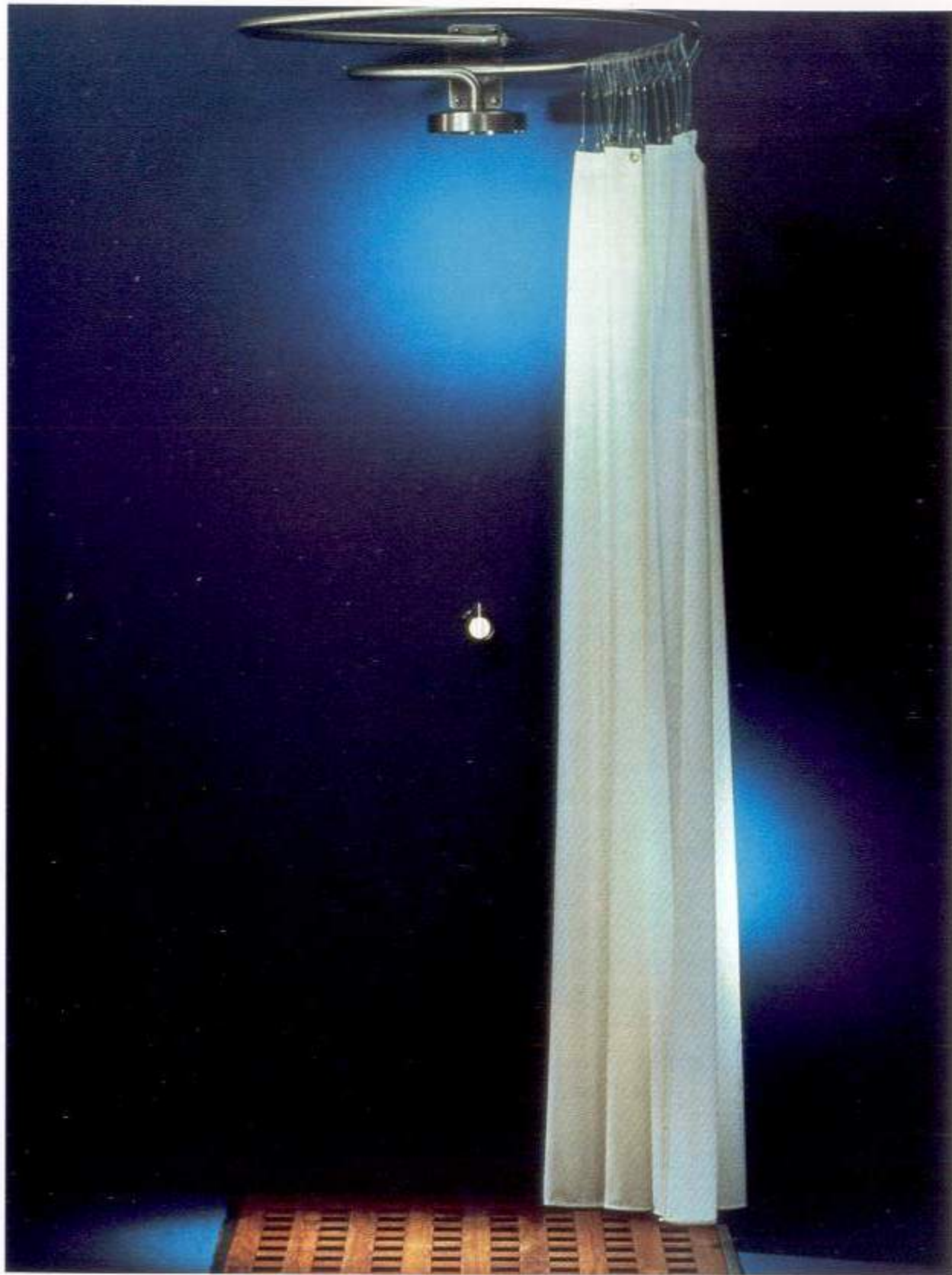


"Tube" stainless steel Washbasin with a transparent, methacrylate support. *Altro.*



"Kaokaban" or "AQ7" Washbasin by Toni Arola. *Artquitect Edition.*





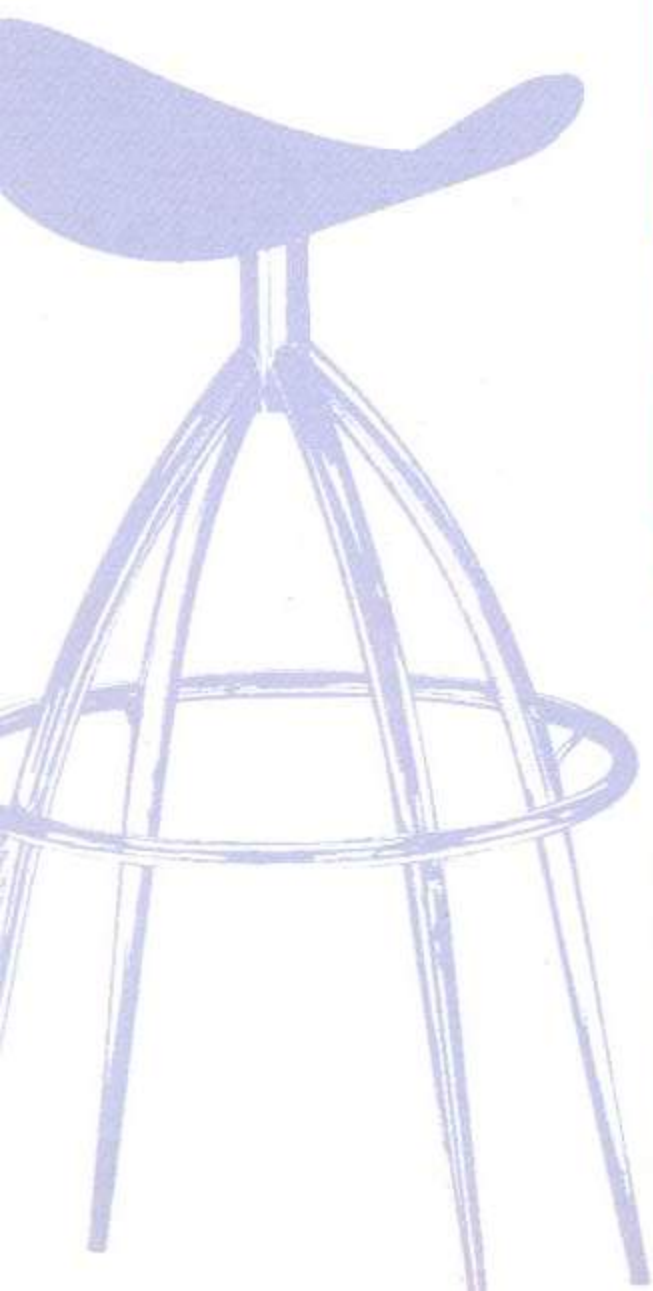
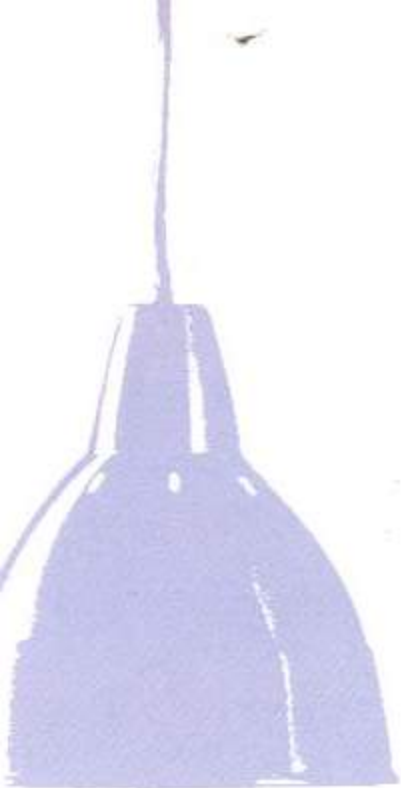
"Pluvia" Shower by Matteo Thun.  
*Rapsel.*



"Vero" Washbasin designed  
and made by *Duravit.*



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