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BOUROULLEC



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LUXURY SPACE  
**SWAROVSKI**





## RONAN BOUROULLEC: Дизайнът е въпрос на алхимия

Интервю на Гергана Лабова, снимки: Morgane Le Gall, Paul Tahon и Ronan Bouroullec

Ronan и Erwan Bouroullec са родени в Куимпер, Франция, съответно през 1971 и 1976 г. Ronan завършва Ecole Nationale des Arts Decoratifs, а брат му - Ecole des Beaux-Arts. Двамата работят заедно от 1999 г. Творчеството им е постоянен диалог, подхранван от техните индивидуалности, но водещ към една обща цел. През 1997 г. младите дизайнери представят на изложението в Париж проекта си за разглобяема кухня и това става повод за срещата им с Giulio Carrellini. Положено е началото на ползотворно сътрудничество, дадо резултат в реализацията на разнообразни проекти. През 2000 г. Issey Miyake ги ангажира за проекта на магазин в Париж, където да изложи новата си колекция А-Рос. Същата година Ronan и Erwan срещат Rolf Fehlbaum, президент на Vitra. Французите започват работа по офис системата Joyn, пусната в производство две години по-късно.

Днес Ronan и Erwan работят за фирми като Vitra, Carrellini, Issey Miyake, Magis, Ligne Roset, Habitat, Kreo Gallery. Носители са на множество престижни международни призове. През 1999 г. печелят наградата за нов дизайнер на Международното мебелно изложение в Ню Йорк. Три години по-късно са обявени за творци на годината от Salon du Meuble в Париж. Техни продукти са част от постоянните експозиции на музеите за модерно изкуство и дизайн в Ню Йорк, Париж, Лондон, Лисабон, Ротердам. През лятото на 2005 г. участват в колективна изложба в Центъра за изкуства в Сеул, Корея.





*Spring chair за Cappellini е изработен от дърво, полиуретанова пяна, вълна и неръждаема стомана.*

Сп. "Домът" вече ви представи наградения в Кьолн диван Facett за Ligne Roset. Сега в личен разговор с Ronan Bourouilles разискваме въпроси за същността и целите на съвременния дизайн. Ето какво сподели французинът специално за нашето списание...

**С Егван ви наричат "изгряващите звезди на европейския дизайн". Коя е причината продуктите ви да са толкова харесвани?**

Не знам, досега не съм се замислял. Понякога просто се опитваме да уловим това, което вече съществува в съзнанието на хората, да усетим от какво се нуждаят, какви са очакванията им и да ги материализираме. В други случаи продуктите ни представят нови гледни точки към нещо вече познато. Важен аспект от нашата работа е и фактът, че творим в различни сфери на дизайна. С други думи, опитваме се да намерим един глобален отговор на много въпроси.

**Дизайнът за Вас е...**

Работа, ежедневие...

**Как бихте описали стила си?**

Преди всичко поетичен.

**Какво става, когато Вашите идеи за даден продукт се различават от тези на брат Ви?**

В такива случаи спорим много и всеки защитава горещо своята гледна точка. Понякога стигаме и до бой! (смее се)

**Какво Ви води в работата по нов проект?**

Първата стъпка е да се опитаме да вникнем в предисторията на проекта, в традициите и целите на компанията, за която ще работим. Все едно започваш нова любовна афера - трябва да разбереш кой стои пред теб, какви са желанията му, какво можеш да направиш за него и какво не можеш. След това скицираме, скицираме и пак скицираме. Или просто седим и размишляваме върху различни идеи, докато открием тази, която ще превърнем в действителност. Истината е, че реализирането на нов проект ни отнема много време...



*Столът Outdoor за Ligne Roset се предлага в три цвята - черен, бял и сив. Може да се поръча и с облегалка за главата.*



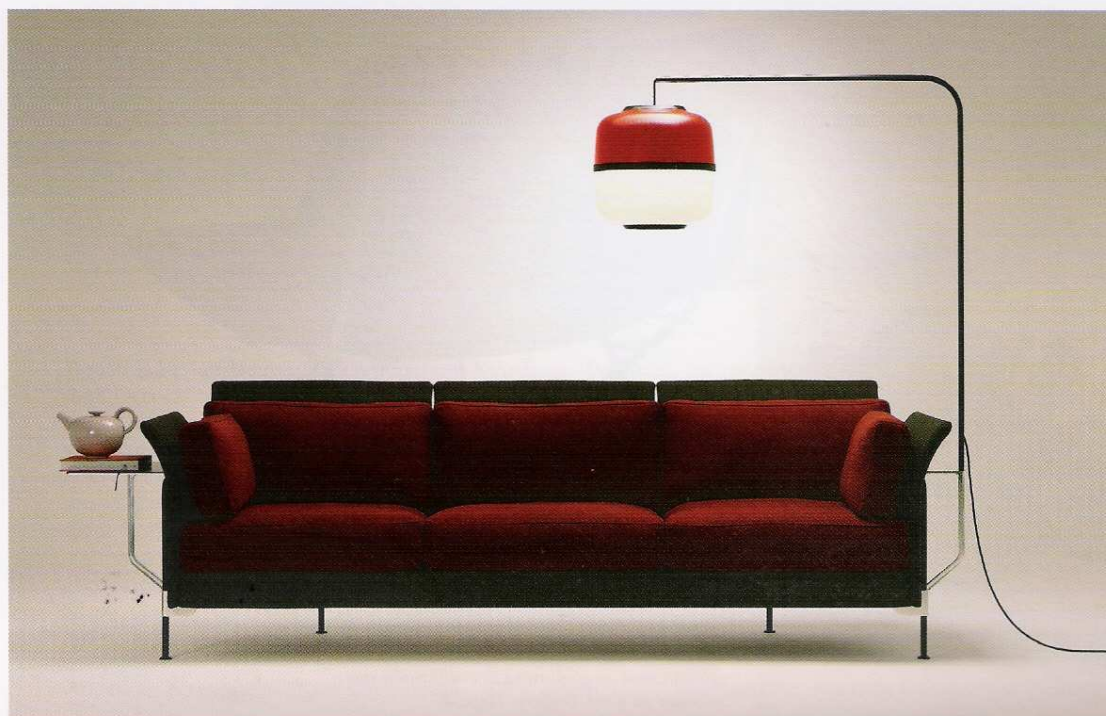
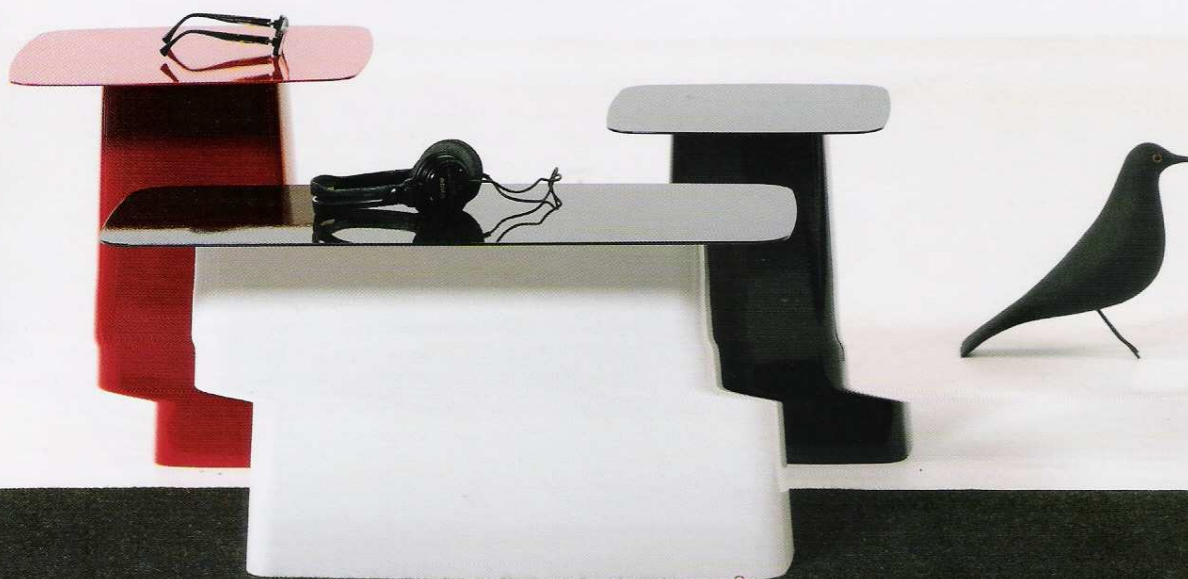
*Лампата Parasol Lumineux от фибростъкло и цилиндрична основа от метал за Kreo Gallery, Париж.*



*Офис серията  
Worknest за Vitra.*



*Metal Side Table за Vitra,  
представена на последното  
изложение  
Salone Internazionale  
del Mobile в Милано.*



*През 2005 г. в Милано  
дизайнерите представиха  
и атрактивния Late sofa 1  
за Vitra.*

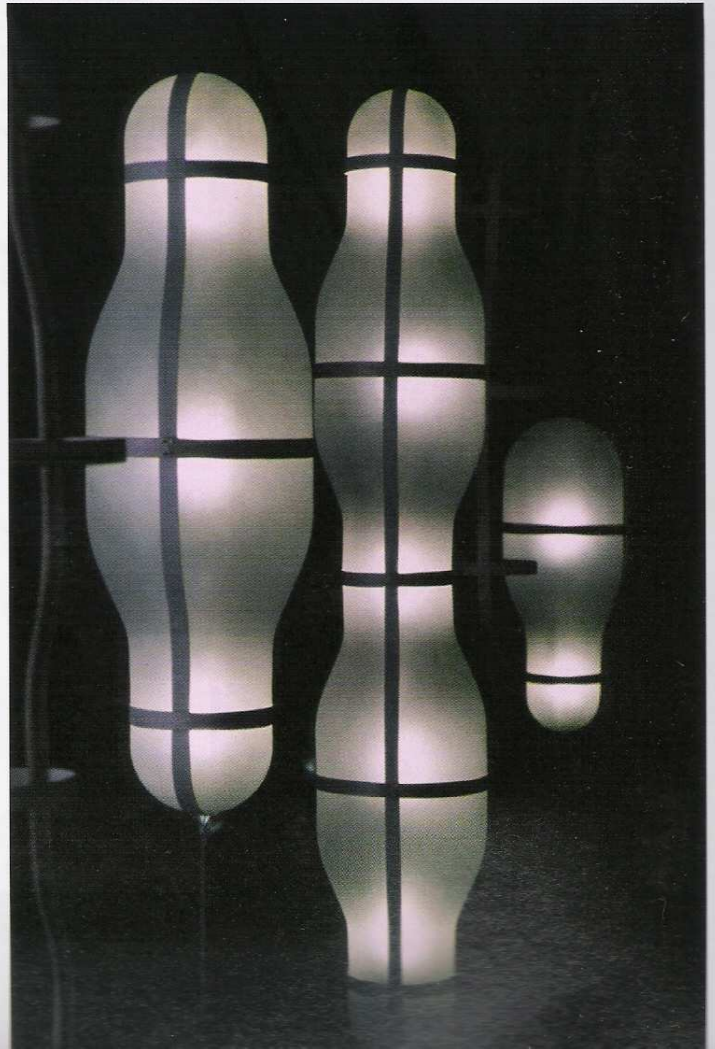


Продуктите на Boutillier за Vita може да закупите от АЛЮБ ДИЗАЙН: София, ул. Цар Самуил 49 мек.: 02/ 980 82 41. Колекциите на Cappellini в МАРТИКОМ: София, ул. 6-ти септември 55А, мек.: 02/ 981 39 70.

Получава Self от олекотена частта за Vita Home Collection.



Лампите Objets Lumineux първо са произведени от Cappellini, а през 2004 г. вече се предлагат и от Киро Галери.



Към кой от продуктите, свързани от Вас и Еван, сме привързан най-много? Нямам такъв, както и нямам предпочитания върху който да работя. Всяка тема е интересна и уникална. Самите ние научаваме много от своите продукти. А на какво отговаряме по-голямо внимание - на възврата или на функционалността? Не правя сражения между гъбаме. Създаването им е въпрос на архитектура. Във всеки един проект гъбаме правя да се съобразява с разпични гъбаме точки - механизация, естетика, мази на възврата... Продукт, фокус-пан само върху една от тях, е обречен да умре. Коп са мената в архитектурата и гъбаме, побяват най-много върху работата Ви? Мисля, че не става въпрос за възврата. Когато работиш в гъбаме сфера, трябва да знаеш кой е твоята в нея прегупи меб, какъв език е използван, какво е усия да направя. Но ако ме питате за мената, кошто напштана много убавяват и което творчество според мен е от изключително значение за възврата на съвременния гъбаме, тоба несъмнено са Charles и Ray Eames, Jasper Morrison, Konstantin Grcic. Каква е възврата Ви за съвременния гъбаме? Странно много харесвам гъбаме, където всичко е така некомпонирано. В този смисъл, не съм привърженик на съвременния банален гъбаме, безличен и омешителен. Тръс разнообразен, пробочащият, без значение гъбаме за мебаме, мобилни мебаме, или стари кержични пулупи, гъбаме кой знае омакче. Дъгатаиът трябва да бъде свободен разен коваж на самия живот. Какже не няколко гъбаме за Вашата концепция за "микроразширяване".

В хога на своята работа с Еван спинахме го цвбвга, че трябва да създадем продукт, кошто да позволяват на хората да спркатурат сами пространството, в което живеят и да работят. Така започнахме да развряме концепция, обединяваща мебаме гъбаме и архитектурата. Целта ни беше да направим гостаме гъбаме еременни, кошто да се комбинират помежду си така, че с мяна помош да развряме пространството на по-маки частп. Възможно, използването на архитектурата като отпрана точка в гъбаме според мен беше много добра идея.



and the markets (as-saq), the Sheikh's Palace and the Dubai Museum enchant even the most exquisitely-tasted. And no matter if you are a tourist or a businessman, your place can be just one - the Shangri La Hotel, Dubai which has recently won the prestigious 'Interior Design Excellence' Award in DEPA Middle East Hotel Awards.

The hotel opened on July, 8, 2003. With its impressive height of 200 m it quickly turned into a real architectural sight. It is situated on the Sheikh Zayed Road only fifteen minutes away from the international airport and five minutes away from the World Trade Center. In the immediate vicinity of it are the golf club and exotic beaches.

A trade mark of the world-famous Shangri La Hotels & Resorts chain is the high class, the luxury and the attention to each detail of the interior. And this is not an exception. At the very moment you enter the huge lobby you are taken by the bizarre feeling that you are lost... in heaven! Big windows, gorgeous pelmets and draperies, stylish decorations, comfortable luxurious furniture that invites you to sit and relax... And the only thing that is left to do is to escape the routine problems and worries with a refreshing cocktail... Here is what the winner of the Grammy Award for 2004 Alicia Keys said about it: "When I first entered the apartment in which I was about to stay, a fascinating view opened in front of me... A marble floor, doors made of dark wood covered in elegant brown leather, silver details..." And enormous space! This was the most grandiose place I'd ever seen!"

The hotel disposes with 310 luxurious suites, 126 specially furnished apartments, five restaurants each offering a different kind of cuisine, a fully-equipped business center, hairdressers', shops, an inside and an outside pool that opens a view to the sea, a modern Spa center. The so-called Horizon Club situated at the last floors is for the most pretentious guests. There are 69 exceptionally luxurious suites and apartments among which is the Presidential apartment Al Shams. The guests have the opportunity to enjoy the privacy and the higher service standard as well as special privileges and extras.

A furnishing leitmotif shown throughout the discreet matching of colors and textures is the desert landscape theme. "Our aim was to recreate the wavy contours, the supple movement and the rich colors of the dunes", explains the manager Mr Bernhard Heckler. Authentic interior accents are the paintings and the sculptures of young talented Middle East artists. The works highly influenced by the local traditions are made of bronze, wood, stone and metal, and match in an interesting way with the modern interior decisions.

Photos:

p. 104: The lobby has two main entrances situated opposite each other. Between them are the six elevators which move with 7m/s. 'An island' of comfortable sofas and ottomans in deep, earth hues gives the feeling of an immediate communication with nature. The atrium of the hotel is 19 m high. It covers the first three floors connected with a fine spiral staircase - a traditional element for the Shangri La Hotels & Resorts chain. Gilded marble makes another reference to the desert theme continued by the gentle meanders of the inside balconies.

p. 105: The big atrium windows allow the sunbeams to fill in the space, and the light reflections on the limestone walls remind the constant movement of desert sands. Arabic scent candles make the atmosphere more exotic and intimate. Here a rich breakfast is served in the morning. With the compliments of the hotel free juices, tea and coffee are served during the day, and cocktails and cheese and caviar hors d'oeuvres in the evenings.

p. 106: The Makkareck restaurant situated on the second floor takes you to the magnetic and mystical Morocco. Here both typical regional meals and international cuisine are served. Arch-shaped bays in the walls, antique lanterns, candlesticks and interesting Mauritanian art works make the atmosphere unique. An important element is the traditional ceramics wall-panel.

p. 107: The Hoi An restaurant offers authentic Vietnamese and French cuisine. The fan-like ceiling, the oak flooring, the orange walls, the turquoise sun-shades and the discreet light seem to take the visitor right to colonial Vietnam and prove that the combination between modern and traditional is even more than modern - it is also incredibly attractive.

p. 107: The Shang Palace restaurant is situated on the first floor. It is a perfect place both for intimate dinners and big parties. You will find here a delicious Chinese food. The ethno patterns on the dishes also remind this.

p. 108: Amwaj situated on the second floor is a minimalistic restaurant for local meals and sea food. In Arabic the name of the restaurant means 'waves'. Right next to the entrance is the oyster-bar isolated by a metal bar with algae motives. The walls are covered with limestone, and the flooring is made of oatoba wood. You can watch the preparation of your favorite meals through round aquariums built in the wall between the kitchen and the restaurant.

p. 109: The hotel business center is situated on the third floor. It is 24 hours available and offers all services one might need for his business. It consists of a conference hall, a few meeting rooms named after Middle East flowers - Nasreen, Yasmin, Arjawan. The champagne-colored walls combined with light cream-colored and green carpets with ocean-blue, black and brown details make the atmosphere exquisite.

p. 110: Horizon Club is meant for the businessmen who demand maximal luxury and most exquisite service. There are special privileges for the guests of the club. The suites are exceptionally comfortable and dispose with personal voice mail, wireless internet, magazines, books, games. Every morning a rich breakfast is served in the dining-hall of the club and a tray with fresh fruits and the international press. With the compliments of the hotel free juices, tea and coffee are served during the day and cocktails and cheese and caviar hors d'oeuvres in the evenings. The guests' wardrobe is also taken care of. The personnel look after the perfect look of the guests' shoes and suits daily.

p. 113: The suites and the apartments spread on a 45 to 66 m<sup>2</sup> surface. The dune theme here is introduced by wavy wooden walls that give a movement look. The warm earth hues of the beige and the gray have been chosen in order to warm up the elegant and calm atmosphere. Local fig plywood is used as an interior accent. Special attention is paid to the light. The impressively big windows look at the south-west. This way the brighter light would only enter in the morning and in the late afternoon. The genuine works of art in each room make

it more intimate and exotic. The latest technologies also take care for the guests' comfort. With the push of a button you can do everything - rise and draw the curtains, control the air conditioning, regulate the light. The bathrooms of all suites and apartments are gorgeous with deep and comfortable tubs and shower cabins. The needs of the businessmen are also taken in consideration - each room has a compact desk, a safe and interactive satellite TV. Electronic devices have replaced the standard signs 'Do not disturb' and 'Please clean the room up'. The room service works 24 hours and delivers every meal from the menu-lists of the hotel restaurants.

p. 114: The Spa Center is at the hotel's fourth level. Inspired by the traditional Asian medicine practices it aims the awakening of all senses, the rebirth of the body and the spirit. Each guest who visits it is welcomed by the relaxing sound of the water which passes on both sides of the path leading to the Spa Center. Additional intimacy is due to the dim lights, the soft music, the discreet exotic scent candles and the rose petals spread as a decoration all over the place. The colors are soft and calm - beige, green, and blue. The hotel offers the opportunity to use a fully equipped fitness center, a sauna, a steam bath, nine chambers for different beauty procedures, Jacuzzi, squash and tennis courts, sports' shops, a pool, refreshment bars.

p. 117: The gorgeous Presidential apartment Al Shams (in Arabic - 'the Sun') is situated on the last two floors of the Shangri La Hotel, Dubai. It spreads on more than 435 m<sup>2</sup>. Big French windows open a splendid view to the bay. The apartment includes a spacious living-room, two bedrooms with separate sitting corners and bathrooms as well as a big terrace perfect for romantic dinners or just for enjoying the view to the city. A very precisely crafted spiral staircase introduces the 'waves' theme dominating the whole hotel.

p. 119: All premises are made in a way that gives the impression of maximal space openness. The combination of walnut wood, leather, natural textures and Italian marble gives an exotic touch to the interior. The leading colors are dark brown, red and blue. Al Shams has all possible comforts: plasma TV home video system, a music player, a fax, a laptop, two bathrooms with Jacuzzi and TV screens. As in the rest of the hotel here the light is an important detail, too. It contributes to the elegant and relaxing atmosphere.

p. 120: The light beige marble behind the bed in the main bedroom contrasts in a specific and interesting way to the dark walnut wall. The podium enriches additionally the interior and invites to relax in the embrace of the longed rest.

p. 122 RONAN BOUROULLEC: Design Is a Question of Alchemies

interview: Gergana Labova,

photos: Morgane Le Gall, Paul Tahon, Ronan Bouroullec

Ronan and Erwan Bouroullec were born in the town of Quimper, France, in 1971 and 1976. Ronan graduated Ecole Nationale Des Arts Decoratifs and his brother - Ecole des Beaux-Arts. They start working together in 1999. Their collaboration is a constant dialogue, nourished by their single identities and strived towards a common goal. In 1997 the young designers presented at the Salon du Meuble de Paris their project for a "Disintegrated Kitchen" and that is the reason they met Giulio Cappellini. They start a beneficial cooperation, which results in the realization of various projects. In 2000 Issey Miyake commissioned them to design a shop in Paris for his new collection A-Poc. In the very same year Ronan and Erwan meet Rolf Fehlbaum, Vitra's chairman. The two French start their working on the Joyn Office System, which was edited two years later.

Today Ronan and Erwan work for numerous manufacturers such as Vitra, Capellini, Issey Miyake, Magis, Ligne Roset, Habitat, Kreo Gallery. They have won a number of prestigious international awards. In 1999 they got the new designer award of the International Furniture Fair in New York. Three years later they won the Creator of the Year Award at the Salon du Meuble de Paris. Ronan and Erwan Bouroullec's products are a part of the permanent exhibitions in the modern art and design museums in New York, Paris, London, Lisbon, Rotterdam. In the summer of 2005 they took part in a collective exhibition in the Arts Center in Seoul, Korea.

The Home Magazine has already presented the Facett sofa for Ligne Roset, which has been awarded in Cologne. Now in a conversation with Ronan Bouroullec we discuss questions about the essence and the goals of the contemporary design. Here is what the French designer shared specially for our magazine.

You and Erwan are often called "the rising stars of the European design". What is the reason your products are in such a great demand?

I don't know. I have never really thought about it. Sometimes we just try to catch what already exists in people's minds, to feel what they need, what they expect and try to turn it into reality. In other cases our products present new points of view at something already familiar. An important accent in our work is the fact that we work in different spheres or design. In other words, we are trying to find a global answer of many questions.

Design for you is...

Work, everyday life...

How would you describe your style?

Poetic, most of all.

What happens if your ideas for certain product do not match your brother's ones?

In such cases we argue a lot and each defends his point of view. We might sometimes even fight! (He laughs)

What guides you when you work on a new project?

The first thing is to try to get the essence of the project, the traditions and the goals of the company we are working for. It is like starting a love affair - you need to get to know the person in front of you, what his or her wishes are, what you can do for him or her and what you cannot. Then we sketch, and we sketch. Or we just sit and think over different ideas, until we finally find out the one that we are going to turn into reality. The truth is that the realization of a new project takes us a long time.

Which is the product, created by you and Erwan, you appreciate most?

I don't have such a product, and I don't have preferences about the things I work on. Each theme is interesting and unique. We ourselves learn a lot from our own products.



And what do you pay more attention to - vision or function?

I make no gradation between them. Combining them is a question of alchemies. In each project the designer should take into consideration different points of view - the technology, the esthetics, the future client... A product that is focused on only one of these is doomed to die.

Which are the names in the sphere of architecture and design that have influenced you most?

I think it is not exactly influence. When you work in a certain sphere, you should know the people that have worked in, their way of expression, the way they have used it. But if you ask me about the names I really respect and whose work I really consider of great importance for the development of the contemporary design, these undoubtedly would be Charles and Ray Eames, Jasper Morrison, Konstantin Grcic.

What is your idea of the contemporary design?

I really like the jungle where everything is out of control. In this sense, I am not keen on the contemporary boring design. I am looking for diversity, provocation, no matter if we talk about furniture, mobile phones, or ancient ceramics figures, which have come from who-knows-where. The design should be in a way a representation of the very life.

Tell us a few words about your conception for the "microarchitecture".

While working me and Erwan got to the point that we should create products which would allow people themselves to structure the space they live or work in. That is how we started developing a conception, which united the furniture design and the architecture. Our goal was to create elements big enough that could be combined with each other and separate space into smaller parts. Actually, I think that using the architecture as a base for the design was a good idea.

#### p. 126 THE LUXURIOUS HYSTERIA SWAROVSKI

*text and selection: Blagoslava Lumbeva*

Few are those, perhaps, who have not heard the name Swarovski and do not associate it with luxury, prestige, glamour, and fashion. Since their creation the crystals are veiled in fabulous mystery that rouses the interest for them to the utmost limit. After the prolonged efforts of the Swarovski family to boost their marvelous invention into the market, the mania for crystals has reached unimaginable heights. In order to satisfy people's need of luxury, the motley stones are being placed on all kinds of objects. Let's see the beginning of this hysteria and what part of the interior it has conquered by now.

The Beginning

From immemorial times the glass-making has been the leading craft in Northern Bohemia (today's Czech Republic). That was the occupation of Daniel Swarovski's father when the boy was born in 1862. Although he showed interest in the craft, Daniel was encouraged to take up music and to become a violinist. However he did not justify the expectations and became an engineer who was still in love with the glass-making. In 1891 he invented the first electrical machine for crystal polishing and set up a new era in their processing. Four years later he established a small factory in North Tyrol, Austria. There he improved the technology and the nondescript dark pebbles changed beyond recognition - their sides were flawlessly polished and their translucent shining was dazzling. In 1900 the company was named Swarovski.

The Secret of the Crystal

For years Daniel and his sons have been searching for the best combination of initial mixtures. The secret recipe included soda, quartz sand, potassium and minium but only the correct proportion ensured the supernatural translucence. Soon those crystals became famous with the name Swarovski.

Great number of jewelers has been trying to obtain the recipe but the security limits were and still are draconic. The workers in the workshops do not have the right to approach the rooms of the masters and vice versa. The person responsible for the melting of the quartz sand cannot go where the crystals are being cut. Outsiders are not allowed on factory grounds at all. For years the firm has been working on orders only. On the packing there were no cargo sign or name of the manufacturer. After the completion of a shipment, the documents about it were destroyed. That was also the fate of the specific equipment. In spite of the large expenditures in the middle of 1970 the trade mark Swarovski boosted powerfully into the market. The secret of cultivating artificial crystals becomes the main capital of the company. Its specialists create an unprecedentedly polished crystal that disperses the light in all the colours of the rainbow.

On the World Stage

Daniel Swarovski decides to take over the world. He sends trial shipments to Vienna, Paris, Sankt Peterburg and New York. The success is astounding. Orders are showering from all over the world. The crystals adorn wedding and evening dresses, theatrical costumes, hair, accessories, shoes. Queen Victoria's modelers are among the first customers who buy sacks of crystals in order to decorate the royal garments.

Crystal Miniatures

In 1976 the Silver Crystal Collection is introduced. The story is rather interesting: a factory worker glued several pieces of crystal together and accidentally noticed that the figurine he created resembled a mouse. Thus the idea of making miniature statuettes of crystal was born. In the same year on The Olympic Games held in Innsbruck, the official presentation of the mouse takes place and the triumphant procession of the little beasts across the world starts: piglets, turtles, deers, rhinos, swans etc. Presently the price of the figurines varies between 30 and 6000 dollars per piece.

Swarovski Crystal Society

The lovers of exquisite miniatures establish Swarovski Collectors' Society. Nowadays more than half a million people from dozens of countries are members in the Society and each year company designers create an exclusive figurine - a distinguishing mark for those who belong to this elite circle.

The Result

For 2004 the company has made profit from sales estimated at 1 830 000 000 euro and approximately 16 000 people work for it.

Precious Upholstered Furniture

In 2001 the Italian company edra presented the Flap sofa. 750 000 Swarovski crystals are encrusted in its upholstery. In 2005 the beneficial cooperation

between the two companies led to the creation of a whole Collection of crystalized upholstered furniture. The manufacturing process is worth mentioning: the measured and cut cloth is sent to Swarovski where the crystals are glued on it by the use of a special technology. The manufacturers guarantee that the precious gems will remain on their spots.

On the Bulgarian market the Diamond Collection is offered by GAMMA DESIGN Sofia, 8 Hristo Belchev Str., tel: + 359 2 987 91 55

Plovdiv, 36 Avksentii Veleshki Str., tel: + 359 32 63 28 80

The designers Mario Cananzi and Roberto Semprini have created the Tatlin sofa inspired by the look of the Russian designer Vladimir Tatlin's famous tower.

The Masanori Umeda's Getsuen armchair is the result of the precise combination of technology and craftsmanship. Behind the attractive look is hidden a complex steel base, covered with flexible, breathing polyurethane. One of its legs has wheels installed.

The Sushi chair is made by Fernando and Humberto Campagna. The original model is made of materials varying as far as kind, thickness and color are concerned and attached by a big polyurethane tube.

Flap sofa by Francesco Binfare. Some of the parts are mobile with six stages of incidence. The Flap sofa is part of edra's Diamond collection.

Crystal Light

At the end of the last year Swarovski introduced the new designers' chandeliers of the Crystal Palace Collection. They were exhibited in the completely renewed theatre Paris in Miami, known also as Art Deco Centre. The main goal of the Crystal Palace project is through the chandeliers to demonstrate not only the beauty of the crystals but also their technical characteristics.

We introduce you some of the most attractive illuminants that have found their place in the Crystal Palace Collection throughout the years. The chandeliers of the Crystal Palace Collection are already being sold on [www.crystalpalaceproject.com](http://www.crystalpalaceproject.com). The prices vary between 13 000 and 500 000 dollars.

The Gio Ponti in the Sky with Diamonds illumination installation is made by Ingo Maurer for Swarovski. The Super Leggera chairs (by Gio Ponti) are covered with crystals and LEDs. The composition was presented in Milan in 2004.

The futuristic Stardust chandelier by Yoshioka is a combination of the modern technology and the crystal options. Stardust does not only emit light, but also projects images like a TV.

Topograph chandelier made by Karim Rashid. Its look is inspired by the beauty of the Tyrol Mountains and features the region south of Wattens.

Lenny Kravitz created the Casino Royale chandelier as a designer's debut. The illuminant has a weight of 220 kg and is made of strings of black and transparent crystals passing through enormous boxes made of chrome and brass.

The stunning Lucky Spot chandelier has the form of a 3D horse standing up on his back feet. It is made by Paul McCartney's daughter Stella McCartney. The figure is made of 7000 Swarovski crystals and is about 4 m tall. The unique installation was first exhibited as a part of the Fashion exposition at Belsay in 2004.

The Dazzling Daydream Bathroom

The German manufacturer of bathroom components Kludi and Swarovski created the crystal bathroom Dazzling Daydream. The official introduction took place at the end of November 2005 in Budapest. The project shows the connection between light, water and crystal in terms of technology, design and architecture. The interior design is based on the physical characteristics of the crystal itself. This concept is observed in the slightest details.

Dazzling Daydream has two varieties. Delight is a half-translucent and light bathroom made of crystal, limestone, glass, wood, and chrome. Passion is the more ornate model with granite, limestone, ceramics, crystal, wood, and chrome. The manufacturers offer three types of disposition of different details depending on the room. The bathrooms are sold only as a complete composition, i.e. you can't buy the shower only. The price starts from 50 000 euro and includes a sink, a shower, a toilet, floor and wall tiling, chandelier and a general lighting system.

Intimate Touch: Pierre Cardin, Omega and Swarovski

The crystals are the main accent in the luxury collections of bed linen, tablecloth and towels by Pierre Cardin and Omega. Swarovski's appliques form series with the same pattern in different products.

The collections are offered on the Bulgarian market by Home Studio:

Sofia, 114 James Boucher Blvd., tel: + 359 2 962 30 34

Ceramic Tiles with Crystals

The new product line Star System by the Italian Alfa Ceramiche factory includes three collections of ceramic tiles with Swarovski crystals encrusted on them. The Glitter collection shows wall tiling with varied surfaces, textures, decoration and multitude of sizes. The tiles are offered in 6 colours (frosted and glossy).

In Bulgaria the tiles can be bought from ELE CERAMICA.

Sofia, 60G Bulgaria Blvd., tel: + 359 2 958 87 77

Varna, 279V VI. Varnenchik Blvd. tel: + 359 52 500 555

Bourgas, 19-21 Gladstone Str., tel: + 359 56 48 28 49

Imperial Carpets

The Imperial Line Carpet Collection by Guy Laroche impresses with its flamboyant appearance. The incredible design and the high-quality materials are combined with the glitter of Swarovski crystals on them. The carpets are made of hand-woven wool and are offered in two sizes 160x230 cm and 190x290cm. The color choice varies between brown, ecru, and red.

You could find the Guy Laroche carpets at Christor:

Sofia, 44 Macedonia Blvd, tel/fax: + 359 2 954 95 65

Sofia, 114 James Boucher Blvd., tel: + 359 2 963 14 33

Selva Solitaire Exclusive Collection

The pieces of furniture from the newest Solitaire Collection by the Italian Selva factory might rightfully be named "jewels for the home" since crystals Swarovski are encrusted on them. That explains the name of the collection - in French "solitaire" means a big mounted diamond. The author of the collection is the famous Belgian designer Axel Enthoven. Not only design but functionality is planned in the smallest details. It might be said that some of these creations possess intersexual life, i.e. they are conformable with the gender of their owner. In the commode designed for men there are special compartments for neck-ties, watches and belts. Lady's version has compartments for jewelry, handbags and other personal belongings.

These exclusive pieces of furniture you can buy from RILUS.