

SWAROVSKI CRYSTAL PALACE COLLECTION

SALONE DEL MOBILE, MILANO – APRIL 2006

Since 2002, the Swarovski Crystal Palace collections have aimed to stretch the imagination, demonstrating that the notion of a traditional chandelier can be beautifully reinvented. Whether designers choose to marry cutting edge technology with contemporary design or use nature as their main source of inspiration, the results have always thrilled and captivated, with each designer breathing new life into the traditional chandelier aesthetic. Now in its fifth year, Swarovski Crystal Palace has continued to merge lighting, art and design with technology and creativity, using Swarovski's entire range of crystal components. This year, Swarovski introduced creations by **Basso & Brooke, Jurgen Bey, Laurene & Constantin Boym, Hussein Chalayan, Naoto Fukasawa, Michael Gabellini, Ineke Hans, Simon Heijdens, Chris Levine, Ross Lovegrove, and Gaetano Pesce**, and featured commercial chandelier versions from designers **Michael Anastasiades, Georg Baldele, Tord Boontje and Tom Dixon**.

SCIENCE AND FICTION for Swarovski Crystal Palace by Basso & Brooke

Basso & Brooke, the darlings of the fashion world who won the Fashion Fringe award in 2004, have created a grand masterpiece of striking originality. 'Science and Fiction' for Swarovski Crystal Palace is an interesting mix of tradition and modernism. The shape is based on the classic Marie-Therese chandelier design, fabricated out of glossy black metal hung with multiple tiers of intricately printed, classically shaped pendeloque Swarovski crystals. Each of the 111 crystals features a silk screen print of one of Basso and Brooke's intricate and fantastical designs, making this a truly spectacular chandelier. The chandelier weighs 100kg and is lit by 32 black candles.

Fashion designers Bruno Basso and Christopher Brooke are best known for their majestic power prints featuring allegories of power entwined art nouveau-style with flowers, skulls and jewels, which are then exquisitely and imaginatively engineered into garments of chiffon, supple leather, silk and crepe.

CINDERELLA AM & CINDERELLA PM for Swarovski Crystal Palace by Jurgen Bey

Jurgen Bey has constructed two chandeliers out of very fine steel gauze with Swarovski crystals embroidered into the gauze in a pattern of night-bugs. Hematite and topaz coloured crystals were chosen for their mysterious hues and transparent qualities, so when the light is off the chandelier is almost non-existent and ghost-like. When the light is on, the crystals sparkle through the gauze.

In the early '90s Bey attended the Eindhoven Design Academy, after which he worked with designer Jan Konings for several years. Droog Design promoted their work from the very beginning. Bey works from the inside out, trawling his neighbourhood streets for old furniture,

second hand shops and discards from friends, and then covering his found objects with a new material.

CRYSTAL SHADES for Swarovski Crystal Palace by Laurene & Constantin Boym

Laurene and Constantin Boym have continued with the theme of their 'Crystal Rug' chandelier designed for the Swarovski Crystal Palace collection in 2004. This year they offered to the Swarovski Crystal Palace collection 'Crystal Shade'— a monumental floor light. The light has a chrome-plated steel structure and a cylindrical shade composed of Swarovski crystals. The design provides a practical alternative to a traditional chandelier with all the inherent qualities of past Crystal Palace collections.

Constantin and Laurene Leon Boym head Boym Partners, Inc., a New York product and exhibition design studio founded in 1986. The Boym Partners have received many awards and their products are included in the permanent collections of the Museum of Modern Art in New York, the Cooper-Hewitt National Design Museum, and the Musée Des Arts Decoratifs in Montreal.

REPOSE for Swarovski Crystal Palace by Hussein Chalayan

Hussein Chalayan has created a conceptual art installation piece, comprised of two pieces that communicate with each other. An airplane wing balanced against a wall, its large wing flap moves slowly up and down to reveal a long strip of Swarovski crystals and is illuminated from behind by LEDs. This graceful movement is linked to the second piece in the installation – a digital clock set on a timed loop, indicating speed with the movement of the wing flap. The installation simultaneously encompasses the feeling of movement and stillness.

Hussein Chalayan is an internationally regarded fashion designer renowned for his innovative use of materials, meticulous pattern cutting and progressive attitude to new technology. In 1993, his graduate collection from Central St. Martin's College of Art and Design was exhibited in the window of Browns in London; the first student since John Galliano. Twice voted British Designer of the Year, he has also designed costumes for opera and dance performances.

COSMOS 1 & 2 for Swarovski Crystal Palace by Naoto Fukasawa

Naoto Fukasawa has created 'Cosmos 1 & 2', two lights reminiscent of the afterimage that appears when you hold a light in your hand and draw circles in the air. The route of the afterimage of the light is mapped by a subtle line of Swarovski crystals along a line of ultra-modern Electro-Luminescent film. "It is as if the light comes from the stick of wizards," says Naoto.

Naoto Fukasawa, a product designer whose designs have won more than 40 design awards in Europe and America, designs for companies such as Apple, Epson, Hitachi, Muji, NEC, Nike, Seiko, Sharp, Steelcase and Toshiba.

HOVER for Swarovski Crystal Palace by Michael Gabellini

Michael Gabellini's design is conceived as a spatial environment rather than an object. 'Hover' for Swarovski Crystal Palace places the viewer in an intimate sensory relationship with suspended Swarovski crystals and light. 'Hover' for Swarovski Crystal Palace is defined by a crystalline ganzfeld that heightens perception and stimulates a feeling of seeing from within. Highlighting the dynamic and interactive qualities of the Hover environment, a kinetic furniture concept has been developed in collaboration with B&B Italia to allow viewers to circulate within the space while looking upward, creating an ever-changing view and playing with perceptions.

Michael Gabellini founded Gabellini Associates in 1991. He is recognised for his luxurious, elegant and elemental design in which light and space are primary materials. An innovator in the field of fashion interiors, he has designed boutiques and showroom spaces for Jil Sander, Giorgio Armani, Salvatore Ferragamo, Nicole Farhi, and has had commissions from numerous galleries and museums including the Solomon R. Guggenheim Museum, the Cooper-Hewitt National Design Museum.

PIXELATED PEACOCK, DAZZLING DAHLIAS AND LEAF LIGHT for Swarovski Crystal Palace by Ineke Hans

Ineke Hans has worked with a wide range of Swarovski crystals to create three new designs. 'Pixelated Peacock' for Swarovski Crystal Palace uses 104,328 crystal beads to form the peacock shape, much like an embroidered pattern.

'Dazzling Dahlias' for Swarovski Crystal Palace uses Crystal Mesh, a Swarovski innovation of chain-mail crystal fabric. A photographic print is reproduced through Swarovski crystals and the light source is concealed in the u-shaped rim within the design.

'Leaf Light' for Swarovski Crystal Palace makes use of another fashion component, Crystal Fabric, a subtle material that manages to radiate different colours depending on which colour fabric it is applied to. Ineke sought her inspiration for this design from natural sunlight in a leafy forest and thus the light is a reflection of nature, changing colour depending on your perspective.

Ineke Hans founded her studio INEKEHANS/ARNHE in 1998 and designs in the widest sense of the word: from jewellery to public space projects, from small batch production to mass production. In 2005 Ineke won a Red Dot award for a surprising garlic crusher for Royal VKB. Her work is purchased by international design collections.

3, RISING SLOWLY for Swarovski Crystal Palace by Simon Heijdens

Simon Heijden's design is a clever marriage of cutting-edge technology and nature. He considers that nature has become a rarity in our daily lives. To counter this situation, Simon's design is an introduction of nature into artificial spaces. His inspiration was the presence of wind and the unplanned character of nature. The classical chandelier design, composed of jet Swarovski crystals suspended on surgical smart thread, contracts and expands when small electrical pulses travel through the thread. The wind that passes by outside is measured by a wireless sensor attached to the outside of the building, measures and transmits the wind velocity back to the chandelier, as if the wind from outside is passing through the chandelier itself. The structure is light from within by LEDs.

Based in Rotterdam and London, Simon Heijdens works independently on projects that range from product design to outdoor installations for clients such as Droog Design, Prada and Jurgen Bey. Simon observes the traces of our daily rituals, then brings alive their narrative and history. He reveals the poetics of spaces and objects, enchanting and surprising with installations, products and films.

D-CUBE for Swarovski Crystal Palace by Chris Levine

Daniel Swarovski founded his company in 1895, 111 years ago. To commemorate the anniversary, artist Chris Levine has been commissioned to create a light sculpture using the largest crystal cube ever cut by Swarovski, measuring 275mm by 275mm and weighing 67kg. This ethereal piece represents the spirit of the man by combining the very latest laser technology and a precision cut crystal cube to create hyper-organic light forms of profound beauty. Levine's innovation and artistry in the field of light made him an appropriate choice to take on this challenge; the work is sublime and truly original. The piece previewed in Milan is a scale model of the final work, which will be installed at the Swarovski Crystal Worlds Museum in Wattens, Austria later in the year.

Chris Levine studied graphic design at Chelsea School of Art and Computer Graphics at Central St Martins. The fundamental drive in his work is the pursuit of sensory experience through image and form. All objects and imagery are interacted with through the sensorial input of light energy and physical sensation. His exhibition Hypervisual 1.2 completed a tour of 12 countries with the British Council. Commissions include work for Hussein Chalayan, The British Council Tokyo, Issey Miyake, Massive Attack, Cartier and Mario Testino.

SWAROVSKI CRYSTAL AEROSPACE for Swarovski Crystal Palace by Ross Lovegrove

Ross Lovegrove recently won The World Technology Prize for Design in San Francisco, and after considering 'Swarovski Crystal Aerospace' for Swarovski Crystal Palace, one can recognise why. Lovegrove's focus for this design is transport and sustainability; he presents a solar powered hybrid concept car for our future. The synergies between the alternative energy source, the materials and design are immaculate, rendering the obvious style as effortless. Each of the 1,000 Sharp solar panels has a specially constructed Swarovski crystal embedded in it.

"The design combines the intelligence of solar innovation with the optical, technological arm of Swarovski, prompting the exploration of the science behind the sparkle," says Ross.

Lovegrove has worked with Sharp Solar Europe, Swarovski Optical laboratories, General Motors Europe Design Director – Anthony Lo and Coggiola, the automobile prototype specialist in Torino to bring this car for the future to life.

Ross Lovegrove is one of the world's leading industrial designers. He started his career in the 1980's at Frog Design in Germany on projects for Apple Computers and Sony. He gained further notoriety when invited to join the Atelier de Nimes in Paris along with Jean Nouvel and Phillippe Stark. His products range from the Walkman, watches and kitchenware, to outdoor lighting and airplane interiors for clients including British Airways, Kartell, Phillips and Mazda. He has won many awards and his work is held in permanent collections in design museums around the world including Museum of Modern Art and the Design Museum in London.

MEDITERRANEO for Swarovski Crystal Palace by Gaetano Pesce

Gaetano Pesce is one of today's most celebrated designers and architects who continues to subvert the distinctions between art and design successfully. Pesce applies his multidisciplinary approach to a chandelier with the creation of 'Mediterraneo' for Swarovski Crystal Palace. The design, which at first glance looks very much like the exponent of a traditional chandelier, has a definite personality – it dances and exudes smells, colour, radiance and changes form. The design has a charm that resonates and a sound that is mesmerising. It uses 140 crystal strands, each consisting of 87 Swarovski crystals illuminated by LEDs, which are programmed to change the colours.

Gaetano Pesce, an architect-designer based in New York City, has undertaken diverse commissions in architecture, urban planning, interior and exhibition design, industrial design and publishing. In more than forty years of practice, Pesce has conceived public and private projects in the United States, Europe, Latin America and Asia, from residences to gardens and corporate offices. In 1996, he was honoured with both a comprehensive career retrospective at the Centre Georges Pompidou in Paris and publication of the Catalogue Gaetano Pesce: Le temps des questions. In 1993, Gaetano Pesce was the recipient of the influential Chrysler Award for Innovation and Design.

VERTICAL GLITTERBOX for Swarovski Crystal by Georg Baldele

Georg's latest work for Swarovski Crystal Palace is an elongated version of his original Glitterbox, which was created for the first Swarovski Crystal Palace collection in 2002. It is 3.9 meters in length, rectangular and completely covered in peridot coloured Swarovski crystals.

CRYSTAL PALACE COLLECTION

**Michael Anastassiades – Mini Tulsa, Georg Baldele – Glitterbox,
Tord Boontje-Mini Blossom, Tom Dixon – Mini Ball,**

This year's collection included the new commercially focused area, containing designs from previous collections that have now been successfully put into production. This year featured Tom Dixon's *Mini Ball*, Georg Baldele's *Mini Glitterbox* and his new vertical elongated *Glitterbox* seen for the first time along with Michael Anastassiades' *Mini Tulsas* and Tord Boontje's *Mini Blossom* chandelier.

The commercial range also includes the Boym's *Crystal Shades* design and a new design from Tord Boontje called *Ice Branch*, which he designed for the Swarovski Fashion Rocks event in Monte Carlo in 2005.

For more than a hundred years Swarovski, the Austrian family company based in Wattens in the Tyrol, has been the world's leading brand for cut crystal. Crystal jewellery stones and crystalline semi-finished goods for the fashion, jewellery and lighting industries are as much a part of the company's product range as gift articles, home accessories, and collectibles fashioned from faceted crystal. Swarovski's artistic and design abilities are evident in Daniel Swarovski Paris and Swarovski Jewellery, the company's accessory and jewellery ranges. Since 1995 visitors have been able to enjoy the ultimate crystal experience at the Swarovski Crystal Worlds. The Swarovski group also includes Tyrolit®, which produces grinding tools and abrasives, and Swarovski Optik, the company's optics division, with its precision optics for hunting and nature observation. In 2005 Swarovski achieved group sales of Euro 2.14 billion with a total of approximately 17.000 employees.