samer alameen

INDUSTRIAL DESIGNER

samer alameen

BIOGRAPHY

Samer Alameen's work is anchored in a world of story-telling, something that stems from his extensive background in advertising and which has lead him to become a creator himself. Inspired by history, treasured memories and a sense of tradition, Samer reinvents the objects he creates: his process is witty, concise and refined, adding a new layer of purpose and context where appropriate to traverse both exclusive handmade and one-off pieces alongside those that are industrially produced. Born in Beirut-Lebanon in 1971, he graduated from the Lebanese American University with a double major in Fine Arts and Advertising in 1992, going on to work for a variety of prestigious agencies including Publicist, Grey Worldwide, McCann Erikson, Levant, Gulf and North Africa. In 2006, Samer launched his own studio specialising in branding and image consultancy with a client list that extended across the textile, retail, mall, banking, real estate, food and jewellery sectors. It was in 2012 that Samer decided to launch his own designs and his first collection, Walking Objects, was inspired by the Khayzaran chair. Straight away it received media attention from the likes of Elle Deco and AD and encouraged him to go on and complete a Masters Degree in industrial design at Scuola Politecnica di Design (SPD) in Milan. He graduated in January 2014 and in April participated in Salone del Mobile in an exhibition "Around The Frame". February 2015 saw the launch of Samer's men's jewellery line in collaboration with the Dubai-based Bilarabi.
In 2016 Alameen decided to open his studio in Milan and launch his brand with his latest collection "Pattern Interrupted" showcasing a series of pieces inspired by the forgotten patterns of the Alhambra Palace, during the Salone Del Mobile.

Since the launch, Alameen has been part of the Salone del Mobile along other exhibitions, in Milan and abroad as well as collabortations with brands and agencies.

Salone Del mobile 2018

INHOUSE – NOT AN EXHIBITION

Samer Alameen welcomes you into his apartment to share with you his world, works and spirit. Step free from the showroom and instead see, try and live with design in its rightful place: at home, in daily life.

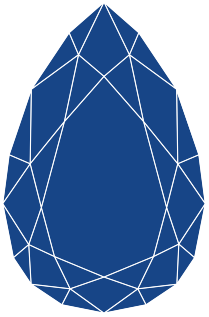
In this real-life context, Alameen showcases a range of designs all presented with a personal touch and wit: a cabinet, a modular lounge, a modular couch and new editions of the All You Can Seat stools/side tables, all of which feature with one another and all of which possess the ability to fit into their designated spaces regardless of scale or style.

THE PEAR
CABINET

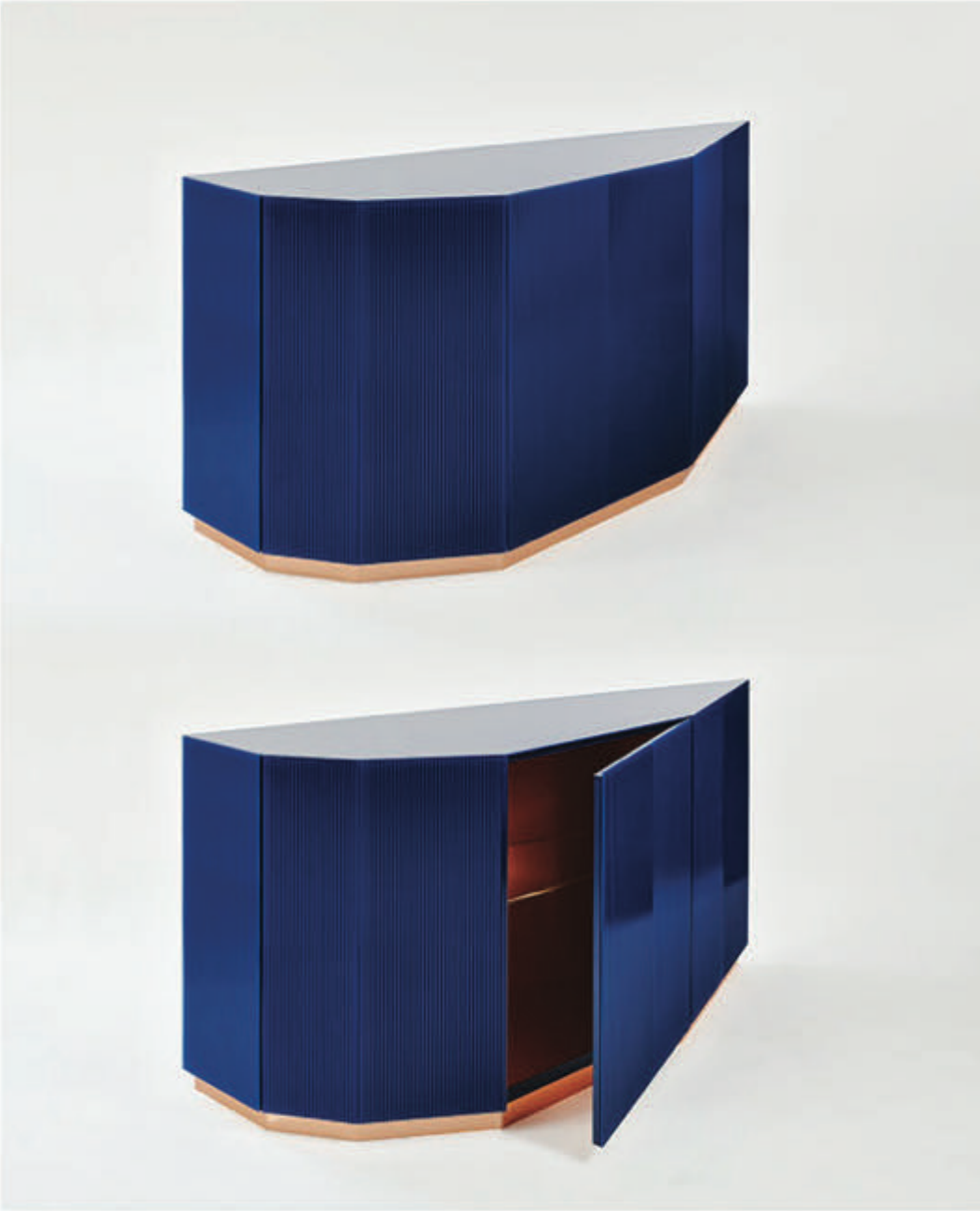
Gemstones are so fascinating!
Their colors, properties, myths, and legends are diverse and fascinating.

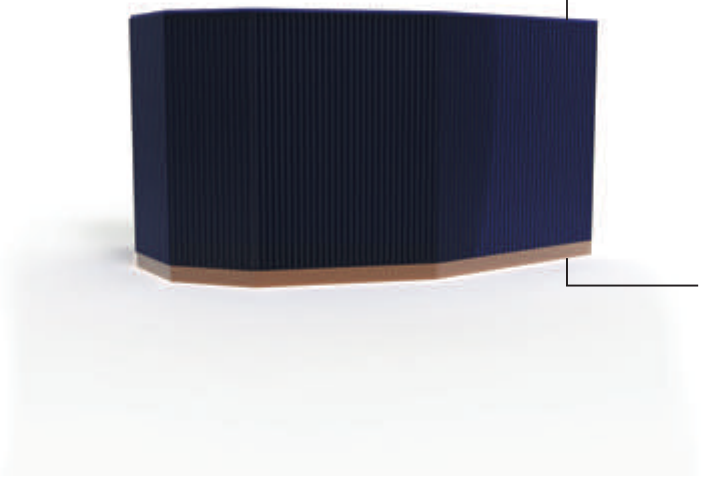
Every culture has its own beliefs about specific stones, and those beliefs are often tied to that culture's history, geography, and spiritual practices.

Natural gemstones are useful for healing and meditation.



The Pear
cabinet

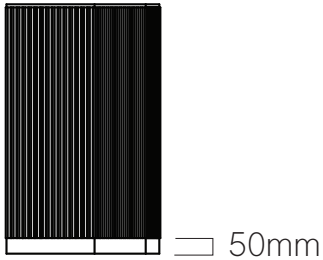


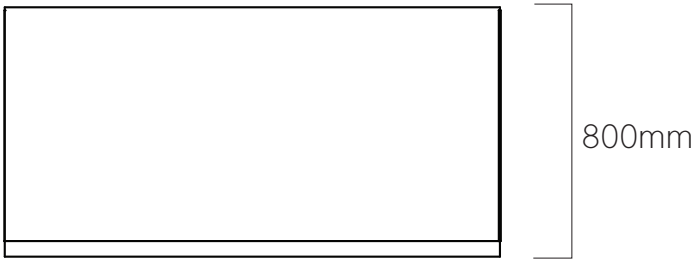


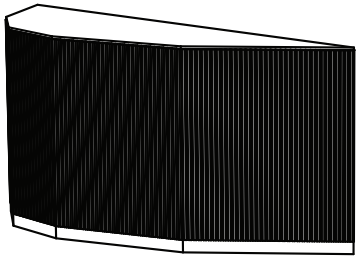
Dark Blue Sapphire glass.

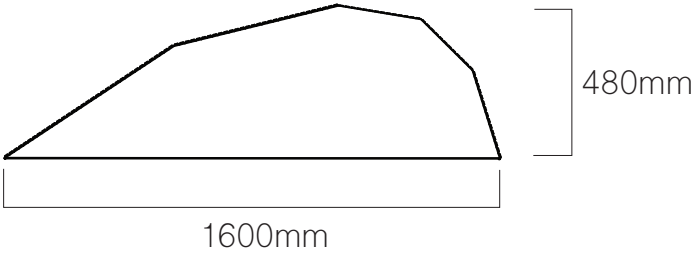
Properties of the dark blue sapphire: inspires creative expression, intuition, meditation, serenity, and all-around good vibes.

Copper


50mm


800mm

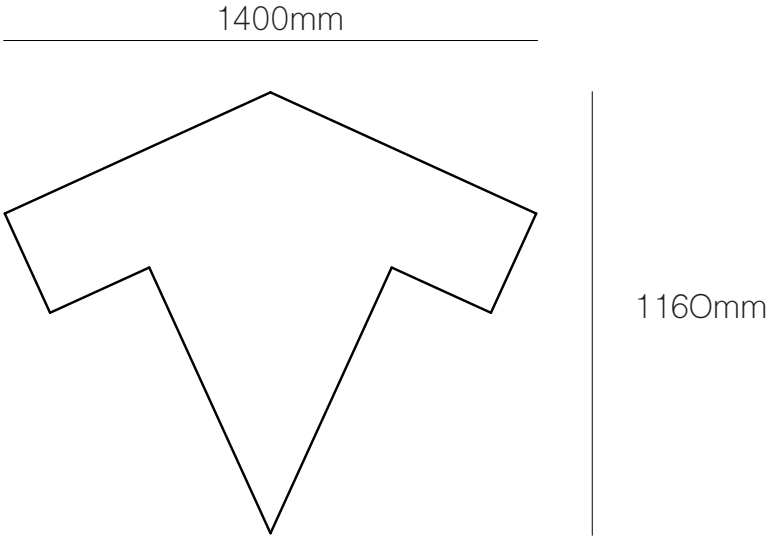


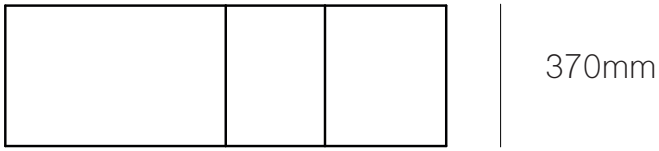

480mm
1600mm

ALL YOU
CAN SEAT
MODULAR LOUNGE

It is made of three layers of foam and composed as independent elements identical in shape and size.
The elements can be placed together in various ways to obtain a big variety of configurations.
The soft elements are able to create big and large sofas in terms of dimensions and comfort as well as indivdual elements.

All You Can Seat
modular lounge

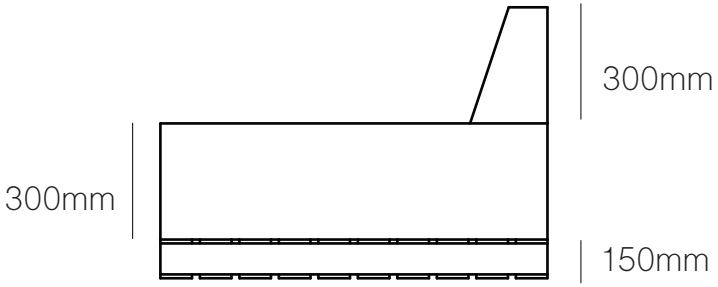

1400mm
1160mm

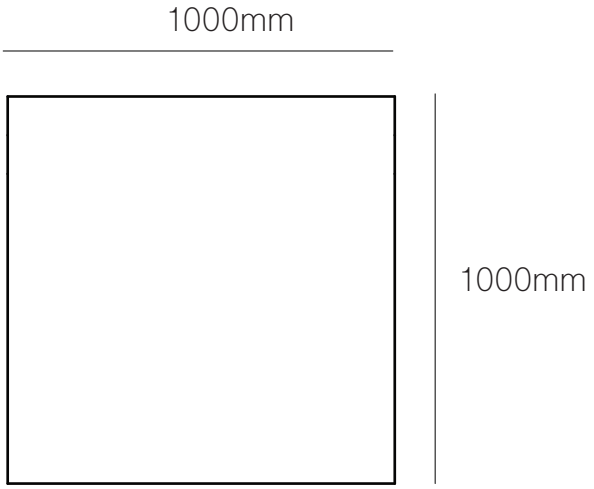

370mm

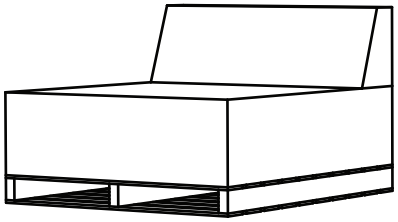
CARGO
MODULAR COUCH

It is made of three layers of foam and composed as independent elements identical in shape and size.
The elements can be placed together in various ways to obtain a big variety of configurations.
The soft elements are able to create big and large sofas in terms of dimensions and comfort as well as indivdual elements.
The base is inspired from the wooden shipping palettes, made in hand brushed aluminum.

CARGO
modular lcouch


300mm
300mm
150mm


1000mm
1000mm



ALL YOU CAN SEAT

STOOL/SIDE TABLE.
COLORED EDITION

Salone Del mobile 2018

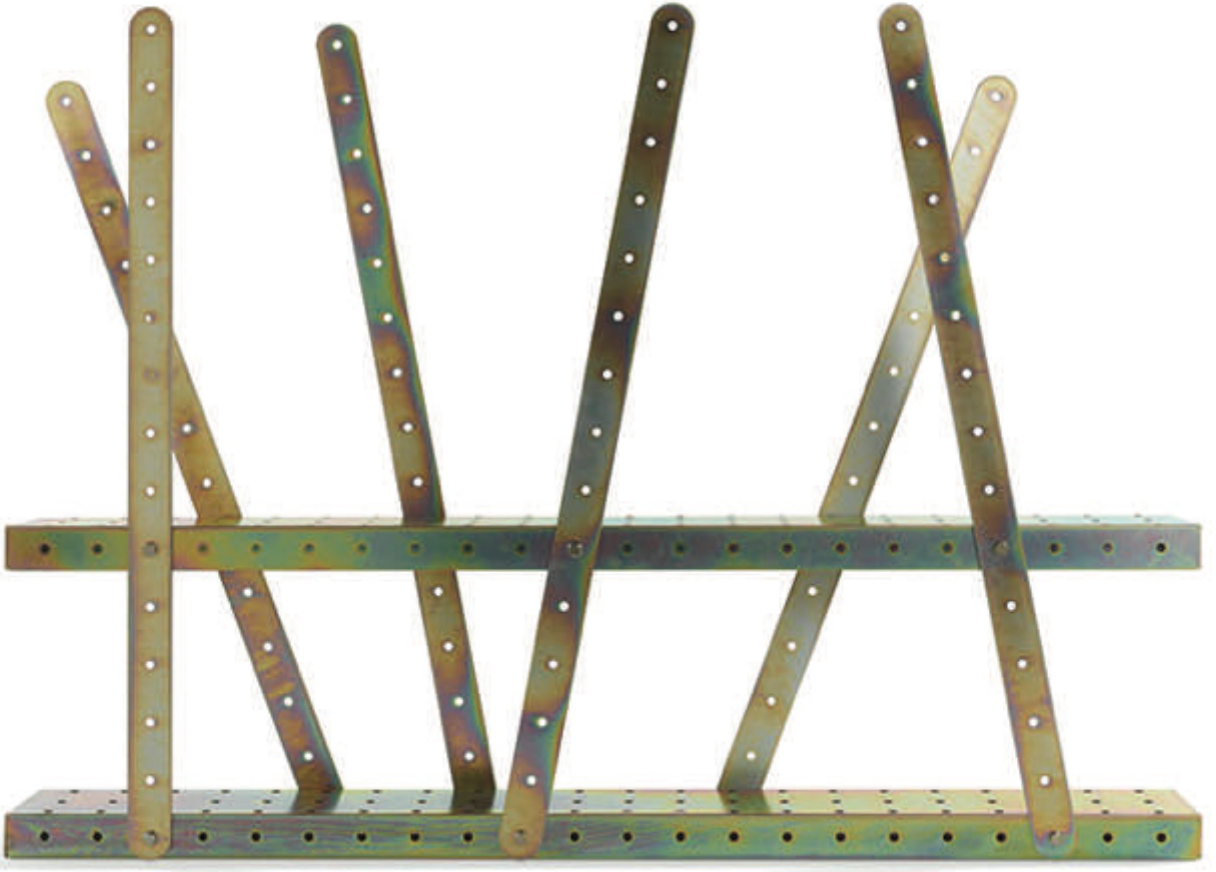
COLLABORATION – FIERA

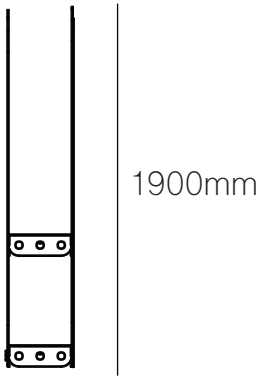
As well as creating this series of significant works, this year Alameen has collaborated with JCP Universe to present two iconic designs, which were shown at the FieraMilan, within the JCP exhibition itself: Eret, a wall unit library, and Orgone, a floor light. Sculptural in aesthetic yet nostalgic and playful in their sensibility, both pieces are a reflection of the designer's inner child.

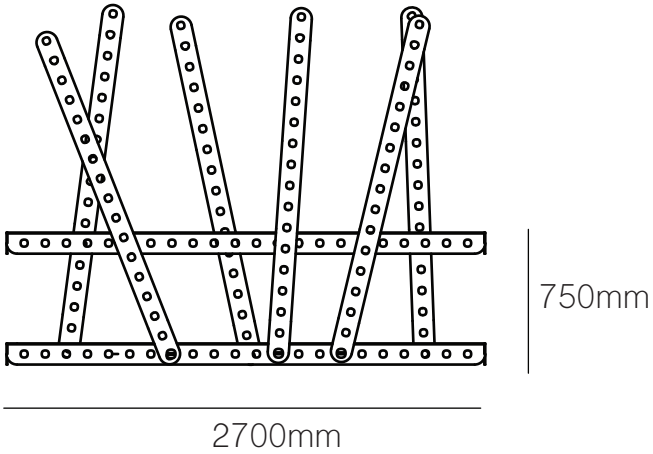
ERET

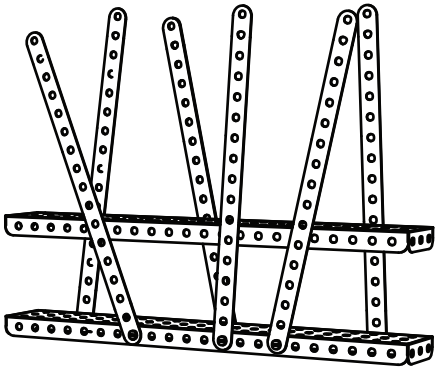
WALL UNIT/LIBRARY

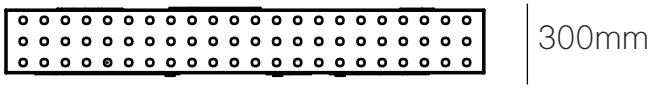
Measured out and bolted in
is where you fid your freedom
from all that you want.




1900mm


750mm
2700mm

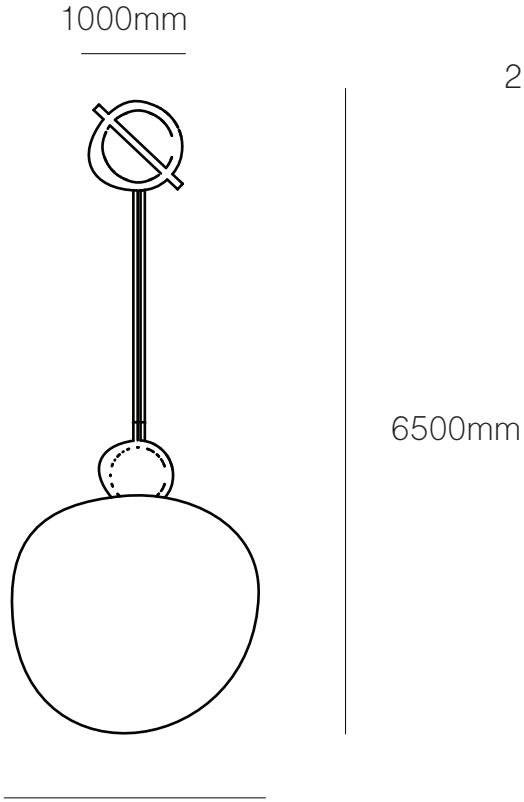


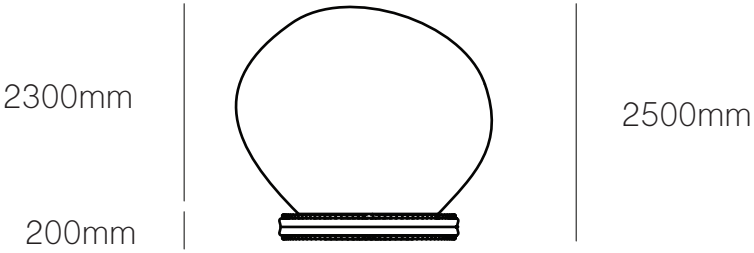

300mm

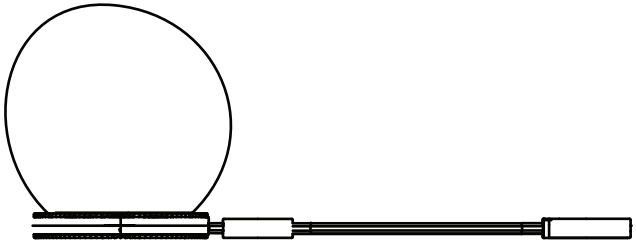
ORGONE

LIGHT

The light's energies
accumulate in your bones
and burst the clouds above you


1000mm
6500mm
2700mm


2300mm
200mm
2500mm



salone del mobile 2017

Samer Alameen launches his latest collection, Glassified, showcasing a series of glass pieces.
An installation and exhibition was part of “Ladies & Gentlemen” exhibition. The designer was as well part of featured “A Matter of Choice”, an exhibition he created for Dilmos in collaboration with Sergio Riva. Featuring the work of seven other designers

glassified

Glassified is a capsule collection with glass as the main material.
Playing on transparencies, the collection is dynamic, playful, and observes changing forms as well as experimenting with printed glass.

OUT OF THE BOX

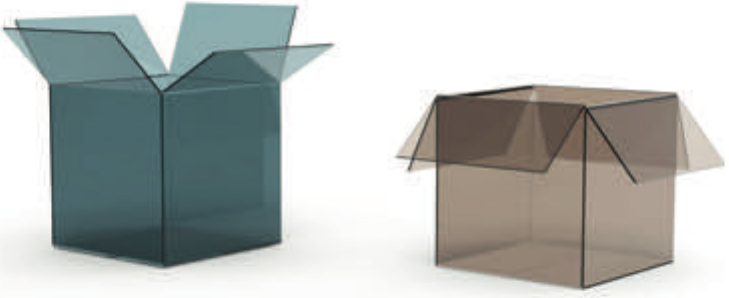
side table - storage box

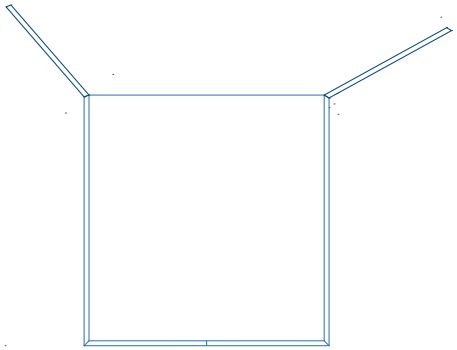
The **“Out of the box”** side table/box:

At once a box, side-table and storage remedy, this piece takes inspiration from the humble cardboard box, now upgraded and presented as a transparent cube installation of four boxes. Having always been on the move and lived back and forth between four countries, boxes have had a regular presence in my life.

Functional, but with time the contents of said box can easily be forgotten, until now - given new life by putting their contents on display in an accessible and aesthetically pleasing new context.

With a transparent removable cube inside, transforms the box into a side table.





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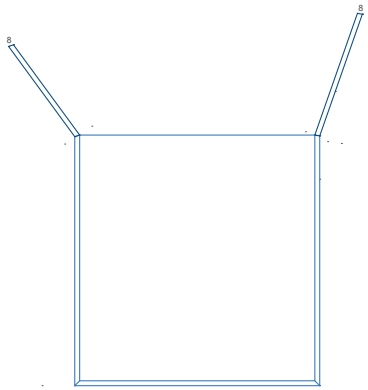

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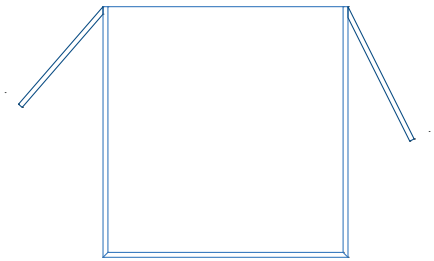

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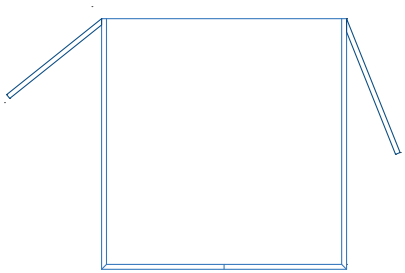

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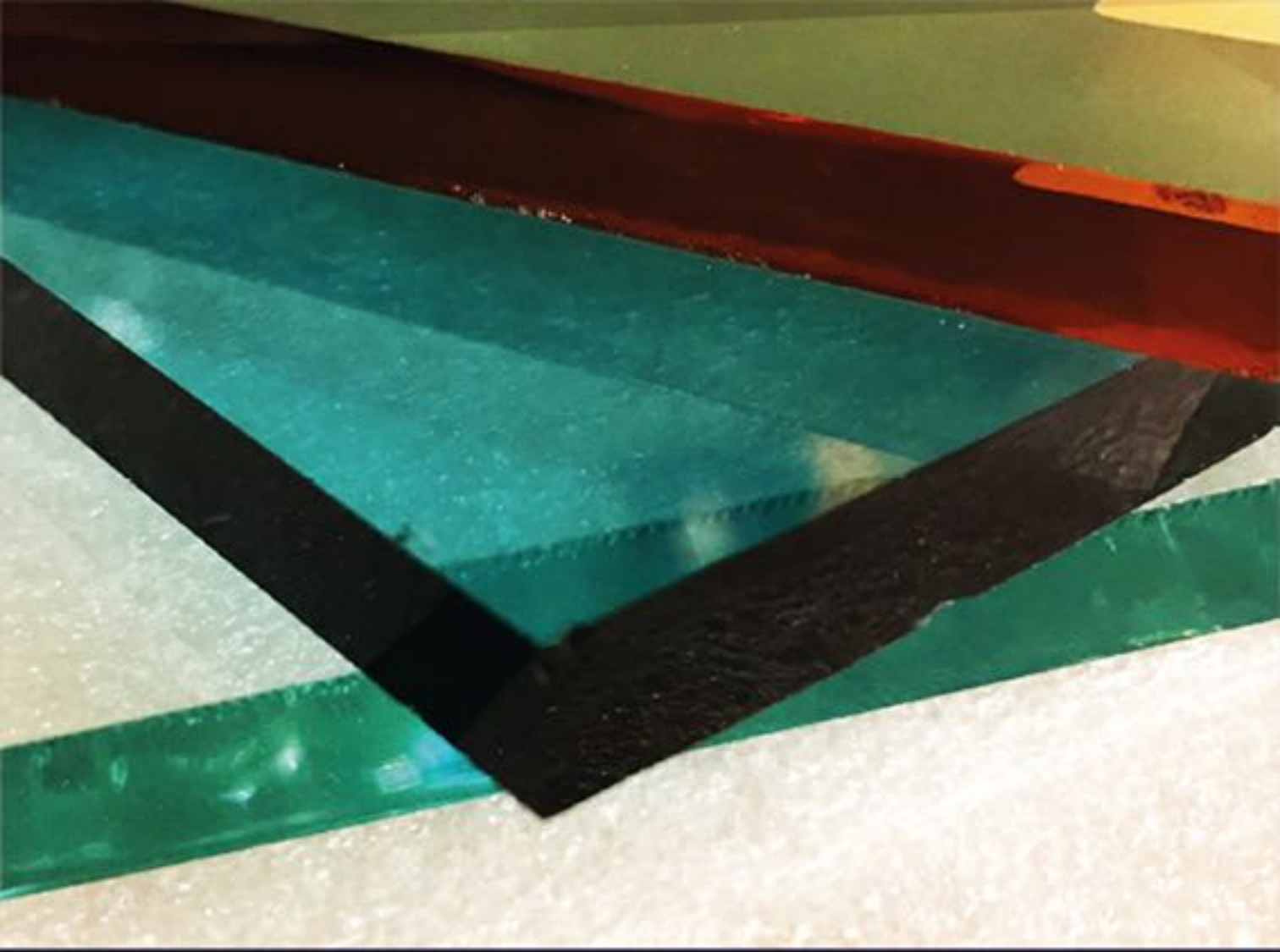
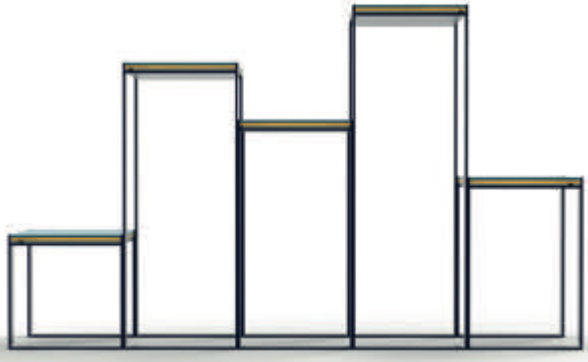
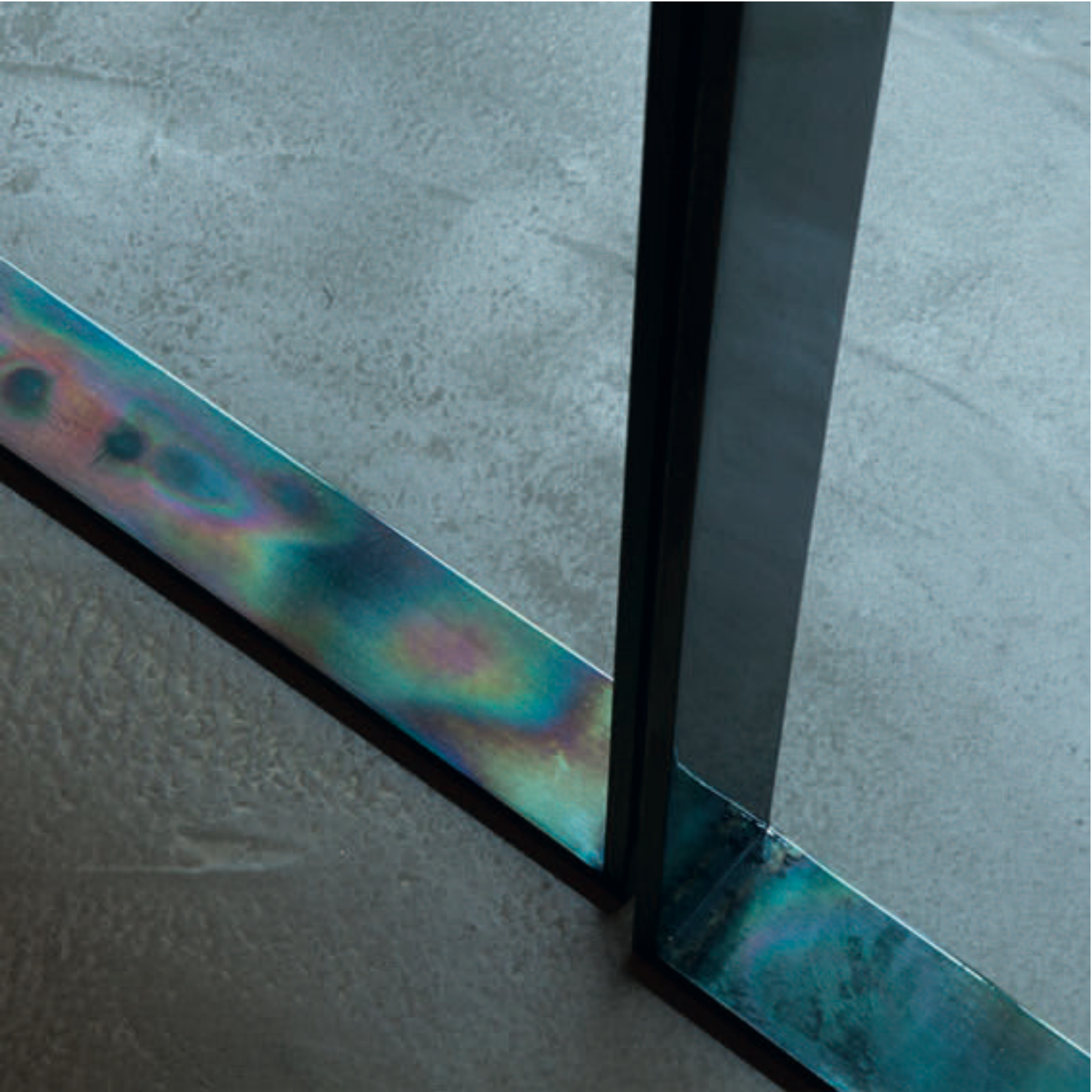


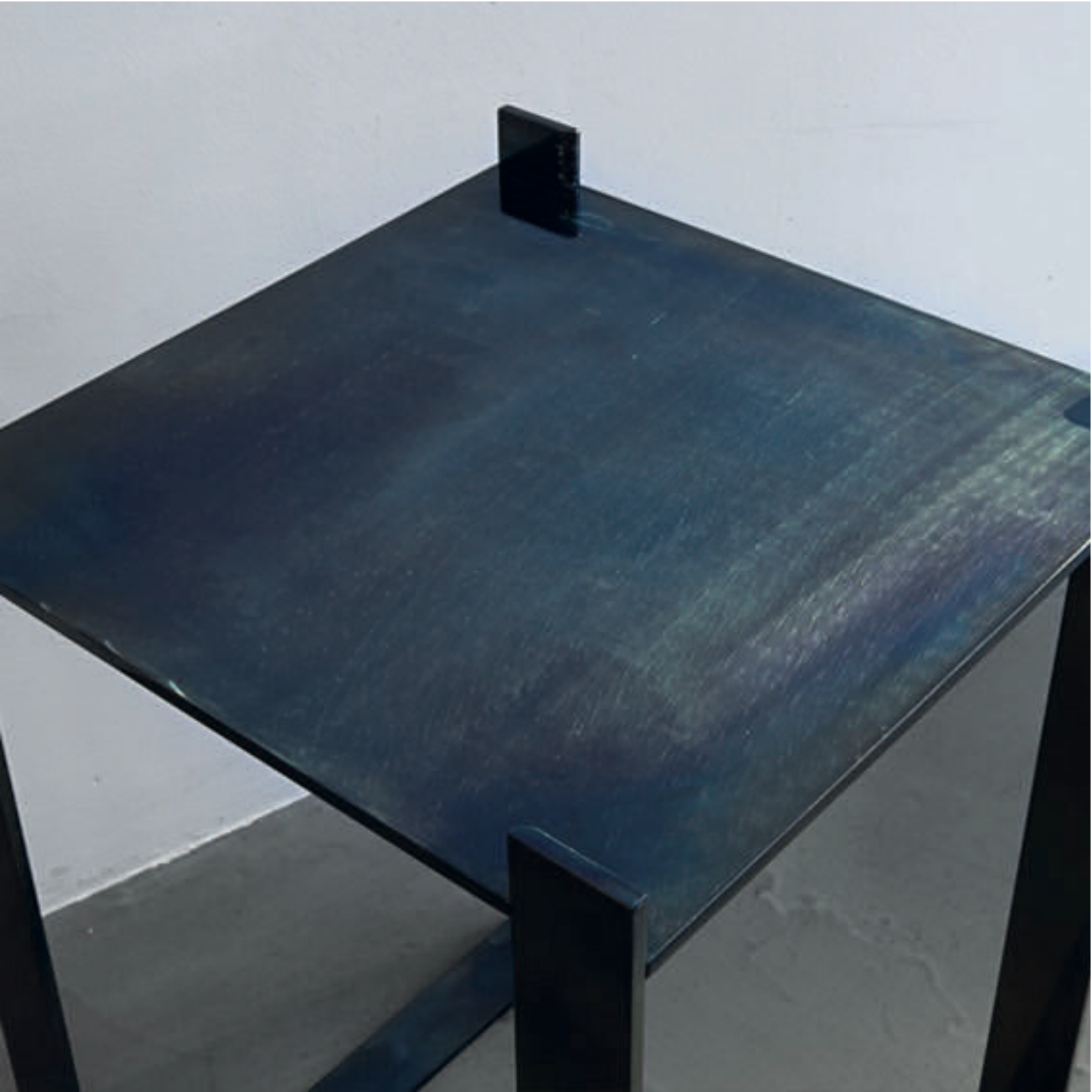
DUSK TO DAWN

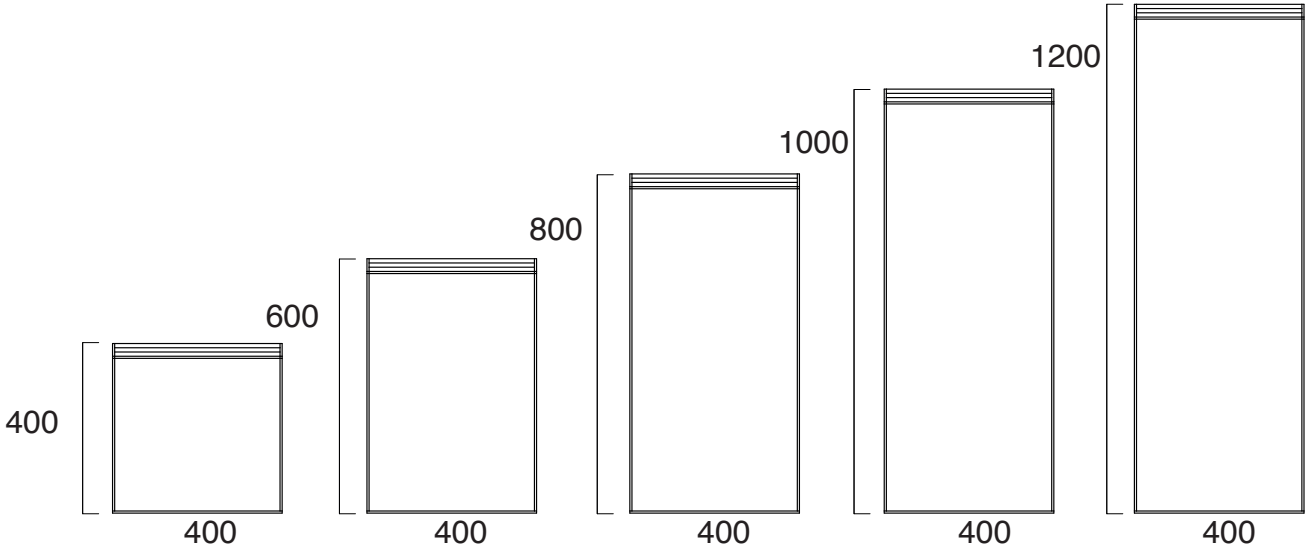
a series of modular tables

The **“Dusk to Dawn”** modular tables:
A series of five tables featuring the same dimensions, each of which is rendered in a different height. The dark blue galavanized structure has three layers of coloured glass on top (blue, yellow, clear), all of which are interchangeable and with different heights at work replicate the cycle of the sun, from dusk to dawn.





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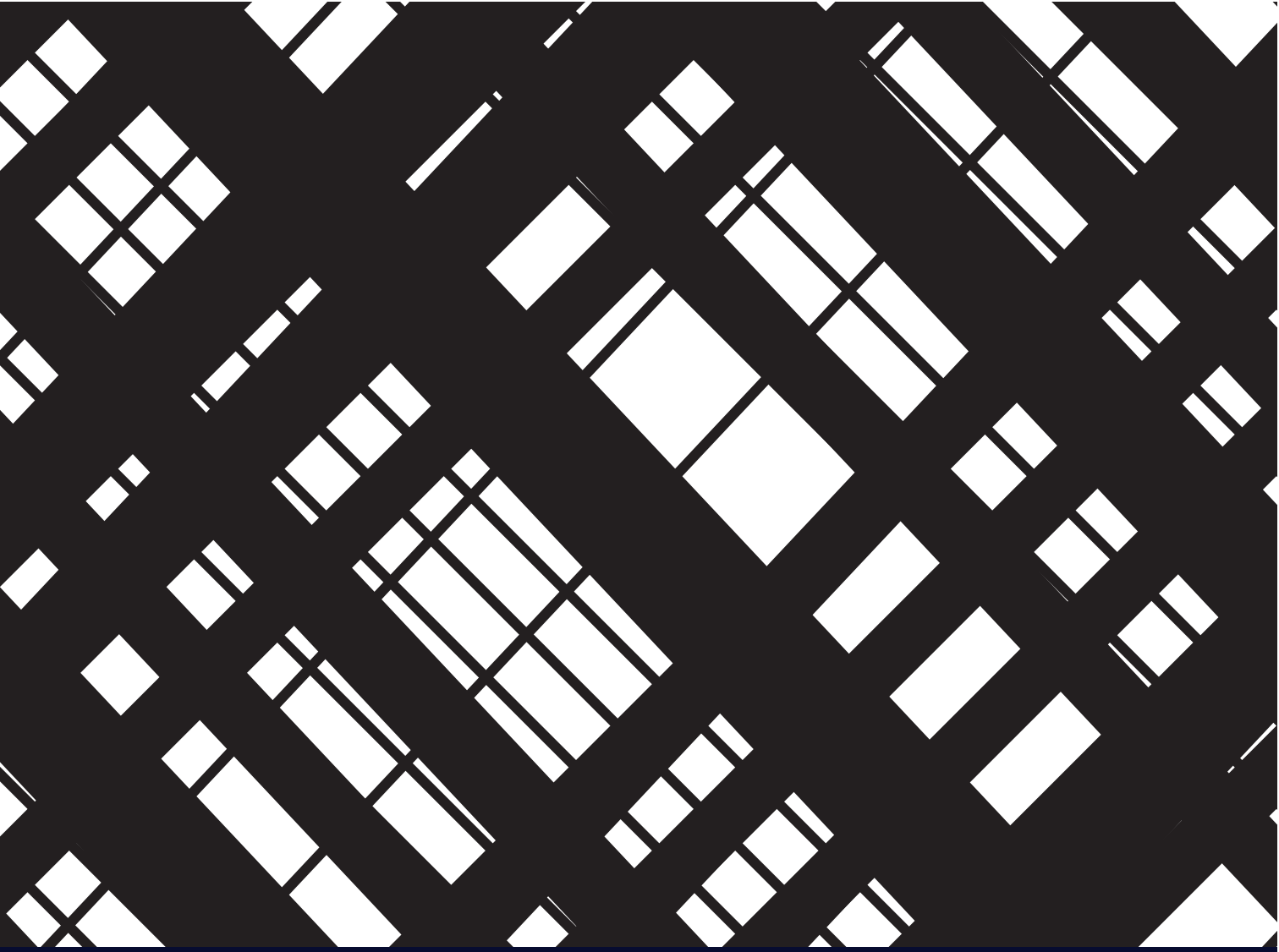
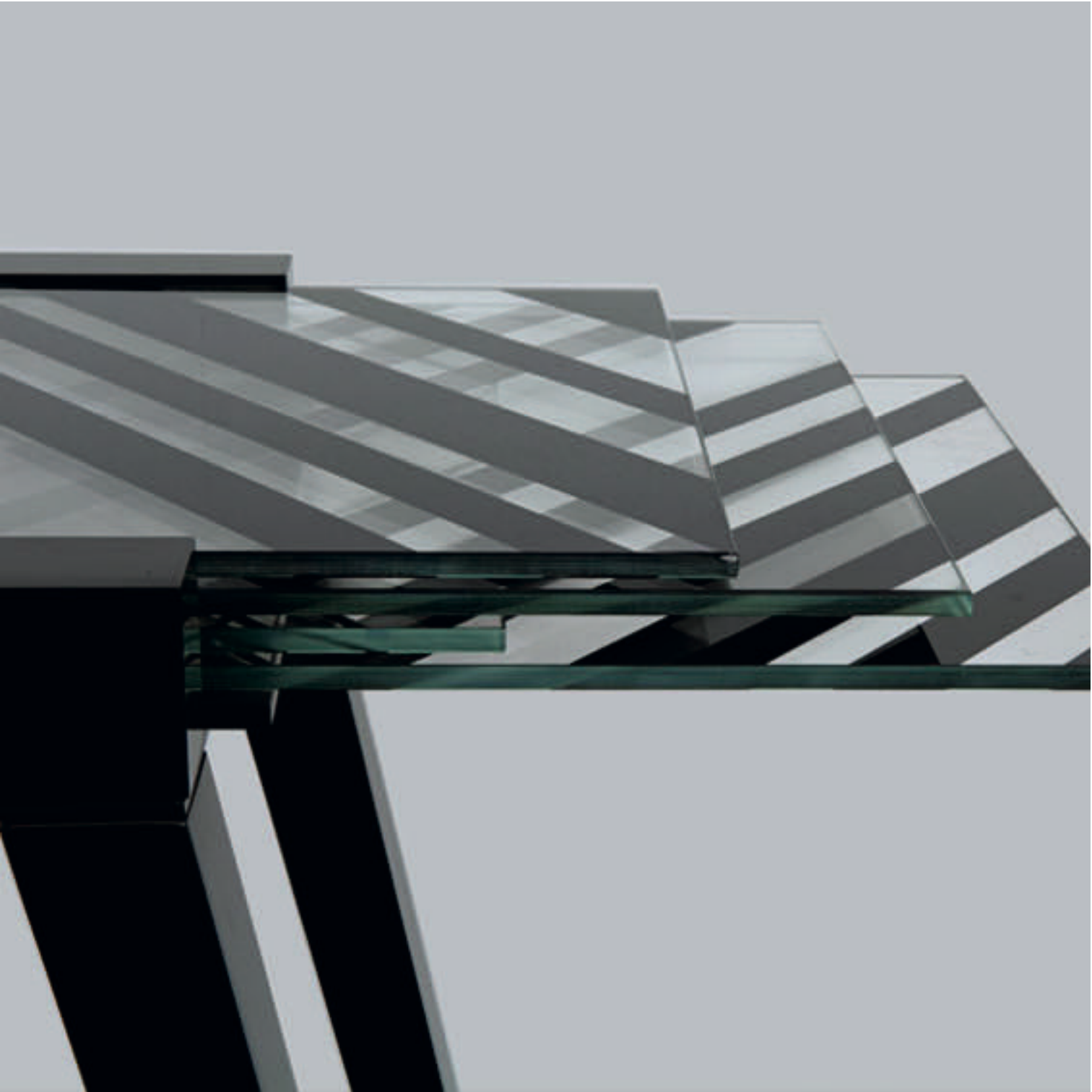
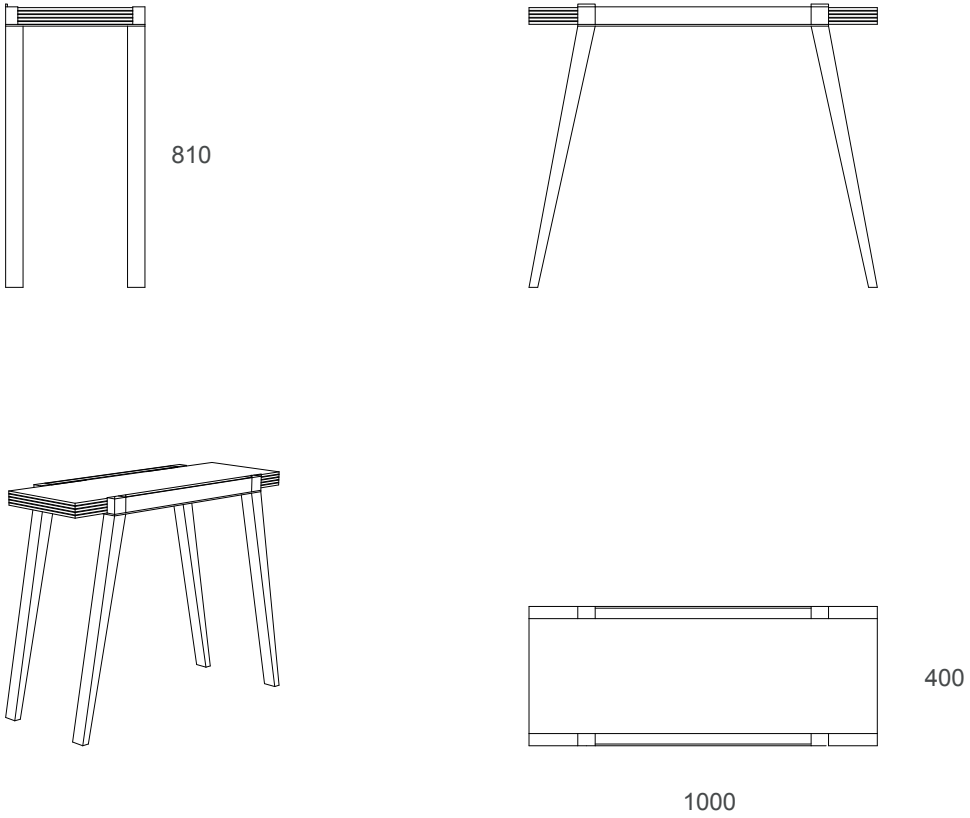


LUCKY STRIPE

a table. a console

The **“Lucky Stripe”** table/console:
A dynamic hybrid that combines a desk, console and table, this is a black galavanized metal structure featuring five sheets of transparent glass stamped with patterns in black. Each sheet slides in either direction enabling every motion to bring a new pattern to view.
From continuous movement comes chaotic forms. Dimensions change from 100cm to 140cm, enhancing visual variation.




810
400
1000

brera design week 2016

Samer Alameen continues his collaboration with Dilmos, started at Salone del Mobile, with a collection of 24 Khayzaran chairs with which the Lebanese designer rethought the design of the historical Middle East chair that was already part of his first collection in 2012 “Walking Objects”.

chair affair

The inspiration for this collection dates back in 16th century when the chair became a common object. During the same period, the very first coffee houses emerged in Istanbul and as a direct result a very specific type of chair was born designed to enhance the experience of coffee drinking.

Khayzaran chair was Lebanon's version of the Turkish original, born between 1890 and 1900 and it was made from beech wood and wicker and took inspiration from the famous French chair, the Thonet. The chair has made its way into becoming the traditional Lebanese seating thanks to its affordable price and iconic design.

Sadly though, the necessity of upkeep as well as the damaging effects of time and the natural elements saw this icon slowly lose ground to a much cheaper plastic armchair, which today transformed the latter's existence solely into memory.

Samer Alameen chose to re-introduce Khayzaran chair, with a modern aspect through the use of new materials and techniques, but without forgetting to pay homage to the old artisans, as well as a protest against the plastic invasion, now used to mass-produce these reproductions of the armchairs.

Samer's Khayzaran chairs come in the form of the original design in all their magnificent splendor and beauty using materials like stainless steel and fluo colors.

DILMOS
milano

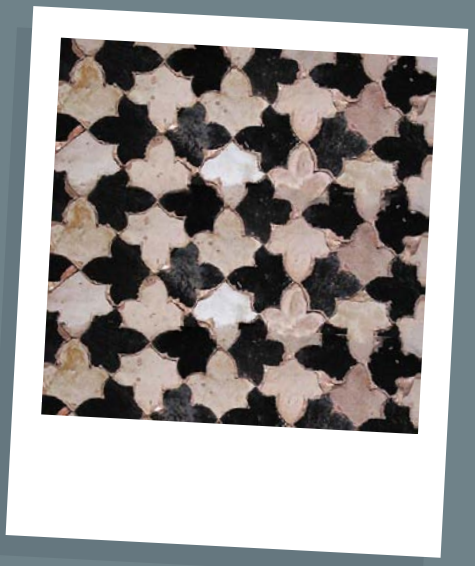
salone del mobile 2016

CHAPTER ONE

THE FORGOTTEN PATTERNS OF ALHAMBRA PALACE

Arabesque patterns have been greatly used in architecture and design throughout time, with the concentration on geometric patterns.

Two patterns that were used in the Alhambra Palace of Andalusia, have been, however, forgotten. With these two forgotten patterns a study was developed to revive part of the almost lost rich heritage.



READ BETWEEN THE TILES

In the Moorish cultures the patterns have religious meanings that connect their Islamic faith to their mathematics. Geometric patterns are logical and orderly.

The geometric patterns can also be equally thought of as both art and science. The art is at the same time mathematically precise, aesthetically pleasing, and symbolic.

Arab-Islamic geometric design mixes elements of maths, art and history. Trying to decipher the steps that led to finished patterns is like a mathematical puzzle.

The arabesques and geometric patterns taken together, constitute an infinite pattern that extends beyond the visible material world and convey a spirituality.

Mistakes in repetitions may be intentionally introduced as a show of humility by artists, and the continuous patterns are symbolic of united faith.

Moorish Islamic craftsmen and artists – who were prohibited from making representations of people in holy sites – developed an instantly recognizable aesthetic based on repeated geometrical shapes.

The mathematical elegance of these designs is that no matter how elaborate they are, they are always based on grids constructed using only a ruler and a pair of compasses.

CHAPTER TWO

PATTERN INTERRUPTED

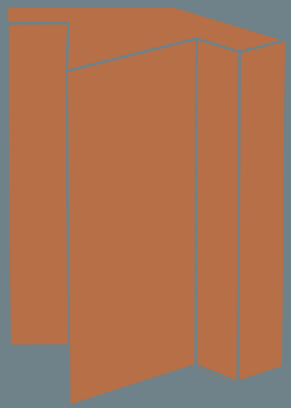
PATTERN INTERRUPTED... The collection was developed based on **the forgotten patterns of the Alhambra Palace.**

The collection is composed of: Stool/side table. Coffee table. Light. Table. Mirror. Outdoor bed & Tableware.

When patterns are broken,
new worlds can emerge

Tuli Kupferberg

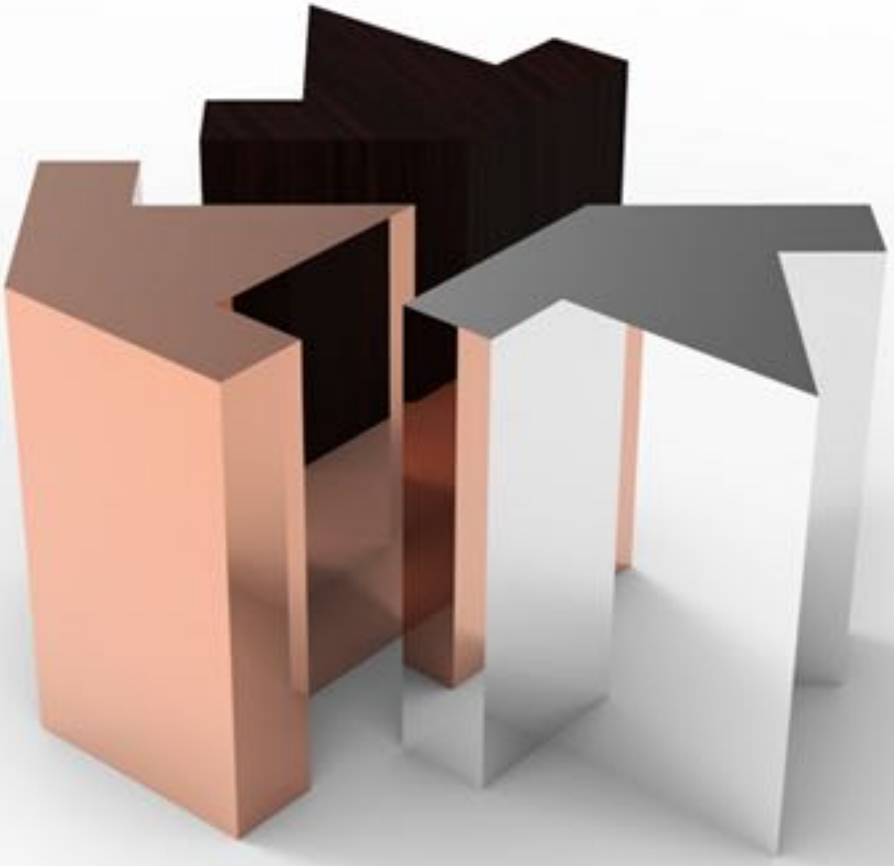
ALL YOU CAN SEAT STOOL

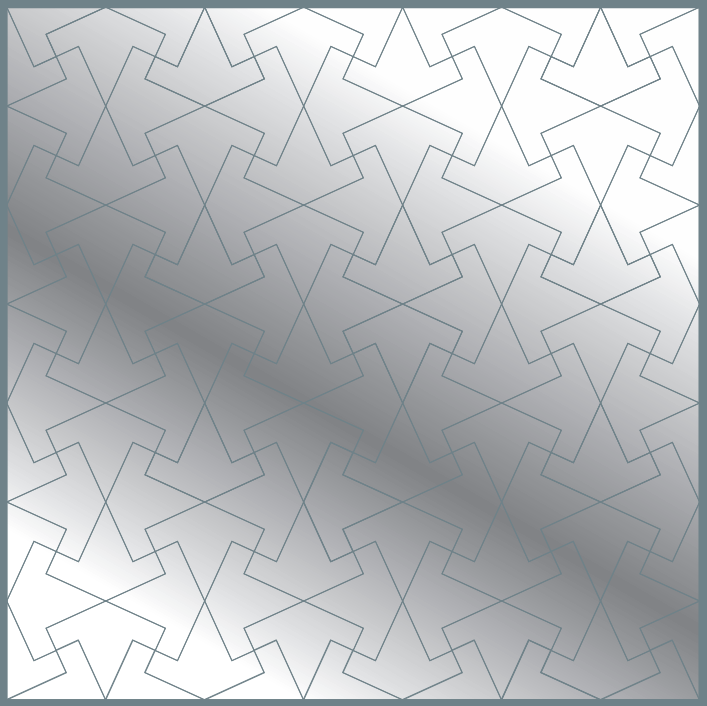


The “ALL YOU CAN SEAT” Stool/Side table, has the shape of a forgotten pattern from the Alhambra Palace. It is a modular design that comes in different materials – wood, metal & copper – and allows you to create your own shape and select your preferred material, thus creating a more personalized product that can be used as a single unit or as an elaborate composition.
How many will you seat?

dimensions: 330mm x 400mm x 400mm

ALL YOU CAN SEAT STOOL



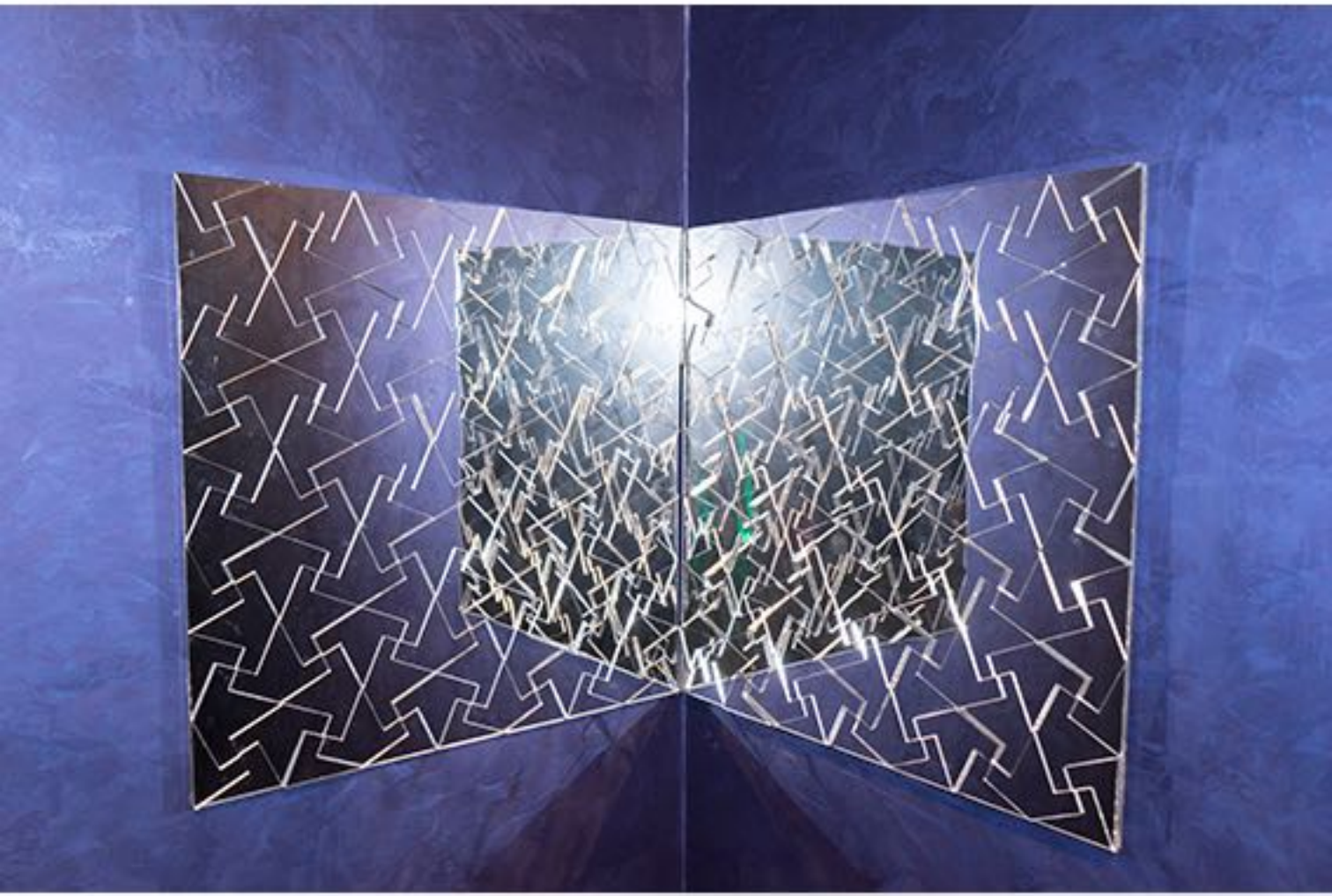


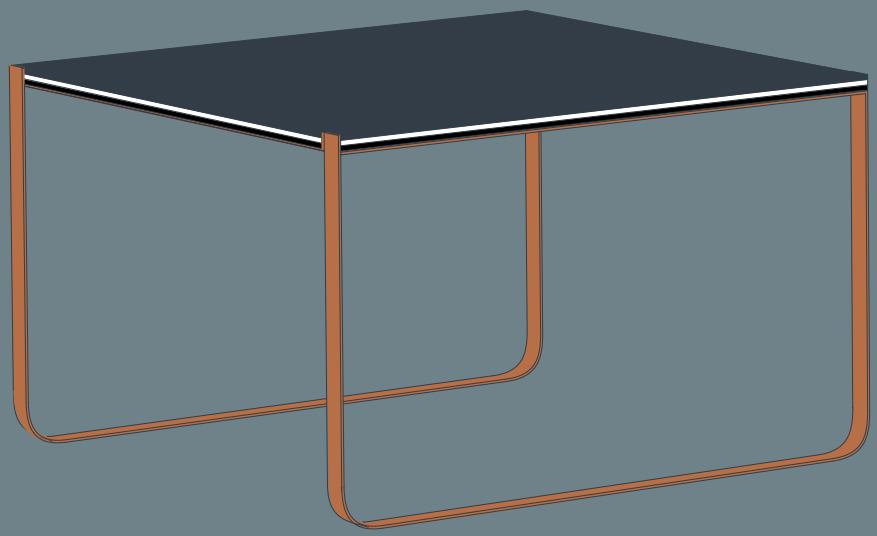
UNITEDIVIDED MIRROR

The “UNITEDIVIDED” mirror is composed of 112 hand cut pieces with the shape of a forgotten pattern from the Alhambra Palace. The pieces have the exact same size; however they are made with 4 different thicknesses, creating a feel of distortion.
United we stand or divided we fall?

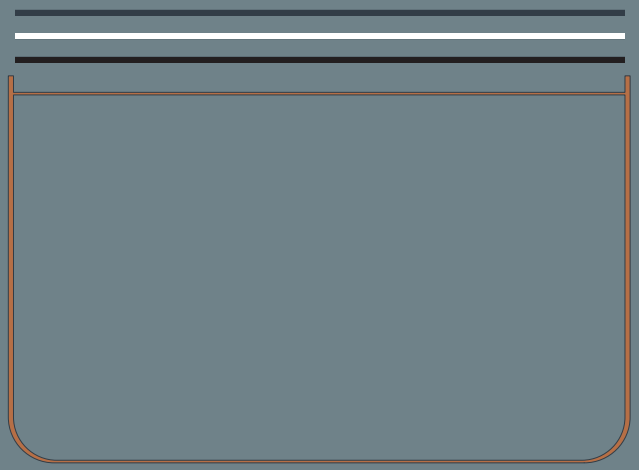
dimensions: 800mm x 800mm

UNITEDIVIDED MIRROR





MARBELLOUS TABLE

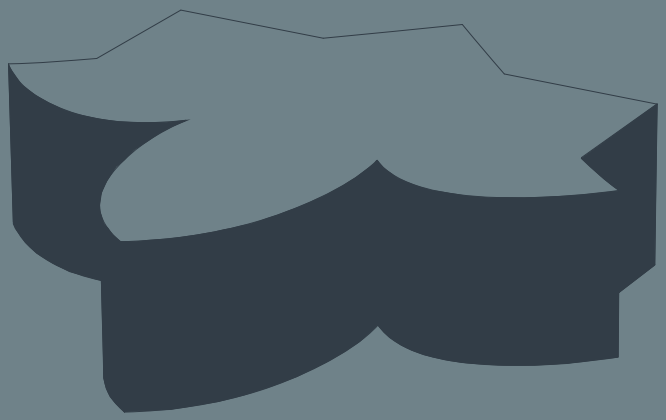


The “MARBELLOUS” table is square shaped with a simple copper structure and a three layered marble top. Three different coloured sheets of marble – black, white & an electric blue – giving you the choice to select the appropriate colour for the appropriate mood by changing the marble sheets in a very simple way.
Isn’t this just marbellous?

dimensions: 1300mm x 1300mm x 750mm

MARBELLOUS TABLE

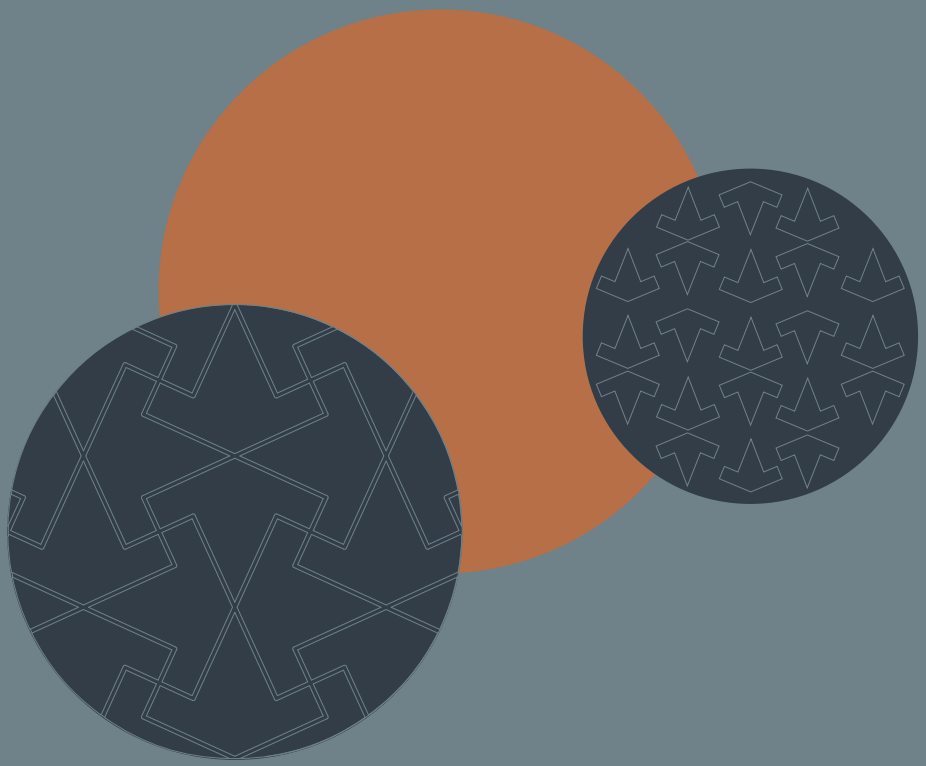
LEAF ME ALONE OUTDOOR BED



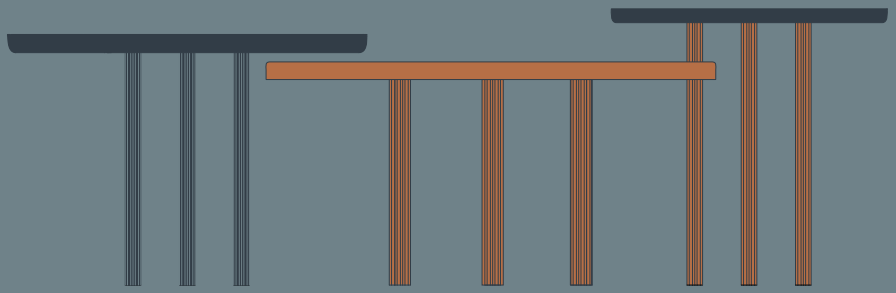
The “LEAF ME ALONE” outdoor bed has the shape of a forgotten pattern from the Alhambra Palace. With polyurethane foam and waterproof polystyrene on the inside, and dressed with water repellent fabric for the outdoor. It is a bed for one or seating for many. Should we leaf you alone?

dimensions: 1800mm x 1700mm x 380mm

LEAF ME ALONE OUTDOOR BED



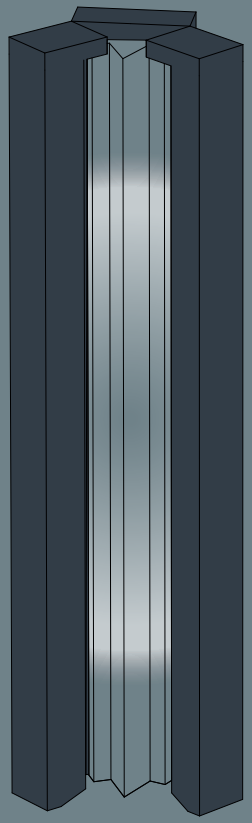
UNDERCOVER COFFEE TABLES



The "UNDERCOVER" Coffee table is based on old Arabesque geometry and patterns. The table is composed of 6 copper legs in the form of an 8 sided star. Its top is made out of a circular marble or wood that is engraved using the laser cutting technique. The engraving represents a forgotten pattern from the Alhambra Palace.
The table comes with a copper cover that can be used as a tray – conveying the hospitality of the Arab culture – with an added possibility of having the marble covered with the tray, thus transforming the table into a copper table. The cover thus serves two purposes, a tray, as well as a symbolic protector to the preciousness of the pattern.
Do you wish to go undercover?

dimensions: **Big** 800mm x 375mm **Medium** 650mm x 450mm **Small** 500mm x 475mm

UNDERCOVER COFFEE TABLES

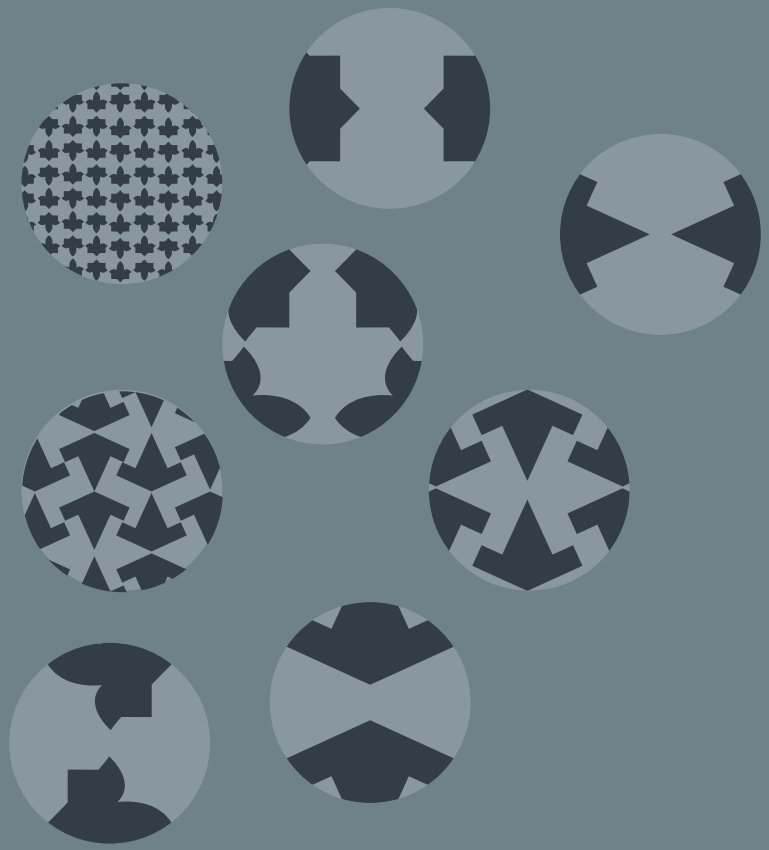


LIGHT-AND-SEEK FLOOR LAMP

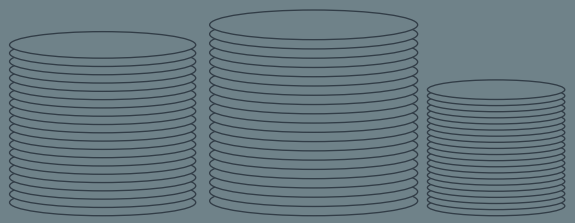
The “LIGHT-AND-SEEK” floor lamp has the shape of a forgotten pattern from the Alhambra Palace. The light intensity depends on the opening of the cube. The multicoloured led light gets you to choose the colour. A colourful intensity choice.
How much light do you seek?

dimensions: **Big** 900mm x 160mm **Medium** 800mm x 160mm **Small** 700mm x 160mm

LIGHT-AND-SEEK FLOOR LAMP



LET'S PLATE TABLE WARE



The “LET’S PLATE” Tableware is inspired from the forgotten patterns of Alhambra Palace. The ceramics plates come in 18 different designs and are made and painted by hand.
Ready to plate together?

dimensions: **Big** 300mm **Medium** 270mm **Small** 210mm

LET’S PLATE TABLE WARE

PRESS COVERAGE

T | Ten Dazzling New Lights from Salone del Mobile

Samer Alameen, a Lebanese designer showing in Italy for the first time, presented his Light-And-Seek lamps — columns with a geometric shape traced from the patterns at the Alhambra Palace. The lamp doors open to reveal a play of shifting colors from multicolored LED lights at the base that, thanks to the pointed-star fixture, cast their own soft-edged polychrome patterns on the ceiling and walls.

The New York Times
NYTIMES.COM

Casa Vogue e Dilmos recebem convidados, em Milão

Preview exclusivo da instalação 'Raw Nature'; fotos Bianca Rizzi

AD loves

5

THE MIDDLE EAST PACK

In solo shows, elegant galleries or creative hubs, Middle Eastern product and interior designers took centre stage at Design Week. In the industrial setting of Ventura Lambrate, Khaled El Mays showcased his collection of Fishawi Chairs, previously presented at Design Days Dubai. Also from Beirut, Sayar and Garibeh released the rocking Great Egret Chair, showing a new facet of the duo, previously known for their production of impeccable marble objects. Richard Yasmine made a statement with "Profane", combining elements of Roman, baroque, Indian and byzantine religious architecture in multiple-sized concrete domes and marble discs connected to legs of brass or copper. In his solo show, Pattern Interrupted, Beirut-born but Milan-based Samer Al Ameen was inspired by the forgotten motifs of the Alhambra Palace, designing stools, mirrors, plates, tables and an array of other objects reinterpreting the Arabesque theme. At the hip Galleria Nilufar, owned and elegantly curated by Iranian entrepreneur Nina Yashar, Ghandour Hicham, Claude Missir and David et Nicolas were represented by impressive design creations that sourced top raw materials such as lapis lazuli, marble and copper.

samer alameen showcases his khayzaran chairs at dilmos, milan

lebanese designer samer alameen has unveiled his latest work, 'the chair affair', at the dilmos exhibition venue in milan — for the first edition of brera design week. composed of 24 pieces, the collection is a contemporary take on the iconic oriental khayzaran chair.

'chair affair' exhibited at dilmos in milan — on the occasion of brera design week 2019

for this collection, samer alameen was influenced by the 18th century period when the chair became commonly used among people - specifically in turkey. during that period, coffee houses were everywhere, or intended for the

fluorescent setting for the 'opening' dinner of samer alameen's collection

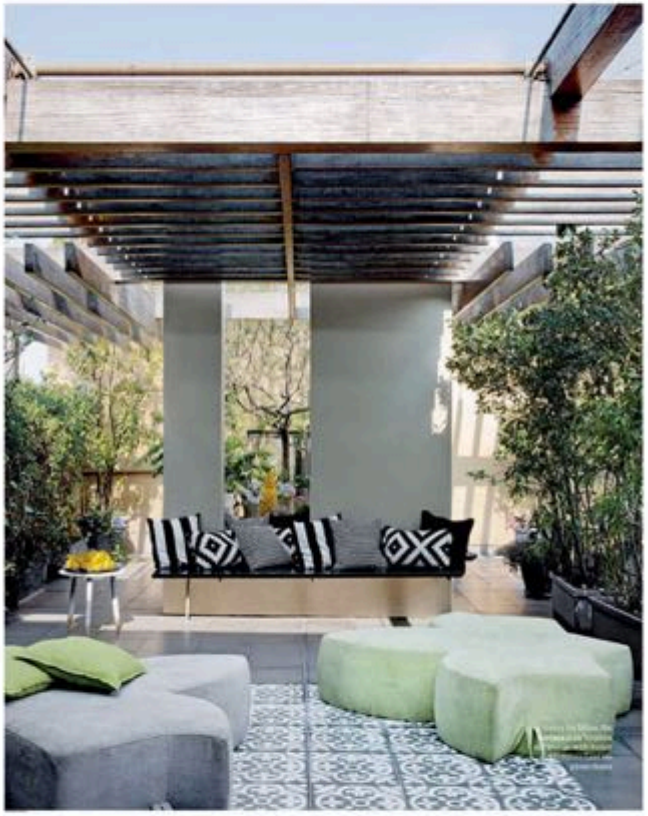
samer alameen khayzaran chairs: mixing traditional, oriental features with more a contemporary design

therefore, **'the chair affair' exhibited at dilmos re-introduces the authentic khayzaran design by honoring the work of lebanese artisans and denouncing the massive production of plastic furniture.** this time, samer alameen incorporated contemporary materials and techniques within the collection: **the twenty four pieces were in fact crafted in stainless steel and finished with different fluorescent colors — creating a more relatable furniture icon for today's 'pop culture' lifestyle.**

dating back to the late 1800s, **the khayzaran chair appeared in lebanon as a variation of the turkish one** and was composed of wicker and beech wood. lebanese artisans also looked into the thonet — a famous french variation of the chair — to build their own creation. **with time, this distinct and affordable furniture became an integral part of traditional seating in lebanon.**

unfortunately, the natural materials that make up the chair were easily damaged on the longer run and needed constant maintenance. based on this inconvenience, the object gradually began losing its value and was replaced by cheap plastic armchairs — making the khayzaran design a distant memory.

AD
JANUARY/FEBRUARY 2017
MIDDLE EAST
ARCHITECTURAL DIGEST • GENIUS DESIGNS • INSPIRING ART • LUXURIOUS HOMES
HOMES OF THE FUTURE
High-tech, sleek and irresistibly luxurious
THE INNOVATORS MEET ARABIA'S CREATIVE POWERHOUSES
Donatella
VERSACE
Checking in with the DIVA in her lavish new Dubai PALAZZO



Flooded with natural light and boasting a large terrace, the house-studio-gallery has become Samer Alameen's HQ

Has chosen one of the liveliest squares in Milan and found an apartment with the exact layout he had in mind, on the top floor of a building that still retains its original features. Flooded with natural light and boasting a very large terrace, the house-studio-gallery where industrial designer Samer Alameen lives has quickly also become his headquarters.

Lebanese-born Alameen studied and worked in Beirut until 2012, which is when he moved to Milan, discovering the city with the same nonchalance of those who have always lived there. "I could have moved to London, where I wouldn't have had to learn a new language," he says. "But design is in Milan."

After working in graphic design and advertising and founding his own studio in Beirut where he organised events for major brands, he realised that his passion lay in design. It all began with the classic Thonet chair, once the undisputed protagonist of Beirut cafés, before they were replaced with cheap plastic knock-offs. Alameen decided to rethink the chair using steel to embellish it, returning all the dignity that had been stripped away from it. The result was a surprising and immediate success, which garnered him plenty of media attention, a Masters degree from the Scuola Politecnica di Design in Milan, a debut exhibition during the Salone del Mobile 2014 and later, step by step, the creation of a collection that would showcase his unique design language.

Alameen has a taste for challenges, a sense of genuine Mediterranean hospitality, and a cunning marketing acumen. His ambitions are those of someone who masters the mechanisms of advertising well – he does not undertake typical routes, nor does he wait for opportunities to fall serendipitously into his lap. Instead, Alameen encourages and provokes them.

In his large living room are two pieces of Matheliosa, the table he designed to transform into three different tops made of three different marble – depending on the inspiration of the moment. The tables are accompanied by the Khayzaran chairs, the steel version of the Thonet seats that gave rise to everything. From here, the large terrace is in sight, where Leaf Sit Alone seats can be found – and even be used as single beds outdoors.

For the smallest room, one devoted to relaxation, the owner has chosen a strong teal colour to cover the sofa and the wall behind it, in a sort of trompe l'oeil effect. The walls in the rest of the house, however, are painted white. "I can stay in a baroque hotel, but the house must be white like the canvas of a painter," explains Alameen. A corridor to the bedrooms and the study guarantee extra privacy.

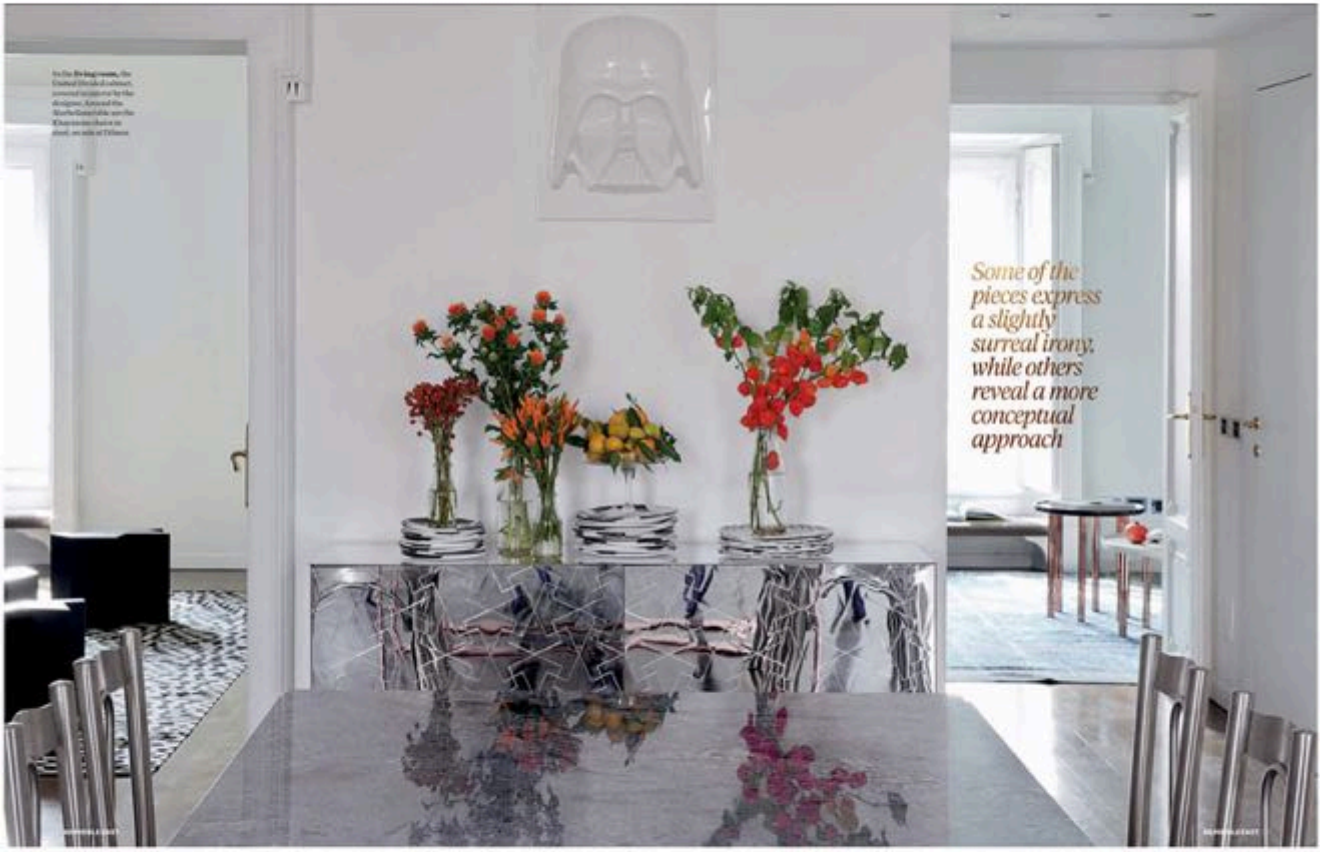
The furniture, created by the owner himself, fills the house as though it had been designed specifically for its dimensions and feel. Some of the pieces express a slightly surreal irony, such as the Ego mirror, while others – like the Light-and-Seek lamp, ranked by *The New York Times* among the 10 most interesting lamps of the Salone del Mobile 2016 – reveal a more conceptual approach.

Modularity and scalability are part of Alameen's vision, through which he does not approach design as simply furnishing a space. He explores a broader view instead, building and weaving stories in the process, and this house is undoubtedly the best testament to his wonderfully unique style.

In the relaxation room. The coffee table from the Underscore collection is in copper and Calacatta black and white marble. The carpet is part of the Decorative collection by Cultivert and the Tacita lamp is by Flos

Opposite: Designer Samer Alameen

AD
ARCHITECTURAL DIGEST



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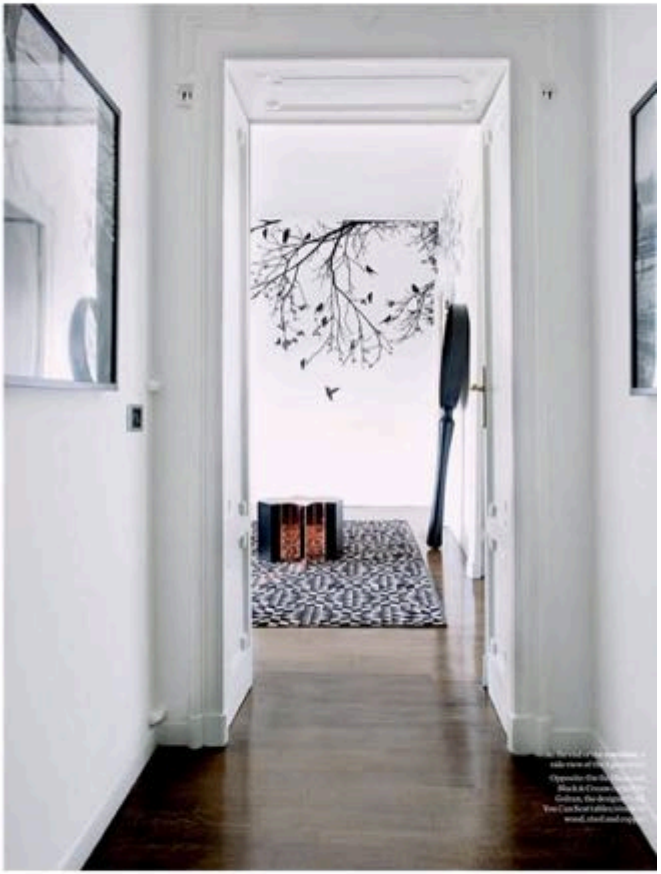


AD
ARCHITECTURAL DIGEST

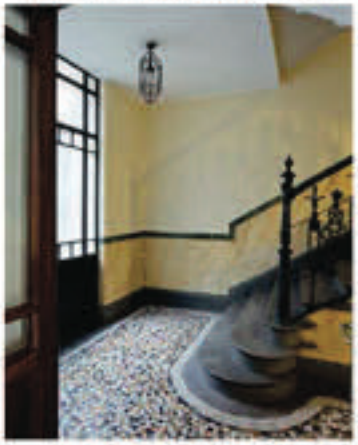
ELLE DECORATION
ESPAÑA
Super Rosa
¡SÍ AL COLOR PODEROSO
FLORISTAS EN FLOR
DESCUBRIMOS LOS SIETE MAGNÍFICOS
EL ARTE TEXTIL
DÓNDE ESTÁ Y POR QUÉ ES VALIOSO
OUTDOOR TIME
Los muebles más exclusivos salen a tomar el fresco
Hay otro Londres
La guía secreta del diseño maestro
Llega la LUZ
LA GRAN REVELACIÓN DE LOS ESPACIOS

MIRADA CON LUPA

En Milán, un emplazamiento idílico se ha convertido en la casa, estudio y cuartel general del industrial designer Jaime Hayon, que ha desplegado con acierto su singular estilo y sentido del humor

LA TERRAZA ACTÚA DE *CHILL OUT* PARA DESCANSAR AL AIRE LIBRE

EL CLÁSICO PORTAL MILANÉS ESCONDE UNA SORPRENDENTE CASA DE AUTOR



SAMIR ALAMEDI
TODO POR UNA SILLA

LA CASA HA DE SER BLANCA, EN SU MAYORÍA, COMO EL LIENZO DE UN PINTOR

GAEL MAISON
INTÉRIEURS / TENDANCES / DÉCO / DESIGN / ARCHITECTURE
Numéro spécial XXXL
Un parfum de Salone del Mobile
Sur la route de Milan
24 heures dehors
Du mobilier pour le jour et la nuit
La première collection déco signée
Coralie Barbier & Paul Van Haver
9 créateurs et leur intérieur
Frederik Delbart
Studio delle Alpi
Samer Alameen ...
ÉDITION COLLECTOR - 356 PAGES

feeling WONEN
INTERIEURS / TRENDS / DESIGN / ARCHITECTUUR
XXL editie!
special
MILAAN
Op weg naar de Meubelbeurs!
Outdoor meubels voor elk moment van de dag
De eerste home collectie van Coralie Barbier en Paul Van Haver
Binnenkijken bij designers Frederik Delbart, Maarten de Ceulaer en Samer Alameen
COLLECTOR'S ITEM - 356 PAGINA'S DESIGN NIEUWS

D'UN MONDE À L'AUTRE

Connaissez-vous Sarner Rainieri, Milan incontournable du design ? Le quadragénaire a débuté dès publication au Salon 3e cette première vie. Il a gardé des sources d'inspiration au parfum d'élevé et des techniques, mapping de chrominéing. Aujourd'hui installé à Milan, Sarner Rainieri a fait de son appartement un lieu de partage de calme et d'expérences.

"J'aurais pu m'installer à Londres, mais Milan est vraiment la capitale du design"

"Si un client est intéressé par ma table, je l'invite à dîner afin qu'il puisse apprécier son design à l'usage"

INTÉRIEUR / MILAN

"Je voulais des murs blancs. Comme la toile blanche d'un peintre sur laquelle il peut ensuite tout inventer"

ARCHITECTURAL DIGEST. LE PIÙ BELLE CASE DEL MONDO

NUMERO 441. APRILE 2018

AD

PORTFOLIO: LE LUCI
DISCOVERIES: AZIENDE E ANNIVERSARI
STORIE: NATHALIE COMPIE 40 ANNI

SPECIALE MILANO

SALONE DEL MOBILE

ANTEPRIME, NOVITÀ
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ESCLUSIVO PEREGALLI E SARTORI RIMINI: IL NUOVO RISTORANTE DI CRACCO

EDIZIONE CENSITE SUART - € 5,00

IN EDICOLA DAL 10 APRILE 2018

Anima *creativa*

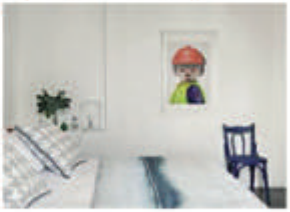
La casa milanese di Samer Alameen è concepita come la tela di un pittore, un luogo in cui ambientare inediti cenni di **DESIGN MEDITERRANEO**

Con orbite leggermente ha scelto una delle piazze più vivaci di Milano e ha trovato all'ultimo piano di un edificio che mantiene conservive intatte le sue caratteristiche originali un appartamento con un taglio funzionale e una dotazione molto fine e un arredo di notevole dimensione. Qui Samer Abanoun ha aperto la sua casa-studio-galleria. Arredatore il suo quartiere generale. Libanese di origine, ha studiato e poi lavorato a Beirut fino al 1982, quando si è spostato a Milano, originalmente con la stessa combinazione di che si ha oggigiorno abitato. «Casa mia» è Libano, ma anche, «anche tutti gli angoli e angoli di vivere a London, dove non avrei forse imparato una lingua nuova. Ma il design è a Milano».

Dopo aver lavorato nel campo della grafica e della pubblicità e aver aperto alcuni uno studio-sede uno dove organizzava eventi per grandi brand, si non cento di persone interessate per il design. Tutto iniziò da una sedia, la più classica delle Thonet che un troppo popolare indicazione i caffè di Beirut, sostituita poi da modelli in plastica. Samer la ripropone in serie, per modelli più premiati e per materiali tutta la dignità che le era stata sottratta. Le Thonet in serie di cui tutto ha avuto inizio. Di qui si non ne è nata, di nuovamente qualche cosa le sedute Cosp'Ale diventa, concepite anche come letto singolo per soluzioni. Per la stanza più piccola, dedicata al relax, è stato scelto un colore forte, che rivela il divano la parete alle quali fine quasi a confondersi, mentre i tavoli nella casa, a ricordare di una parete della vista, è completamente bianco. «Preso suggestione in un villaggio bianco, ma la casa, deve essere prevalentemente bianca come la tela di un pittore, scrivono. Alla casa notte e alle studio si accede da un ascensore che conferisce loro maggiore privacy. Tutti i pezzi disegnati dal padrone di casa debutta questo di nuovo reinterna tuttavolta, quasi la casa fosse concepita per loro. Di casi capitano un senso dell'ironia un po' surreale, come per esempio le sperlite figa, dito, come le lampade Light and Gold, scelte dal *New York Times* tra le dieci lampade più valorizzate del Salone 2001, hanno una natura più commerciale.

Compatibilità e modularità fanno parte della natura progettuale di Samer che non concepisce il design come il progetto infinitamente aperto. Le sue proposte sono nuove per magia, realizzate delle doti e cioè ritrovate a loro degli eventi che le facciano vivere. E la casa è tutto di questo.

Nelle stanze i mobili creati dal designer di origine libanese vengono presentati come in una galleria e dialogano con le numerose opere d'arte dallo spirito Pop che arricchiscono le pareti.



Artribune
DAL 2011 ARTE ECCETERA ECCETERA

progetto design

Osservatorio Salone. This must be the place

By **Alessandra Quattordio** - 13 aprile 2018

Dove indirizzarsi se si è alla ricerca dell'ultimo progetto (quasi) segreto o se si ha voglia di fare tardi lontano dai soliti luoghi affollati? L'edizione 2018 del Salone potrebbe rivelarsi più ricca delle altre. Tra club nascosti, progetti misteriosi e case private da scoprire come se si partecipasse a una festa, quattro segnalazioni per tirare tardi, aprendosi all'imprevisto e alla scoperta.

‹ Prev

3. SAMER ALAMEEN

Next ›

Samer Alameen, Khayzaran Chair

"*Non è una mostra, è uno stile di vita*": così **Samer Alameen**, designer e image consultant libanese trapiantato in Italia, definisce l'evento ospitato nei giorni della settimana del design nella sua casa-studio di Piazza Oberdan 3 (dalle 17 alle 21). Ama lo storytelling, Samer, e gli piace rievocare le atmosfere dell'infanzia: "*Uno dei cibi che gli ospiti potranno gustare è quello tipico della tradizione libanese, per esempio l'humus di ceci, proprio 'quello della mamma'. Sarà un modo per assaporare le atmosfere del mio paese. Musica sì, ma, per carità, senza dj*", spiega. Il senso della tradizione si rivela anche nel design di alcuni dei suoi pezzi più celebri – la *Khayzaran Chair*, rivisitazione della tipica sedia libanese, o la collezione *Pattern Interrupted*, dal mood moresco ispirata all'Alhambra di Granada – qui presentati con altre sue nuove creazioni, e mescolati a quelli di amici designer: il *Cactus* di **Gufram**, le poltrone di **Alessandro Ciffo** o i vasi di **Roberta Colombo**.

Piazza Oberdan 3
www.sameralameen.com

AnOther

The Very Best Things We Saw at Salone del Mobile

From wall-to-wall beds and mirror installations to cosy living-room interiors and Memphis' finest furniture

8. Samer Alameen: In-House

Industrial designer Samer Alameen opened his home to the public for the entirety of design week. Visitors to the fifth-floor flat were greeted by the designer's matching blonde greyhounds, who burst through the front door as soon as they stepped off the elevator. Inside, he showed furniture of his own design, like jigsaw-esque seating and coffee tables, and Meccano-inspired shelving. After a day of edging around delicate installations in look-don't-touch gallery spaces, the relaxed front room exhibition was a total relief. On the terrace, which overlooks the jumbled apartment buildings of Porta Venezia, designer Roberta Colombo sat drinking coffee at a table of her own design. We could have easily stayed there all week.

Testament to the Lebanese designer's skill in creating designed objects that tell a story as much as they impact their surroundings, this is a forward-thinking collection that once again conveys Alameen's aptitude in bringing a new layer of refined meaning, purpose and context to his work. FashionRepublik talks to Alameen about the world he has created for himself in Milan.

Khayamen chairs, Lost sea stone mirrored table.

1- During Salone del Mobile you're opening your house for people to discover INHOUSE – NOT AN EXHIBITION. Tell us more.

The idea is to showcase design in its appropriate context, and not on display. Objects need to be lived with and not just looked at. I want people to lie down on the couch, to sit on the lounge, to read from the books and magazines, to eat on the table…I need life and motion and cannot be in a static environment. So I want to welcome people to my apartment and share with them, my spirit.

2- You have left Lebanon and created a world for yourself in Milan.

I have opened the doors to my world, a world driven by courage, passion and willpower. A world that is continuously evolving. It is tech-world that i have always dreamed off.

3- How would we define Samer Alameen's style?
I would say witty.

Off-iron cast-iron mirrored lounge, Iron wall unit.

4- Take us through a journey of your highlight products?

My journey started with the Khayamen chair. After seeing it disappear and being replaced by cheap plastic imitations, I decided to revamp it. The irony in that revamping the chair, actually ended up revamping my life. The success of this chair made me move to Milan 6 six months after the launch.

5- What would you like to see change in Lebanon? (design wise)

People! I want the original Lebanese, more real and less pretentious, more work and less talk more helpful and less critical.

You can experience Alameen's designs at his home located in Piazza Oberdan 3, Milano 20129.

As well as creating this series of significant works, this year Alameen has collaborated with JCP Universe to present two iconic designs, which will be shown at the FieraMilan, within the JCP Universe exhibition: Ent, a wall unit library, and Organe, a floor light. Sculptural in aesthetic yet nostalgic and playful in their sensibility, both pieces are a reflection of the designer's inner child.

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Alameen objets, Lost on show outdoor wall.

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Off-the-wall exhibition lounge. Ever-well-said.

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My journey started with the Khayamen chair. After seeing it disappear and being replaced by cheap plastic imitations, I decided to revamp it. The irony in that revamping the chair, actually ended up revamping my life. The success of this chair made me move to Milan 6 six months after the launch.

5- What would you like to see change in Lebanon? (design wise)

People! I want the original Lebanese, more real and less pretentious, more work and less talk more helpful and less critical.

You can experience Alameen's designs at his home located in Piazza Oberdan 3, Milano 20129.

As well as creating this series of significant works, this year Alameen has collaborated with JCP Universe to present two iconic designs, which will be shown at the FieraMilan, within the JCP Universe exhibition: Erst, a wall unit library, and Organe, a floor light. Sculptural in aesthetic yet nostalgic and playful in their sensibility, both pieces are a reflection of the designer's inner child.

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this is not an exhibition: samer alameen showcases latest pieces within his milanese apartment

in the vibrant area of porta venezia milan, designer samer alemeen's apartment is the perfect expression of design fitting seamlessly into real life. on the occasion of milan design week alameen opened his doors to share his world, works, spirit and lebanese specialties and this is what we saw.

images courtesy of samer alameen

free from the confines of a showroom alameen showcases a range of designs presented with a personal touch and wit. on display a cabinet, a modular lounge and a couch fill a room with colourful variants in size and style, and together, the lebanese designer's adoration of history, memory and tradition is at once understood.

alameen**'s 'all you can seat' welcome visitors into the lounge area, a vibrant modular lounge inspired by the forgotten pattern from the alhambra palace.** originally created as a single unit, a stool version is available in wood, metal & copper, slotting together in endless formations. elsewhere the 'undercover coffee table', composed of 6 copper legs in the form of an 8-sided star, is based on old arabesque geometry and patterns.

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cargo couch: another arrangement of modular seating inspired by wooden palettes reworks their industrial form in hand brushed aluminum.

alameen showcases his collection of pieces both new and old, among a backdrop of effortlessly curated names. from seletti to roberta colombo, each piece finds its rightful place, plotted within a narrative that is both informative and playful.

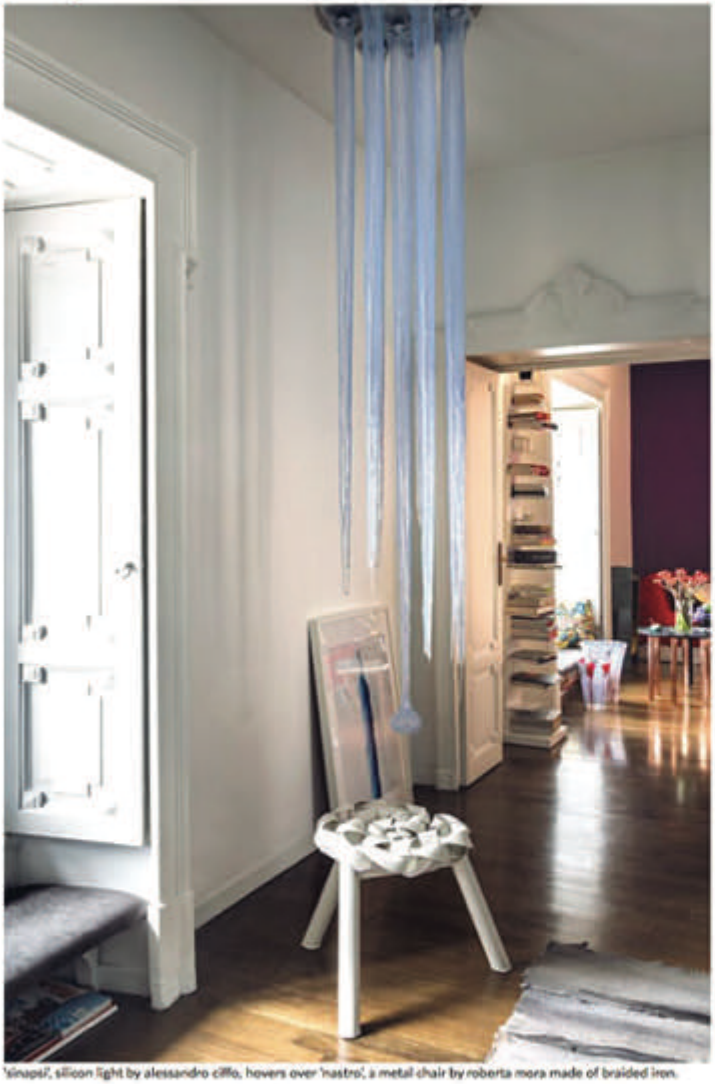
'In one space I have 3 marbles (green, black and white), black wood, black metal, striped glass, copper and aluminum and brass, resin, red velvet and a purple wall, alameen explains. 'it works, and of course not by chance. this is who I am as a person, I seek diversity, change, vibrancy'.

Testament to the Lebanese designer's skill in creating designed objects that tell a story as much as they impact their surroundings, this is a forward-thinking collection that once again conveys Alameen's aptitude in bringing a new layer of refined meaning, purpose and context to his work. FashionRepublik talks to Alameen about the world he has created for himself in Milan.

Khaizaran chairs, Leaf me alone outdoor bed...

1- During Salone del Mobile you're opening your house for people to discover INHOUSE – NOT AN EXHIBITION. Tell us more.

The idea is to showcase design in its appropriate context, and not on display. Objects need to be lived with and not just looked at. I want people to lie down on the couch, to sit on the lounge, to read from the books and magazines, to eat on the table...I need life and motion and cannot be in a static environment. So I want to welcome people to my apartment and share with them, my spirit.



'sinapsi', silicon light by alessandro ciffo, hovers over 'nastro', a metal chair by roberta mora made of braided iron.

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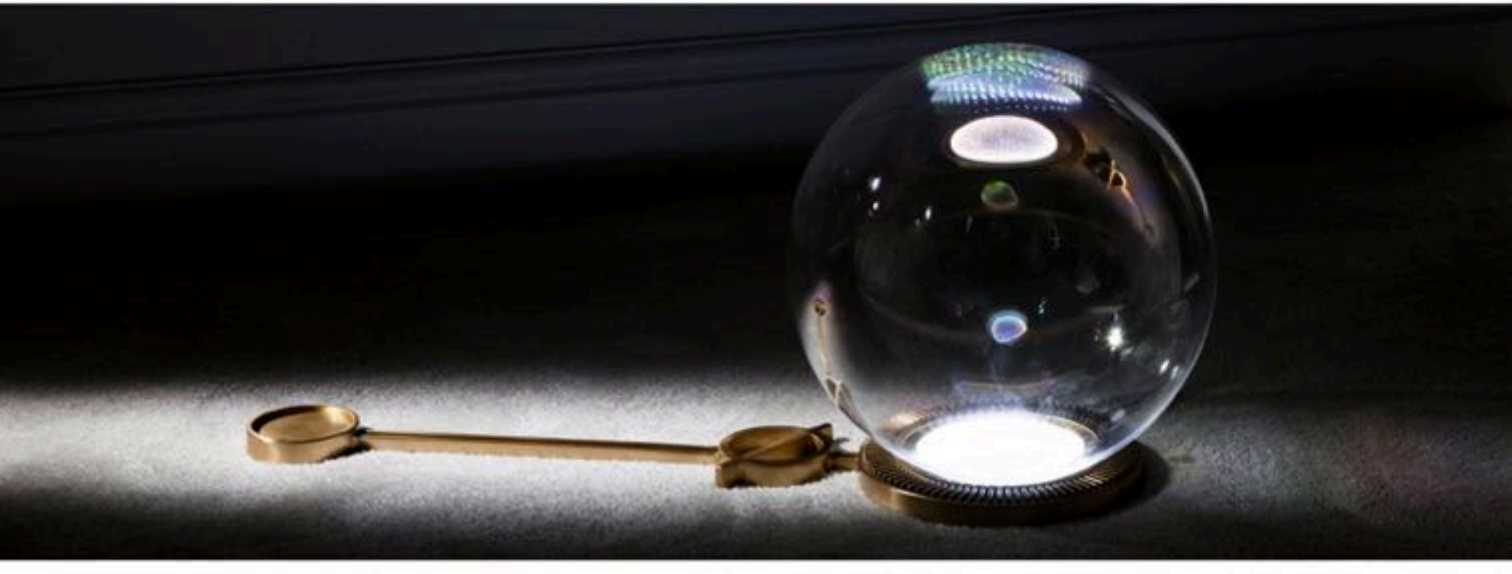
'design is a major part of our life, everything around us, anything we touch or use has been designed,' alameen continues. *'that's why I believe in presenting it in a real-life context. objects should be lived, touched, tried and enjoyed, not just looked at.'*

the marbellous table, samer alameen – a simple copper structure holds three layers of marble, switchable tops providing the person to change the environment according to their mood.

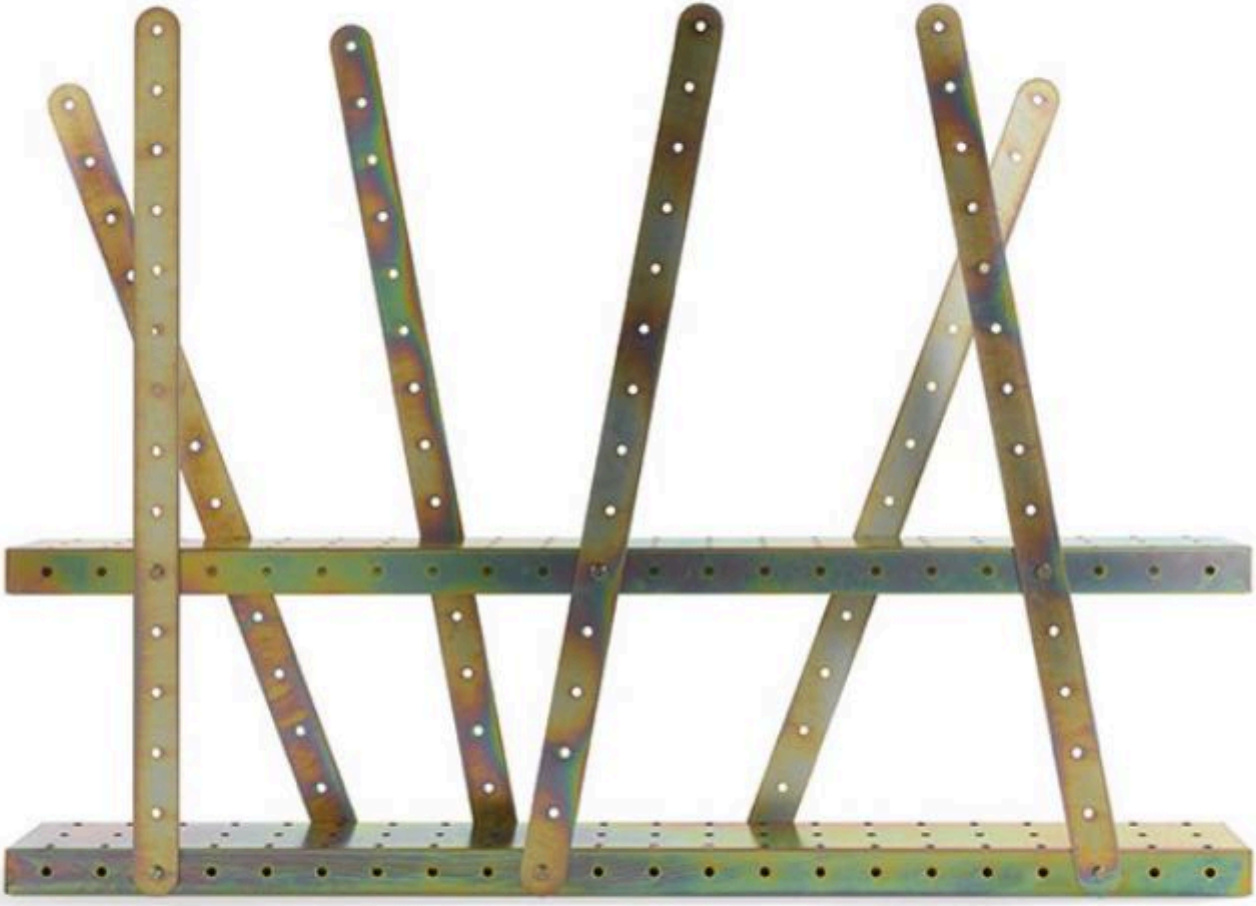
the garden's backdrop is highlighted by samer alameen's khayzaran chair, fluorescent editions: *'the khayzaran chairs new edition comes in the form of the original design in all their magnificent splendor and beauty using stainless steel in fluorescent colors to coincide with the demands of our world today, specifically those related to man's need to connect, in style.'*

wallpaper, samer alameen: *'in a room where no door or window is centered, where symmetry does not exist, a corner wallpaper, dramatic and light, was needed to balance the room.'*



samer alameen turns childhood toys into playful furniture pieces for JCP

drawing from childhood toys, lebanese designer samer alameen has created two ironic pieces of furniture for eclectic italian brand JCP**.** first in the two double-meaning objects is 'eret', a console table reminiscent of meccano, a model construction system for children conceived in 1898, but still popular all around the world. in line with the brand's aim of transforming normality, the piece's surfaces appear as if they can be moved and replaced.'eret' is made of perforated stainless steel and fixed together using fixing bolts.



all photos by silvio macchi

alameen's second piece for JCP is 'orgone', a lamp in the shape of a bubble blowing toy, created as an iconic piece that every adult and child can relate to. its base is made out of brass, while its soap-bubble-looking shade comes in borosilicate glass. the internal led light emphasizes the iridescence of the lampshade, making it appear like the surface of a delicate soap bubble.

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