

cc-tapis®

MAGAZINE #6



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Photo by Andrea Bartoluccio



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All cc-tapis rugs are completely handknotted by expert Tibetan artisans in Nepal. A strong respect for the materials and for the culture of this ancient craft is reflected in the company's eco-friendly approach to every step of production, ranging from the hand-spinning of the softest Himalayan wool to the use of purified rainwater for the washing of the final products, making each one of cc-tapis rugs unique. Far from mass production, cc-tapis aims to offer a tailored service to those who understand and enjoy a high-end product, where a 3 month production time contains a story of ageless culture.

cc-tapis was created in 2011 by the traditional Persian house Maison Chamszadeh, founded in 1943 and well known in France for the quality of its handknotted rugs. The main headquarters are now in Milan, where a team of designers innovate through a new approach to traditional methods. Undyed raw materials, innovative weaving patterns and techniques are key parts of the process.



BEHIND THE BRAND

cc-team

simple flair
 talks with nelcya chamszadeh,
 fabrizio cantoni and daniele lora



Hyper-craft.
An alchemic combination of creative minds
and the know-how of cc-tapis

Patricia Urquiola, Bethan Laura Wood, Ludovica and Roberto Palomba, Mae Engelgeer, Chiara Andreatti, Elena Salmistraro, Studiopepe., Nata Janberidze and Keti Toloraia (Rooms Studio). A team of pure creative minds who choose creativity as a travel companion through their life journey, establishing a personal and intimate relationship with it. Creativity meets the artisanal know-how of cc-tapis' contemporary craftsmen, who skillfully navigate between pure art and design combining sophisticated functionality, emotion, passion and the finest manufacturing techniques. cc-tapis rugs transcend boundaries of sheer decorativism. Animated shapes, resulting from an extensive creative and refinement process, suggest a subtle play of architectural rigor and freedom of expression, straying from rigid industrial serial schemes. A vision of interior design that finds its expression in customization. Unique projects that are alchemically transformed by cc-tapis' creative lab, where all becomes possible

through the availability of the best materials, perfected techniques and local savoir faire. The cc-tapis atelier is located in Piazza Santo Stefano 10, in the heart of Milan's design district. A creative hub that offers more than a conventional showroom and that was conceived to embrace a broader concept of interior design. Here, the brand's most significant selection of rugs are displayed, while architects and interior designers are provided with the necessary tools to create a design system in which the catalogue becomes a starting point for the development of a complete tailoring system. The core elements of customization - materials, finishes, artisanal techniques and the possibility of defining bespoke dimensions - allow cc-tapis customers to translate the language of the product according to their preferences. The result is a collection of timeless objects that embody the visionary interpretation of the most exquisite craftsmanship.

“

I don't think that we necessarily have the same taste, it's more that we all complement each other in our skills and interests.

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n.c. / cc-tapis draws upon your family's heritage and the persian rug store your father owns. what led you to decide to choose nepalese techniques and to opt for a contemporary style?

Years ago myself and Fabrizio were traveling in LA to see my father's family who are based there and we came across a rug shop that sold Tibetan rugs, it was something we had never seen before and it opened-up a new world for us, we realised we could make something with our vision, our aesthetic language and taste but with the same ancestral techniques. For myself and Fabrizio it was very important to respect the tradition and culture of rug-making, we could never create machine-made rugs.

n.c. / how did you, fabrizio and danielle meet? how did you find out you shared the same taste?

Fabrizio and I have been married for 20 years (this October) and we met at the École hôtelière de Lausanne whilst we were studying. When Fabrizio and I decided to develop our brand we moved to Milan where Fabrizio could do a Masters in Interior Design and this is where he met Daniele. We all became close friends and it was very natural that Daniele should join us in cc-tapis. Sometimes I don't think that we necessarily have the same taste, it's more that we all complement each other in our skills and interests.

d.1. / cc-tapis rugs are extremely contemporary and stylish. however, unlike clothes, rugs must stand the test of time. how do you face this challenge?

I think the answer lies in the nature of our handmade rugs, which are objects that will last a life-time due to the quality of the production which comes from a culture and a technique which has existed for centuries. Keeping this in mind, we are always trying to innovate the artisanal production methods with new ideas and contemporary designs, but it's more our way of communicating which is heavily influenced by fashion. When there is quality behind a project people assume it refers only to the materials, which of course are fundamental, but it is also the way it was conceived, thought and developed that can make it timeless. For example the Memphis group which created extremely strong and contemporary objects that are still completely relevant after all this time.

d.1. / design is at the core of your rugs. how do cc-tapis special projects come to life and what do you look for in a creative partner?

All projects are born through a dialogue between us and the designer, it never starts with a finished design. We like to share ideas and understand the vision of the creative and then we can develop ideas together. Each designer brings their own perspectives which we mix with our know-how of rug production, which is a challenge every time. It's an opportunity for both parties to learn from each other.

describe yourself through 5 objects, regardless of type, function or shape.

- n.c.**
 1. A family heirloom, which is one of my favourite rings which reminds me of my family and my heritage, the sentimental value is what is most important to me.
 2. Books. I believe they help us to enrich our daily lives which ultimately enhance our lives in the long-term, I also think it's important to share experiences and pass this knowledge to each other. I would like to recommend 2 books which I read recently: Les Mijaurées by Elsa Flageul & 365 Cohérence cardiaque by Dr. David O'Hare.
 3. A photo of our son Noam. It's not easy to be a mother and work so you have to find an equilibrium but my son has always and will always be my priority.
 4. The first art piece which Fabrizio and I bought was from a French artist called Eric Liot. I first saw his work at the START Art-Fair in Strasbourg (where I grew up) and for 5 years I dreamt of having a work by him. By complete chance I met Eric and I ended-up buying a piece which is hanging in our house in Milan, I think it was destiny.
 5. A small crafted paper-heart which was given to me by a little girl at a school in Kathmandu. I consider this place my second home, I cannot completely explain why...

- f.c.**
 1. Snow-skis. I was born in Bormio in the Italian Alps and I grew up there, it was a simple and healthy life which taught me values which I try and remain faithful to.
 2. A Wedgewood vase due to my english heritage. My mother is English and the mix of Italian and English education I think characterises me in some way.
 3. A hotel key, because I grew up in a hotel and when you grow-up being around people on holiday, it definitely has an influence on how you appreciate life.
 4. A picture of Neleya and Noam which I always carry with me, cause they are my world and without them it would all be useless.
 5. A book, preferably with pictures as Neleya is the intellectual one that actually reads, I look at pictures. They have always been important to me and as I mentioned earlier it's how I learnt and shaped my taste.

- d.1.**
 1. My passport, traveling is a large part of my life.
 2. My Shogun table lamp by Mario Botta for Artemide.
 3. A pair of shoes from Rick Owens which I always wear.
 4. A vase from Gaetano Pesce.
 5. A picture of my family and I in the desert in Arizona, where I spent the first few months of my life.

f.c. / cc-tapis was born in france; your rugs are made in nepal and the headquarters of the brand are in milan. what do these places mean to you?

My father-in-law is Persian and he taught me that life has a path. Each of these places does not have a specific meaning on it's own but I feel that life has put them on my path and they all have meaning together. My wife is French and I learnt about rugs from her father in Strasbourg, my business partner is Tibetan and we work together in Kathmandu and I'm Italian and all together it's cc-tapis.

f.c. / who are the designers and architects that mostly have influenced your vision and taste during your formative years? why?

I'm self-taught in design so my influences come from everywhere, from Dorothy Draper to Gio Ponti. From Sophie Taeuber Arp to David Hicks or in style from Italian rationalism of the 1920's to the Memphis movement. All contradictory and completely diverse but which all mean a lot to me. It's a gut-feeling for me which sometimes I cannot put into words.



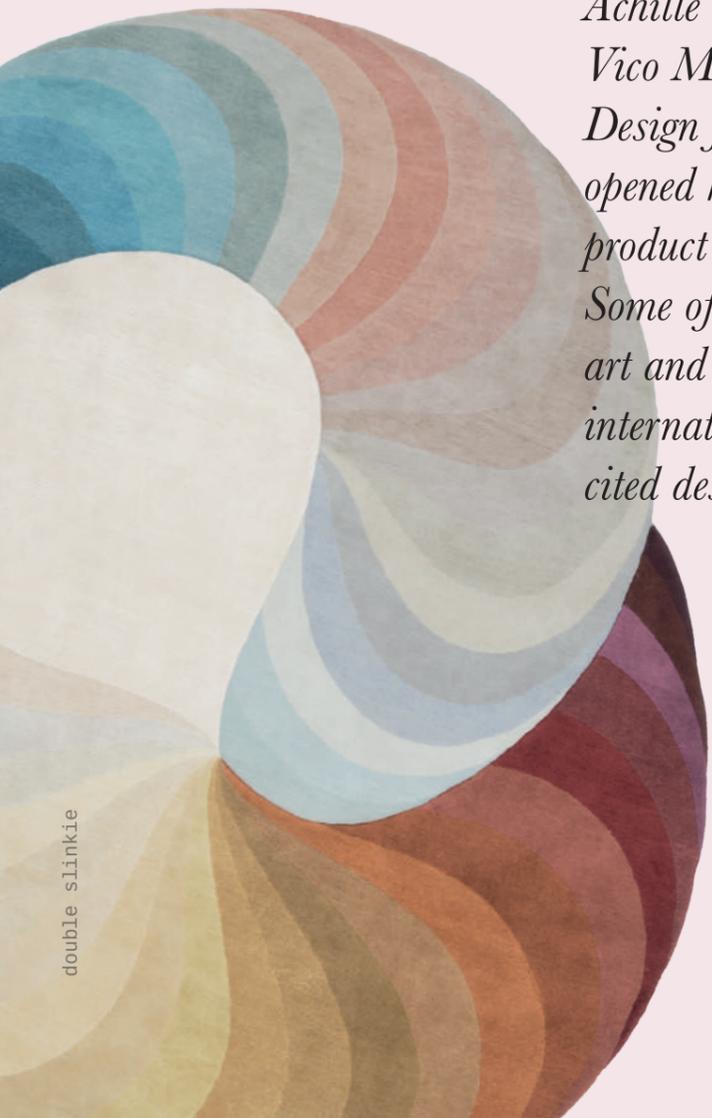
Simple Flair, founded in 2010 from an idea of Simona Flacco and Riccardo Crenna, describes a contemporary, fresh and encompassing concept of design through a clear and well-defined vision: #allisdesign. A point of reference for all those who seek new design, lifestyle, architecture and fashion content on a daily basis. Simona and Riccardo are the founders of Studio Modulo, their design studio of interiors, settings and components. They research, create and curate the content of every project, fostering a unique approach that embraces design, communication and digital media: the common thread of every work of the duo.

cc-top

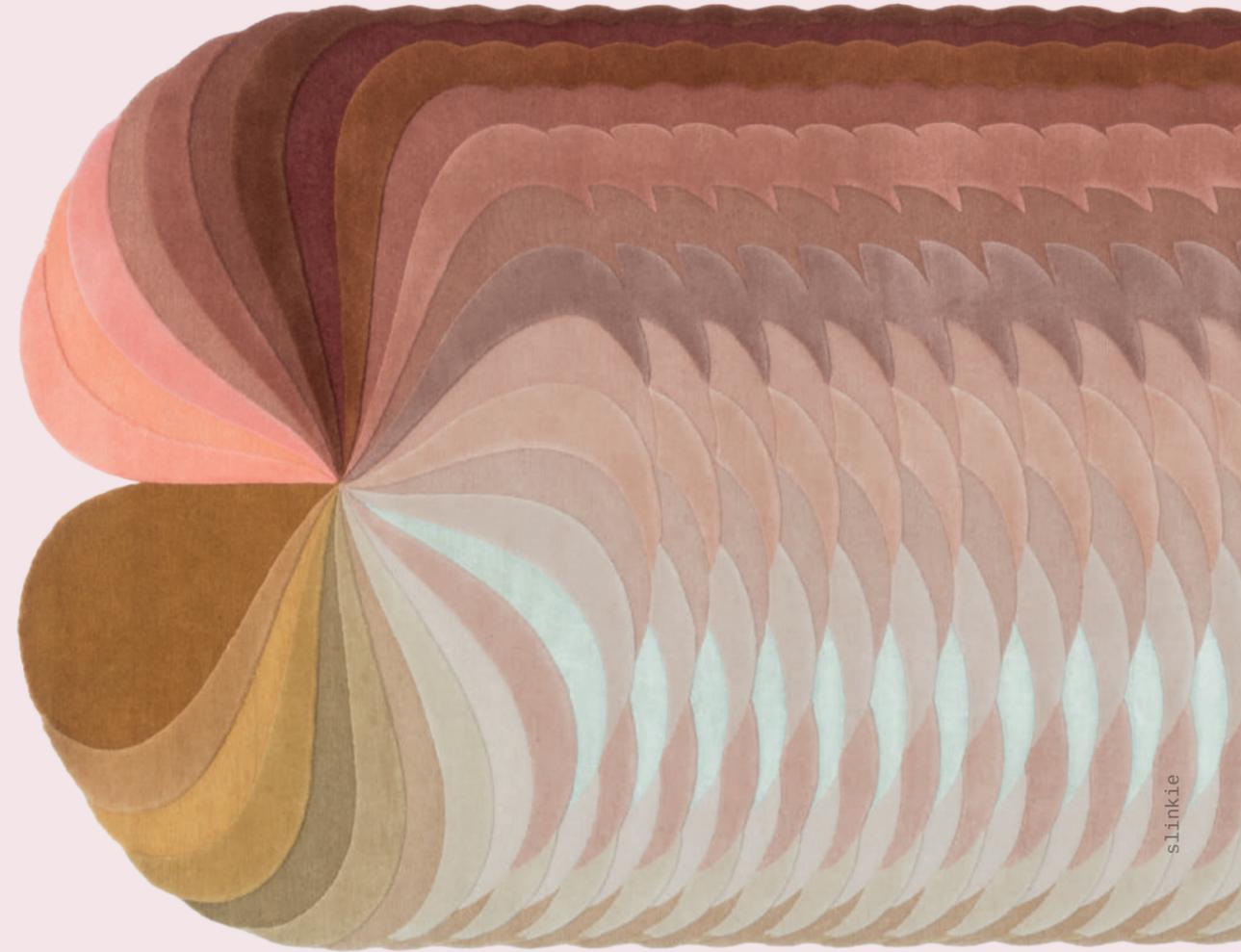


patricia urquiola

ABOUT / Patricia Urquiola was born in Oviedo, Spain. She studied Architecture at the Polytechnic of Madrid and at the Polytechnic of Milan, where she graduated in 1989 with Achille Castiglioni. After collaborating with Vico Magistretti and having been Head of Design for Lissoni Associati, in 2001 she opened her own studio working in the fields of product design, interior design and architecture. Some of her products are exhibited in major art and design museums, and have won several international awards. She is one of the most cited designers in international magazines.



double slinkie



slinkie

SIGNATURE

slinkie

designed by Patricia Urquiola

A new creative chapter consolidates the collaboration between Patricia Urquiola and cc-tapis with the new Slinkie collection. A design story revolving around color; a succession of chromatic evolutions developed in a composite universe of organic shapes. A digital drawing which allows every rug to display an evolution of the different wools -sometimes unexpectedly- placed side by side, outlining multiple chromatic associations. A visual exercise aimed to transform the intangible idea of shade and hue into a finely produced and sophisticated product.



swazi

SIGNATURE

the tribù

designed by Ludovica+Roberto Palomba

Kiso, Swazi and Mata are the three rugs making-up the Tribù collection designed by Ludovica+Roberto Palomba for cc-tapis. An evocative project stemming from the memories of travels and tangible emotions. A sort of travel journal filled with different sceneries and colors, recalling the diaries of the travellers of the 19th century Grand Tour, who painted indelible memories through their notebooks and watercolors. Fragments of colors, fabrics and materials that, once combined, give life to tribal decorations and animals with fantastic manes.

NEWS MILAN DESIGN WEEK #02

ludovica+roberto palomba

ABOUT / Ludovica+Roberto Palomba, architects and designers, founded Palomba Serafini Associati in 1994, based in Milan.

They collaborate with the most prestigious design brands all over the world and the majority of the products they have designed are still in production today.





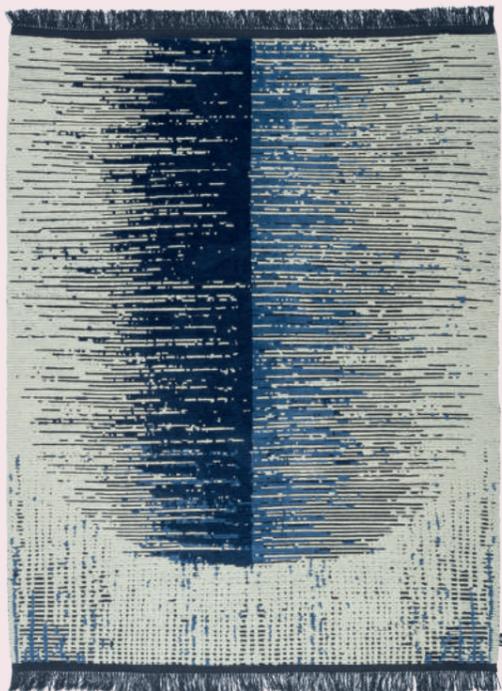
winner
of the
archiproduct
award 2017

SIGNATURE

bliss

designed by Mae Engelgeer

Designed by Dutch textile designer Mae Engelgeer, the start of the Bliss Collection came from experimenting with color and rounded shapes and always keeping the playfulness of the Memphis movement in mind.



SIGNATURE

new japan

designed by Chiara Andreatti

Chiara Andreatti draws her inspiration from Japanese Ikat fabrics from the early 19th century for her new rug for cc-tapis. A rug characterized by a nocturnal color palette. Various shades of indigo - spanning from a soft blue, to an ultramarine, to an almost black blue - mixed with the sandy tones of raw Himalayan wool.

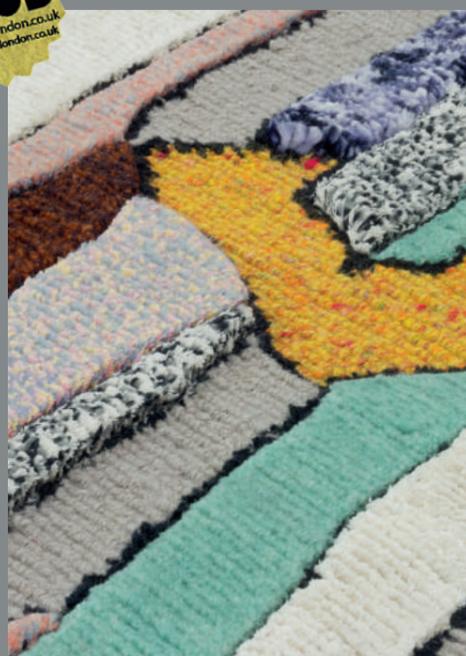
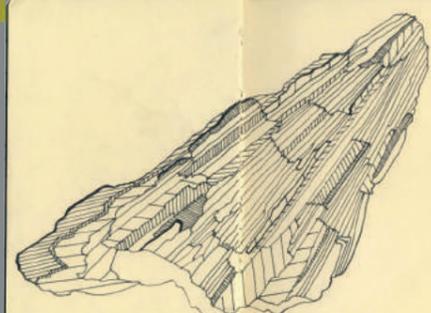


**bethan laura wood
meets cc-tapis**

Eclectic artist and designer Bethan Laura Wood has designed a collection of rugs inspired by the clash of the man-made and nature for cc-tapis. An almost kinetic, explosive encounter that allows for the investigation of the work of post social media and instant messaging, in which fleeting and two-dimensional images sit in stark contrast to physical and tactile reality, where the Hyper- and Super- fake spill into our every day life.



Each rug references a different type of rock, whose superficial structure is based on the organic accumulation of sediment over time and a combination of materials under pressure. Every layer and facet relates to a variety of exquisite manufacturing techniques handed down for centuries among Tibetan craftsmen.



FOCUS

cc-talking*three questions for*

**bethan laura wood
about super fake**



where do you get inspiration and how do you transmit your ideas through your extremely tactile and materials based collections?

I get inspired by the places I am in and what is around me. I am influenced by the things I can see, touch and feel. This is why I have sought out residency works which has allowed me to experience different localities and places. I also work closely with craftsman who are specialised in working with particular materials or techniques, that way you can expand your horizons and I like the progression of the work when it becomes a conversation. Sometimes by looking at a material and it's inherent values I take inspiration and reinterpret them in my own way.

are your look and your creations connected? do they evolve together?

In recent works you can probably see a cross-over more clearly as I have been working more on textiles and woven artifacts, for a long time I have experimented with colour-combinations and proportion through the act of dressing-up. This acts as a kind of filter for me to better understand how these can then be translated into my work.

which is the place which you feel most connected to and that you feel has influenced your use of colour and mixing and matching?

I would say London as it's where I live and work and it's always been a great melting-pot and an access point to the rest of Europe, that's one of the reasons I have stayed there. On the other hand, straight out of graduation I did a lot of residencies in Italy working with Nihifar which gave me a better understanding of Italian design which has ultimately influenced me. With The Super-Fake collection the colour-ways have been influenced by London, this palette is part of an on-going collection of works where I explore the different layers of the urban environment. This was a starting reference and it was reinterpreted by the cc-tapis artisans where every layer and facet has been re-translated into a tibetan weaving technique incorporating elements of that tradition and culture. The theme of translation which is re-translated and then re-translated and re-translated is what is important to me, it's something I find interesting. In my previous work it was an experimentation of laminates which has now been swapped-out with rug materials.

Bethan Laura Wood obtained a MA in Design Products at the Royal College of Art, under the tuition of Jurgen Bey and Martino Gamper. Since graduating in 2009, Bethan has built a multidisciplinary practice characterized by material investigation, artisan collaboration, and a passion for colour and detail. Bethan enjoys exploring the relationships we make with objects in our everyday lives, and questions how they can become cultural conduits. She is interested in critical approaches to achieving sustainability in a mass consumption, production-driven context.

HIGHLIGHTS FROM THE CATALOGUE

cc-timeless

Exploring contemporary and traditional graphics and texture, the haphazard nature of the design was inspired by the world of celebration, confetti and life's fleeting moments. Creating a subtle and abstract graphic where the apparent randomness of the design has been translated by Tibetan artisans with over 152.000 individual knots per square meter. A randomness which has been custom made and born through experimentation.

SIGNATURE

after partydesigned by Garth Roberts

winner
of the
german design
award 2018



METROQUADRO

orizzontidesigned by EligoStudio

Orizzonti is inspired by nature. A unique design with various color combinations which reference classic and traditional Italian tapestries, reinterpreted with a pixilation technique in vegetal-silk and Himalayan wool.

campodesigned by Leonardo Talarico

A design which plays with the idea of superimposed layers and which was inspired from a bird's-eye view of wheat fields, hence the name "Campo", which in Italian means field. A playful rug that combines a low flatweave, a high-pile and a clever design creating the effect that there are two rugs overlapping, but don't let your eyes deceive you, it is one rug.



v back to school

^ campo



v selva, orizzonti



Photo by Silvia Rivoltella, Styling by Greta Cevenini

metroquadro: beyond contract spaces

Metroquadro is a new collection from cc-tapis which is created artisanally with a hand-loom technique in Nepal. Unlike other cc-tapis rugs which are hand-knotted, Metroquadro rugs are hand-woven and have been created with contract projects in mind. Contemporary patterns and geometric motifs created with rich materials and artisanal production. Catering for the needs of interior designers and architects who require large quantities of high-quality bespoke rugs. A collection which gives the freedom to create rugs with the sizes, materials and colors of your choice, with delivery in 6 to 8 weeks.



^ scaccomatto

CREATIVE MINDS

cc-talking



three questions for
studiopepe.
about **club unseen**



Artwork by Alberto Fiocco for Club Unseen

those who follow you and know your work are easily able to recognize a project by studiopepe. what are the distinctive traits of your iconic projects?

Our philosophy is grounded in a conceptual approach inspired by the unexpected which is informed with a background of iconography. We create a new aesthetic where objects are put together using different codes creating a combination of rationality and unexpected associations.

studiopepe. is an all-female creative duo. is there a woman that you would think of as the inspiring muse and influence for your design vision?

To us, Charlotte Perriand has always been an inspiration.

during this edition of the salone del mobile you will be presenting your new project "club unseen". could you tell us something about it?

It's a new space that will become a very private Club for 10 days. A secret location that winds through wondrous rooms. Club Unseen is an articulate interior and experiential project displayed through the juxtaposition of different dimensions, such as contemporaneity/memory, craftsmanship/digital content, public/private, in a masterful project that will be unique and unexpected. Various forms of contemporary social relations, from the personalization to the authenticity of the experience or the connection with the city, are interpreted through the design of an exclusive location that is meant to be shared.

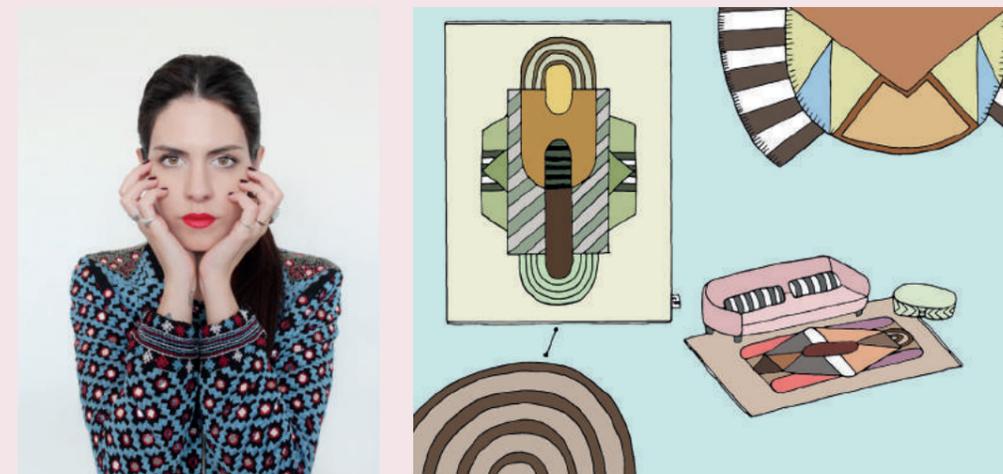
Studiopepe. is a design agency, founded by Arianna Lelli Mami and Chiara Di Pinto, renowned for its eclectic and layered perspective. Founded in Milan in 2006, the agency takes a visionary and multidisciplinary approach to design. Its strongly recognizable identity is based on experimentation, citations, and unusual associations.



CREATIVE MINDS

cc-talking

three questions for
elena salmistraro
 about flatlandia



milan is the city where you have studied and where you now work. it was the base of your growth as a designer. is there any place here that represented a source of inspiration for your work?

Of course. Milan is where I was born and I feel a strong connection with the city. I always want to leave, yet, I cannot be away from it. The places I am most attached to, and the ones that continue to inspire me to this day, are those linked to my childhood; the places that remind me of my carefree days of play and fun: the Navigli, the Darsena for long walks with my grandfather, but also Brera and its Pinacoteca; the Sempione park with its Art Nouveau Aquarium pavilion, the Triennale and Giorgio De Chirico's 'Mysterious Baths'.

how important is it to maintain a balance between an object's aesthetic and function in your creative vision?

I have to admit that when I design, if there are no specific commission limitations, I embrace a more "artistic" approach, so I mostly rely on shapes, emotions and compositional weights and, only afterwards, I consider the functional aspect. Not because I consider functionality to be secondary, quite the contrary, but simply because I believe the functional quality of an object is linked to the time and period it's created but its emotive dimension is limitless and timeless.

do you like to be called an artist? what is the creative discipline that most represents you and in which can you express yourself more freely?

I want to start by saying that I am not fond of labels. I believe you can be an artist and a designer at the same time and there is no line in between. The artistic component in my work is always very much present and it unintentionally approaches, accompanies and completes my work as a designer. I love drawing; it's my life, it's part of me. Sometimes my drawings take shape and become real objects, other times they remain on paper or canvas, as they should. What's important to me is putting my emotions out there, creating objects is my way to communicate.

Product designer and artist, Elena Salmistraro lives and works in Milan. She founded her own studio together with architect Angelo Stoli in 2009, working on architectural and design projects. Her creations are the result of an art - design mix; an utmost care for details, a painstaking search for harmony within shapes and a poetic style characterizes her projects.

CREATIVE MINDS

cc-tour



three questions for
nata janberidze and keti toloriaia
about rooms studio



deer at night



Rooms Studio has designed a collection of tactile rugs deeply inspired by traditional tapestries which were hand-woven under the stars by local women in the villages of the Caucasus Mountains. Reinterpreting authentic Georgian rug patterns, Rooms Studio creates magical objects that embody authentic symbols able to encourage the exploration of their identity and cultural heritage. The Lions at Night, Two Deers and Deer At Night rugs embody the inner journey of the invisible connection between man and nature, past and future. An image that conceals magical powers, a layer of mystery and a sense of wanderlust.

georgia is your home country and also where you live and work, does this influence and affect your creative process?

Yes absolutely, Georgia has a huge impact on our creative process. The influence of a soviet childhood and having to live through tremendous changes in the country which is a mix of Asian and European cultures, has a great impact on our ideas and projects.

it's difficult and perhaps wrong to limit your work to a single definition, in which creative universes would you categorise your work?

We're kind of space travellers between the past and the future. "Life on Earth" (our latest collection) is where we are right now.

which iconic personalities have influenced your creative vision to make it so recognisable?

Bruce Lee.

Nata Janberidze and Keti Toloriaia, founders and designers of Rooms Studio, were both born in Tbilisi, Georgia. The studio focuses on interior and product design influenced by a mixture of Asian and European cultures that make up the Georgian identity. They create a mixture of crafty and modern design pieces. The aim of their design is to bring back honest, human objects keeping traditional and informal touches.

KNOW-HOW

cc-technique



cc-tapis handmade revolution

The starting point for a journey with total customization as a destination

All cc-tapis rugs are handknotted, that means every knot has been made by hand, which is quite a task if you can imagine that a cc-tapis rug can have up to 232.000 tibetan knots per square meter. No machines are ever used in the entire process and all rugs are produced the way they were produced a century ago. Producing our rugs exclusively by hand means that the brand is able to realize any rug custom made. cc-tapis can adapt the dimensions, give new colors, or work with

clients on a completely new one. There are endless possibilities to create a unique carpet using more than 1200 different colors and materials like wool, silk or aloe, which can be combined to create different textures and varying pile heights. Between 8 and 24 weeks may be needed to produce a handwoven rug, depending on the size, the knot-count and the complexity of the design. Upon request cc-tapis may also produce a sample of the desired carpet.

*Left: Kópila Dahal, 32, Káthmandu
Right: Maya Shrestha, 45, Phutung*



SPECIAL PROJECT

cc-taking care



cc-for education. the power of change

CC-FOR EDUCATION was created in May 2015 by the founders of cc-tapis who have been collaborating in Nepal for the past 17 years. Through their interaction with their associates in Nepal, they formed close working and personal relationships with the Tibetan and Nepalese people. With the belief that "education is power" CC-FOR EDUCATION was born.

A non-profit organization dedicated to help provide a private education to the children of weavers in Nepal. A complete education from kindergarten all the way to high-school graduation. CC-FOR EDUCATION believes that by giving children an education they can give them the freedom and opportunity to make their own choices creating a brighter future for Nepal.

cc-foreducation
ONLUS



cc-tapis®

