

VOLUME I

co-topis at a glance: a journey through a constellation of designs, connections, references, approaches and colors







It's not an easy task to summarise cc-tapis over a few pages. What is cc-tapis? A rug company from Milan. An aggregator of ideas. A modern creative phenomenon. A collaborator to some of the world's most celebrated and inventive contemporary designers. A modern brand preserving ancient craft, and taking it for a spin.

All of these identities collide in a summary of history and creativity, making the rug a meeting point for inspirations, new creative ideas and experimentation.

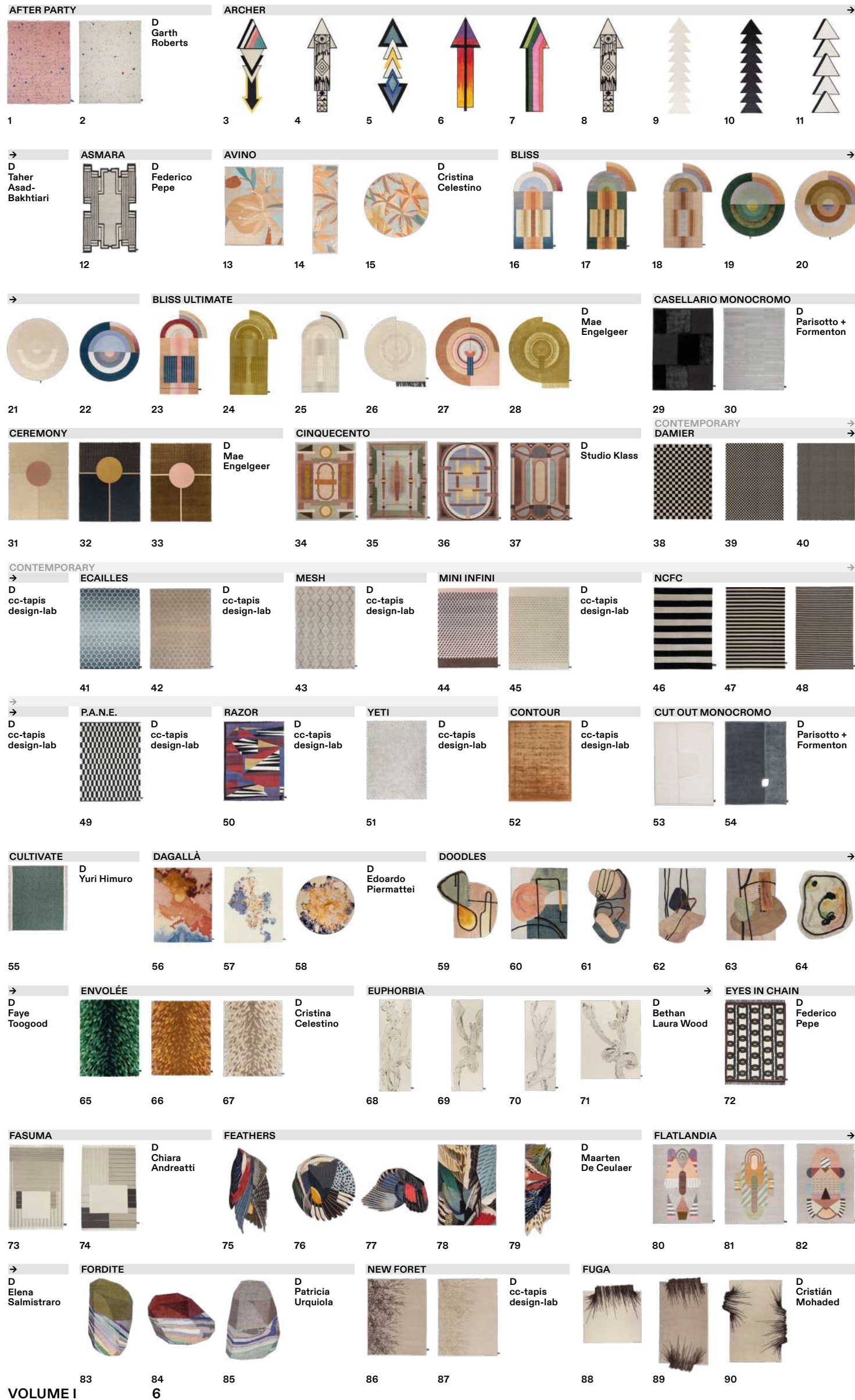
This book is a journey that explores cc-tapis through colour and images. In the creative worlds, narrative devices abound, so this publication takes a different path. Colour is the guiding force that leads the way through the next 416 pages like an index punctuated by hues that range from white, grey and beige to all the reds, blues, pinks and greens. Touching upon every shade of the spectrum, the story of cc-tapis unfolds and its universe comes to life. The plurality of cc-tapis' oeuvre is represented by this full gamut of colours, which form a guide through these pages and share a glimpse into the richness of this story.

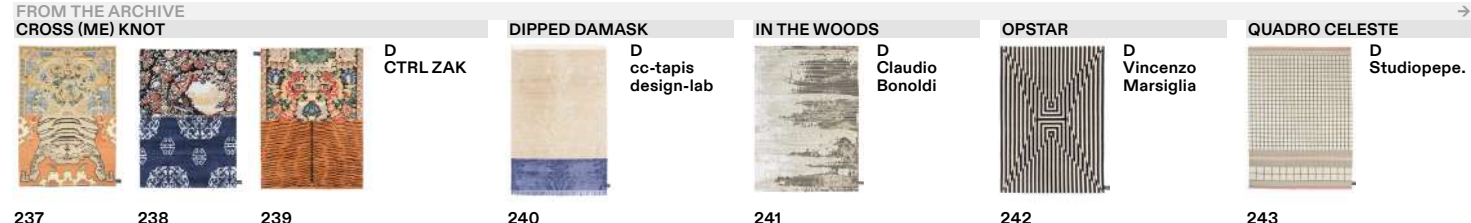
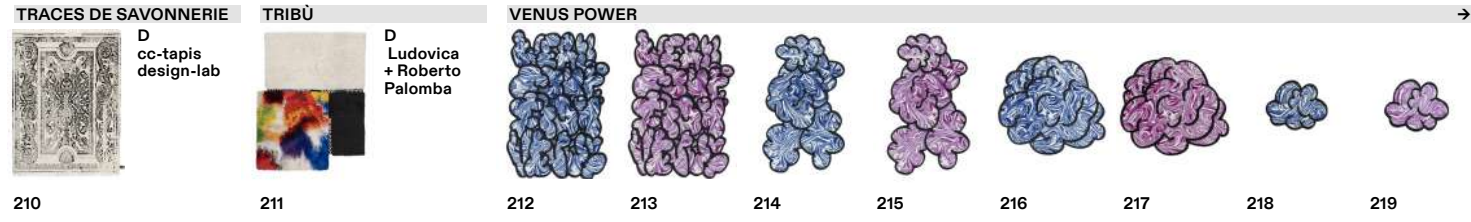
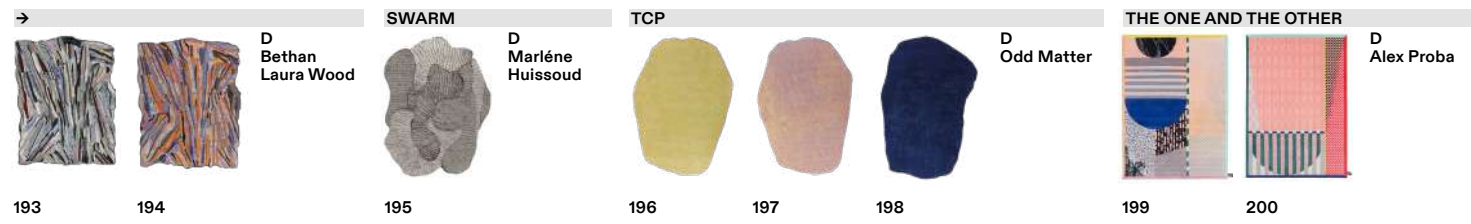
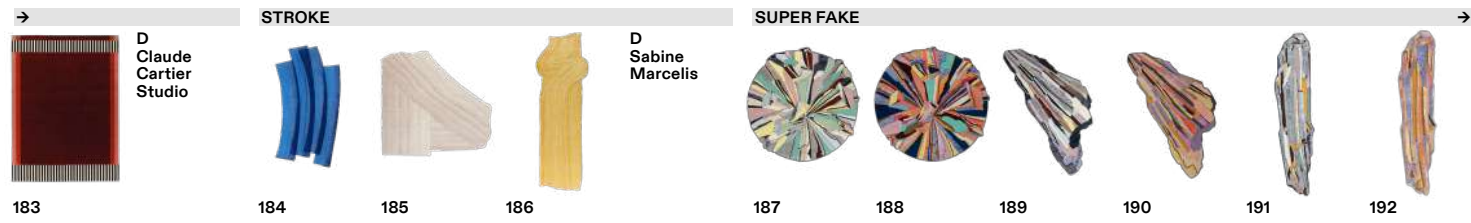
Rug collections by an impressive representation of the most notable creatives of our time (a small sample includes Sabine Marcelis and Bethan Laura Wood to Martino Gamper and Patricia Urquiola) are expressed through sleek photographic vignettes, and accompanied by behind the scenes illustrations that explore the making process, from the cultural references behind design and production, to the sketches, patterns and yarn in action behind each piece. Through the diverse imagery (snapshots, advertising campaigns, messy homes, minimalist spaces and more), the character of each rug is explored, not only as a flat surface to step on, but also as an object with three dimensional potential, folded, twisted, hung and bent every possible way.

The cc-tapis cosmos is contained within this book. As diminutive as this might appear, these pages actually form an expansive tool that guides you through the rich portfolio of knotted works. The approach to this product is manifold. A quick browse offers a peek of cc-tapis at a glance. Take more time to dig in, and a constellation of connections, references, approaches and, of course, colour, unfolds before your eyes. On each page, analogic hyperlinks help connect the layers of this compendium, piecing together stories, images, and designs. It is evident that for cc-tapis, the meaning of a rug extends beyond that of a domestic object. For centuries (even millennia), carpets have played integral roles in civilizations the world over, and have been at the centre of rituals, encounters, spatial relations and aesthetic experimentation. Rugs have been aggregators, often placed as the central focus of a room, people sitting around them, stepping on them to represent passing a threshold.

cc-tapis takes this concept to the next level. The rug is still an aggregator, an object with meaning, a place where things happen. The brand connects deeply with carpets' historical essence, anthropological significance and the power to help shape a space. But now the rug also becomes the centre of an ecosystem merging creativity, new aesthetic thinking, experimentation. Taking the rug's history and iconography, cc-tapis has translated it through contemporary creative canons to extend its reach into new creative territories.

Text by Rosa Bertoli Design Editor of Wallpaper\*





DESIGNERS

A	Alex Proba
B	Bethan Gray Bethan Laura Wood
C	Chiara Andreatti Christophe Delcourt Cristián Mohaded Cristina Celestino CTRL ZAK
D	david/nicolas Duccio Maria Gambi
E	Edoardo Piermattei Elena Salmistraro Eligo Studio
F	Faye Toogood Federico Pepe
G	Garth Roberts Germans Ermičs
H I J	Jean-Marie Massaud
K L	Leonardo Talarico Ludovica + Roberto Palomba
M	Maarten de Ceulaer Mae Engelgeer Marlene Huissoud Martino Gamper Muller Van Severen
N O	Odd Matter
P	Patricia Urquiola Parisotto + Formenton Philippe Malouin
Q R	Rooms Design
S	Sabine Marcelis Steven Holl Studio Klass Studiopepe.
T	Taher Asad-Bakhtiari
U V W X Y	Yuri Himuro
Z	Zanellato/Bortotto Zaven



“This is what we are: we make rugs!” with this happy summary, Nelcyra Chamszadeh, one of the three souls of cc-tapis, encapsulates all the complex simplicity of the brand she founded together with Fabrizio Cantoni and Daniele Lora in 2011. In reality, things started a few years earlier, when Nelcyra and Fabrizio met and fell in love some eighteen years before between Rapallo and Lausanne, where they were united by a shared background in the world of hotels. This provided a very important formative experience for understanding the nature of their future company, and still today characterizes the cc-tapis DNA.

Nelcyra and Fabrizio got married and together, in her home city of Strasbourg, they laid the foundations for what would be the history of their brand. It started with the name, the two “Cs”. While at the beginning they more descriptively represented the monogram of their surnames, today they have become a less pretentious but faster, ironic, chic sound that fully embodies the physiognomy it has acquired over time.

It was with the decision to return to Italy, specifically to Milan, one of the world capitals of design, that the sum of these experiences found its form, that synthesis between empiricism and creativity typical of the spirit of Italian Design: “From a certain perspective, the idea of the brand perhaps only began when we decided to come to Milan from Strasbourg,” reflect Nelcyra and Fabrizio. Having arrived in the city, with the right dose of recklessness and a desire to reinvent himself, Fabrizio completed a Masters at the Scuola Politecnica di Design, where he met and made friends with the then very young Daniele Lora.

Fabrizio and Daniele were united by a shared sensitivity for shapes and for rugs as a space for experimentation the design process as research, a game, a challenge. They threw themselves into it headlong with maximum expressive freedom.

When Daniele became an associate of cc-tapis, the brand gained structure and definition by finding a home in one of the most symbolic areas of the Milanese design map. They opened a showroom in Brera, marking the official first step towards introducing themselves to the world, communicating their product through showcases and displays that reflected their characteristic spasmodic attention to detail.

After a slow start, Milan proved to be an important strategic point, Daniele explains: “The city did not immediately give us an answer with a “neighbourhood” clientele, but in two years it allowed us to get in touch with great international clients: from Greece to Japan and from France to America”.

It is in the brilliant synergy between the Athenian sensibility of Nelcyra, the Dionysian side of Fabrizio and the Apollonian aspect of Daniele that you can see the secret of cc-tapis. “When I started working with them, we first rethought the whole brand image”, explains Daniele. “I took all the various models designed by Fabrizio and we made some color variations. We went to India to work directly with the manufacturer and then to Nepal with Jigmay, who later became our local partner. We cleaned up the initial aesthetic, which was very baroque, by working on a more modern color palette, and we defined a certain idea of style, that mid-modern aesthetic resulting from research of the works of designers and modernist architects from the 20th century”.

The “fortuitous” meeting of these different experiences led to the formation of a path and an innovative personal vision of thinking about the art of rug making, and above all sharing the pleasure and love for things done well, with the head and the heart, with the designers and the public.

Text by Riccardo Conti



2022, Fabrizio Cantoni, Nelcyra Chamszadeh, Daniele Lora | Photo by Simon171

CC-TAPIS FAMILY	
<b>A</b>	Alberto Dapporto Alessandro Spadoni Alessia Mattiuzzo Alsu Corcoran Andreas Bloy Arianna Borgonovo Arianna Cazzola Andrea Pighetti
<b>B</b>	Barbara Broger Bessa Richter Bronwen Harris
<b>C</b>	Carlotta Schnabel Chenrui Sun Chinchao Suriyakul Claudio Pedrazzi Costanza Marmorì Chiara Natelli Cristina Audera Bustamante
<b>D</b>	Danilo Baglioni David Giavotto Domitilla Zuffellato Dorn Dietmar
<b>E</b>	Elena Cappelli Emanuela Fortuna Emily Von Wachter Eugenio Massetti
<b>F</b>	Federica Bencivenga Federica Polet Francesca Faravelli Francesca Stella
<b>G</b>	Gian Marco Magat Giorgia Benetti Giulia Burgato Negro Giulia Prosdocimi Giulia Teruzzi
<b>H</b>	Hanna Vermeij
<b>I</b>	Ilenia Fossati Isabella Allievi
<b>J</b>	Jean Charles Helven Jeffrey Quita Jigmay Dongstetsang Judith Opinel Julian Justo
<b>K</b>	Laura Ceriotti Lex Vermeij Lidia Amat Lina Tallarico Lapietra Luana Di Coste
<b>M</b>	Manoutcher Chamszadeh Marco Viola Marco Zotti Margherita Chiodaroli Mark Milar Martin Aichberger Massimiliano Troja Massimo Amadasi Maria Dubinina Maria Laura Scopece Matteo Baiardi Michela Pelizzari
<b>N</b>	Nicole Chmet Nitchakan Na nakorn
<b>O</b>	Paola Chiodini Paola Rossi Zotti Pasquale Iannone Patrizio Chiarparini Pierre-Yves Helven
<b>Q</b>	Ramsie Castro Ritesh M Shrestha Roger Sem Rue Kothari
<b>S</b>	Sagar Dahal Sanjeev Shakya Sara Cantoni Silvia Giustozzi Steve Wilson Suman Kayastha Svetlana Koroleva
<b>T</b>	Tenzin Ghendun Tsering Yangzom
<b>U</b>	Valentina Migliaccio Vasile Dragancea Vera Fantinelli
<b>V</b>	Xavier Sitges Xixi Zheng
<b>W</b>	
<b>X</b>	
<b>Y</b>	
<b>Z</b>	

**Born in France. Designed in Milan. Produced in Nepal.**

cc-tapis is an Italian company which produces contemporary handmade rugs which are created in Nepal by expert Tibetan artisans.

The company was founded by Nelcya Chamszadeh and Fabrizio Cantoni in France who have been producing hand-knotted rugs in Nepal for over 20 years. In 2011 cc-tapis moved to Milan where the company is now based and a team of designers lead by Daniele Lora, art-director and partner, innovate through a new approach to traditional methods.

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 three-month production time contains a story of ageless culture.

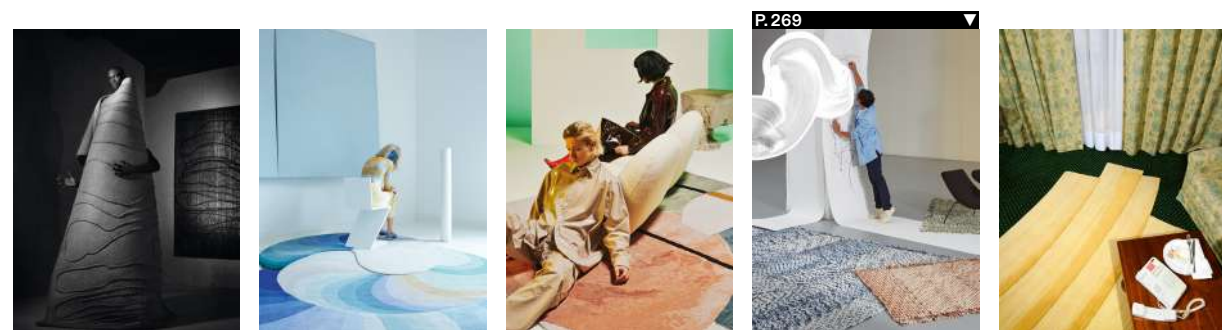


2021, One Night in Milan | Super Fake by Bethan Laura Wood | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti





2011  
A glimpse into cc-tapis' ADV campaigns over the years



2017  
2018  
2019  
2020  
2021



2012, Matera | First cc-tapis photoshoot on location | Photo by Lorenzo Gironi  
Matera, a UNESCO World Heritage site, became the breathtaking scenery for the first cc-tapis campaign. Integrating with the rock surrounding Matera, the strong aesthetic of cc-tapis enhances the stone façades, living harmoniously with the environment of the Basilicata region and offering a new perception on the integration between natural resources and human-made designs.  
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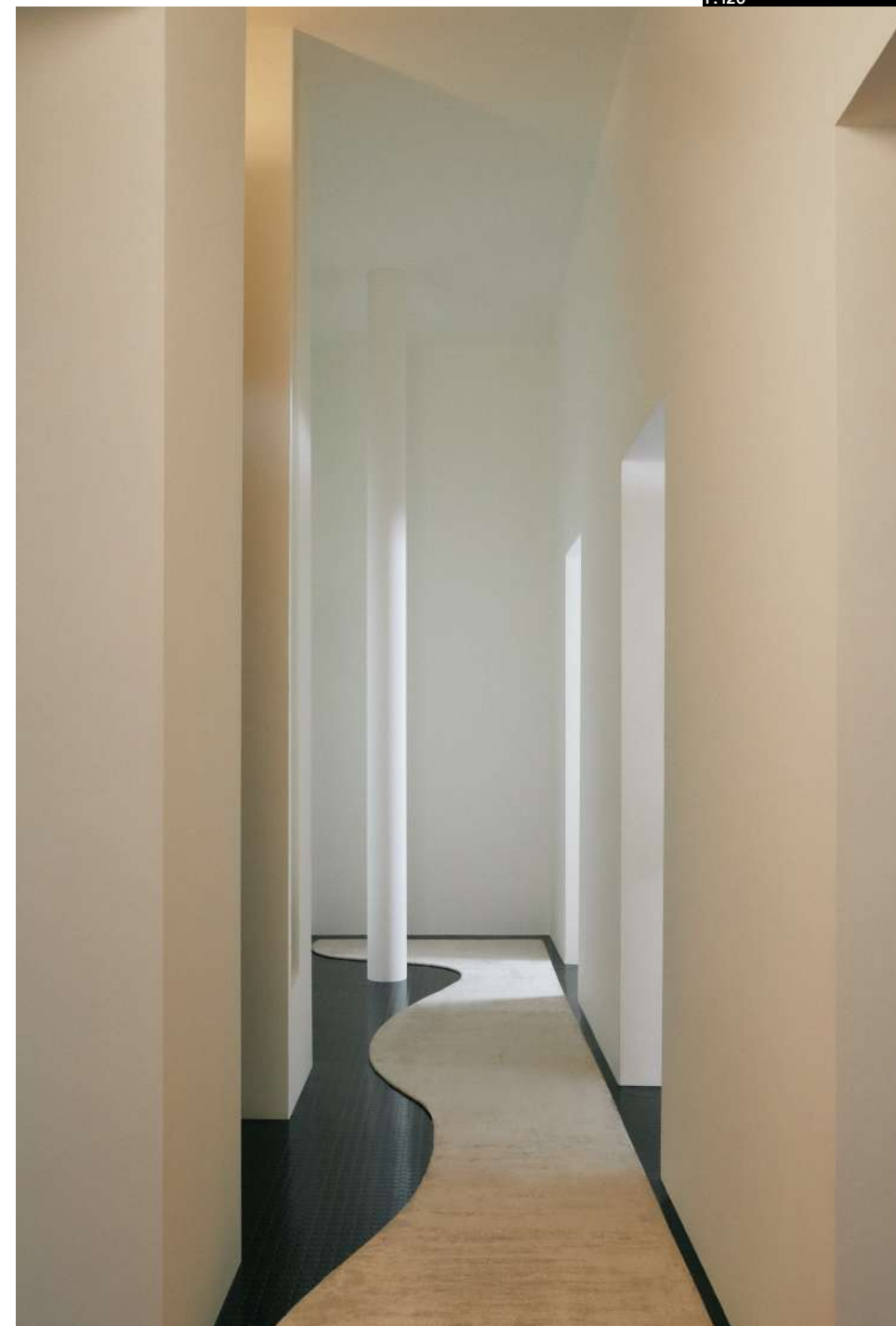
2022, Hanks | Photo by Claudia Zalla | Artwork by STUDIO TESTO

**HANDMADE RUGS**  
cc-tapis produces contemporary hand-knotted rugs which are completely created by hand in Nepal by expert Tibetan artisans. Far from mass production, the brand aims to offer a tailored service to those who understand and enjoy a high-end product, where a three-month production time contains a story of ageless culture. They innovate through a new approach to traditional methods with a strong respect for the materials and for the culture of this ancient craft.



2016, Oldie soie by the cc-tapis design-lab | Photo by Lorenzo Gironi | Styling Motel 409 & Studio MILO

A beautifully random and worn-down effect, rich and tactile to the touch, the Oldie Collection evokes the beauty of simplicity. Plain or with designs, thanks to an innovative knotting technique, the colored cotton warp is randomly visible through the Undyed Himalayan wool pile, resulting in an all natural random and worn-down effect which gives the collection its name.



2021, Roll Bamboo Silk by the cc-tapis design-lab | Photo by Claudia Zalla | Styling by Greta Cevenini





**PRIMITIVE WEAVE 4**  
 S (cm)  
 230 X 300  
 D  
 Chiara  
 Andreatti  
 C  
 Undyed



**XEQUER B**  
 S (cm)  
 230 X 300  
 D  
 Martino  
 Gamper  
 C  
 Undyed



**BLISS BIG ULTIMATE**  
 S (cm)  
 170 X 300  
 D  
 Mae  
 Engelgeer  
 C  
 Undyed



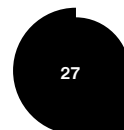
**BLISS ULTIMATE**  
 S (cm)  
 233 X 250  
 D  
 Mae  
 Engelgeer  
 C  
 Undyed



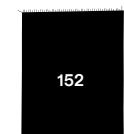
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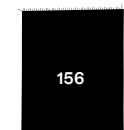
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27



152



156



226



227



**BLISS ROUND**  
 S (cm)  
 250 X 250  
 D  
 Mae  
 Engelgeer  
 C  
 Undyed



**PRIMITIVE WEAVE 1**  
 S (cm)  
 230 X 300  
 D  
 Mae  
 Engelgeer  
 C  
 Standard



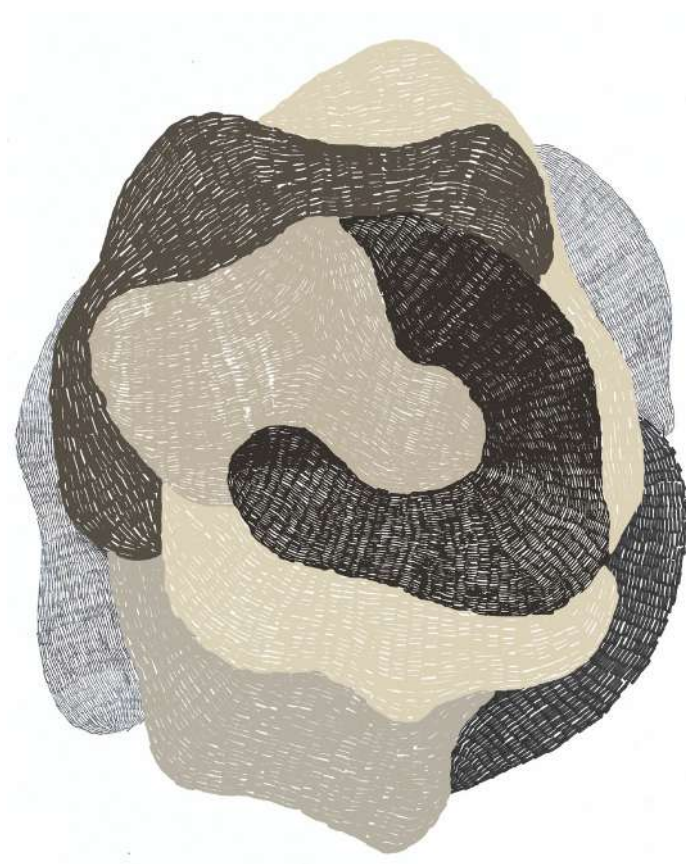
**ENVOLÉE**  
 S (cm)  
 230 X 300  
 D  
 Cristina  
 Celestino  
 C  
 Undyed



**XEQUER C**  
 S (cm)  
 230 X 300  
 D  
 Martino  
 Gamper  
 C  
 Undyed

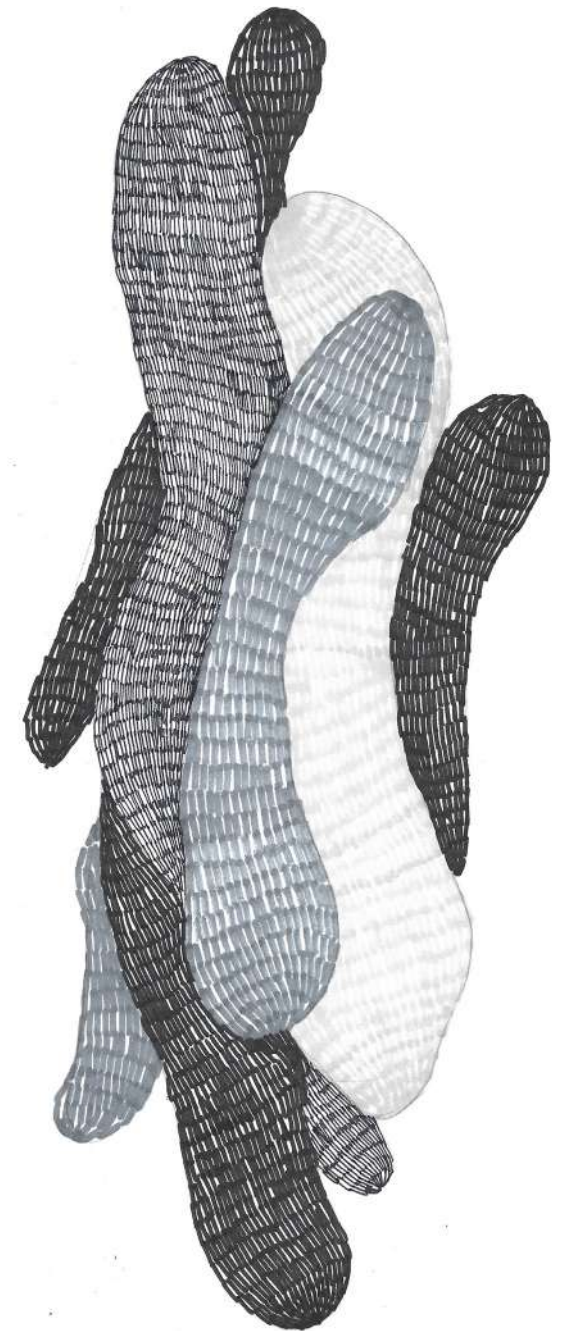


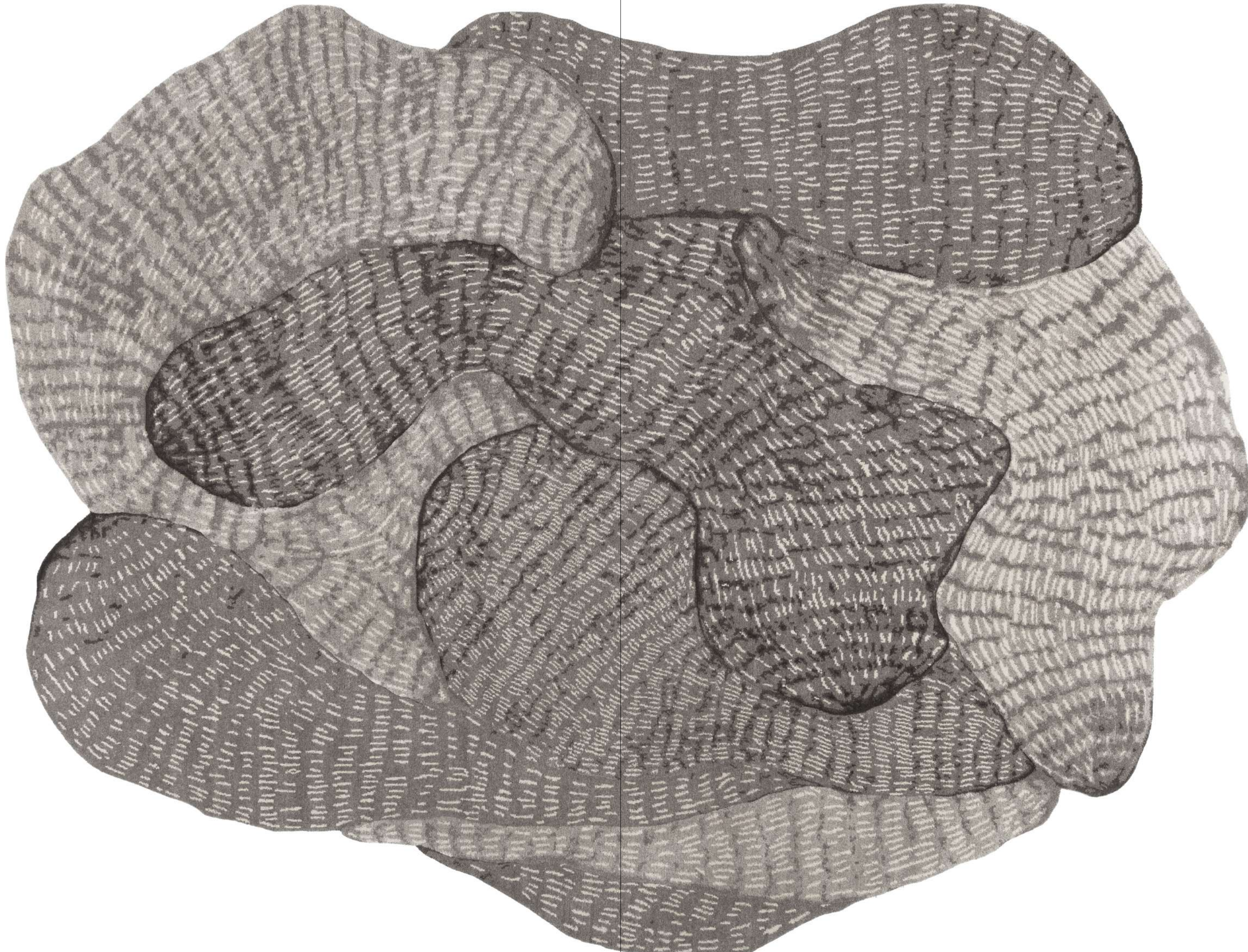


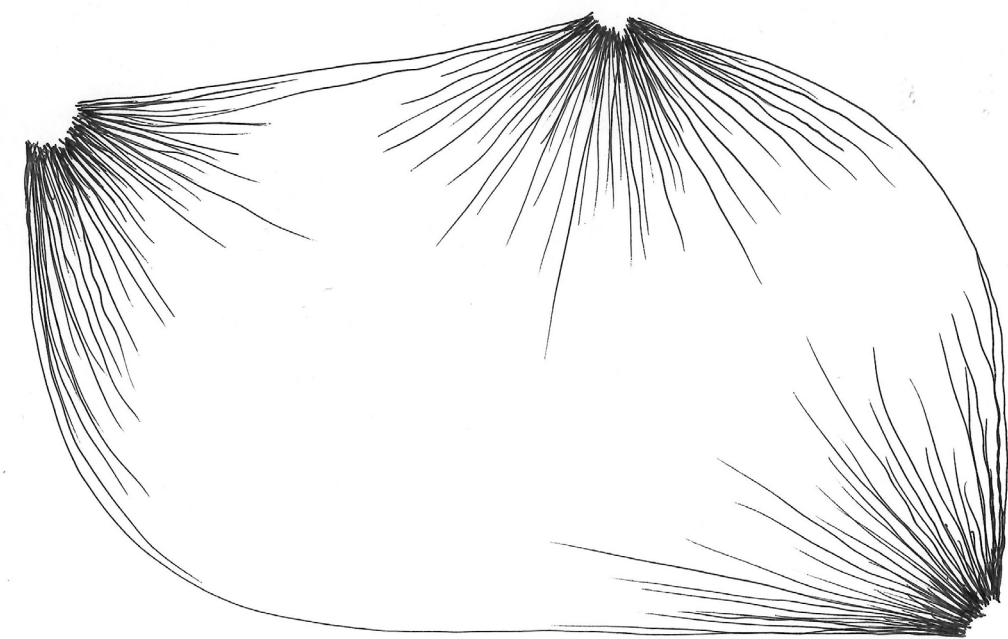
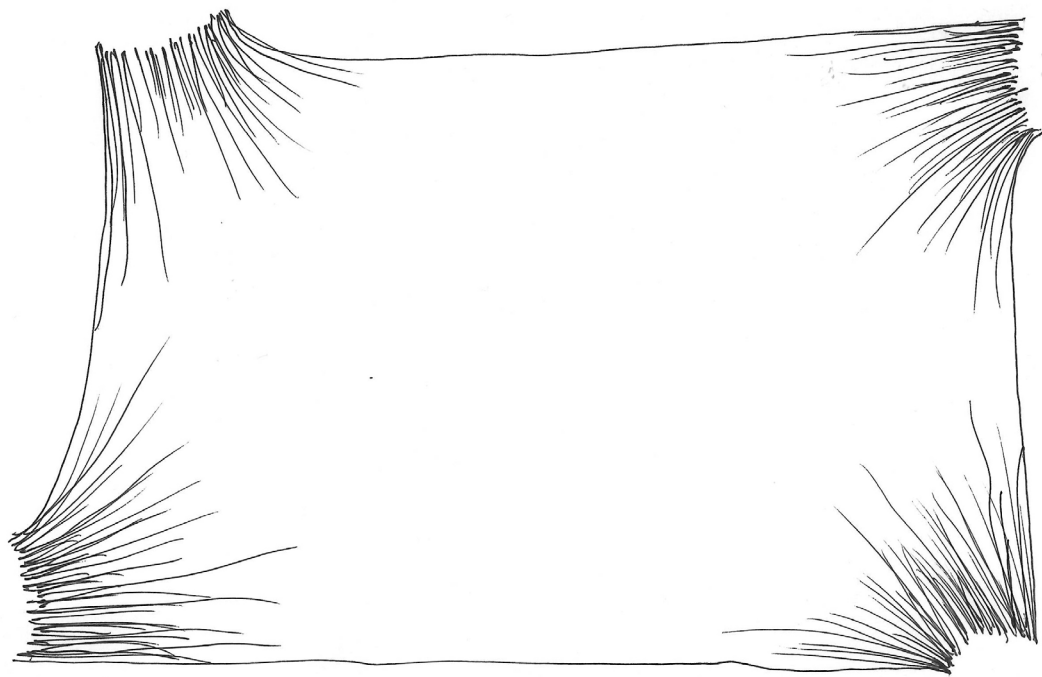


2020, Swarm by Marlène Huissoud | Photo by Marina Denisova

Developed in 2020 for Schloss Hollenegg for Design, Swarm is a collection of rugs designed by French-born and British based designer Marlène Huissoud, who was inspired by the world of insects. Born in a family of beekeepers, Marlène Huissoud intends to celebrate the importance of insects interpreting their constant movement through a design based on intricate drawings. Marlène Huissoud's concern for the environment is expressed in her choice of materials and manufacturing techniques: no dyes, chemicals or acids were used during production and only Himalayan wool was used, rich material with a wide variety of natural tones.

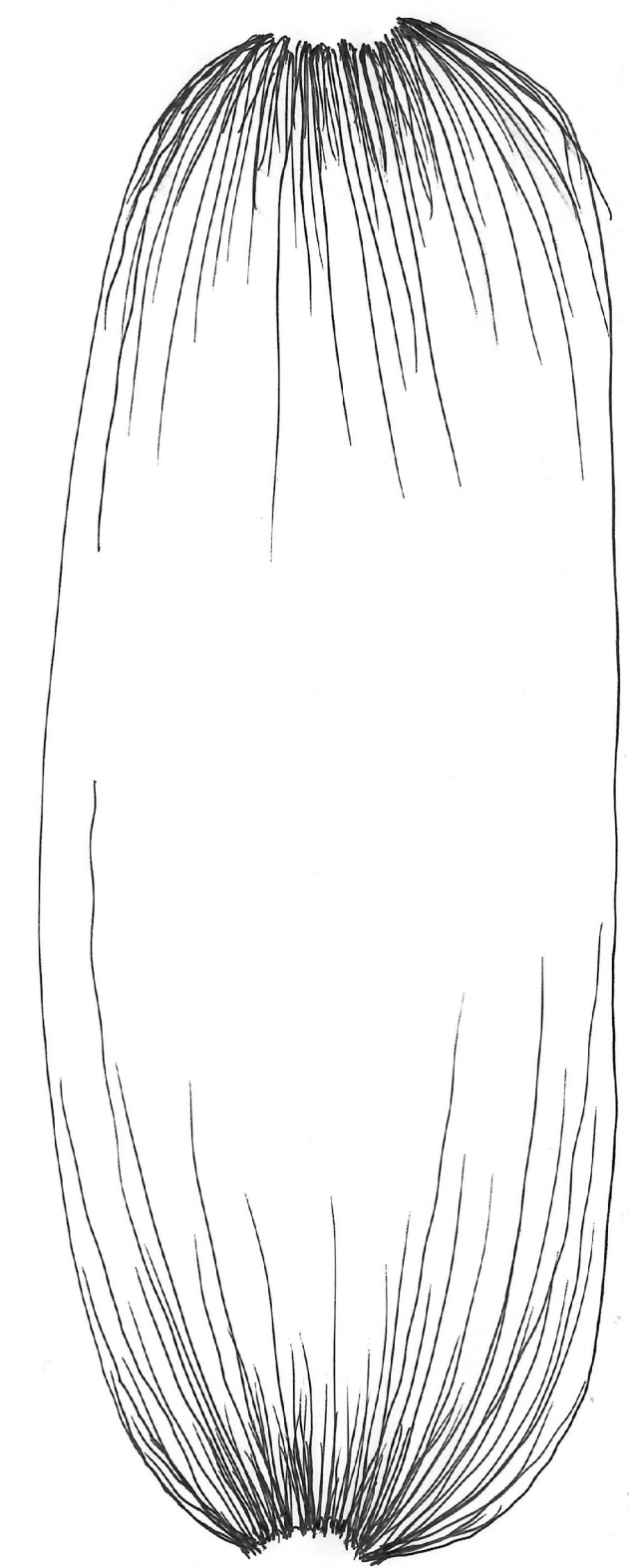
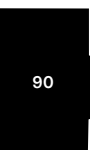






2021, Cristián in his studio in Buenos Aires | Photo by Manuel Mazzaro

"FUGA is a collection that plays on its power of attraction, creating a connection with the space and the people around it. FUGA is about energy that expands in the yarns of the rugs, through each of its knots, almost like blood flows in our bodies. I worked on literally hundreds of drawings, experimenting with different ideas, and then defining their concepts. I was curious about the movement, the flow, the dynamic energy that can be created when borders become blurred, or rather when borders are broken. Escape has no limits, it breaks form."  
Cristián Mohaded





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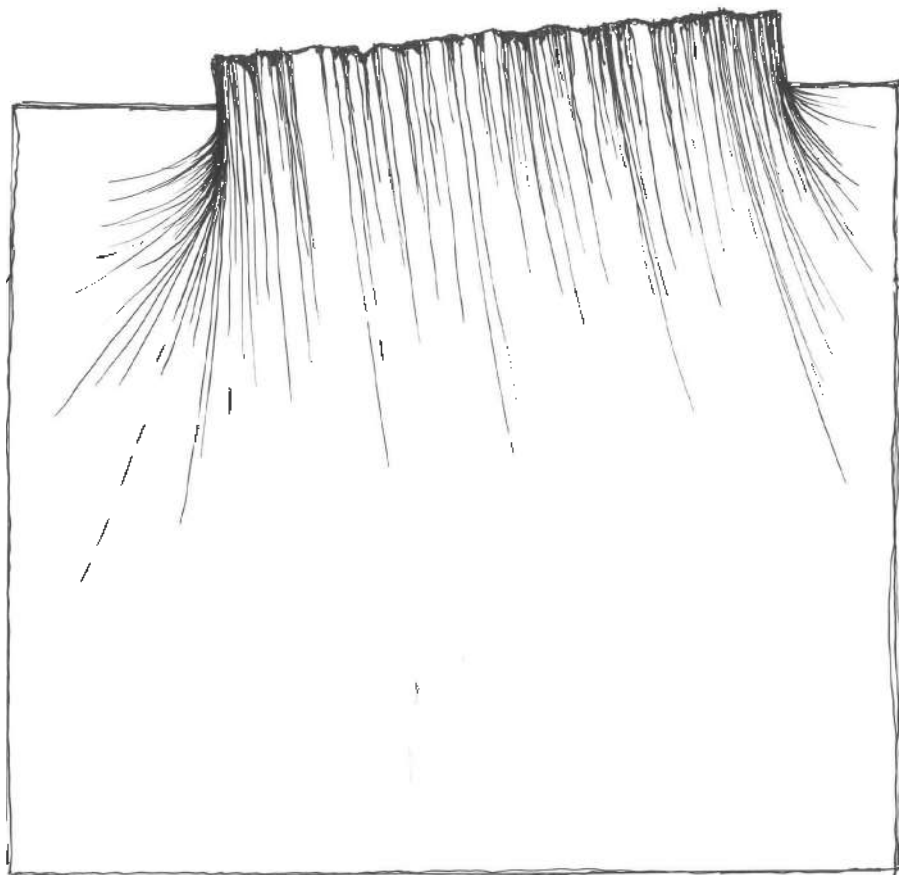
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2021, Fuga by Cristián Mohaded | Photo by Claudia Zalla | Styling by Greta Cevenini



2021, Fuga by Cristián Mohaded | Photo by Claudia Zalla | Styling by Greta Cevenini





2020, Ziggurat by Taher Asad-Bakhtiari | Photo by Marina Denisova

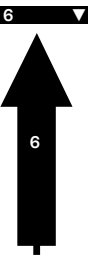


2020, Sufi by Taher Asad-Bakhtiari | Photo by Marina Denisova  
CC-TAPIS

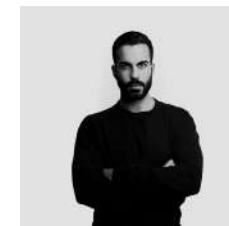
Artist Taher Asad-Bakhtiari has always been fascinated by arrows and their symbolic meaning transferred from Persian culture: "I'm a Sagittarius and to me, the arrow stands for the values or energies - think peace, or success, or love - that we throw into our lives. The arrows are symbols of how we unleash these energies, watch them gain momentum and experience where they end up pointing", he explains about the creative process of Archer, a collection of seven runner rugs which can be used for corridors, staircases, narrow spaces or freely in any interior.



2020, The Archer Ballet | Choreography by Motel 409 | Direction by Michele Foti | Lighting Designer Giacomo Colombo | Music Director Mara Micciche



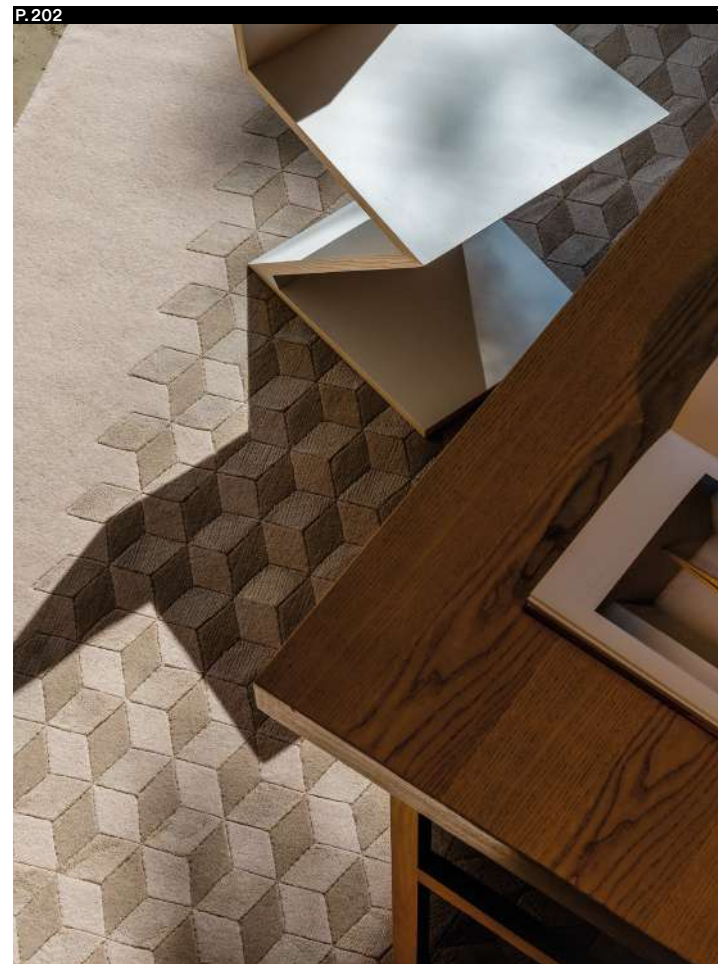
Like a prayer, Eye of a protector, Centaur, Ziggurat, Jade, Pardis and Sufi (which is presented in two color combinations) are the seven unique designs reflecting the energy created by arrows and triangles. Seen by Taher Asad-Bakhtiari as protective talismans, Archer Collection expresses its meaning with a combination of natural materials and artisanal craftsmanship. Each rug is entirely hand-knotted and produced in the cc-tapis Atelier in Nepal, made with Himalayan wool, pure silk, lurex and mohair.



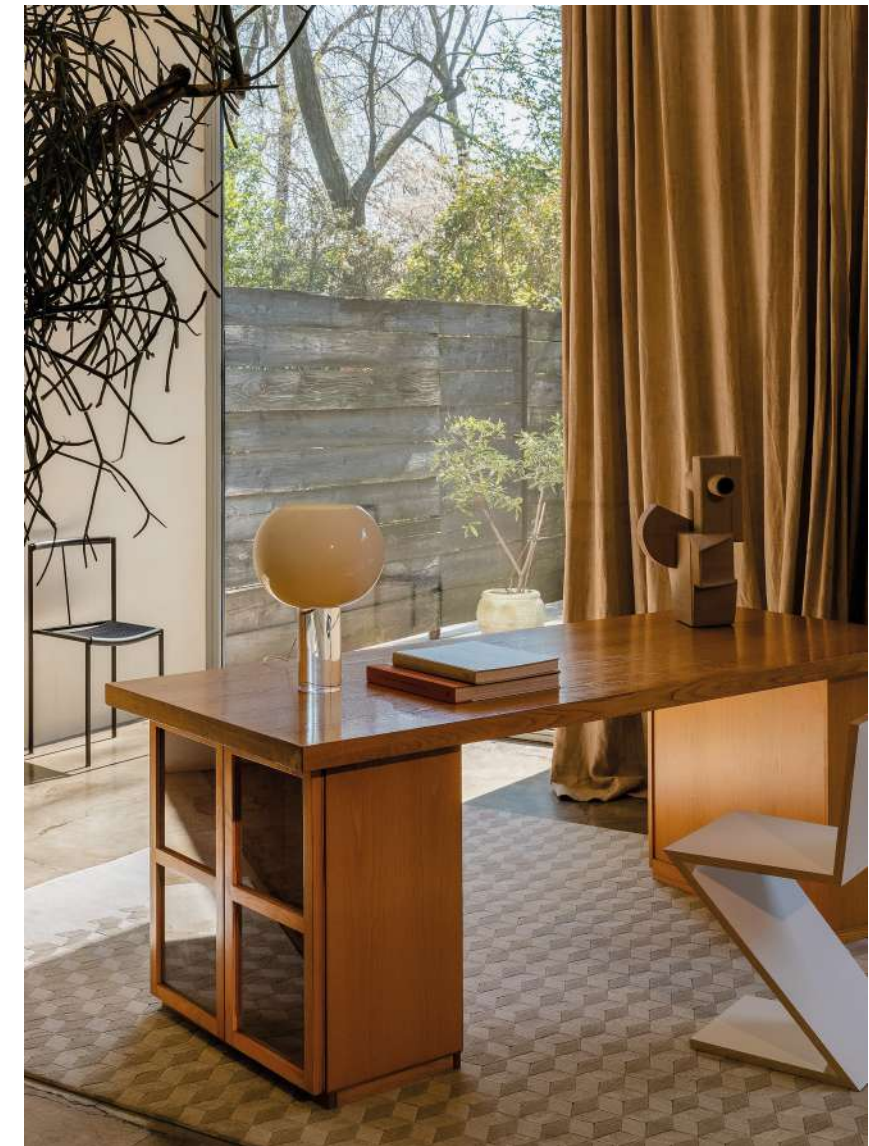
Taher Asad-Bakhtiari is a self-taught artist whose practice focuses on, but is not limited to, objects, textiles and experiences. After studying multimedia and management in Canada and Switzerland, Taher opened a creative agency in Tehran and later New York City. He has developed several bodies of work including "The Tribal Weave Project", a multi-tiered and ongoing re-imagining of tribal artifacts, and "recovered barrels", a metaphorical conceptualization of crude oil containers, Taher lives in New York.



2022, Campo by Leonardo Talarico | Photo by Mattia Parodi | Styling by Greta Cevenini

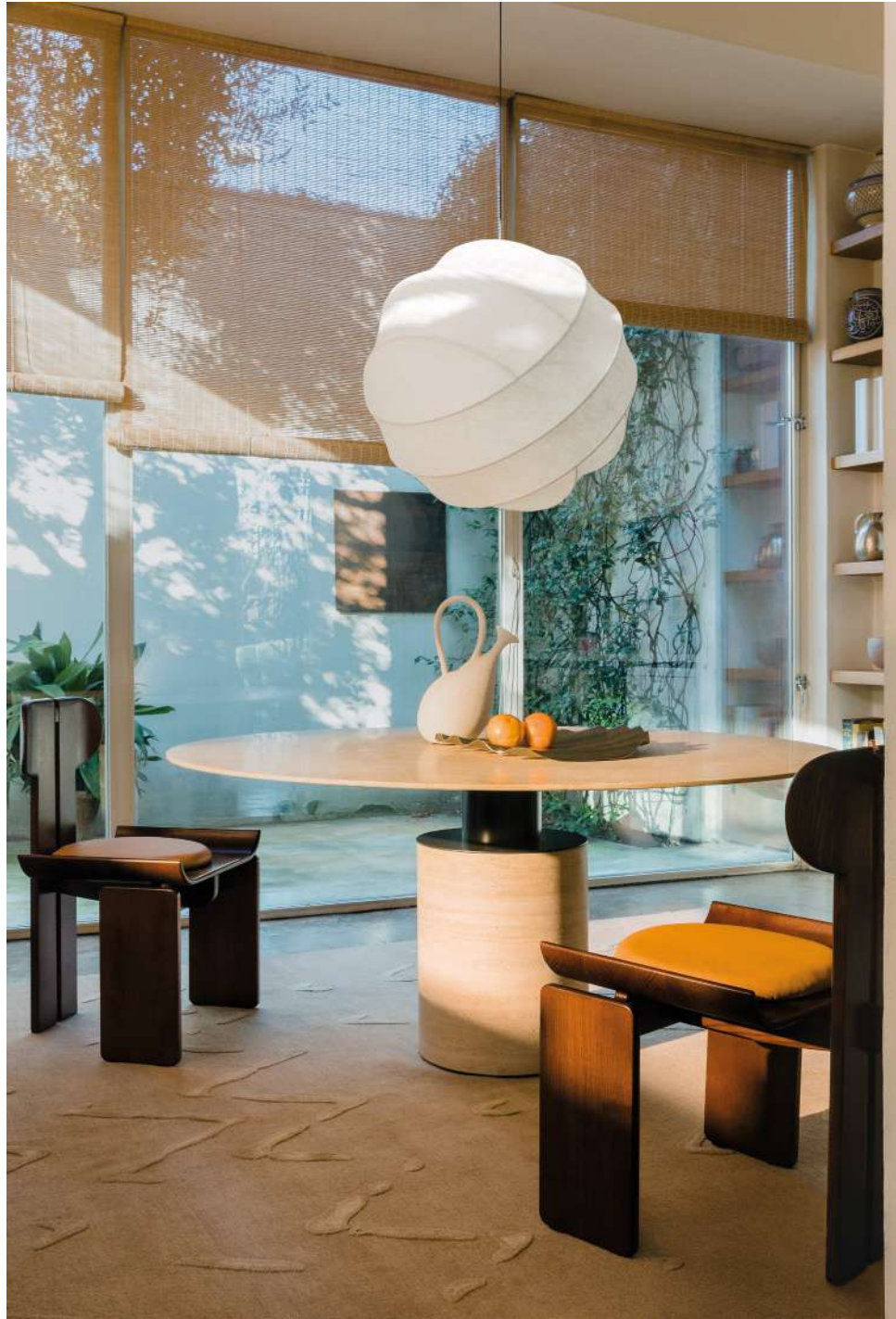


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2022, Mini Infini by the cc-tapis design-lab | Photo by Mattia Parodi | Styling by Greta Cevenini

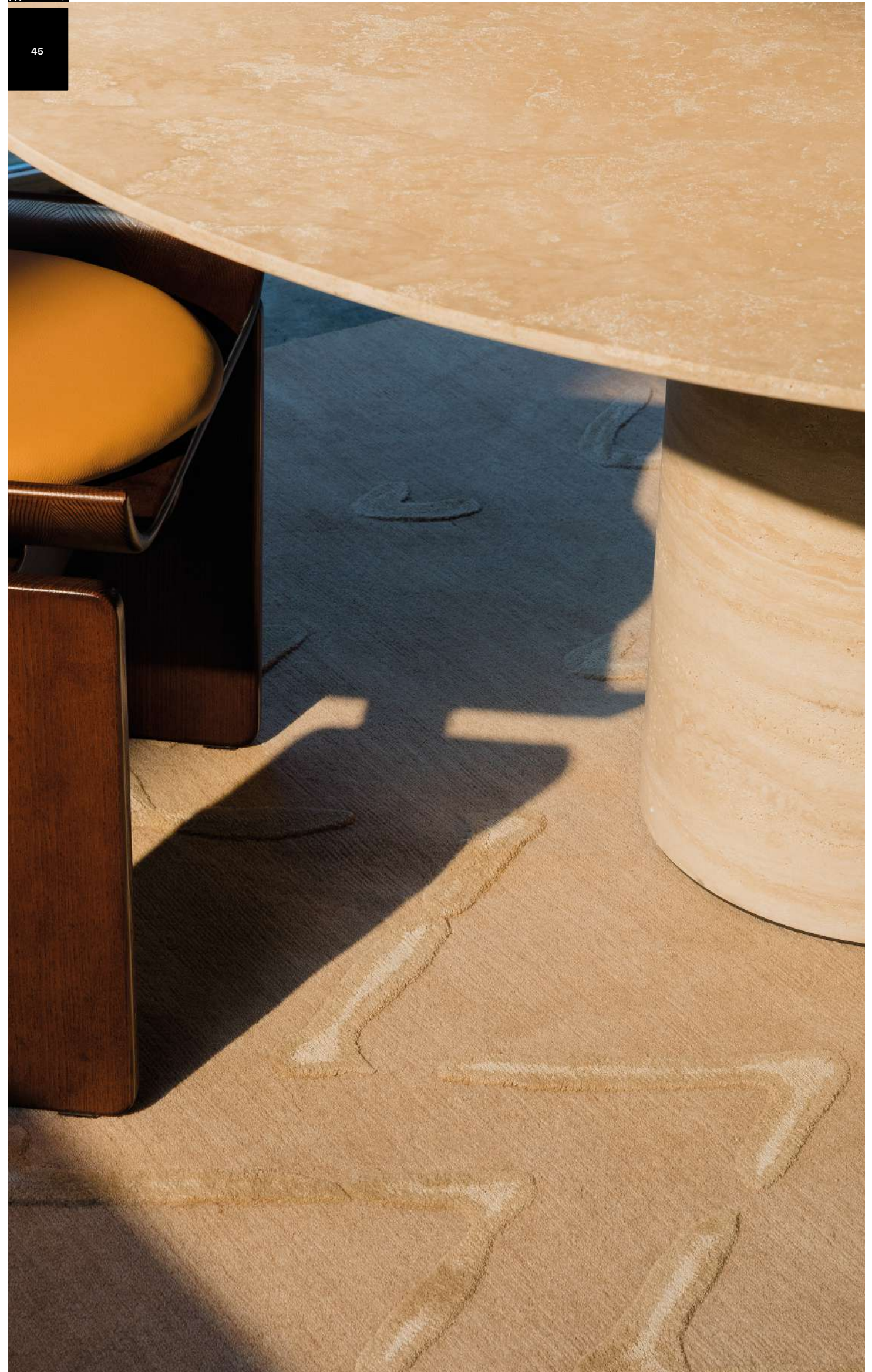


2022, Mini Infini by the cc-tapis design-lab | Photo by Mattia Parodi | Styling by Greta Cevenini  
HANDMADE RUGS

Pure, a Mood, a subtle aesthetic, a selection of cc-tapis' classic rugs interpreted in warm and sleek colors. Designs which gain an understated elegance through the combination of refined materials and a sophisticated color palette. The traditional craftsmanship used to create each rug, either at cc-tapis' Atelier in Nepal or in India, adds another rich layer of complexity to an artisanal product.

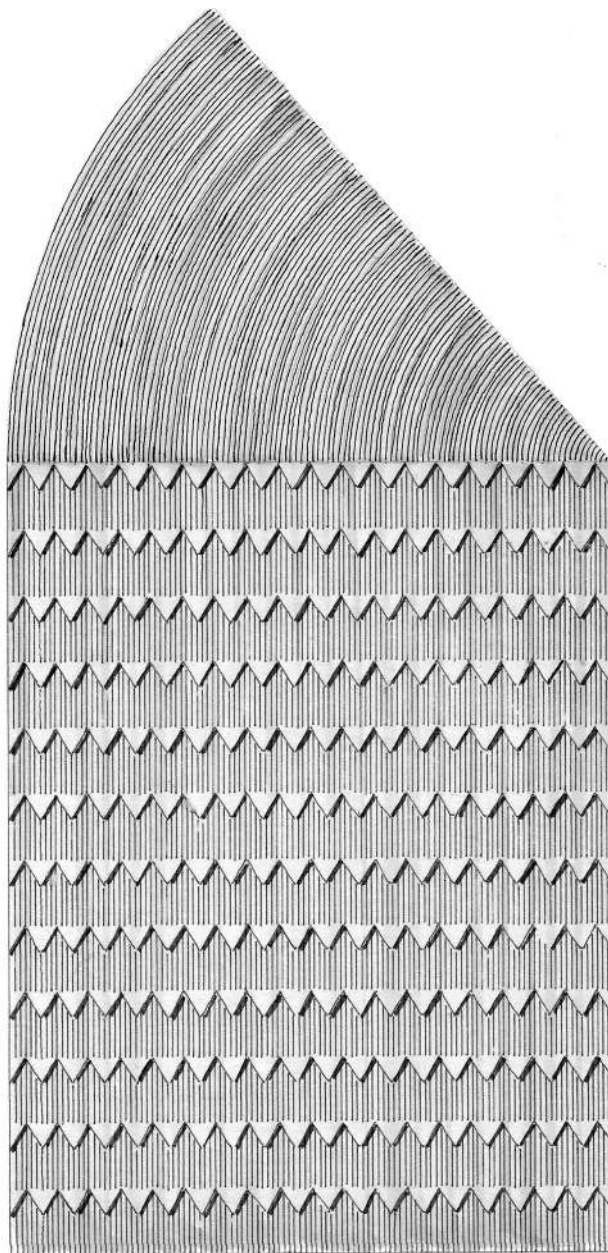


2022, La(c)k by Christophe Delcourt | Photo by Mattia Parodi | Styling by Greta Cevenini

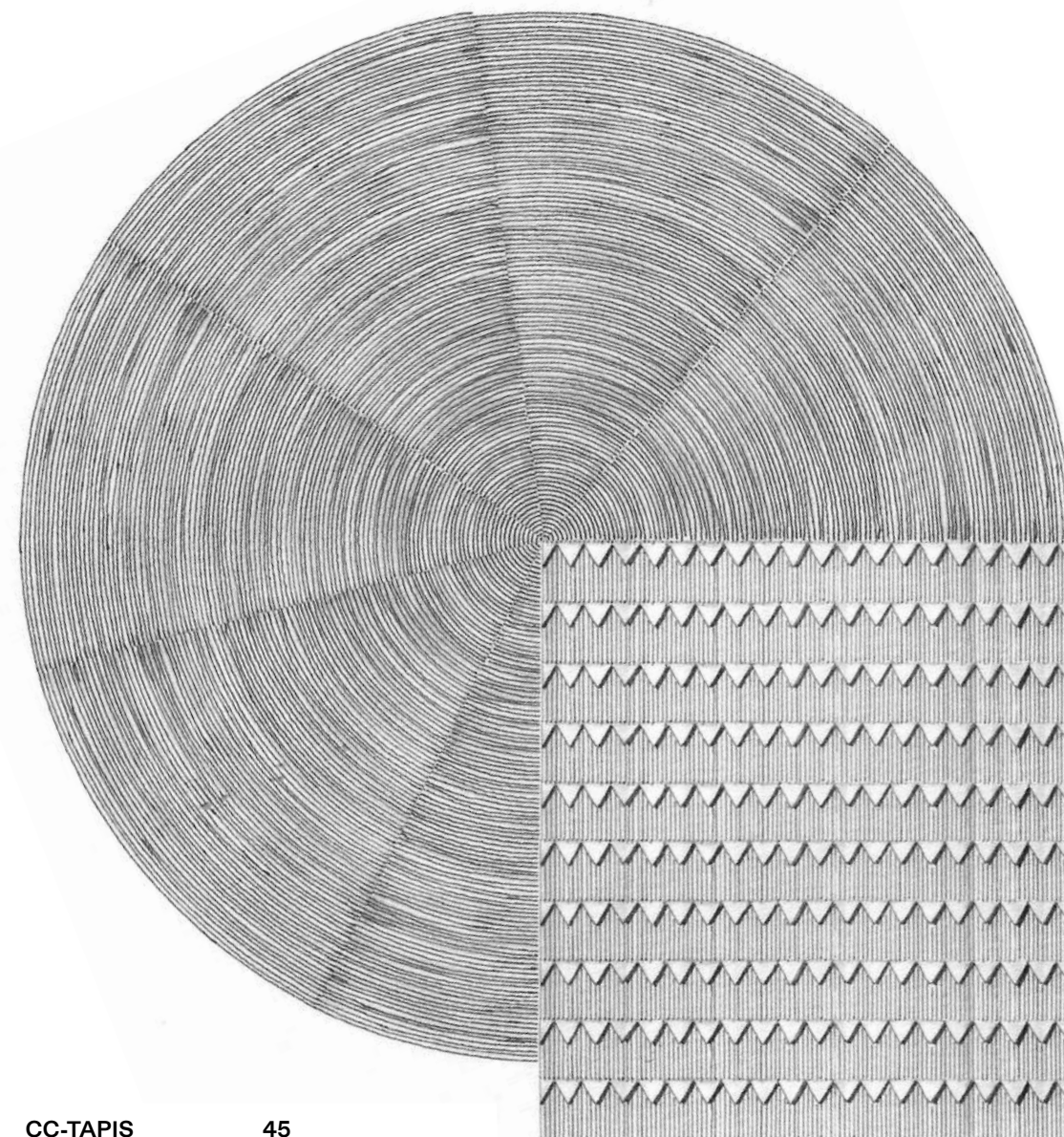


2022, La(c)k by Christophe Delcourt | Photo by Mattia Parodi | Styling by Greta Cevenini

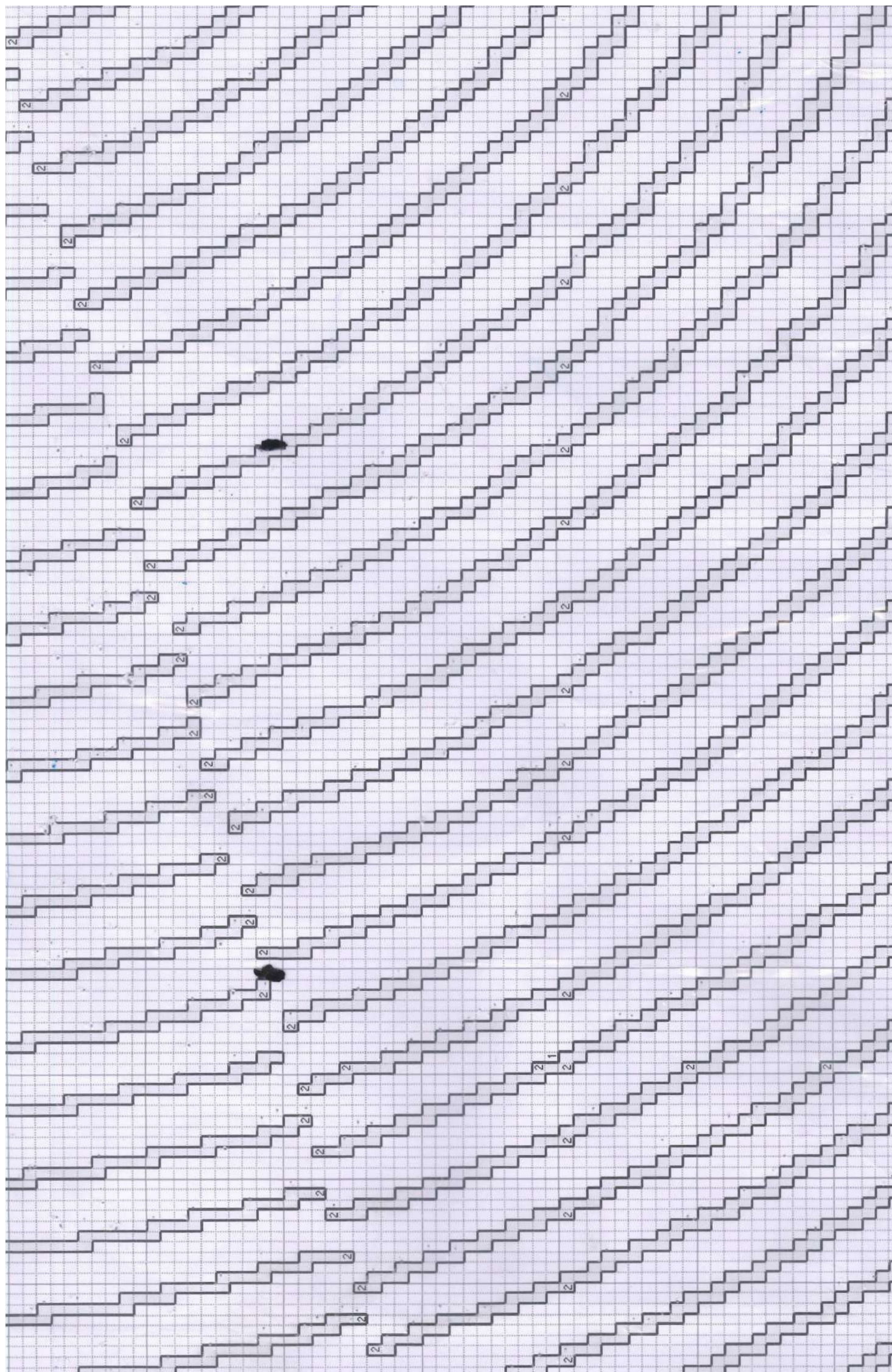




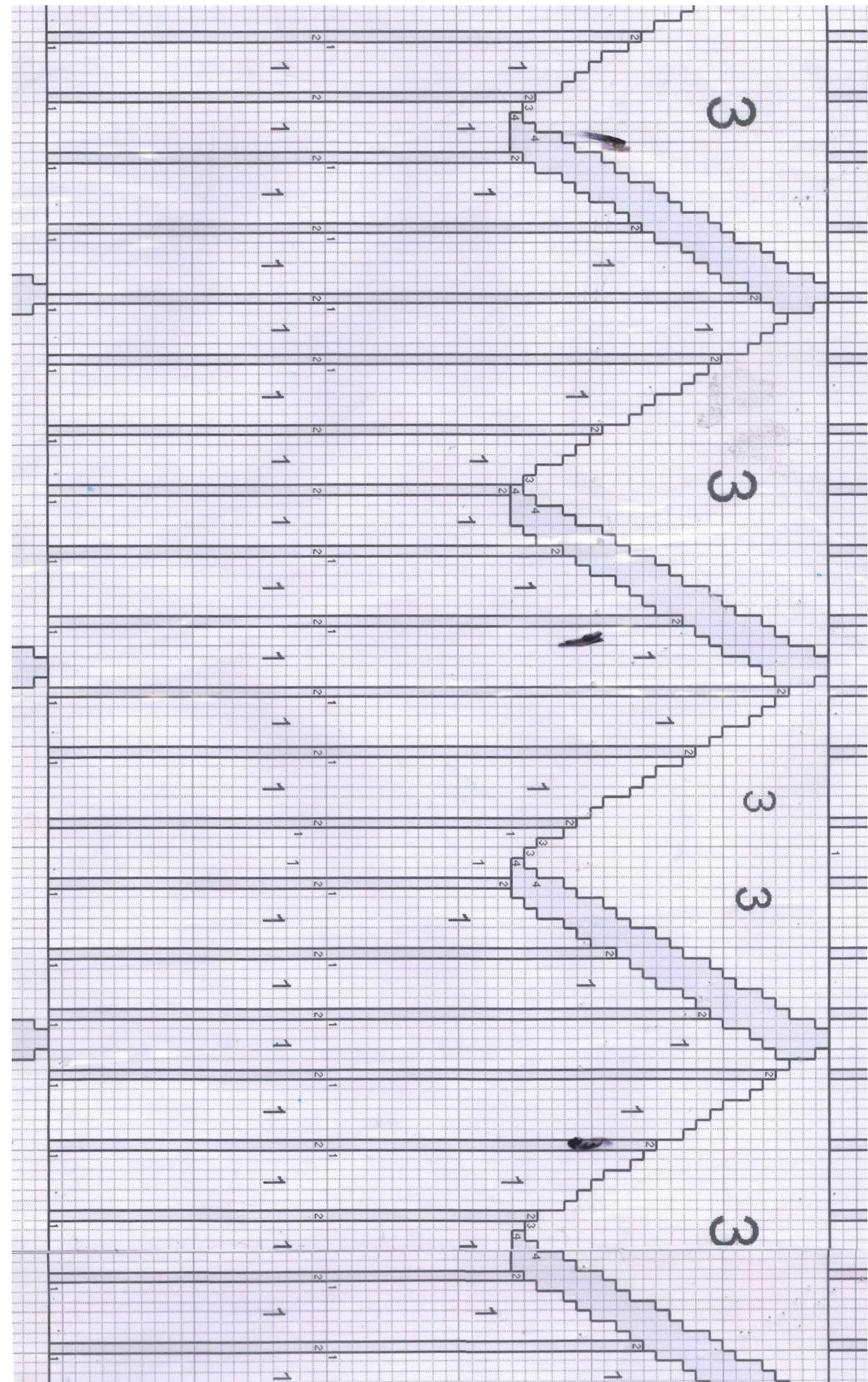
2019, Sketches of the Plasterworks Collection by david/nicolas

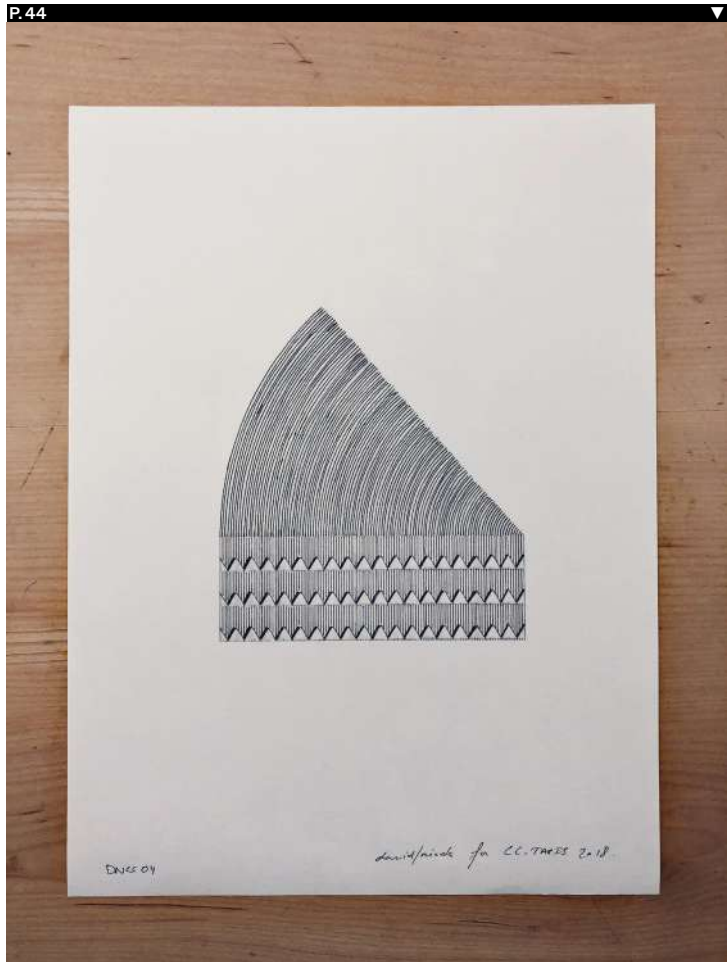


Plasterworks by david/nicolas evokes a texture the designers created for the walls of Beirut restaurant Kaléo. Merging their signature of delicate geometric elements with soft lines, inventive colour combinations and contrasting textures, the duo translated the motif into an ultra-fine collection of rugs. Made in Himalayan wool and silk, each design is hand-knotted by cc-tapis' Tibetan artisans in varying shapes.

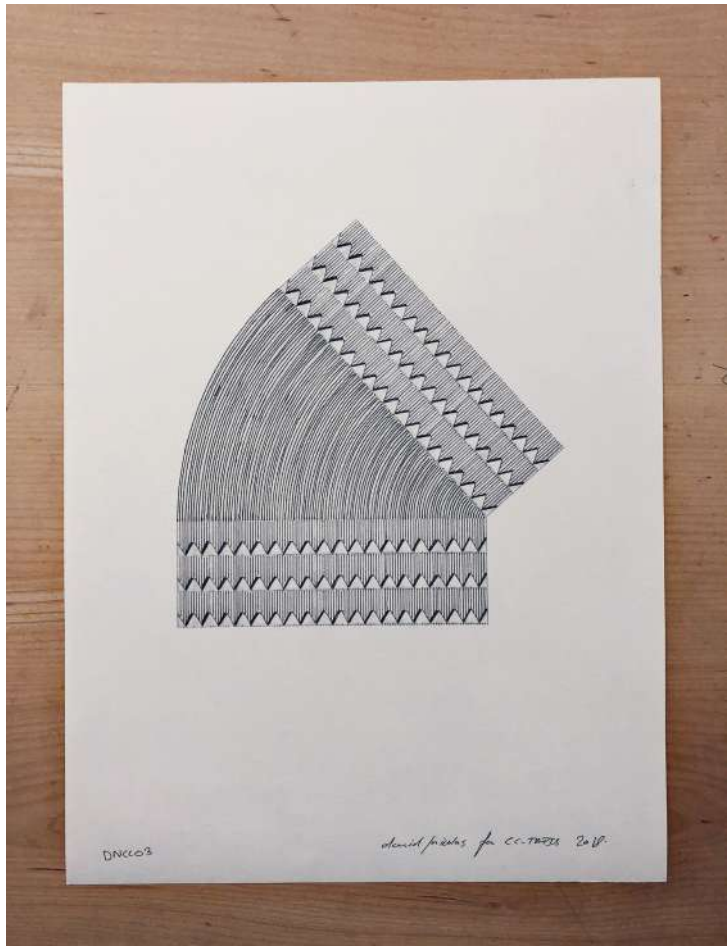


Graphic diagram of the Plasterworks rug by david/nicolas, guiding the weavers throughout the knotting process. These graphic diagrams are developed by the cc-tapis production department in Nepal where every design for a rug is printed to scale on graph paper with a detailed grid representing the knot density, colors and materials. Hung behind each loom, the weavers follow the graph, knot by knot, in every stage of the production process.





David Raffoul and Nicolas Moussalem founded the david/nicolas studio in Beirut in 2011. Their innovative approach to contrasting materials, along with their unique way of blending retro, contemporary and futuristic elements, gives their work a timeless aesthetic that translates to a wide range of projects, from furniture design to high-end bespoke interiors.



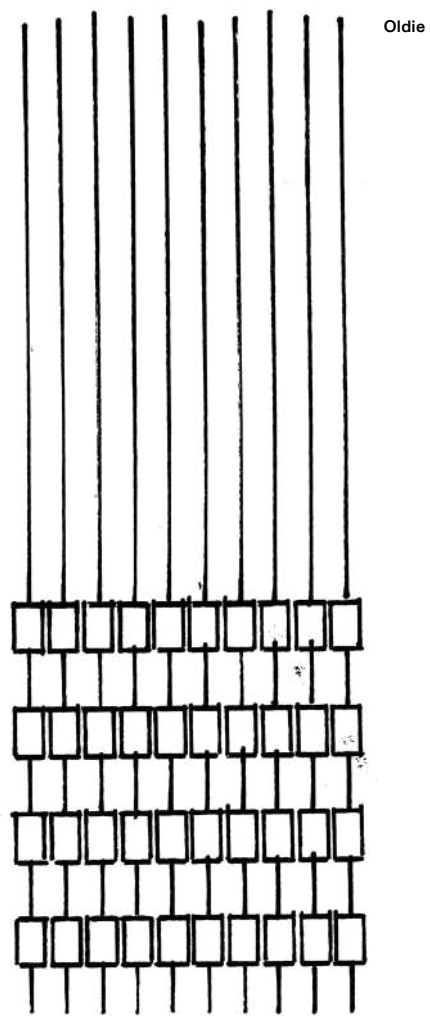
2019, Sketches of the Plasterworks Collection by david/nicolas



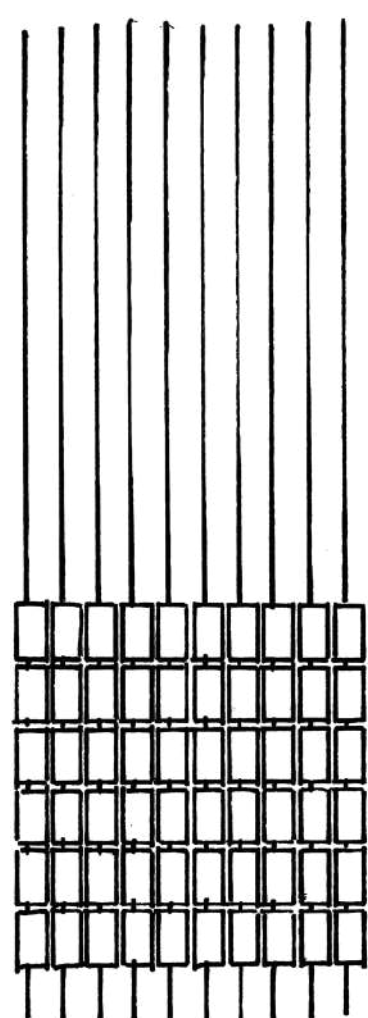
2021, Plasterworks by david/nicolas | Photo by Stefania Zanetti



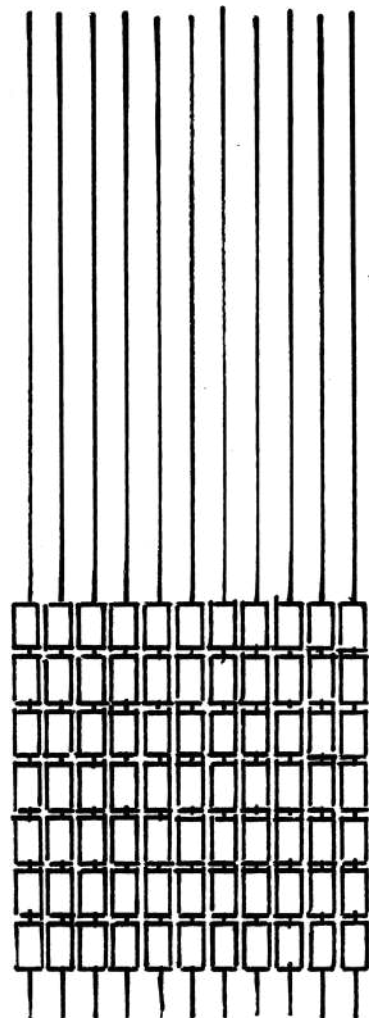
2021, Plasterworks by david/nicolas | Photo by Stefania Zanetti



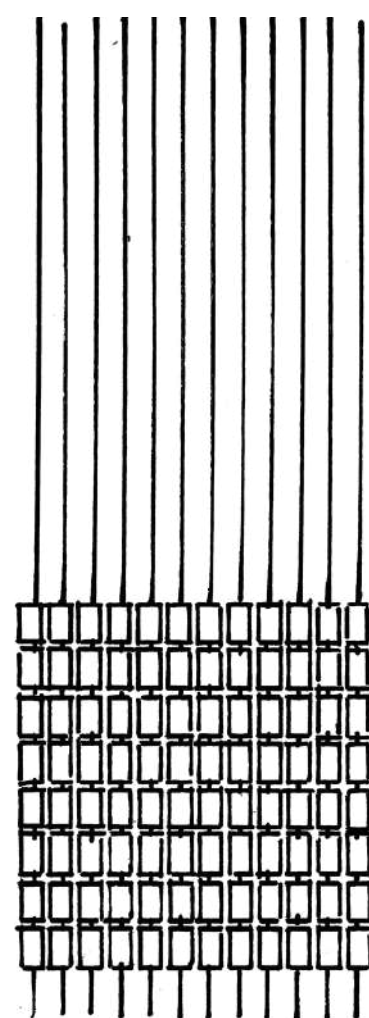
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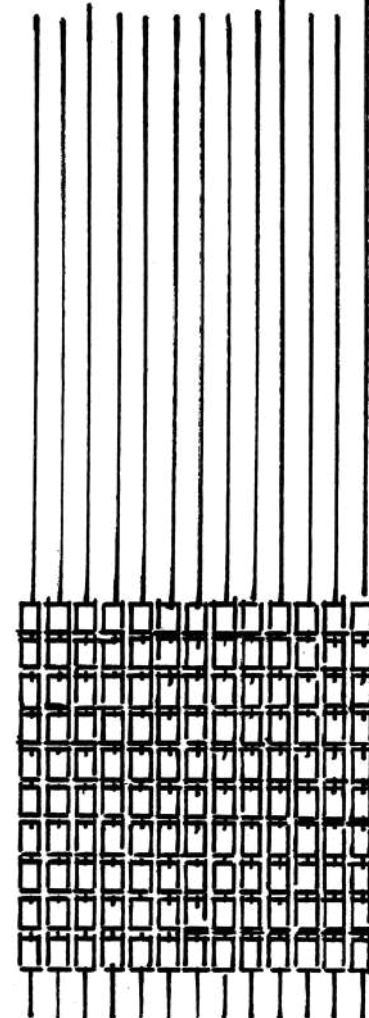
C  
60.000  
Knots/m<sup>2</sup>  
approx.



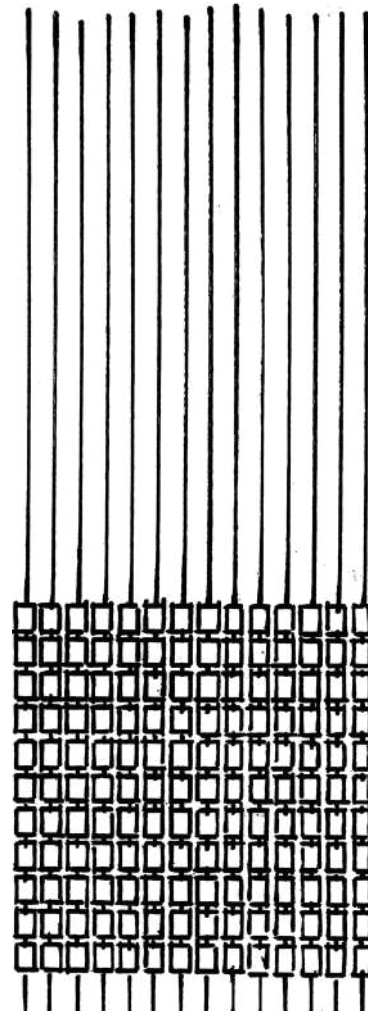
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Knots/m<sup>2</sup>  
approx.



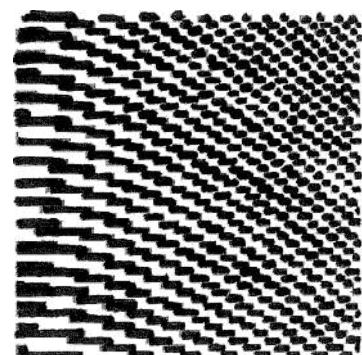
A  
125.000  
Knots/m<sup>2</sup>  
approx.



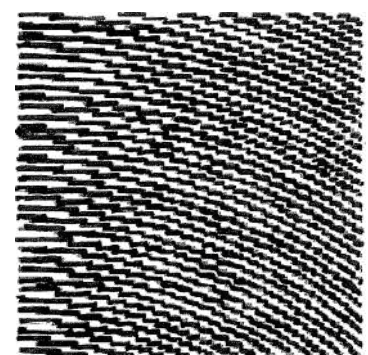
A+  
152.000  
Knots/m<sup>2</sup>  
approx.



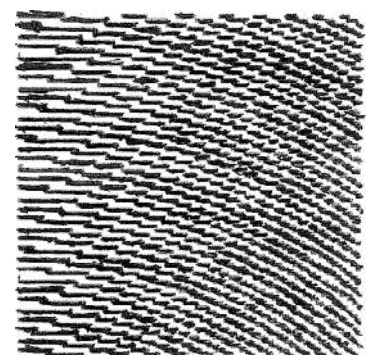
A++  
232.000  
Knots/m<sup>2</sup>  
approx.



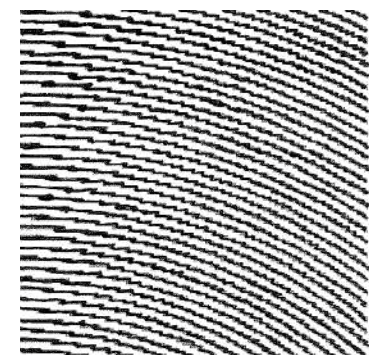
Oldie



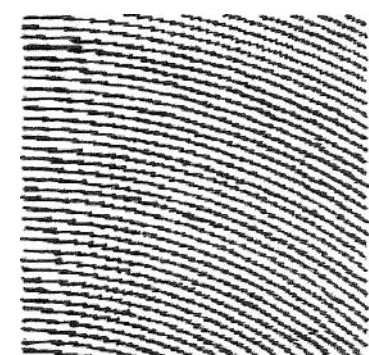
C



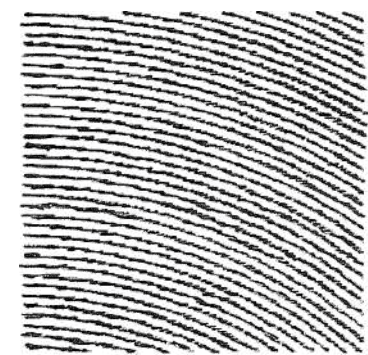
B



A



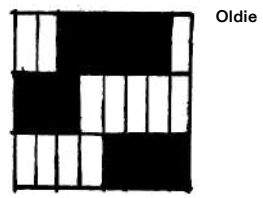
A+



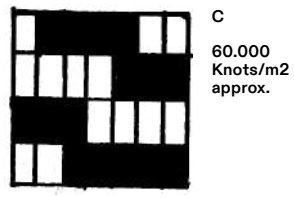
A++

All cc-tapis hand-knotted rugs are completely created in Nepal. Far from mass production, the brand 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. Hand-knotting is an extremely complex and ancient production technique. A cultural skill utilized in rug-making countries around the world like the middle-east, India and China. cc-tapis produces hand-knotted rugs which are created in Nepal by Tibetan artisans with a Tibetan knot.

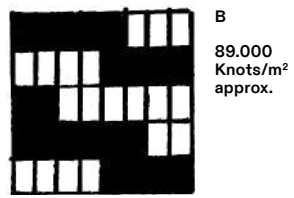
Hand-knotted rugs can differ in quality, linked to the number knots used to weave them, determining its density, durability and clarity of pattern. cc-tapis offers 6 types of rug quality: OLDIE, C (60.000 knots/sqm), B (89.000 knots/sqm), A (125.000 knots/sqm), A+ (152.000 knots/sqm), A++ (232.000 knots/sqm).



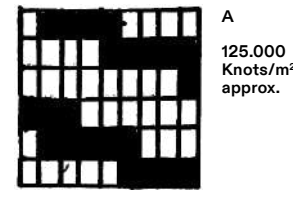
Oldie



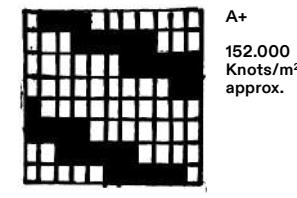
C  
60.000  
Knots/m<sup>2</sup>  
approx.



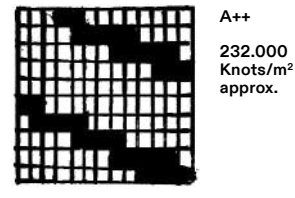
B  
89.000  
Knots/m<sup>2</sup>  
approx.



A  
125.000  
Knots/m<sup>2</sup>  
approx.

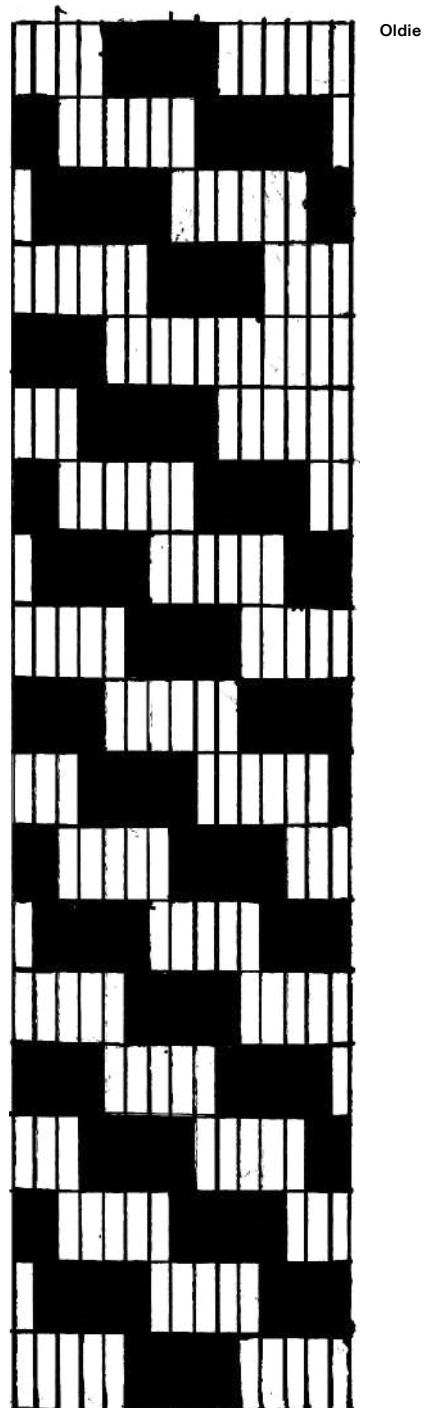


A+  
152.000  
Knots/m<sup>2</sup>  
approx.

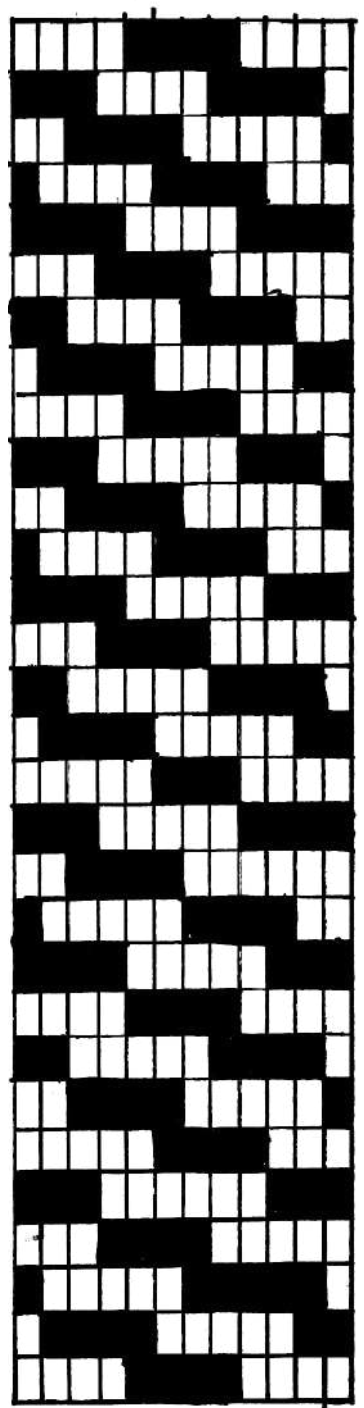


A++  
232.000  
Knots/m<sup>2</sup>  
approx.

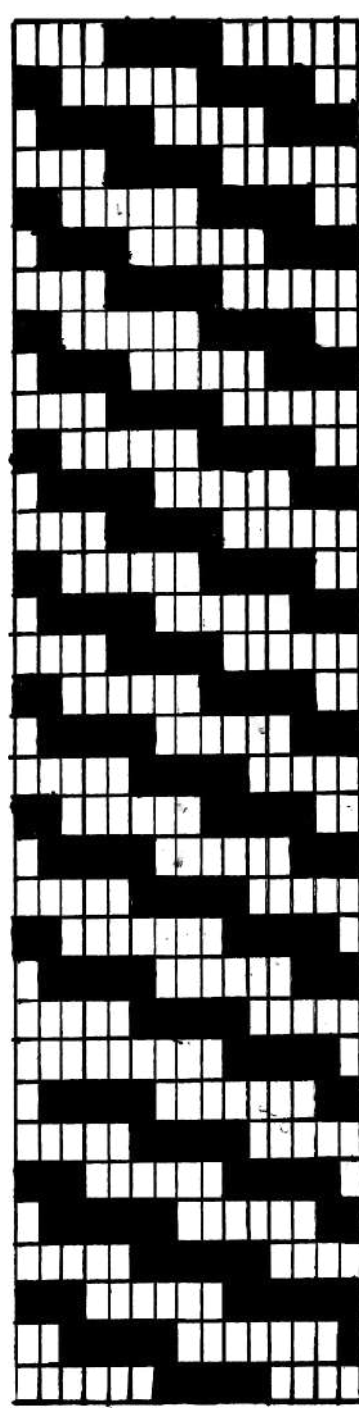
Each rug is developed from an artwork created by the cc-tapis design-lab which is sent to our Atelier in Nepal as a graph, a digital image made to scale. This graph becomes the template used by the Tibetan artisans, guiding them in the creation of the rug.



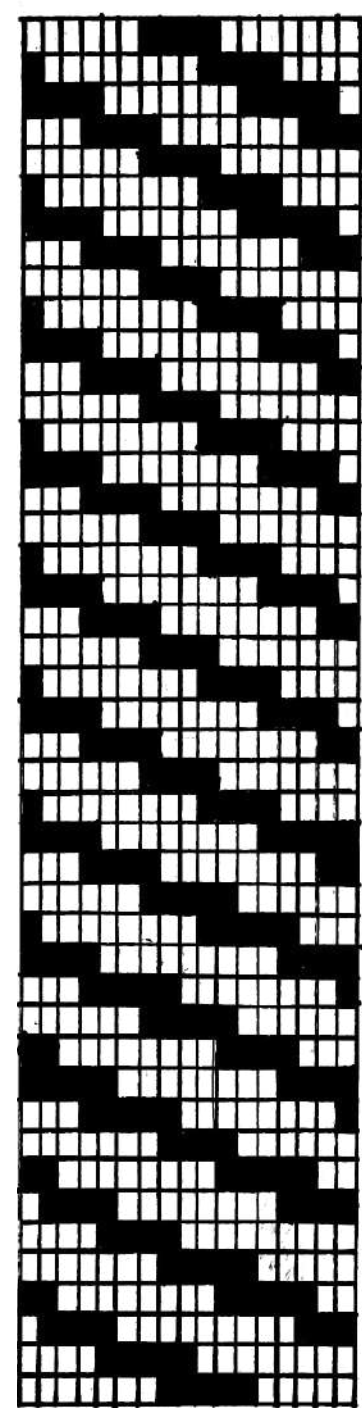
Oldie



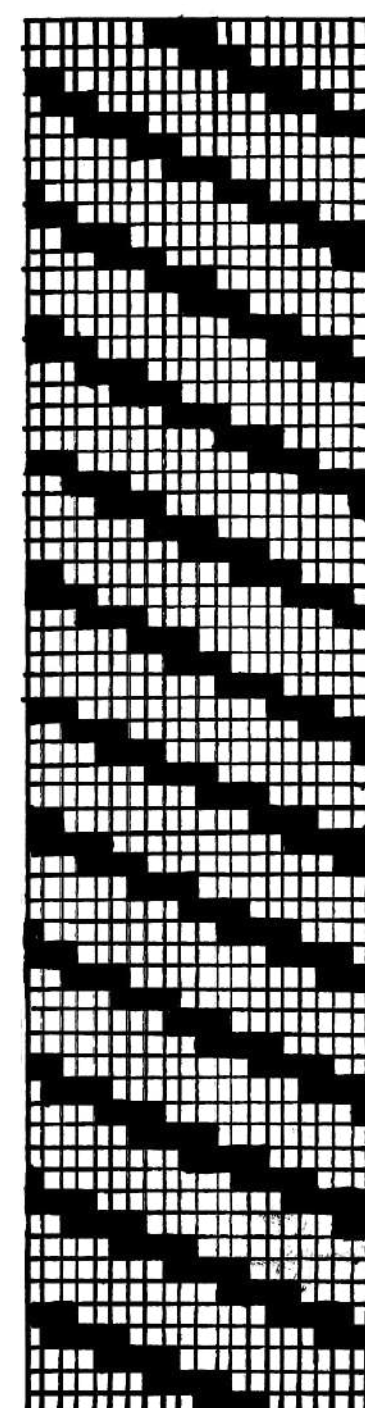
C



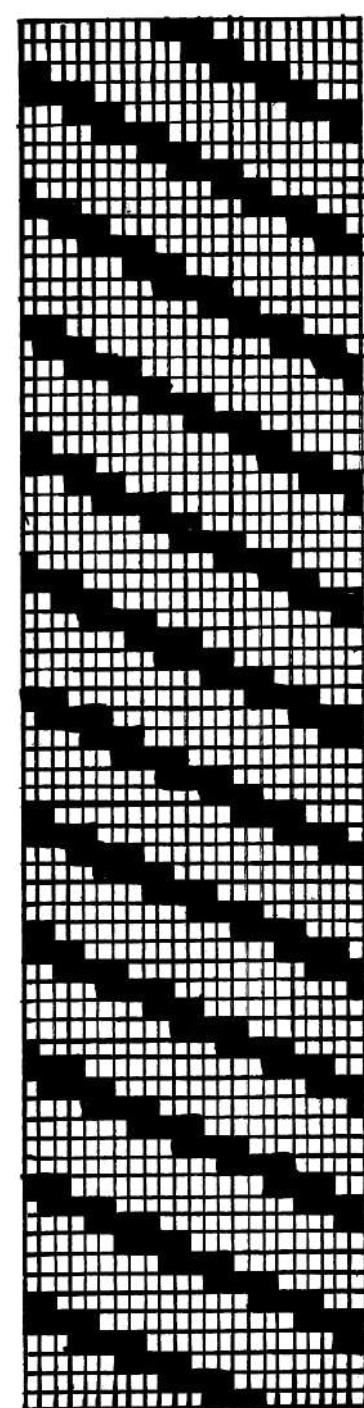
B



A



A+



A++



Production process | cc-tapis Atelier, Nepal



Production process | cc-tapis Atelier, Nepal



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2020, Ultimate Bliss by Mae Engelgeer | Photo by Marina Denisova



The Bliss rugs in an undyed color-combination, created with completely undyed yarns. This color-combination highlights the iconic and sculptural design of the Bliss collection and the wide palette of natural hues available in Himalayan wool. "In this calm and natural version of the Bliss rugs, I show my appreciation for the beauty of nature", the designer Mae Engelgeer explains. Once Himalayan sheep are shorn, their wool can be separated into a wide Spectrum of natural colors, ranging from light to dark tones. Exploring this richness, Mae Engelgeer translates the complexity of the Bliss designs into pure and essential shades, accentuating the inherent beauty of natural materials and adding a new subtlety to the collection.



2020, Ultimate Bliss by Mae Engelgeer | Photo by Marina Denisova

BLISS

S (cm) 250 X 250  
D Mae Engelgeer

Round Undyed

BLISS ULTIMATE

S (cm) 170 X 300  
D Mae Engelgeer

Big Undyed



Undyed

S (cm) 233 X 250

D Mae Engelgeer

M Cotton weave, Himalayan wool, Pure silk

PRIMITIVE WEAVE

S (cm) 230 X 300  
D Chiara Andreatti

1 Standard

S (cm) 230 X 300  
D Chiara Andreatti

1 Cipria

AFTER PARTY



Natural White

S (cm) 230 X 300

D Garth Roberts

M Cotton weave, Himalayan wool, Silk, Metallic fibre

TRIBÙ



Mata Undyed

S (cm) 230 X 300

D Ludovica + Roberto Palomba

M Cotton weave, Himalayan wool, Silk, Metallic fibre

CULTIVATE



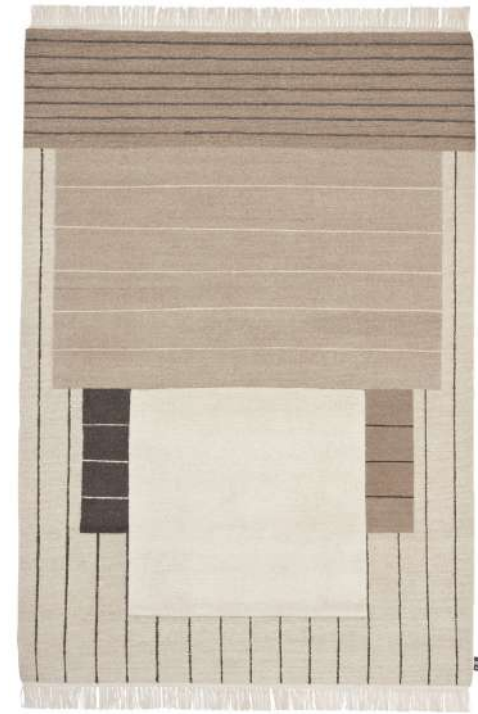
Natural

S (cm) 230 X 300

D Yuri Himuro

M Himalayan wool, Cotton Natural

FASUMA



A Standard

S (cm) 200 X 300

D Chiara Andreatti

M Undyed Himalayan wool

S (cm) 200 X 300

D Chiara Andreatti

B Standard

CUT OUT MONOCROMO

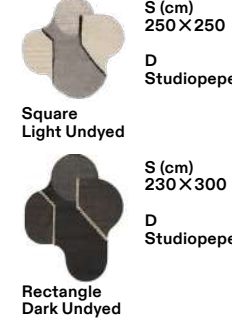


Linen White

S (cm) 230 X 300

D Parisotto + Formenton

LUNAR ADDICTION



S (cm) 250 X 250

D Studiopepe.

Square Light Undyed

S (cm) 230 X 300

D Studiopepe.

Rectangle Dark Undyed

S (cm) 230 X 300

D Studiopepe.

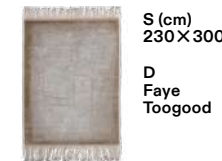
M Cotton weave, Himalayan wool, Linen

Rectangle Light Undyed

INVENTORY



Tack Raw



Patch Raw

S (cm) 230 X 300

D Faye Toogood

S (cm) 230 X 300

D Faye Toogood



2020, Ultimate Bliss Undyed by Mae Engelgeer | Photo by Marina Denisova







P. 8  
185

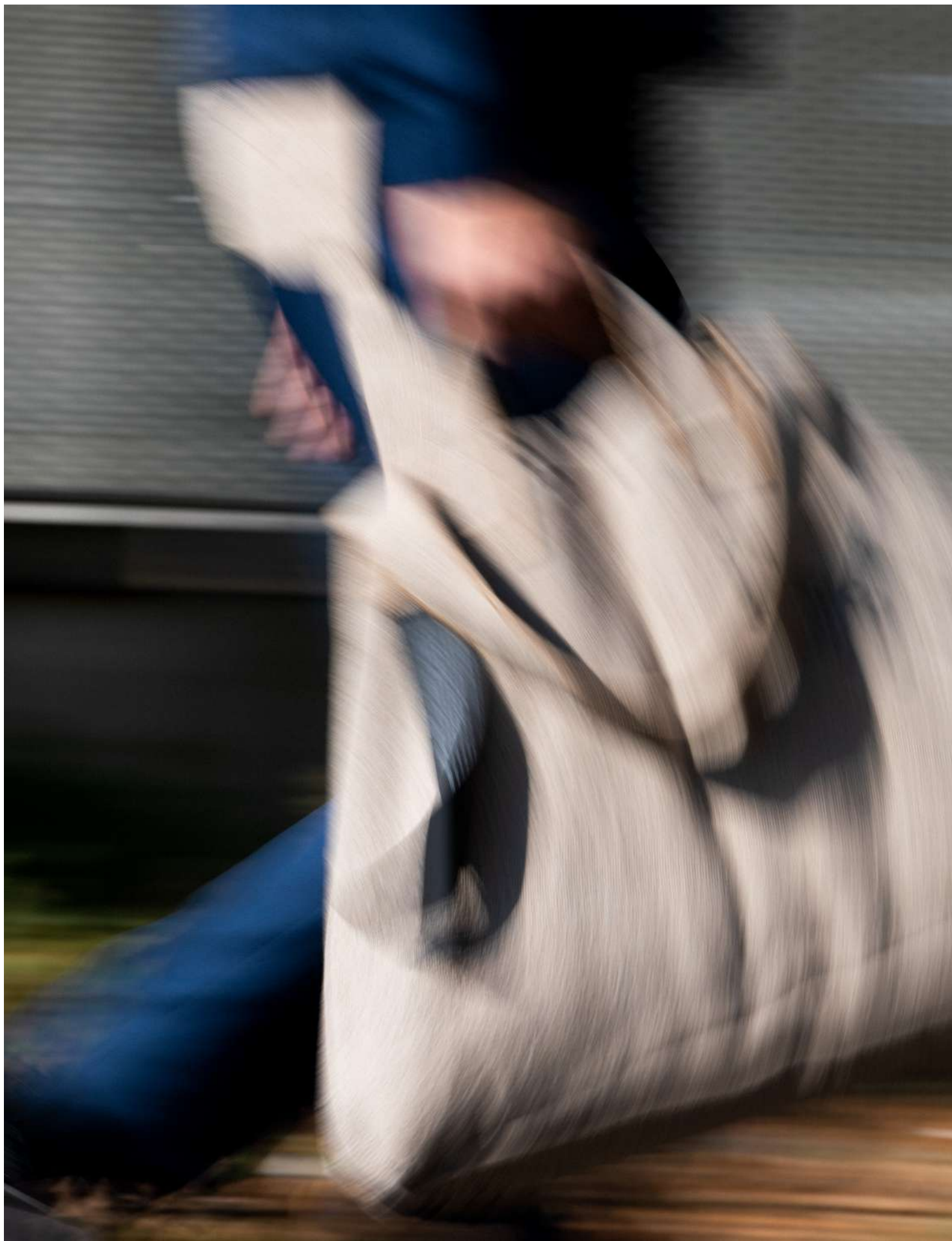


2021, cc-tapis packaging | Creative Direction by Motel 409 | Photo by Alecio Ferrari

**ECO-AWARE**

cc-tapis aims to constantly reassess how things are done, to ask and explore if there is another alternative, investing in the resources to create a more sustainable today, step by step. Taking a considered approach means asking questions: Does the life-cycle of packaging end at delivery? Is there an alternative to plastic? In 2021 cc-tapis answered these questions by giving a second life to discarded clothing and transforming them into a textile that can be washed, reused and more importantly: recycled.

An innovative process which takes advantage of the tons of clothing discarded every year to give life to a resistant and waterproof textile produced very closely to the cc-tapis Handloom Atelier in Panipat India, a world center for recycled clothing processes. The versatile fabric became the company's plastic free packaging transporting cc-tapis rugs all over the globe, illustrating the value of recycled materials and proving their growing importance.

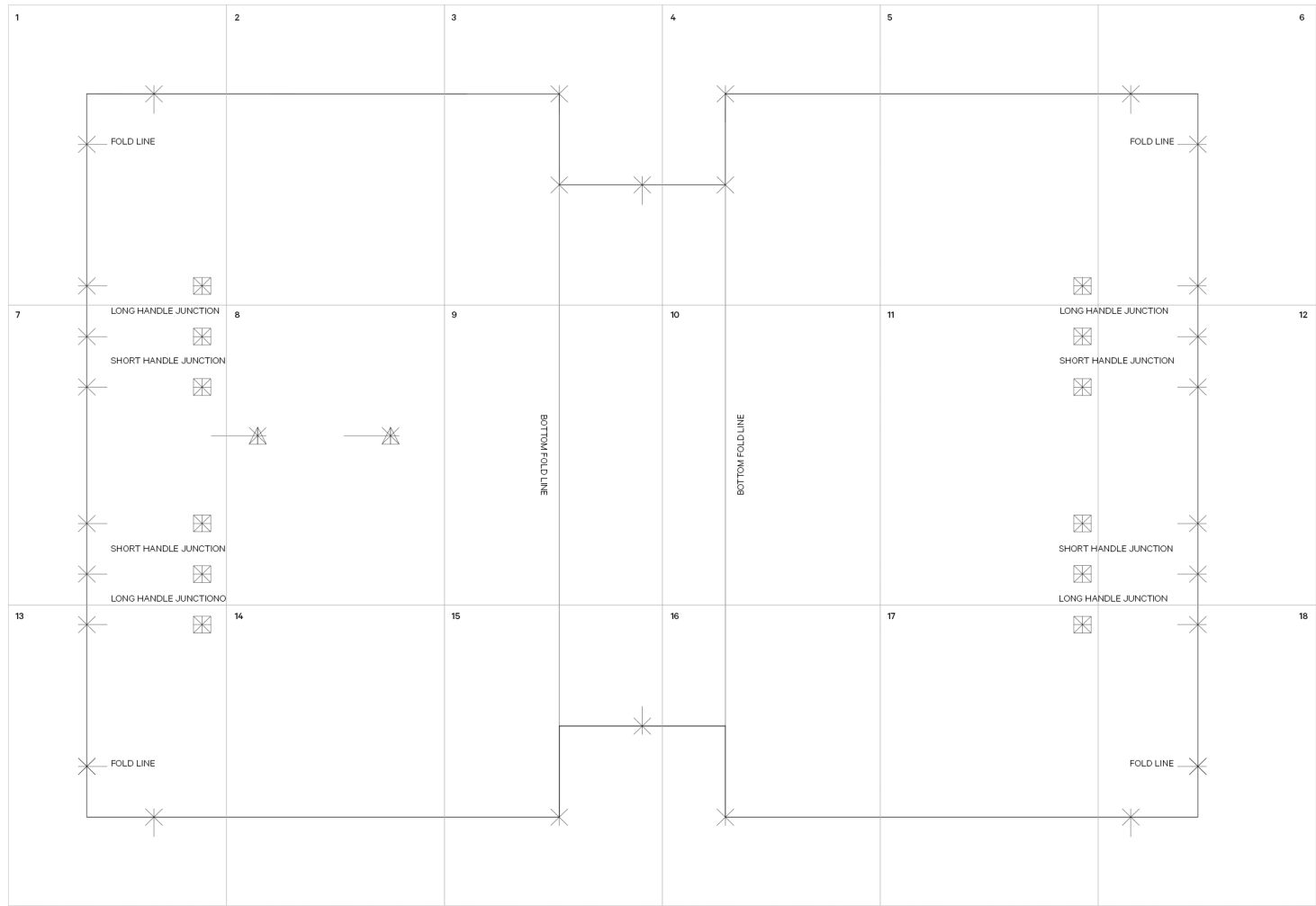
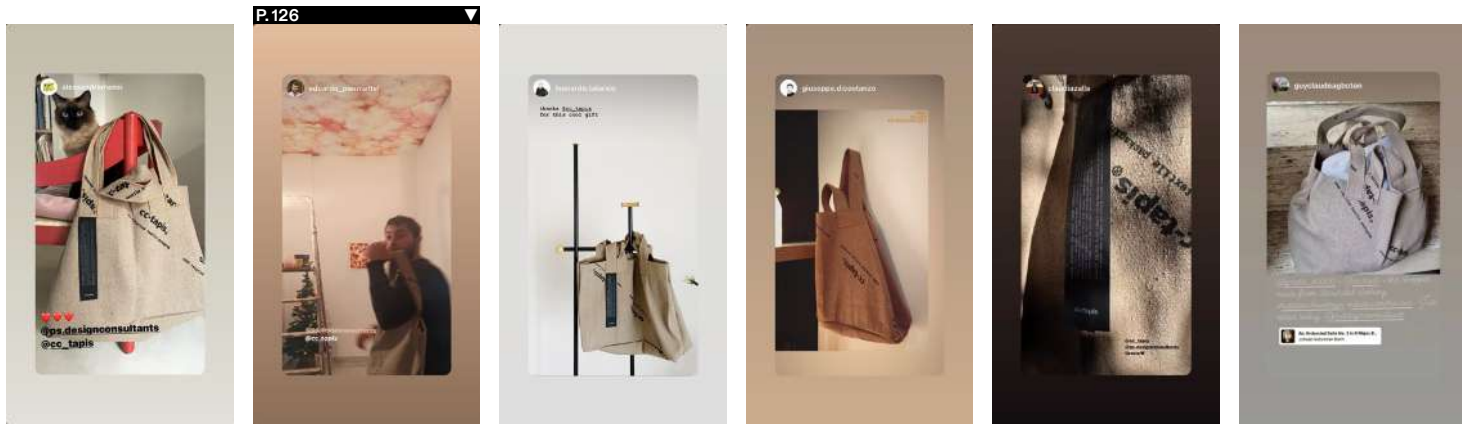


2021, cc-tapis shopping bag | In collaboration with GRASSI 10000 | Photo by Teo Poggi

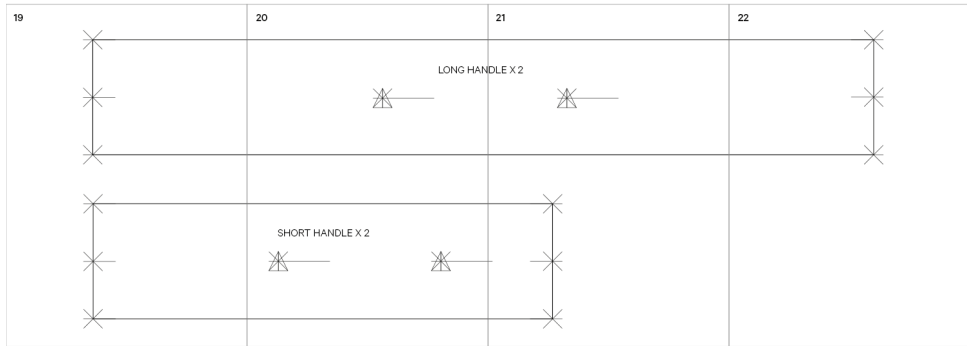


2021, cc-tapis shopping bag | In collaboration with GRASSI 10000 | Photo by Teo Poggi

Sustainability is a long-term commitment which entails rethinking perspectives, processes and directions. The 100% plastic free packaging launched in 2021 fueled cc-tapis' imagination becoming a starting point for innovation, reevaluating traditional cultural habits in order to reach the same level of sustainability in every aspect of the company. After the creation of the recycled packaging cc-tapis proves that its life does not end at delivery with an idea which took the shape of a shopper. A recycled and recyclable bag made from cc-tapis' fabric packaging and born in collaboration with GRASSI 10000, a Milanese company driven by a strong sensitivity for creative recycling and sustainability applied to textile products.



2021, Creative recycled uniforms by GRASSI 10000



18 A4 SHEETS OF PAPER FOR THE BAG

8 A4 SHEETS OF PAPER FOR THE HANDLES

2021, Paper pattern of the cc-tapis shopping bag by GRASSI 10000



cc-tapis packaging | cc-tapis Atelier, Nepal



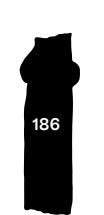
From discarded clothing to plastic free packaging, the cc-tapis recycled and recyclable textile not only is the ideal material for shipping and protecting rugs, but it can take on new shapes which can be easily replicated by anyone. GRASSI 10000 have made their design available on the cc-tapis website with downloadable paper patterns. In the hands of friends, designers and customers, the cc-tapis packaging can take on a new life.



Sabine Marcelis is a Dutch designer who runs her practice from the harbor of Rotterdam. After graduating from the Design Academy of Eindhoven in 2011, Marcelis began working as an independent designer within the fields of product, installation and spacial design with a strong focus on materiality. Her work is characterized by pure forms which highlight material properties. Marcelis applies a strong aesthetic point of view to her collaborations with industry specialists. This method of working allows her to intervene in the manufacturing process, using material research and experimentation to achieve new and surprising visual effects for projects both showcased in museums and commissioned by commercial clients and fashion houses. Sabine considers her designs to be true sensorial experiences and not simple static works: the experience becomes the function, with a refined and unique aesthetic. Sabine won the prestigious Wallpaper award “Designer of the year 2020”, the Design Prize 2019 in the “Newcomer of the year” category, the Elle Deco International Design award 2019 “Young designer of the year” and “GQ Men of the year 2019” International Artist of the year.



# SABINE MARCELIS





00:00:02



00:00:05



00:00:07



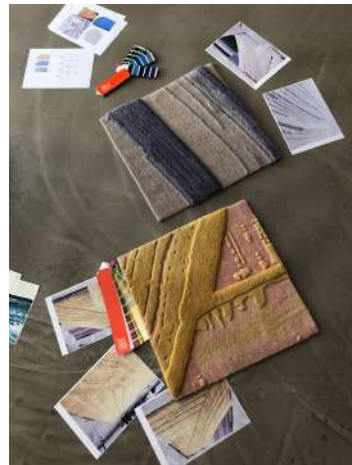
00:00:10



00:00:12



00:00:15



00:00:17



00:00:20



00:00:22



00:00:25



00:00:27



00:00:20











2022, Home Visits | Stroke by Sabine Marcelis | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni  
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2022, Stroke by Sabine Marcelis | Photo by Mattia Greggi

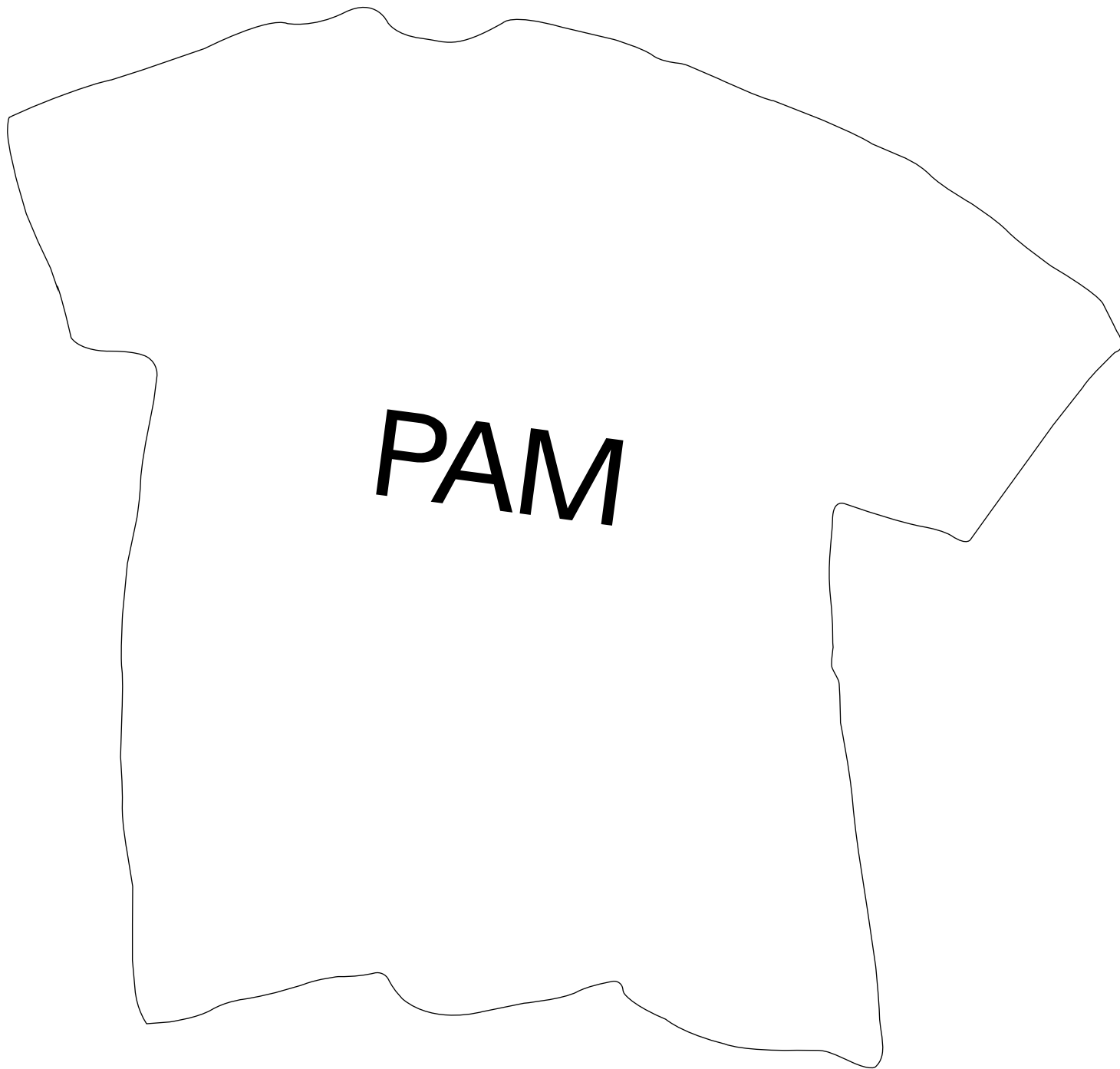


2022, Home Visits | Dagallà by Edoardo Piermattei | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni  
VOLUME I 80



2022, Home Visits | Dagallà by Edoardo Piermattei | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni  
CC-TAPIS 81  
HANDMADE RUGS



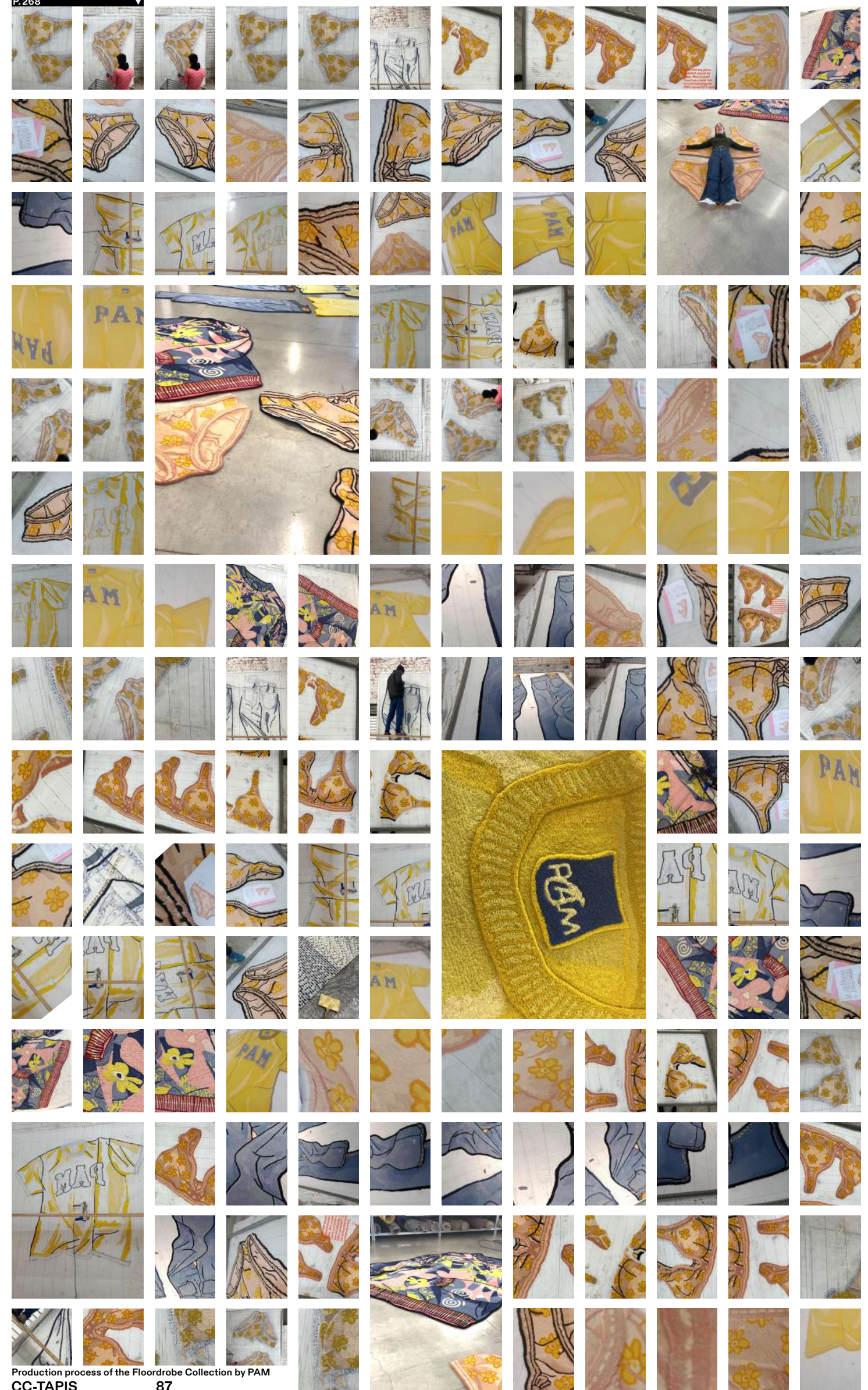


Production process of the Floordrobe Collection by PAM



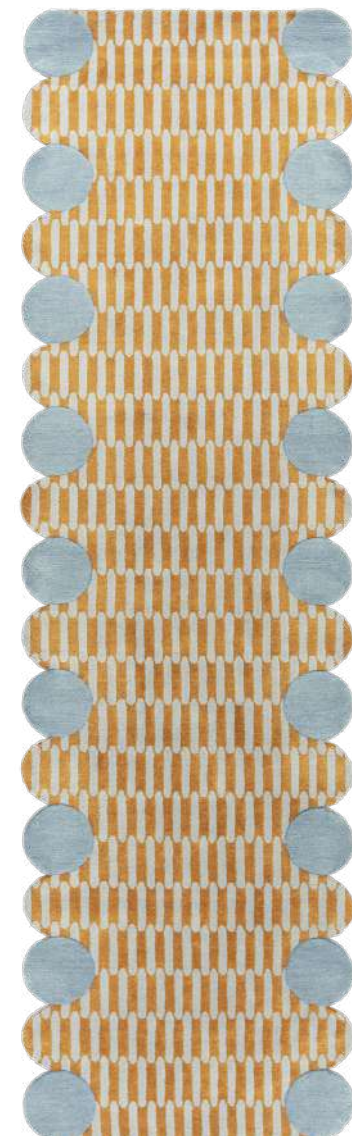
Prototypes of the Floordrobe Collection by PAM

Narrowing the boundaries between fashion and design, cc-tapis and PAM developed an experimental product merging the streetwear and the lifestyle aesthetic of the Australian fashion brand with the artisanal expertise of cc-tapis. Fun, strong and graphic the collection incorporates the multi-disciplinary approach of both brands, turning PAM's iconic clothing into an out of scale collection of hand-tufted rugs made of wool.



Production process of the Floordrobe Collection by PAM  
CC-TAPIS

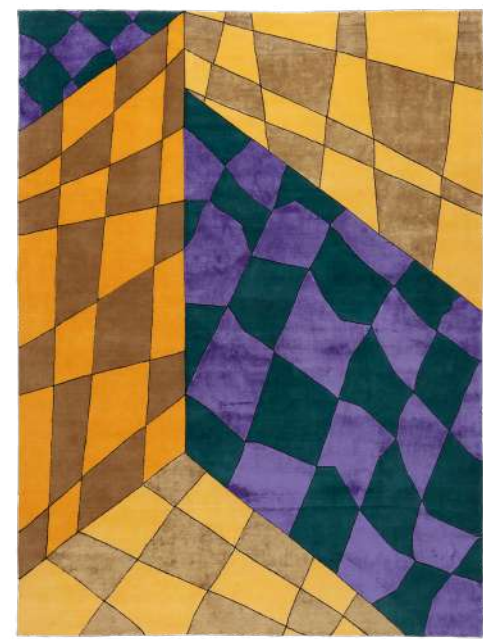
PAYSAGE FOR MAISON MATISSE



Paysage au soleil jaune

S (cm)  
90 X 320  
D  
Cristina  
Celestino  
for Maison  
Matisse  
M  
Himalayan  
wool,  
Pure silk

XEQUER



Xequer C Standard

S (cm)  
230 X 300  
D  
Martino  
Gamper  
M  
Cotton  
weave,  
Himalayan  
wool,  
Pure silk,  
Linen



Dyeing process | cc-tapis Atelier, Nepal

P.227

ARCHIVE



Traces  
de Jardin  
Dark Copper

S (cm)  
230 X 300  
D  
cc-tapis  
design-lab

TIDAL



Isle

S (cm)  
250 X 250  
D  
Germans  
Ermičs  
M  
Cotton  
weave,  
Himalayan  
wool

OLDIE



Light Yellow



Soie Gold

BLISS ULTIMATE



Gold

S (cm)  
230 X 300  
D  
cc-tapis  
design-lab

CASELLARIO MONOCROMO



Casellario Monocromo Gold

S (cm)  
230 X 300  
D  
Parisotto +  
Formenton  
M  
Himalayan  
wool,  
Silk

HELLO SONIA!



Reloaded  
Ginger

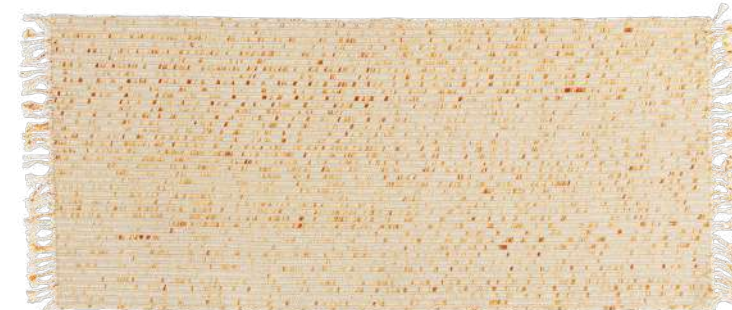
S (cm)  
230 X 300  
D  
Studiopepe.



Hello Sonia! Ginger

S (cm)  
230 X 300  
D  
Studiopepe.  
M  
Cotton  
weave,  
Himalayan  
wool,  
Bamboo silk

LINES



Lines Orange

S (cm)  
300 X 100  
D  
Philippe  
Malouin  
M  
Himalayan  
wool

STROKE



Stroke 1.0  
Yellow



Stroke 2.0  
Yellow

S (cm)  
160 X 300  
D  
Sabine  
Marcelis

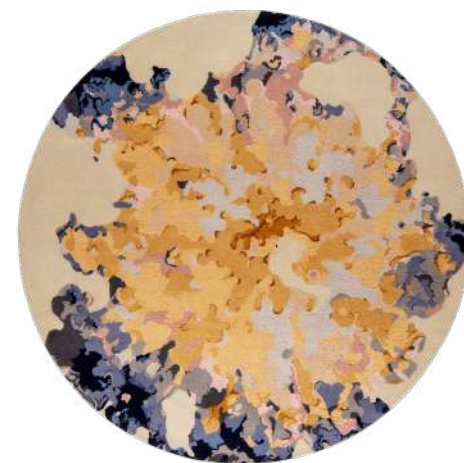
S (cm)  
250 X 240  
D  
Sabine  
Marcelis



Stroke Runner Yellow

S (cm)  
100 X 320  
D  
Sabine  
Marcelis  
M  
Himalayan  
wool

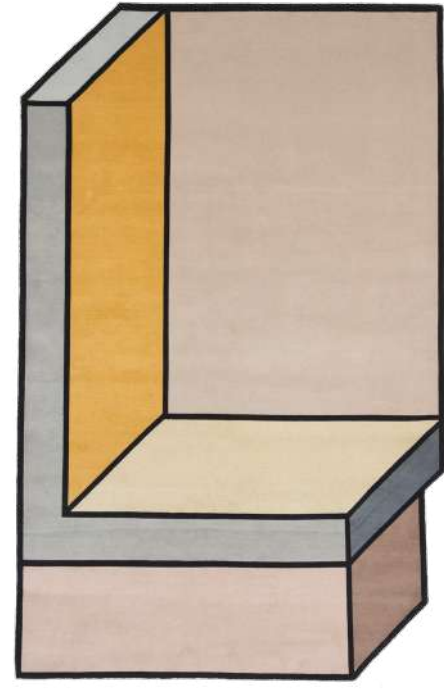
DAGALLÀ



Formation 3

S (cm)  
250 X 250  
D  
Edoardo  
Piermattei  
M  
Himalayan  
wool

VISIONI



Visioni A Faded

S (cm)  
190 X 300  
D  
Patricia  
Urquiola  
M  
Himalayan  
wool

PLASTERWORKS



Plasterworks A Tobacco

S (cm)  
170 X 300  
D  
david/  
nicolas  
M  
Cotton  
weave,  
Himalayan  
wool

INKY DHOW

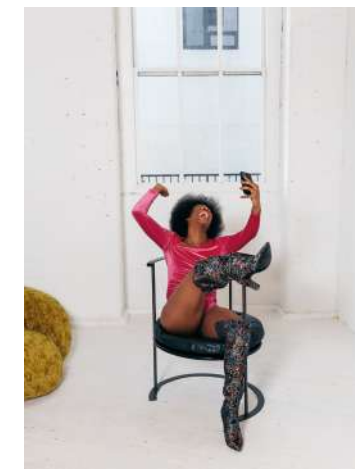


Gold

S (cm)  
230 X 300  
D  
Bethan Gray  
M  
Himalayan  
wool,  
Silk



2021, Bliss Gold by Mae Engelgeer | Duplex NY | Photo by Silas Vassar, III | Model Junior Minnt

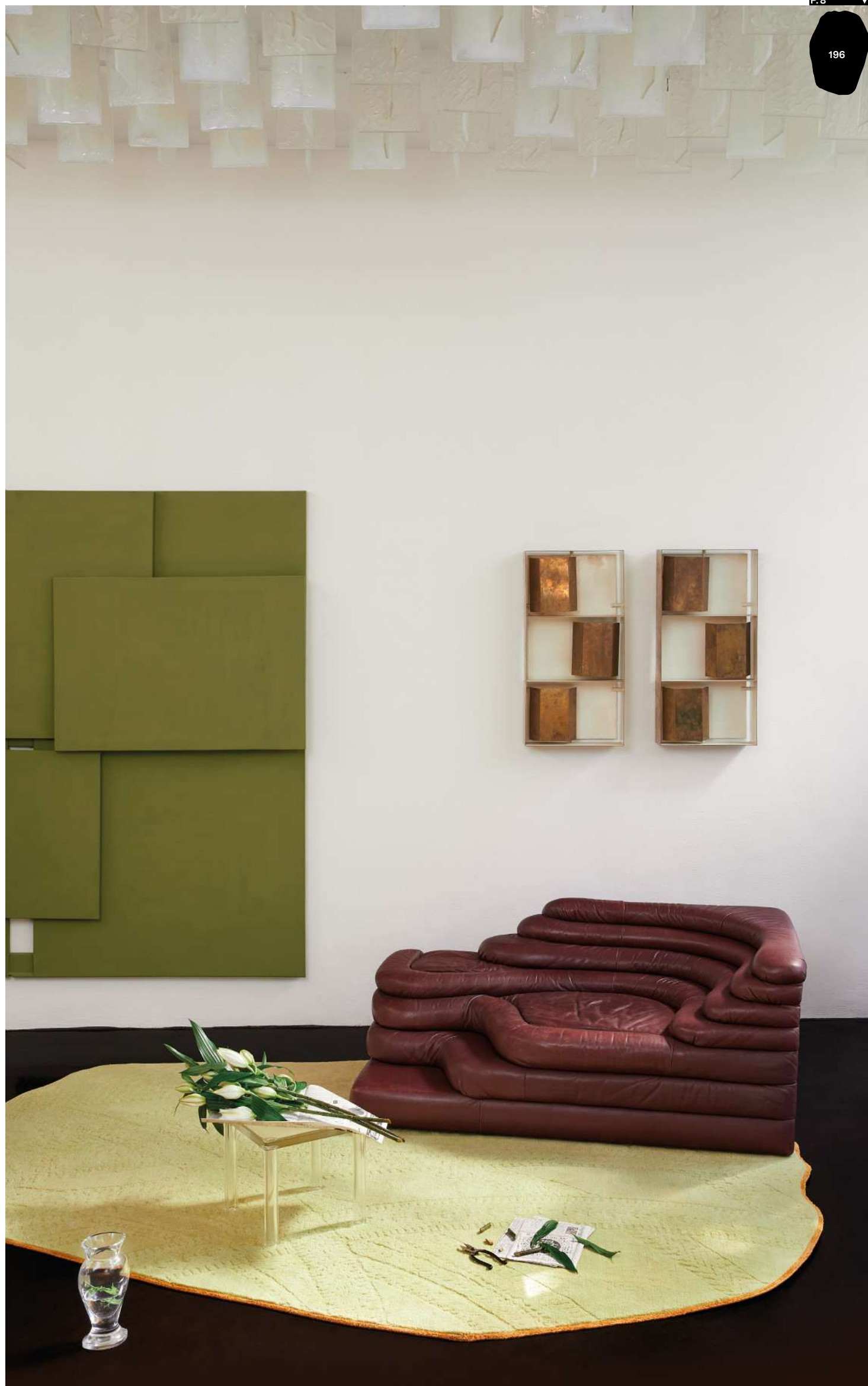


2021, (BLISS) GOLD IS BOLD

Dive into an intimate scenario and live the daily routine of Junior Minnt, a professional Drag Queen. Experience her space and the connection with her personal belongings, clothes and furniture. The Bliss Gold rugs by Mae Engelgeer add their own personal touch to the sublime atmosphere of Duplex in New York.

Born from the desire to constantly experiment with different aesthetics and approaches, textile designer Mae Engelgeer brings her knowledge for the craft together with her sophisticated eye for materials and yarns to the new Bliss Gold Collection. A new color combination of a statement collection enlightening everything that surrounds it.





2022, Home Visits | TCP by Odd Matter | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni  
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2022, Home Visits | TCP by Odd Matter | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni  
CC-TAPIS 93  
HANDMADE RUGS

# ATELIER DE TROUPE

A<sup>de</sup>T

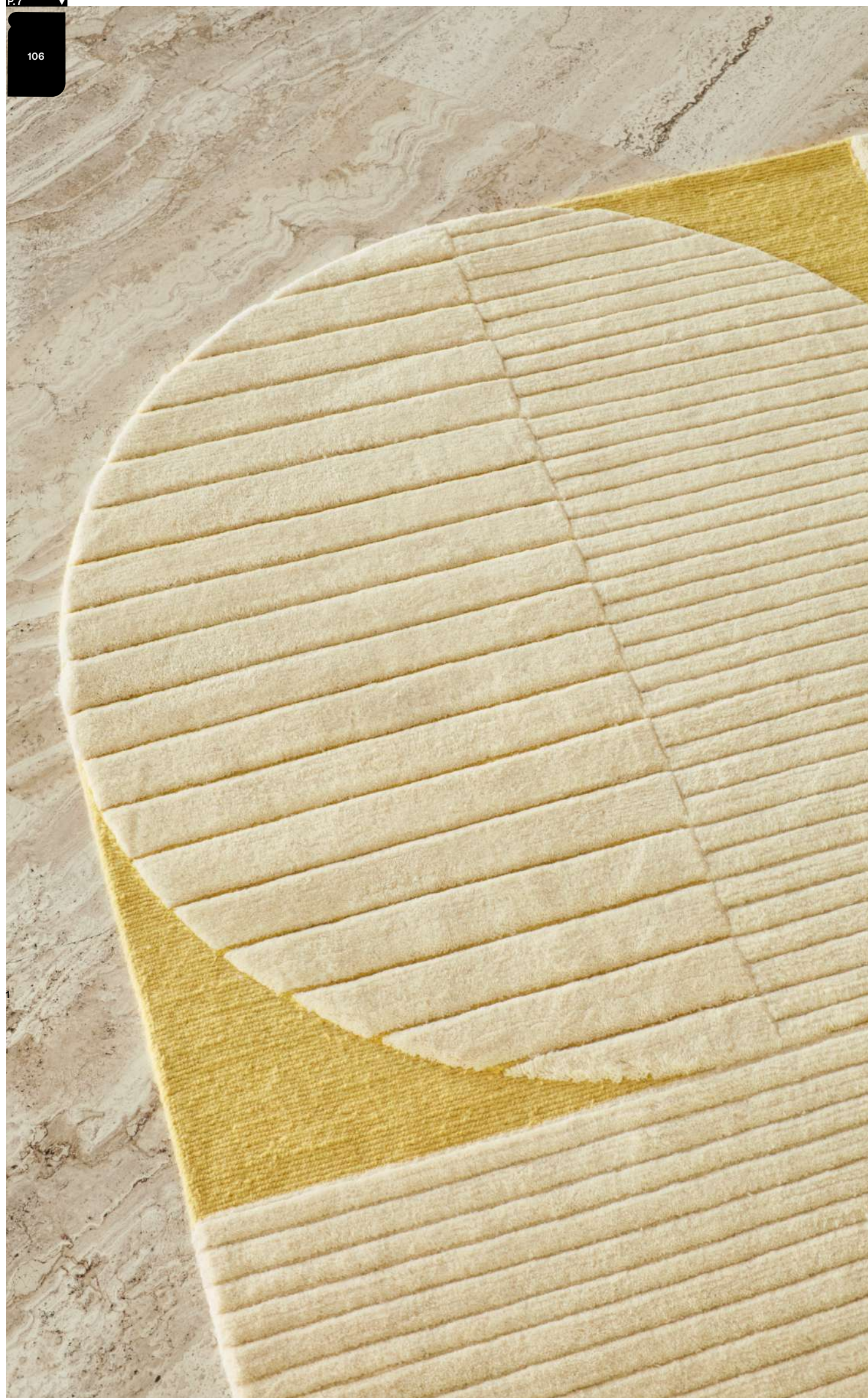


2021, Le Tapis Nomade by cc-tapis & Atelier de Troupe | Photo by Mattia Greggi

Collaborating with international design companies is a way to discover new perspectives and cultures. Synergies that enrich products, giving life to new creative directions. On the occasion of the NYC x Design 2021, cc-tapis collaborated with the American furniture brand Atelier de Troupe launching the hand-knotted collection Le Tapis Nomade. A crossroads of different cultures and cinematographic references evoking the nomadic aesthetic of Berber carpets and the art direction of Michelangelo Antonioni's 1975 film, *The Passenger*.  
CC-TAPIS 95 HANDMADE RUGS



Capturing the meeting of California and Italy, Le Tapis Nomade is a collection of geometric rugs born from the collaboration between Atelier de Troupe and cc-tapis. A crossroads of different cultures and cinematographic references evoking the nomadic aesthetic of Berber carpets and the art direction of Michelangelo Antonioni's 1975 film, *The Passenger*.



2021, Le Tapis Nomade by cc-tapis & Atelier de Troupe | Photo by Mattia Greggi



"Designed in Los Angeles, produced in Nepal, debuted in New York", Le Tapis Nomade, born from the collaboration between cc-tapis and Atelier de Troupe embodies different cultures, identities and cinematographic references.



A juxtaposition of the nomadic aesthetic of Berber carpets and the art direction of Points of view Frames Michelangelo Antonioni's 1975 film, The Passenger, presented exclusively during New York Design Week 2021 at the Atelier de Troupe Galerie.



The stimulating encounter between California and Italy culminated in a dedicated photo and video shoot in Milan at architectural icon Casa a Tre Cilindri by Bruno Mangiarotti and Angelo Morassutti.



Enriched by Atelier de Troupe's pieces such as the Coda lounge chair, the location played a key role in capturing the essence of Le Tapis Nomade.



The quintessential piece of mid-century Milanese architecture was inherent in the choice for telling the story of the Le Tapis Nomade, a rug that transcends era and locale creating something nomadic.



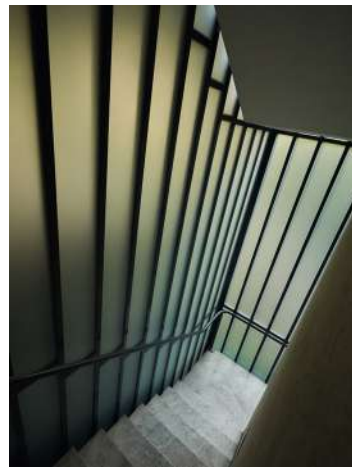
Curves



Points of view



Structure



Corners



Sequences

Fade in/Fade out



Frames



Dialogue



Voice over



Lines



SEGNI MINIMI



SEGNI MINIMI 1

S (cm) 230 X 300

D Giuseppe Di Costanzo

Yellow



Cipria



Petrol



SEGNI MINIMI 2

S (cm) 230 X 300

D Giuseppe Di Costanzo

Standard



SEGNI MINIMI 3

S (cm) 230 X 300

D Giuseppe Di Costanzo

Standard



SEGNI MINIMI 4

S (cm) 230 X 300

D Giuseppe Di Costanzo

Standard



SEGNI MINIMI 5

S (cm) 230 X 300

D Giuseppe Di Costanzo

Standard



SEGNI MINIMI 6

S (cm) 230 X 300

D Giuseppe Di Costanzo

Standard



SEGNI MINIMI 7

S (cm) 230 X 300

D Giuseppe Di Costanzo

Standard

P.372



2020, Segni Minimi by Giuseppe Di Costanzo | Photo by Marina Denisova

SEGNI MINIMI

Segni Minimi 3



DESIGNER  
Giuseppe Di Costanzo

SIZE (cm)  
230 X 300

MATERIALS  
Cotton weave,  
Himalayan wool

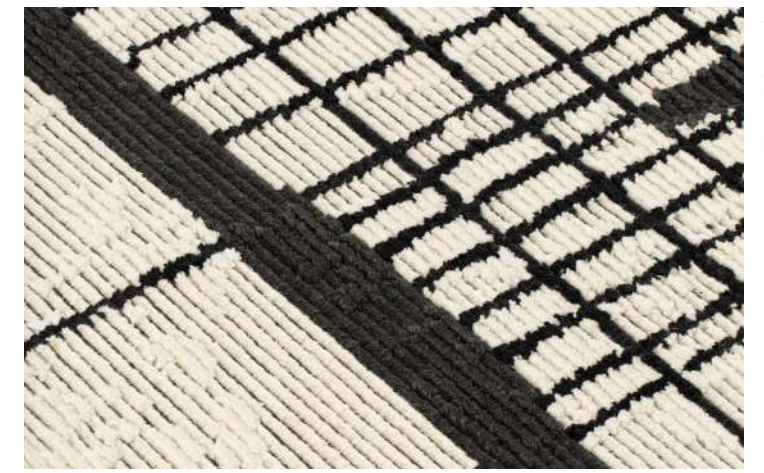


SEgni  
MINIMI 3  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo

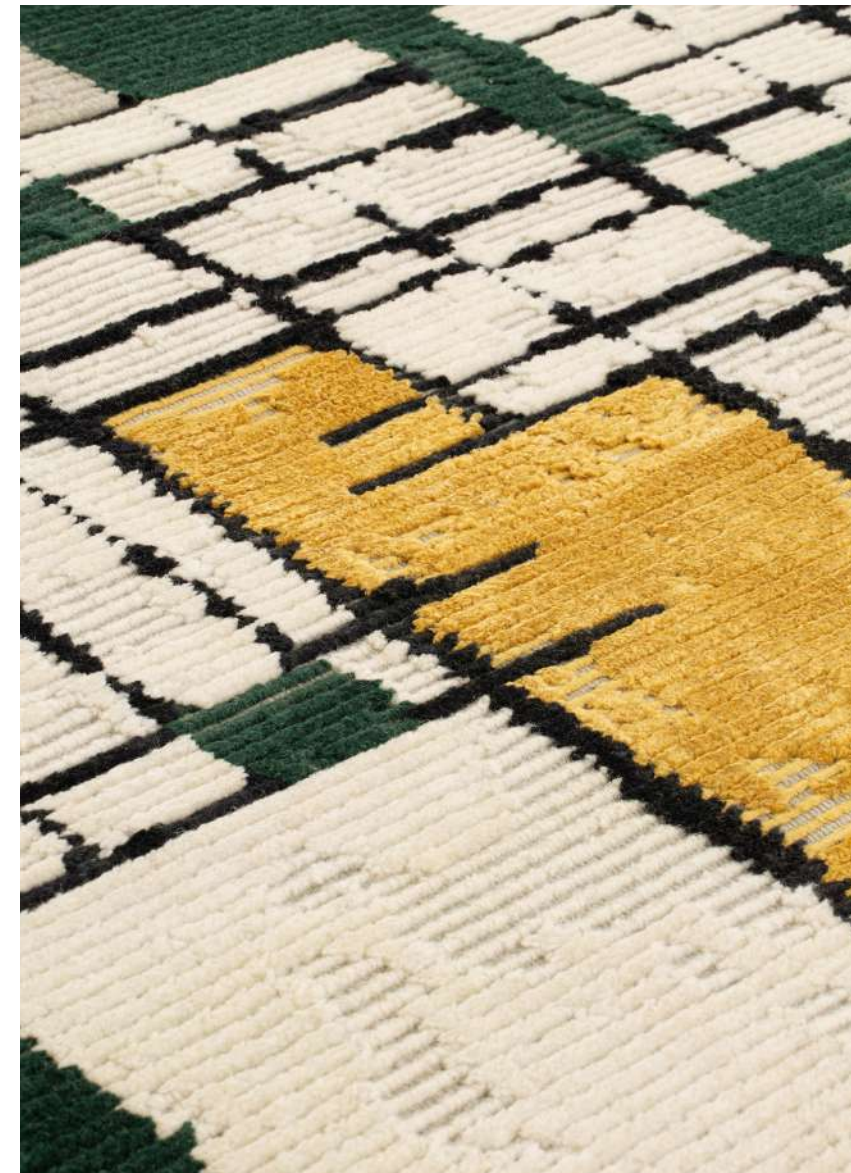


Oldie

2020, Segni Minimi by Giuseppe Di Costanzo | Photo by Marina Denisova



SEgni  
MINIMI 7  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo

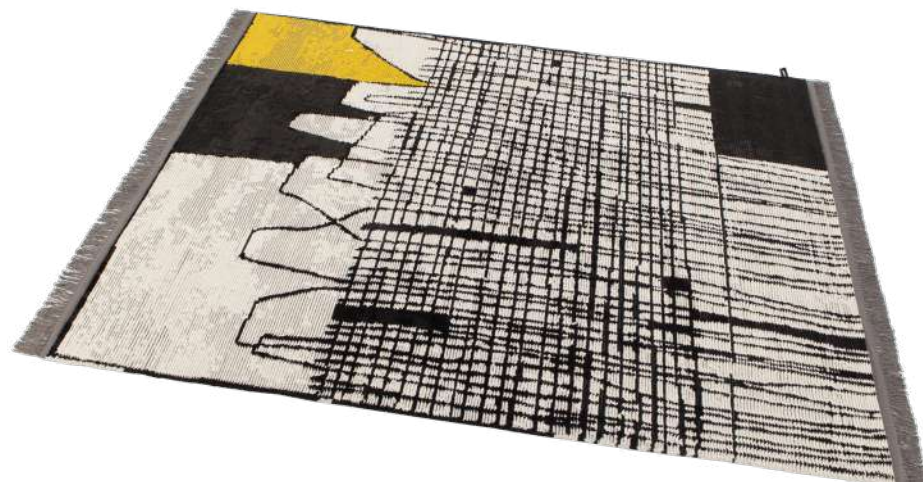


SEgni  
MINIMI 5  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo

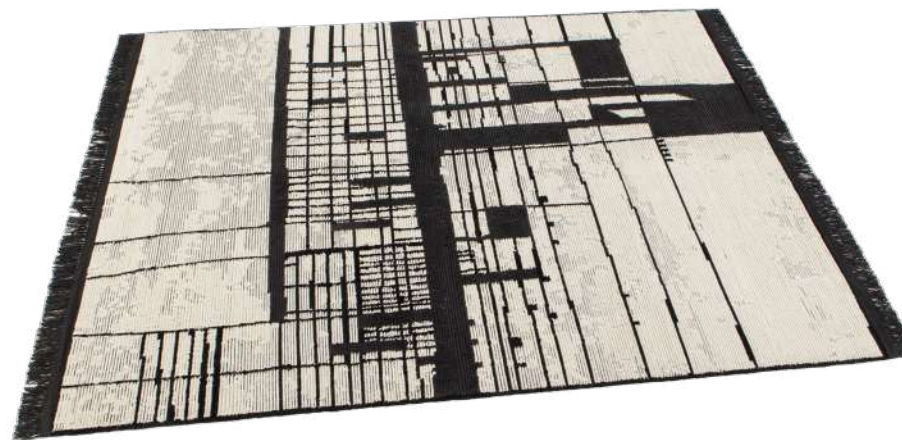
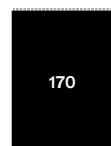


SEgni  
MINIMI 6  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo

Segni Minimi, which translated means “simple marks” is a collection of rugs born from Giuseppe Di Costanzo’s drawings on paper. Inspired by the architecture and by the urban planning of Di Costanzo’s hometown, Naples, the sketches are now transformed into essential, abstract and geometric designs where lines, figures and fields of color overlay each other.



SEGNI  
MINIMI 1  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo



SEGNI  
MINIMI 7  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo



SEGNI  
MINIMI 5  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo



SEGNI  
MINIMI 6  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo



SEGNI  
MINIMI 4  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo



SEGNI  
MINIMI 3  
S (cm)  
230 X 300  
D  
Giuseppe  
Di Costanzo

c-tapis

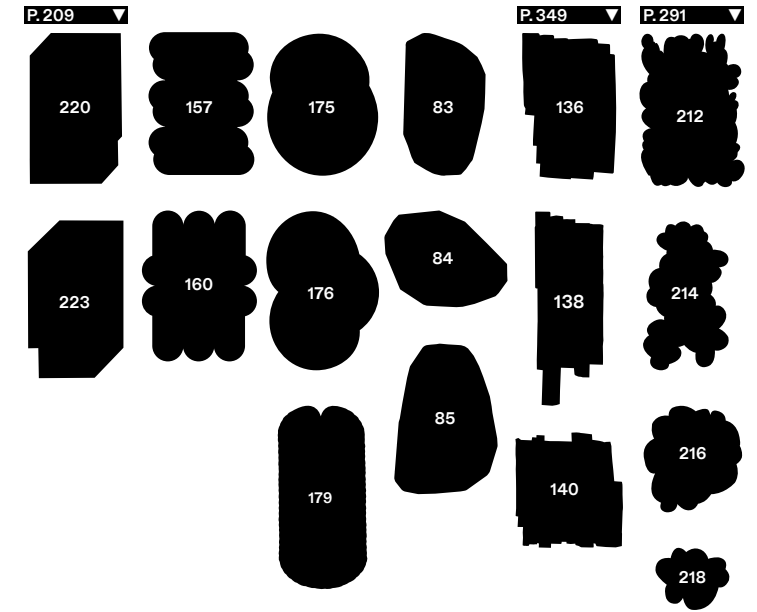




Patricia Urquiola was born in Oviedo, Spain in 1961 and studied architecture and design at the Madrid Polytechnic. She moved to Milan to conclude her studies at the Politecnico di Milano, where she graduated with Achille Castiglioni. She then worked for Eugenio Bettinelli and Achille Castiglioni in Paris and in Milan, with Vico Magistretti at DePadova and later as head of design for Lissoni Associati. In 2001 she opened her own studio working on product design, architecture (hotels, retail spaces, residences, exhibitions and installations), art direction and strategy consulting. Among her most famous architectural works is the Sereno Hotel in Como, the Ca' di Dio hotel in Venice, the Sanlorenzo SD96, the Mandarin Oriental Hotel in Barcelona, Das Stue Hotel in Berlin, the Four Seasons Hotel in Milan, Room Mate Giulia Milano and showrooms and installations for Gianvito Rossi, BMW, Cassina, Missoni, Moroso, Molteni, Officine Panerai, H&M, Santoni and the concept for Pitti Immagine in Florence. She designs for some of the most important Italian and international brands such as Agape, Alessi, Axor-Hansgrohe, B&B Italia, Baccarat, Boffi, Budri, Cassina, cc-tapis, DePadova, Driade, Ferragamo, Flos, Gan, Georg Jensen, Glas Italia, Haworth, Kartell, Kettal, Kvadrat, Listone Giordano, Louis Vuitton, Molteni, Moroso, Mutina, Rosenthal and Verywood. Some of her work is showcased in major art and design museums, such as the MoMA New York, the Musée des Arts Décoratifs in Paris, the Museum of Design in Munich, the Vitra Design Museum in Basel, the Design Museum and Victoria & Albert Museum in London, the Stedelijk in Amsterdam and the Triennale in Milano. Patricia Urquiola has been a guest lecturer at various universities, such as Bocconi University and Instituto Marangoni in Milan, Harvard, Domus Academy, the Royal College of Arts in London, the Philadelphia Museum of Art and the Politecnico di Milano for which she is also part of the advisory board. She has received the Gold Medal of the Arts and the Order of Isabel the Catholic by His Majesty The King of Spain Juan Carlos I, "Designer of the Decade" from two different magazines in Germany, "Designer of the Year" from Wallpaper, AD Spain, Elle Décor International and Architektur und Wohnen Magazine. Patricia was the ambassador for the Milan Expo in 2015. She has been the art director of Cassina since 2015.



# PATRICIA URQUIOLA



SLINKIE

DOUBLE  
SLINKIE

S (cm)  
230 X 268

D  
Patricia  
Urquiola



Standard

P. 262

TRIPLE  
SLINKIE

S (cm)  
223 X 300

D  
Patricia  
Urquiola



Red



Pink



Blue



2022, Home Visits | Slinkie by Patricia Urquiola | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni

SLINKIE

S (cm)  
154 X 320

D  
Patricia  
Urquiola



Pink



Blue

SLINKIE

▶ Triple Slinkie Red

DESIGNER  
Patricia Urquiola

SIZE (cm)  
223 X 300

MATERIALS  
Cotton weave,  
Himalayan wool



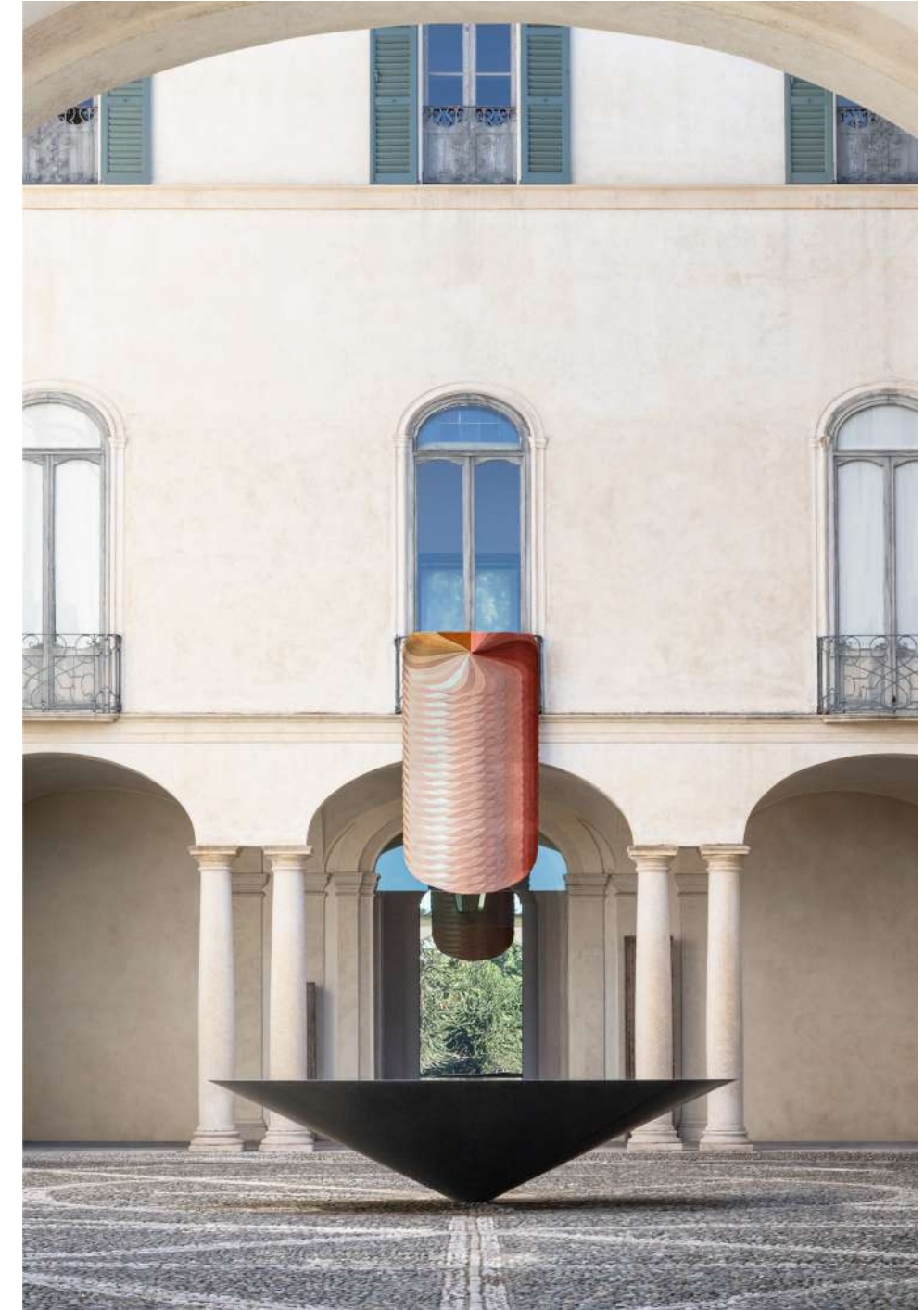
Slinkie by Patricia Urquiola, a design story revolving around color; a succession of chromatic evolutions developed in a composite universe of organic shapes. A digital drawing which allows every rug to display an evolution of color - sometimes unexpectedly - placed side by side, outlining multiple chromatic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



2022, Home Visits | Slinkie by Patricia Urquiola | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni

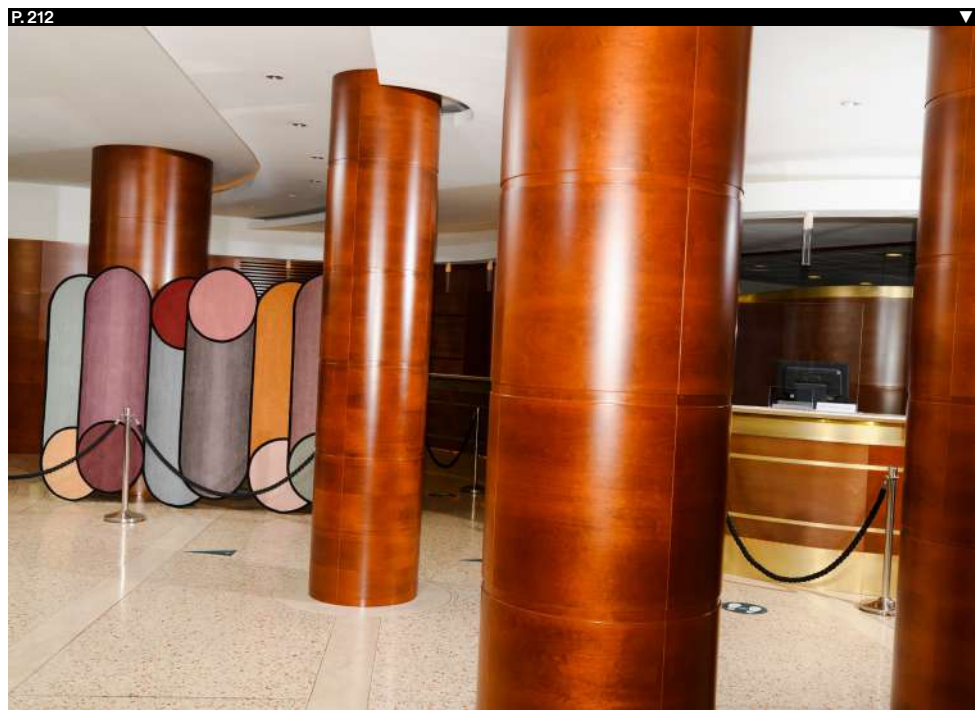
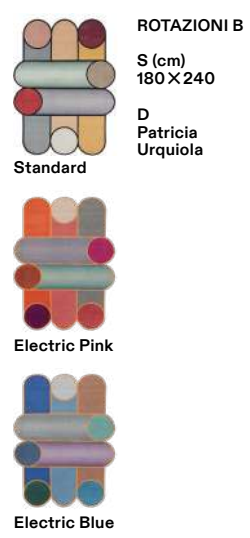


2018, Villa Panza | Slinkie by Patricia Urquiola | Photo by Beppe Brancato | Styling by Greta Cevenini



2018, Villa Panza | Slinkie by Patricia Urquiola | Photo by Beppe Brancato | Styling by Greta Cevenini

Villa Panza, a historic villa built in the hills outside Varese in Northern Italy welcomed cc-tapis, combining culture, art and design from different centuries with the result of being an experimental and conceptual photoshoot. Built in the 17th century in a "barocchetto" architectural style, the villa features beautiful decorative elements internally as well as externally and housing the Villa Panza Collection featuring modern art with artists such as Dan Flavin, Robert Wilson and James Turrell. This combination of traditional and contemporary was the perfect place to host cc-tapis rugs. Sets were created in and around the villa merging its traditional architectural elements and modern art with contemporary design furniture pieces, anchored by cc-tapis rugs.



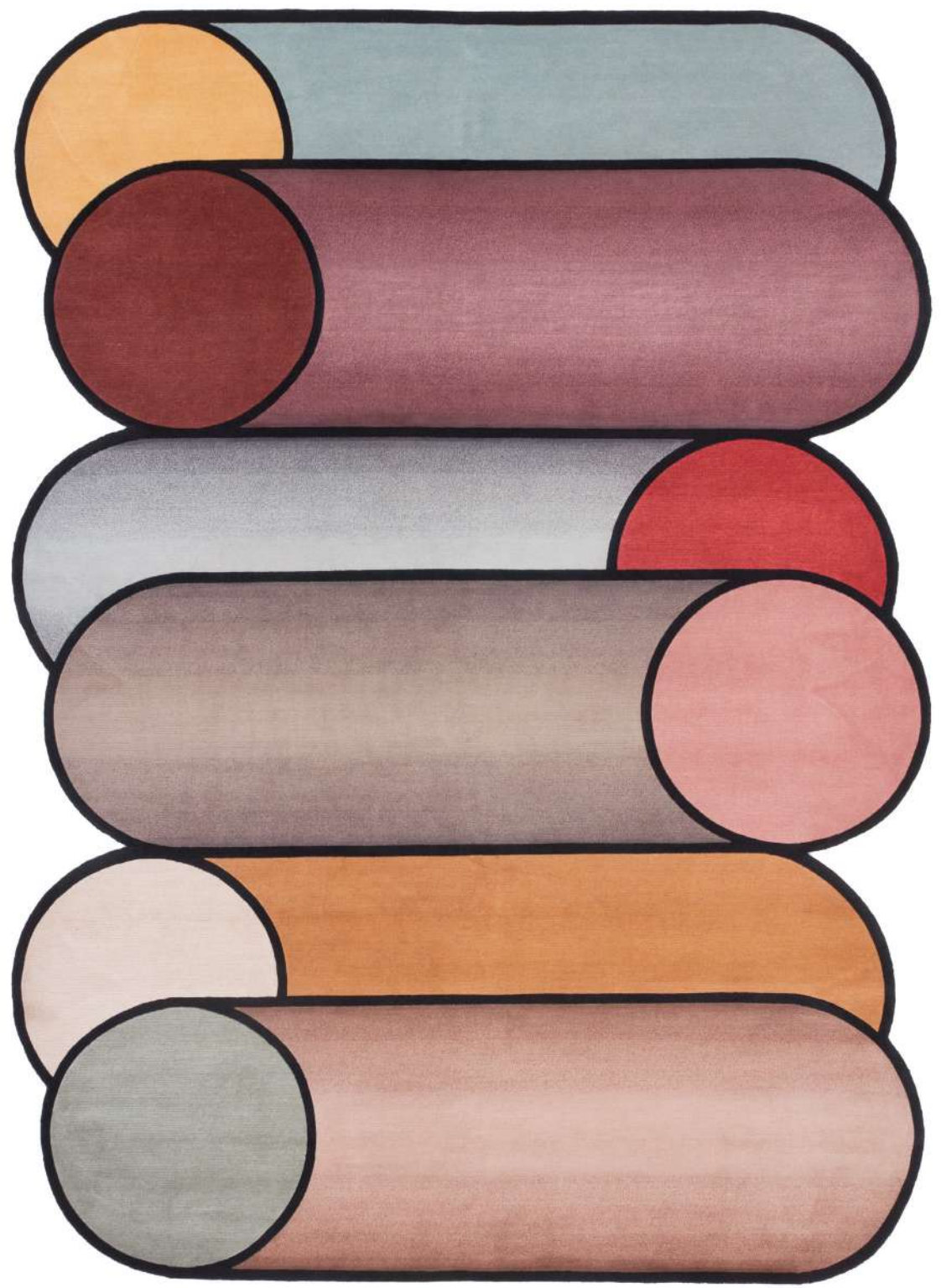
P. 212  
2021, One Night in Milan | Rotazioni by Patricia Urquiola | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlianti

► Rotazioni A

DESIGNER  
Patricia Urquiola

SIZE (cm)  
220 X 300

MATERIALS  
Cotton weave,  
Himalayan wool









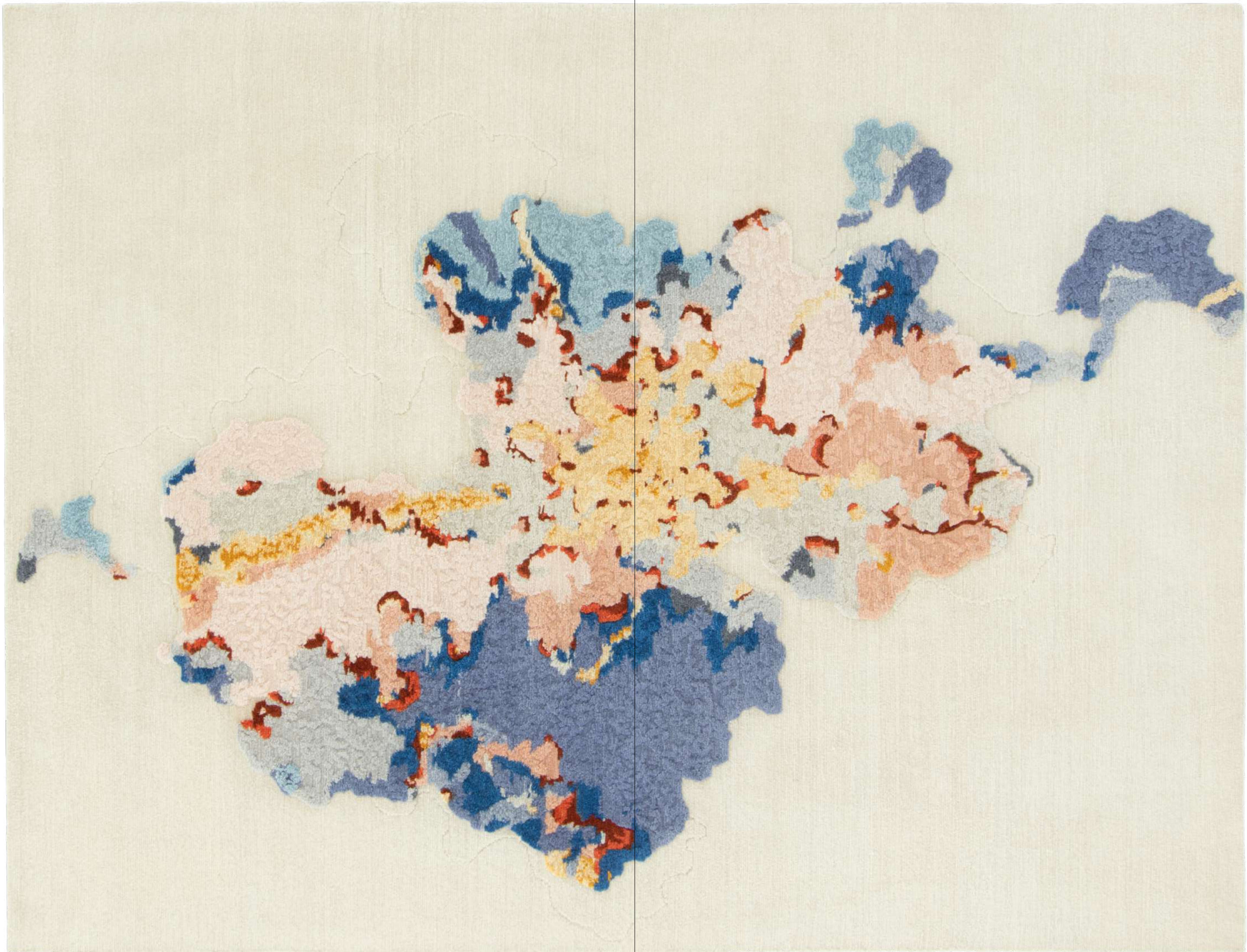
2016, Primitive Weave by Chiara Andreatti | Creative Direction by Motel 409 & Studio MILO | Photo by Lorenzo Gironi

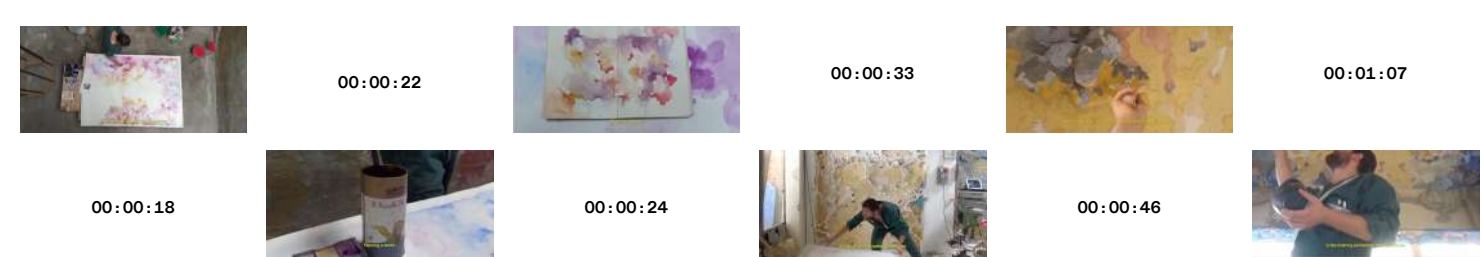


2022, Primitive Weave Undyed by Chiara Andreatti | Photo by Mattia Greggi

Designed by Chiara Andreatti, Primitive Weave is a collection inspired by Moroccan Berber rugs, infused with the rigorous Viennese geometric graphics from the 20th century. A mixture of Nepalese flatweave and different pile heights, the effortless combination of cultures and knotting techniques make these rugs rich in texture and aesthetics.





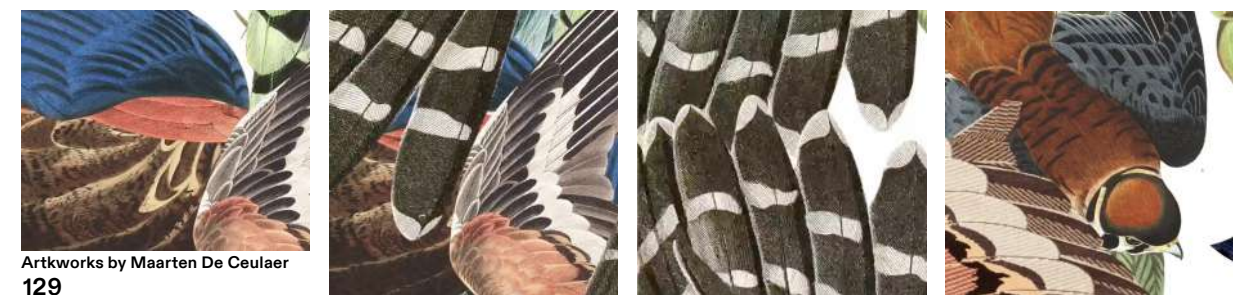
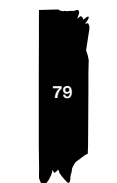
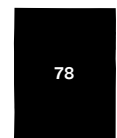


“Having a cartographic perspective from above is like entering somewhere such as a house or any other place where you can find these rugs. Going into these places feels like somehow stepping onto an emerged world”, explains Edoardo Piermattei, the Italian artist who started the creative process of the Dagallà collection from an aerial point of view. Accustomed to large scale frescos, murals and sculptures, the artist worked from the bottom up, evoking the link of the original divine meaning of the term “Dag allah” meaning “from God”. An expression used to describe the flowers which grow from the desolate volcanic landscape of Mount Etna. Piermattei considers Dagallà the skin of new formations that emerge from the surface of a rug.

Maarten De Ceulaer was born in Belgium in 1983. He first studied Interior Design at the Sint-Lukas Hogeschool in Brussels. Attracted by conceptual and narrative design, he continued his studies at the Design Academy Eindhoven. A strong passion for travelling inspired his graduation project "A Pile of Suitcases", which was immediately picked up by Nina Yashar, founder of the renowned Milanese gallery Nilufar. It was the start of a close and ongoing collaboration, and a collection that has grown steadily over the years. Maarten is known for the highly evocative, poetic and playful touch he gives his objects. He uses his work to tell stories, to stir people's emotions, to inspire their imagination and to make them wonder. He continuously explores new materials and investigates in production techniques and crafts. The emotional aspect of objects is equally important as the functional, and he has a remarkable attention for detail. He is known for using materials in unconventional ways, and the end-result never ceases to surprise. Maarten De Ceulaer has been awarded with the Belgian Young Designer award in 2007 and the Henry Van De Velde award for Young Talent 2013. Besides Gallery Nilufar, he also works with Victor Hunt Gallery in Brussels, and companies such as Moroso, Cappellini, Fendi and Casamania. His work is held in private and public collections (Design Museum Ghent), and has been exhibited in museums (Stedelijk Museum 's Hertogenbosch, Design Museum Ghent, Triennale Milan), festivals, biennials and fairs worldwide.



# MAARTEN DE CEULAER



Artworks by Maarten De Ceulaer  
129

FEATHERS



FEATHERS  
FREEFORM  
BIG

S (cm)  
150 X 320

D  
Maarten  
De Ceulaer



FEATHERS  
FREEFORM

S (cm)  
200 X 133

D  
Maarten  
De Ceulaer



FEATHERS  
RECTANGULAR

S (cm)  
230 X 300

D  
Maarten  
De Ceulaer



FEATHERS  
ROUND

S (cm)  
250 X 250

D  
Maarten  
De Ceulaer



FEATHERS  
RUNNER

S (cm)  
80 X 300

D  
Maarten  
De Ceulaer



2020, Feathers by Maarten De Ceulaer | Photo by Marina Denisova

FEATHERS

► Feathers Round

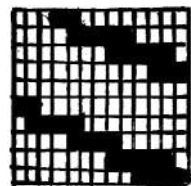
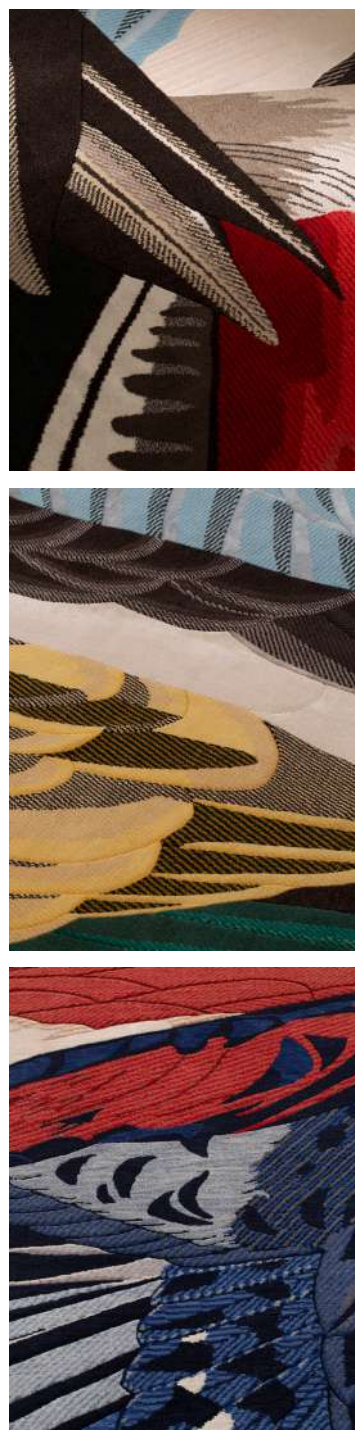
DESIGNER  
Maarten  
De Ceulaer

SIZE  
250 X 250

MATERIALS  
Cotton weave,  
Himalayan wool,  
Pure silk



Feathers Collection, a flock of unique rugs which were born from Maarten De Ceulaers affinity for birds. Inspired by the works of John James Audubon and John Gould, Maarten pairs and clips digital scans together, often tweaking and morphing them into further abstraction.



A++  
150  
Knots/m<sup>2</sup>



FEATHERS  
RUNNER  
S (cm)  
80 X 300  
D  
Maarten  
De Ceulaer



FEATHERS  
RECTANGULAR  
S (cm)  
230 X 300  
D  
Maarten  
De Ceulaer

For the creative process of Feathers Collection, Maarten De Ceulaer rearranges shapes, colors, and textures into enchanting and absorbing compositions. Collages which are then translated into rich and sophisticated rugs, hand-knotted in Himalayan wool and silk. To achieve the high level of detail different levels of pile-height are then hand-cut to create a sense of depth, emphasizing the feathers' shapes giving the collection a fine and rich texture.

CC-TAPIS 133 HANDMADE RUGS



2018, Production process of the Tribù collection by Ludovica + Roberto Palomba | cc-tapis Atelier, Nepal



2019, DREAMS THAT MONEY CAN BUY

Seven surreal dream sequences filmed by Motel 409 and Lorenzo Gironi, starring cc-tapis rugs and Hebe Witte. A tribute to Hans Richter's 1947 experimental movie embracing immersive utopian spaces and narrations. Captured here Case number 1 of 7 "Desire" starring Tribù by Ludovica + Roberto Palomba and Hebe Witte.



2018, Dreams That Money Can Buy | Tribù by Ludovica + Roberto Palomba | Creative Direction Motel 409 | Photo by Lorenzo Gironi



Production process | cc-tapis Atelier, Nepal



Fabrizio Cantoni and Jigmay Dongstetsang | cc-tapis Atelier, Nepal



Production process | cc-tapis Atelier, Nepal  
CC-TAPIS 137

HELLO SONIA!



Flamingo



Ginger



Grey



Forest



Sleek



Rust

HELLO SONIA!

S (cm)  
230 X 300

D  
Studiopepe.



3 Dark Blue



2 Light Red



1 Light Blue

P.167

Studiopepe. is a design agency renowned for its eclectic and layered perspective. Founded in Milan in 2006 by Arianna Lelli Mami and Chiara Di Pinto, the agency takes a visionary and multidisciplinary approach to design, focusing on creative consultancy in all forms of manifestation. Studiopepe's projects are characterized by an emotional and aesthetic impact, melding rigor with vision, and the continuous search for the contamination of contemporary codes and languages.



Ginger

HELLO SONIA!  
RELOADED

S (cm)  
230 X 300

D  
Studiopepe.



Black



2018, Villa Panza | Hello Sonia! by Studiopepe. | Photo by Beppe Brancato | Styling by Greta Cevenini

HELLO SONIA!

▶ Hello Sonia!  
Flamingo

DESIGNER  
Studiopepe.

SIZE (cm)  
230 X 300

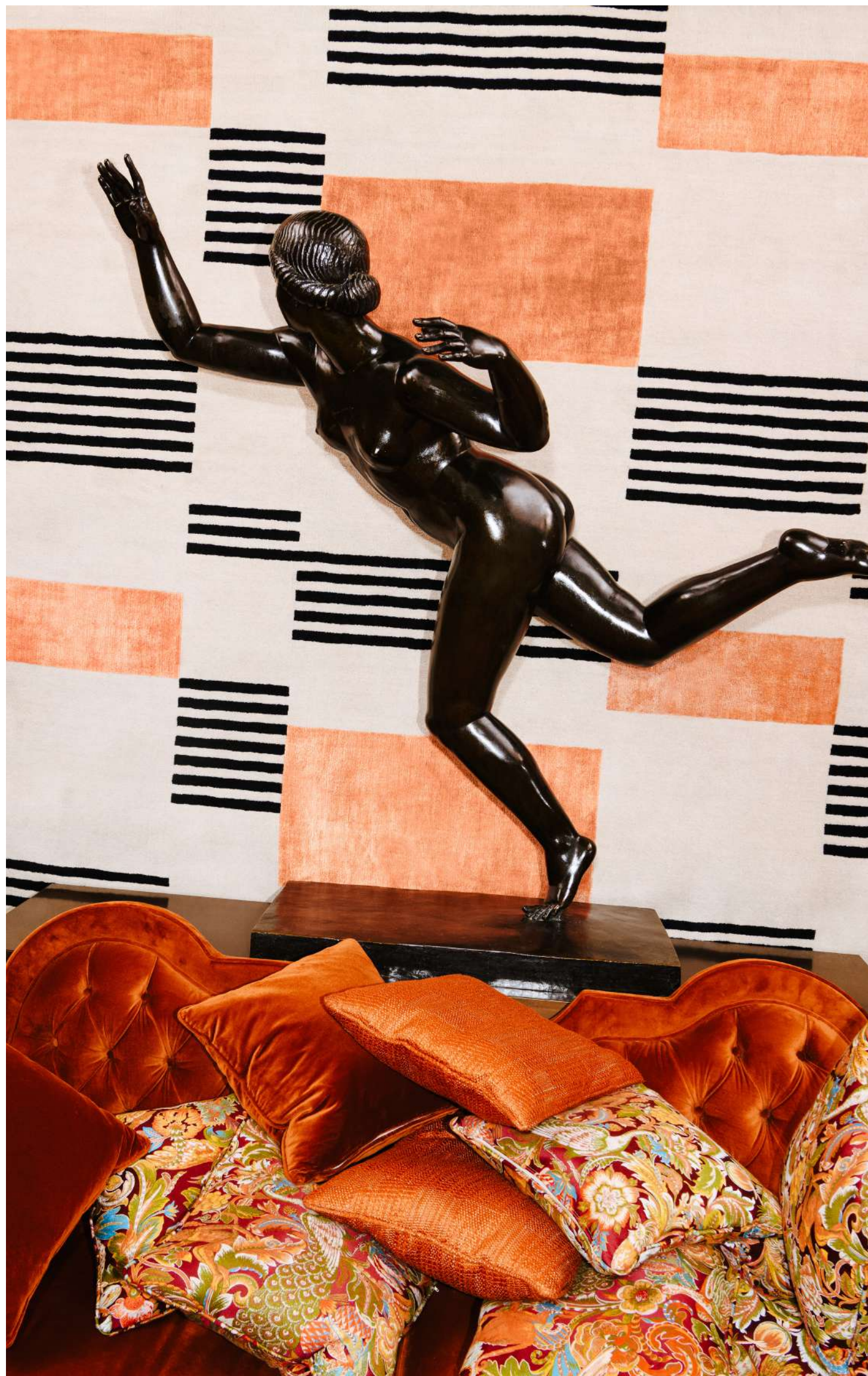
MATERIALS  
Cotton weave,  
Himalayan wool,  
Bamboo silk



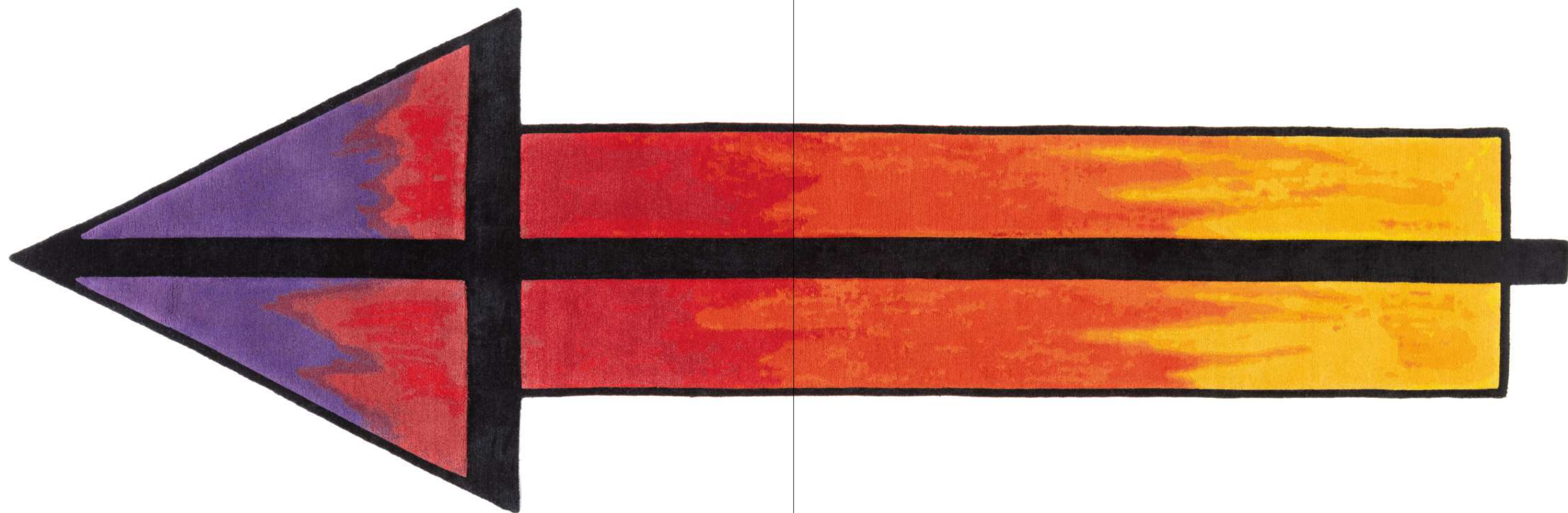


2021, ONE NIGHT IN MILAN

Throughout 2021 cc-tapis celebrated its 10th birthday with the One Night in Milan campaign. A photographic journey shot in some of the most iconic and infamous hotels in Milan, expressing their gratitude to their home city with ten of cc-tapis' most iconic rugs. Captured here the Hello Sonia! rug by Studiopepe. which by combining graphics, geometry and color brings a language inspired by the twenties into interior spaces.



2021, One Night in Milan | Hello Sonia! by Studiopepe. | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti



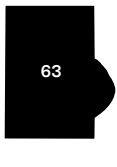
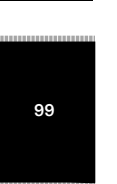


Faye Toogood is a British designer. Her furniture and objects demonstrate a preoccupation with materiality and experimentation. All of her pieces are handmade by small-scale fabricators and traditional artisans, with an honesty to the rawness and irregularity of the chosen material.

With an academic training in the theory and practice of fine art, and a vocational background at the forefront of the magazine industry, Faye Toogood approaches product design with a singular and acutely honed eye. Her highly sculptural work, while showing an astute respect for the past, is derived from pure self-expression and instinct. Toogood's objects are grouped together into her trademark numbered "Assemblages". This allows her to avoid the formulaic, to experiment with the materials and processes that dominate her thinking at a particular time. With each Assemblage, she engages not only with the products themselves but also with the three-dimensional space in which they are exhibited, working across multiple disciplines to create a single body of work with an intuitive and unified narrative.



# FAYE TOOGOOD



Creative process of the Inventory Collection by Faye Toogood  
CC-TAPIS 147

DOODLES



ABSTRACT COMPOSITION

S (cm)  
230 X 250

D  
Faye Toogood



INTERIOR WITH TABLE

S (cm)  
230 X 300

D  
Faye Toogood



RECLINING FIGURE

S (cm)  
162 X 300

D  
Faye Toogood



SEATED NUDE

S (cm)  
185 X 300

D  
Faye Toogood



MANTLE PIECE

S (cm)  
230 X 277

D  
Faye Toogood



WINTER STILL LIFE

S (cm)  
200 X 250

D  
Faye Toogood



2021, Reclining Figure by Faye Toogood | Photo by Mattia Greghi

DOODLES

▶ Reclining Figure

DESIGNER  
Faye Toogood

SIZE (cm)  
185 X 300

MATERIALS  
Cotton weave,  
Himalayan wool,  
Cotton stitching



Doodles Collection encapsulates Faye Toogood's inimitable playfulness. Equally joyful in name and narrative, the designs are marked by a painterly, abstract and free-thinking aesthetic responding to the designer's desire to explore new styles without boundaries. Hand-knotted in Nepal with Himalayan wool, Doodles Collection comprises 40 individually dyed colors to guarantee a soft and subtle shading. The pieces also feature a graphic stitching detail that form curious patterns connecting playful cut-out shapes.



2021, One Night in Milan | Seated Nude by Faye Toogood | Art Direction by Apartemento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti  
 VOLUME I 150



2021, One Night in Milan | Location scouting | Photo by Piotr Niepsuj

**2021, ONE NIGHT IN MILAN**

Throughout 2021 cc-tapis celebrated its 10th birthday with the One Night in Milan campaign. A photographic journey shot in some of the most iconic and infamous hotels in Milan, expressing their gratitude to their home city with ten of cc-tapis most iconic rugs. Captured by Piotr Niepsuj, the rugs were handled in different ways: put on a solid canvas, rolled, dangled from the main staircase of the hotel... Apartemento chose different spaces that the rugs could interact with, turning them into travelers and eccentric residents. Photographed here Seated Nude from the Doodles Collection by Faye Toogood, an abstract and painterly rug exploring new aesthetics without boundaries.



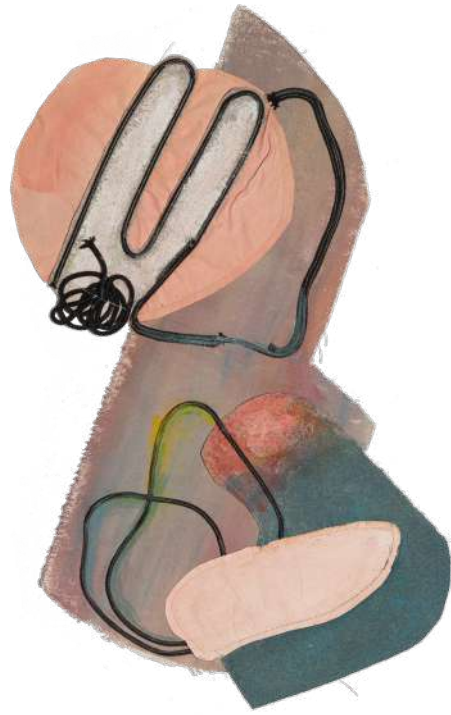
2021, One Night in Milan | Mini Infini by cc-tapis design-lab | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti



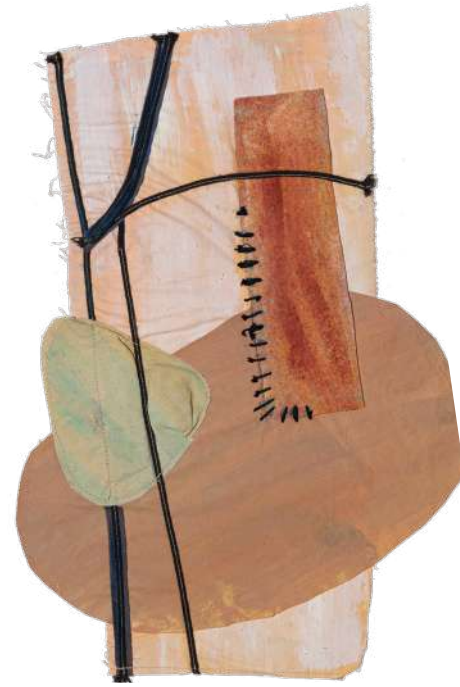
2021, One Night in Milan | Reclining Figure by Faye Toogood | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti



During the creative process of Doodles collection, Faye Toogood gave cc-tapis access to her intimate artworks, which she created and painted by hand. "Our intention was not to create photocopies of the original artworks but rather we wanted to try capture the materiality and richness of each piece, we wanted to translate Faye's expression created through the delicate use of color and shading. The artworks perfectly embody the brand's philosophy of creating handmade artefacts", says Daniele Lora, cc-tapis Creative Director and partner.



Reclining Figure by Faye Toogood | Artwork 1/6 | Tempera painting on stitched fabric



The Mantle Piece by Faye Toogood | Artwork 6/6 | Tempera painting on stitched fabric



2020, Doodles by Faye Toogood | Photo by Marina Denisova



2020, Doodles by Faye Toogood | Photo by Marina Denisova



Interior with Table by Faye Toogood | Artwork 5/6 | Tempera painting on stitched fabric





2022, Chromatic model of Doodles by Faye Toogood | Photo by Claudia Zalla | Set Design by STUDIO TESTO



2022, Chromatic model of Doodles by Faye Toogood | Photo by Claudia Zalla | Set Design by STUDIO TESTO



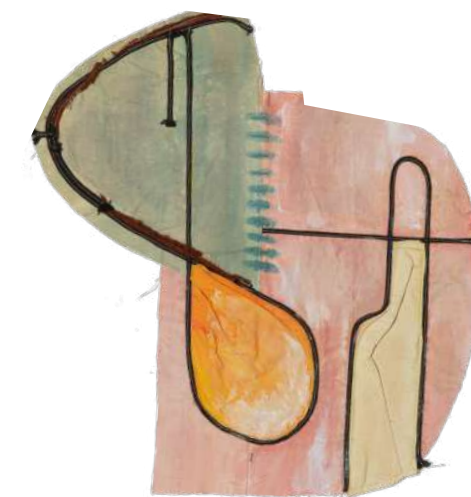
Seated Nude by Faye Toogood | Artwork 2/6 | Tempera painting on stitched fabric



2019, Doodles installation, cc-tapis showroom | Photo by Omar Sartor



2019, Doodles event, cc-tapis showroom | Food installation by Arabeschi di latte | Photo by Juliano Araujo



Abstract Composition by Faye Toogood | Artwork 2/6 | Tempera painting on stitched fabric



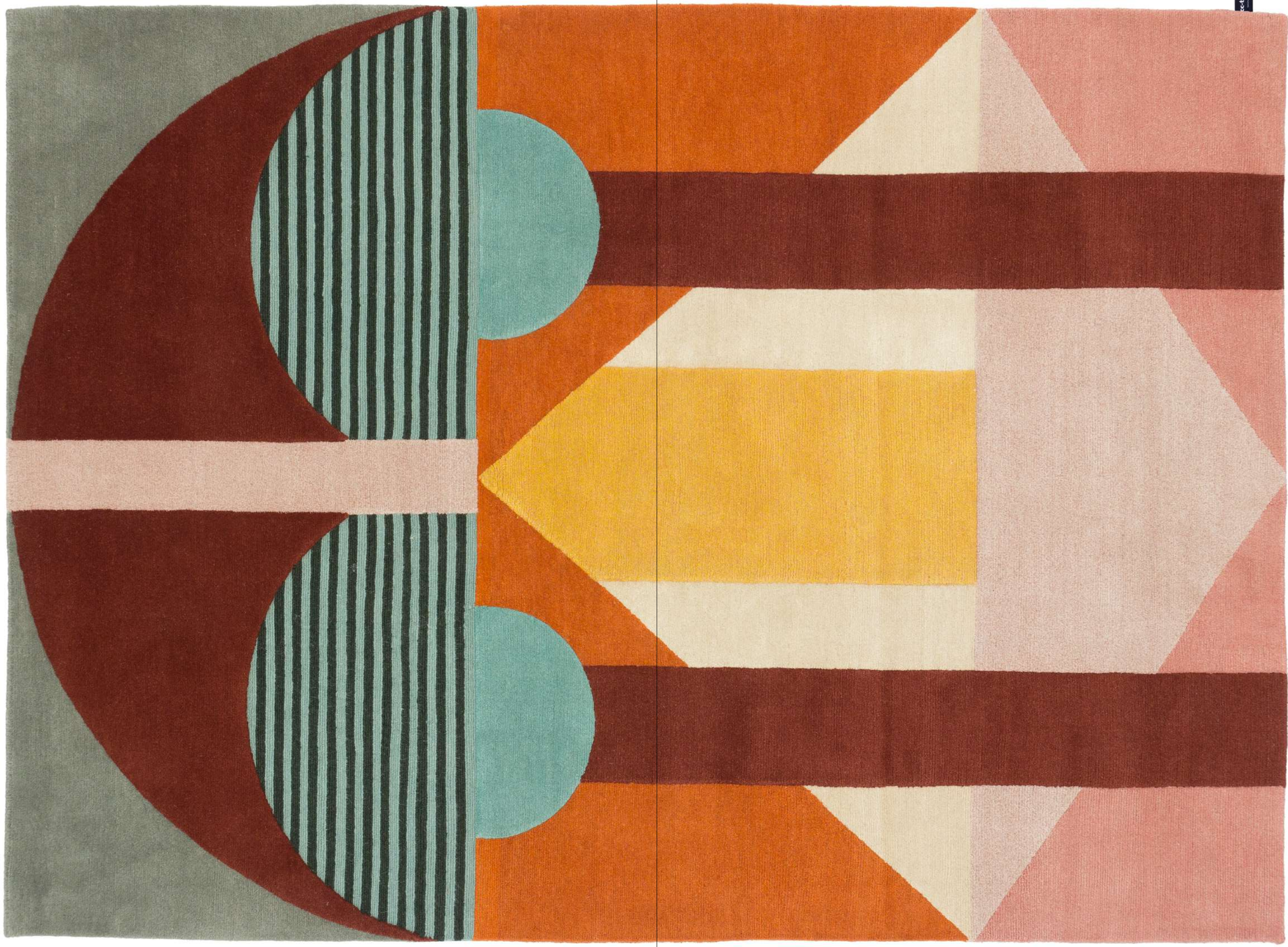
2019, Doodles installation, cc-tapis showroom | Photo by Omar Sartor



Dyed fibers of the Doodles Collection by Faye Toogood | cc-tapis Atelier, Nepal

A throwback to 2019, when cc-tapis opened the doors of its showroom revealing the Doodles Collection designed by British designer Faye Toogood. For the occasion, the showroom had been completely rethought to create a minimal setting in which the rugs took center stage, whilst the original artworks, positioned on the walls throughout the space, initiate a contextual dialogue with the design pieces. The catering by Arabeschi di latte was designed to echo the shapes, colors and aesthetics of the Doodles Collection specifically for the opening event.

cc-tapis



# MAISON MATISSE

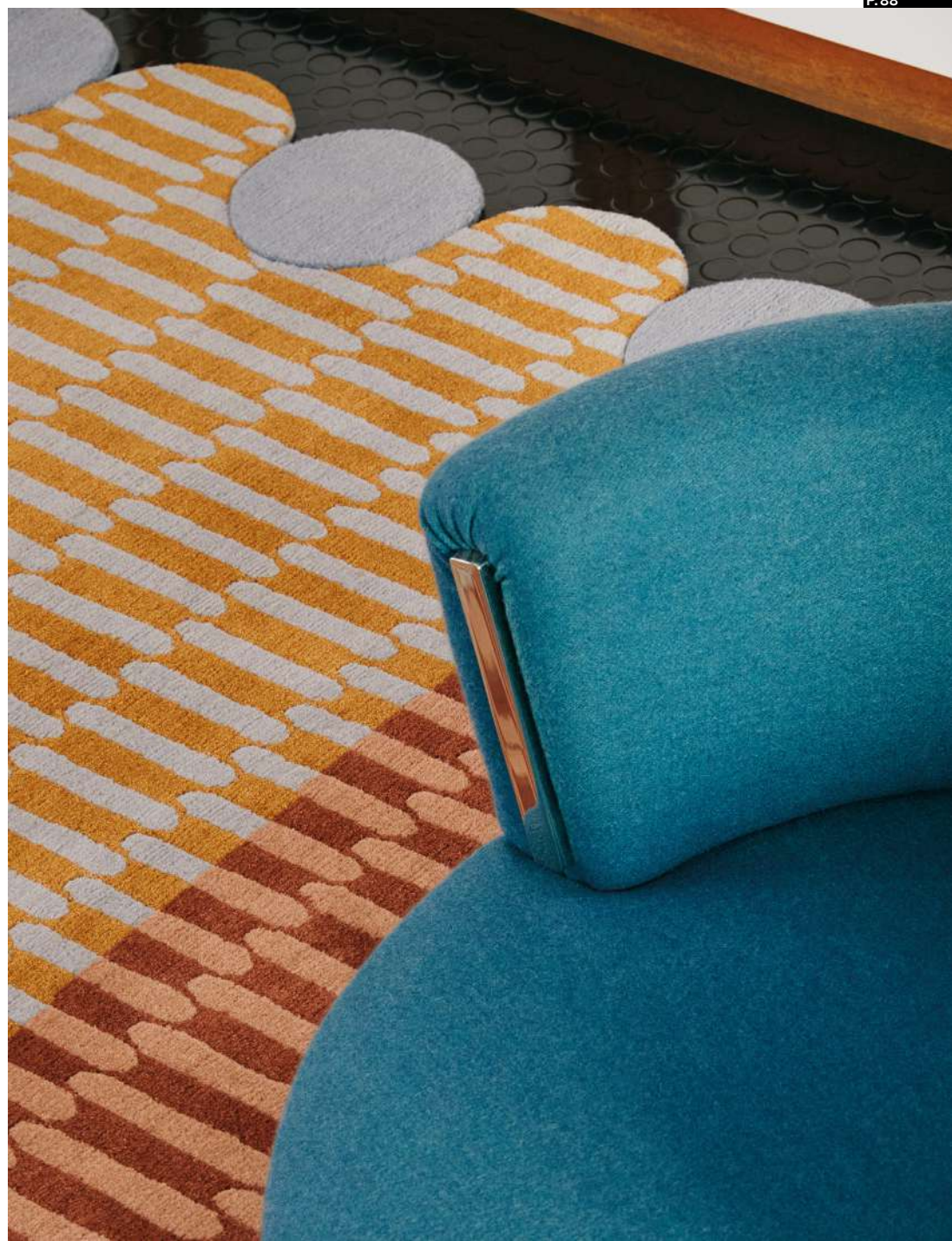


2020, Paysage au soleil by Cristina Celestino for Maison Matisse | Photo by Claudia Zalla | Styling by Greta Cevenini



2021, Cristina Celestino | Photo by Claudia Zalla | cc-tapis showroom

**Paysage au soleil, a rendez-vous with Maison Matisse** born from a mutual respect for innovation and artisanal craftsmanship, which led to a collection that, like art, remains timeless. In 2020 cc-tapis and Maison Matisse collaborated for an exclusive collection of hand-knotted rugs designed by Cristina Celestino. Inspired by the "Intérieur aux Aubergines" painting, the collection is a tribute to Henri Matisse, evoking the artist's work in a perfect balance of geometric elements and colors. Available in different nuances and shapes Paysage creates a warm and welcoming atmosphere, bringing outdoor motifs and symbols into interior spaces and reflecting the abstract world that pervade Matisse's masterpieces.



P.88

P.7



2020, Paysage au soleil by Cristina Celestino for Maison Matisse | Photo by Claudia Zalla | Styling by Greta Cevenini








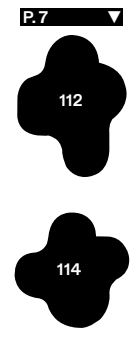
2020, Paysage au soleil by Cristina Celestino for Maison Matisse | Photo by Claudia Zalla | Styling by Greta Cevenini  
VOLUME I 164



CC-TAPIS 165

HANDMADE RUGS

P.271		
	ROD ø 2,8 mm	H Pile 4/5 mm
	ROD ø 3,5 mm	H Pile 6 mm
	ROD ø 5,5 mm	H Pile 8 mm
	ROD ø 7 mm	H Pile 10 mm
	ROD ø 8,5 mm	H Pile 12 mm
	ROD ø +10 mm	Shaggy pile



2021, Lunar Addiction by Studiopepe. | Photo by Claudia Zalla | Styling by Greta Cevenini

Lunar Addiction Rectangle by Studiopepe.



Creative process of Lunar Addiction by Studiopepe.

From the sky to the floor, the Lunar Addiction Collection is a constellation of deconstructed forms crashing against one another. Designed by Studiopepe, each rug is articulated by a series of contrasts: complex patterns against visual regularity; flat surfaces alongside three-dimensional components; rough versus smooth textures. A shaggy pile in natural Himalayan wool is juxtaposed against ultra-refined and finished sections that are meticulously sculpted by hand by Tibetan artisans while asymmetrical configurations are interrupted by pure graphic elements and colorful highlights, giving each composition a contemporary edge.

Textile design has always been at the heart of Dutch designer Mae Engelgeer's work, from her high school days to her studies at the Amsterdam Fashion Institute and Sandberg Instituut. Since opening her own studio in 2013, she has nurtured her curiosity for the craft, experimenting within the existing boundaries of textile production to elevate old techniques to a modern stage. Mae Engelgeer's work embraces subtle color palettes, patterns and linear elements. Complex compositions are merge with perfection to establish harmony. Creative explorations into the contrasting of materials and textures result in works that luxurious in their tactility and dimensionality. In addition to developing her own collections, Mae Engelgeer collaborates with brands around the world on projects ranging from textile products and furniture design to material explorations and art direction to large-scale installations and public artworks. "My work is driven by intuition and the desire to create. While I consider myself to be a dreamer in the creation of new atmospheres, I am able to quickly translate those ideas into tangible works using the right textures, materials and colors. When asked for my vision in collaborations, I feel a certain sense of freedom to explore a multitude of possibilities."

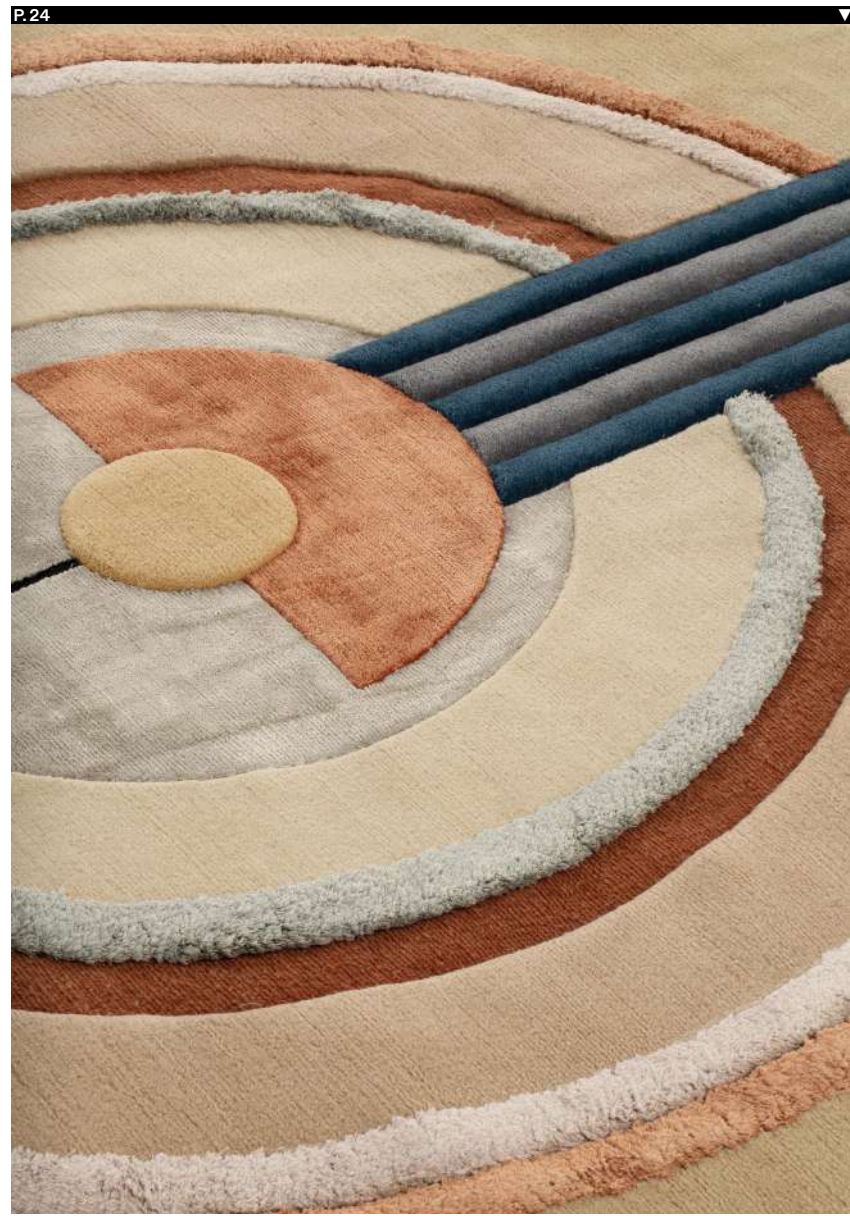
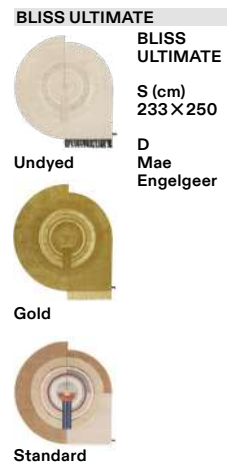


# MAE ENGELGEER

16	121	31
22	122	32
27	123	33
	124	



Mae Engelgeer at cc-tapis' Atelier in Nepal



BLISS ULTIMATE

► Bliss Ultimate  
Standard

DESIGNER  
Mae Engelgeer

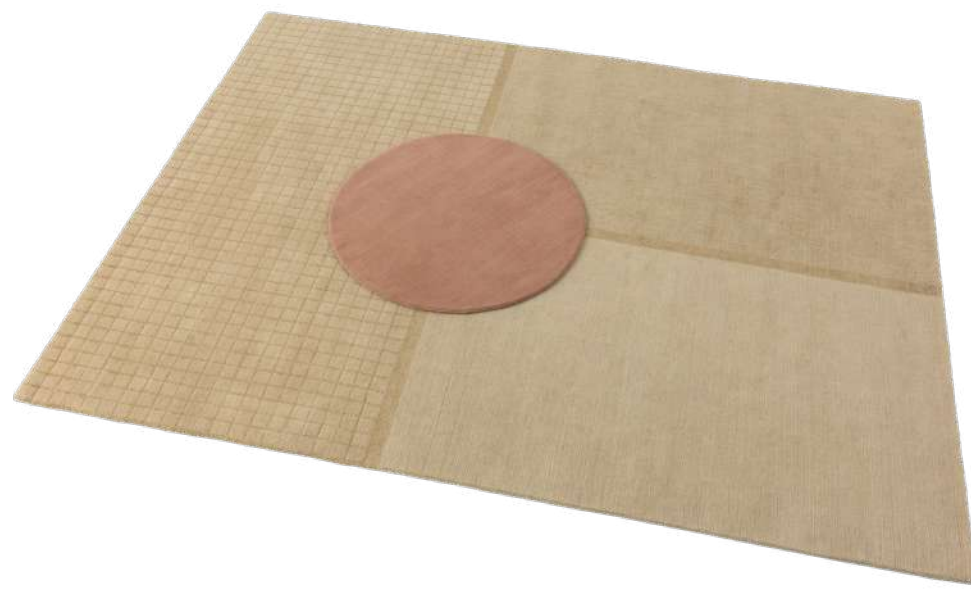
SIZE (cm)  
233 X 250

MATERIALS  
Cotton weave,  
Himalayan wool,  
Pure silk

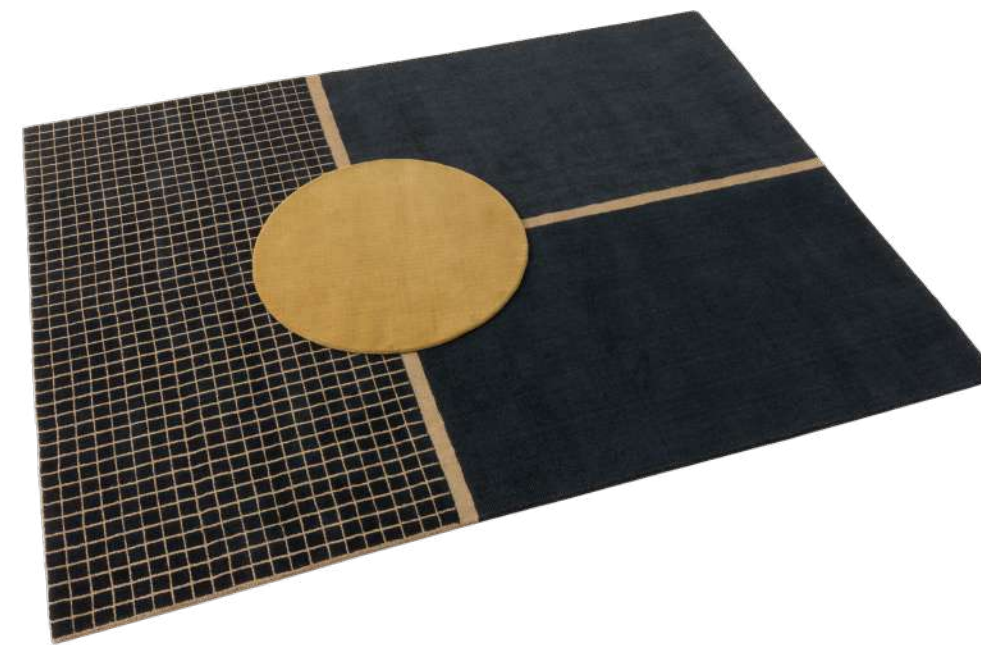


An evolution of the Bliss Collection aesthetic, the Ultimate Bliss by Mae Engelgeer increases the sculptural and 3D effect which characterizes the Collection, creating an extremely sophisticated textile landscape. The rounded shapes of the design play with subtle colors which are enriched by a variety of pile-heights in Himalayan wool and pure silk. As the textile designer says "the design is so dense you can get lost in the Bliss."

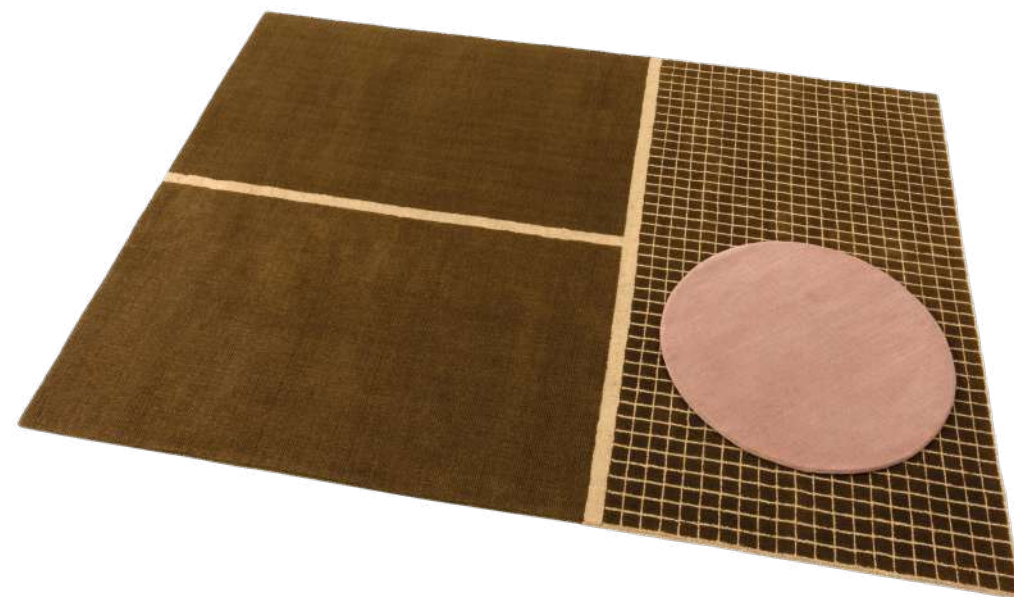




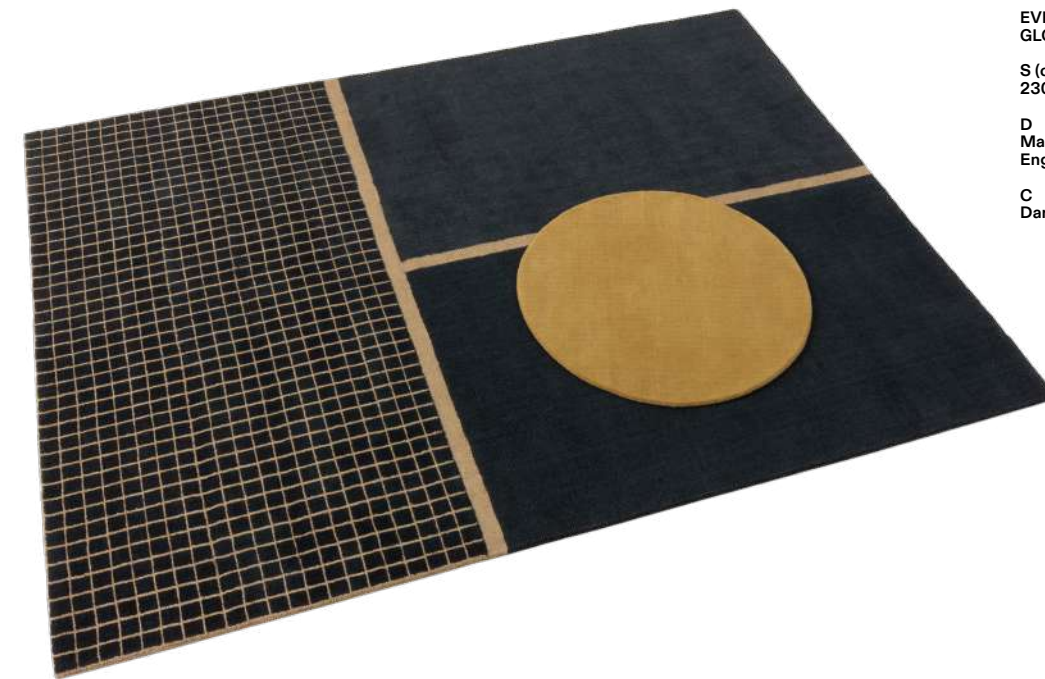
DAYTIME  
S (cm)  
230 X 300  
D  
Mae  
Engelgeer  
C  
Natural



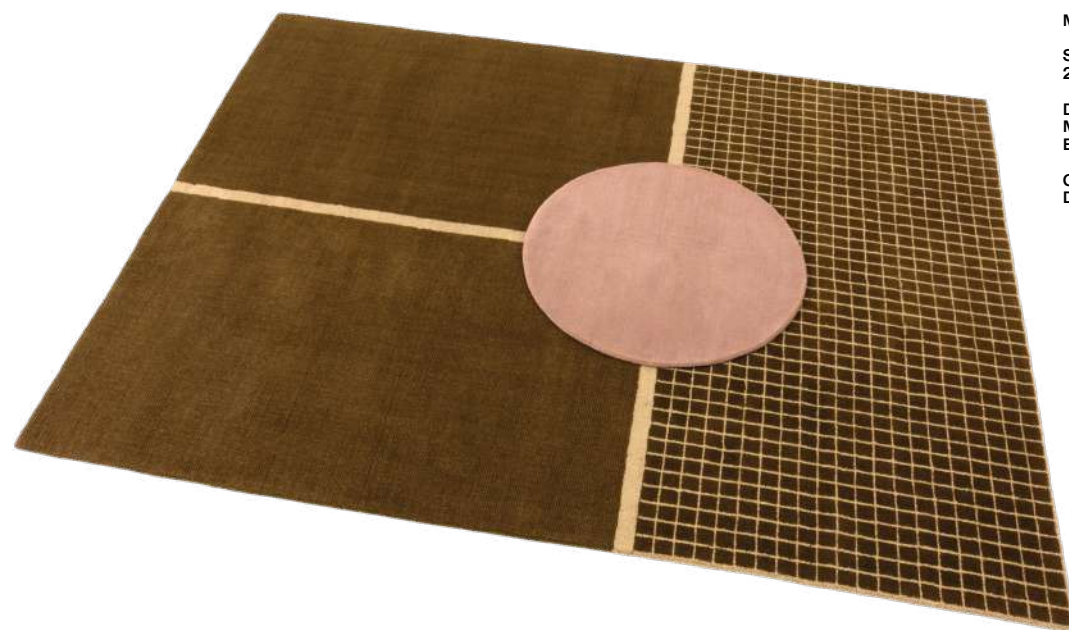
EVENING  
GLOW  
S (cm)  
230 X 300  
D  
Mae  
Engelgeer  
C  
Dark Denim



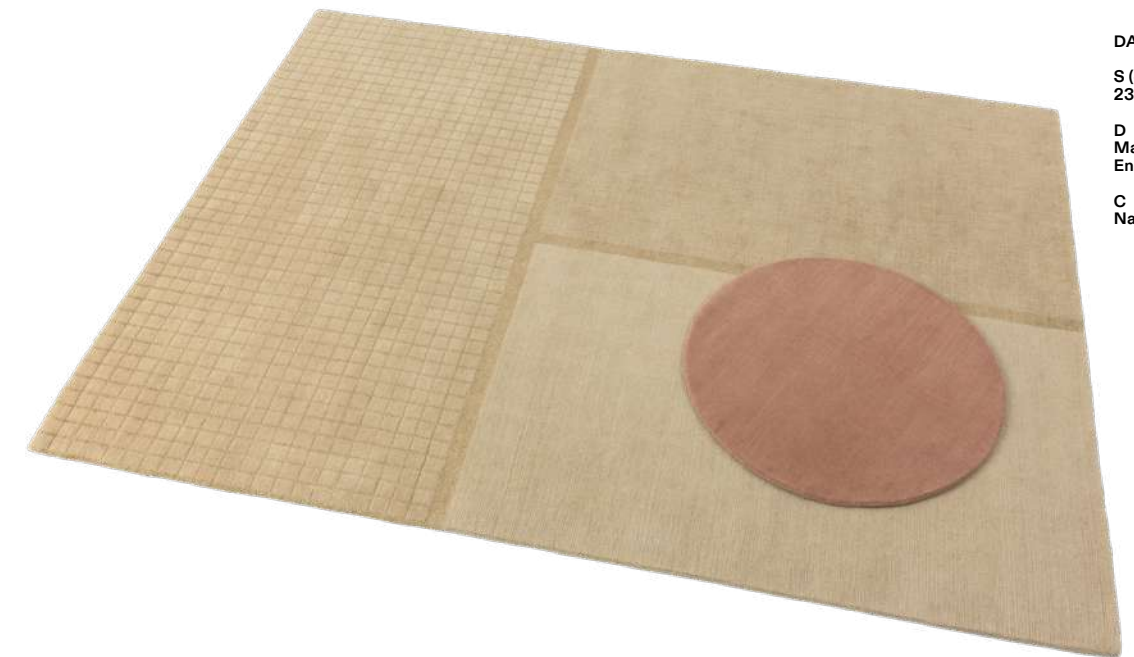
MOONLIGHT  
S (cm)  
230 X 300  
D  
Mae  
Engelgeer  
C  
Deep Moss



EVENING  
GLOW  
S (cm)  
230 X 300  
D  
Mae  
Engelgeer  
C  
Dark Denim



MOONLIGHT  
S (cm)  
230 X 300  
D  
Mae  
Engelgeer  
C  
Deep Moss



DAYTIME  
S (cm)  
230 X 300  
D  
Mae  
Engelgeer  
C  
Natural

Inspired by the feeling, aesthetics and graphic alignment of the traditional Japanese Tatami flooring, Ceremony invites you to take a seat, to ground yourself and to experience the materials under you, sharing a moment together. Designed by textile designer Mae Engelgeer, the collection is characterized by two rugs which can connect with each other in multiple customizable compositions. Rectangular shapes which evoke different moments of the day, from daytime to moonlight, become the bed of a separate circular rug called "Focus".

"Available in different color variations, Focus can be easily moved on the surface of the rectangular rug, "marking a spot where you can sit and renew your focus, meditate, set your mind free or enjoy some tea", explains Mae Engelgeer. Hand-loomed in India by Indian Artisans, Ceremony is completely made with natural materials such as linen and wool evoking a natural feel and giving interiors different hues and glows.



2022, Home Visits | Ceremony by Mae Engelgeer | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni  
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2022, Home Visits | Ceremony by Mae Engelgeer | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni  
 CC-TAPIS 175 HANDMADE RUGS



2020, Gesture | Mindscape by Mae Engelgeer | Photo by Riccardo Raspa



2021, Mindscape by Mae Engelgeer | Photo by Mattia Greggi

Part of the Gesture Collective, Mae Engelgeer's Mindscape Collection investigates gesture in the digital realm. Exploring spatial and architectural gestures, Mae Engelgeer creates patterns from complex compositions, mirroring, splicing and replicating to reveal a scenography of extraordinary pastel color combinations. Rendered in wool, silk and linen, the contrasting materials provide textural variations that mirror the design. Each rug is created with different techniques creating depth and space to reveal a calm and synergetic dreamscape.



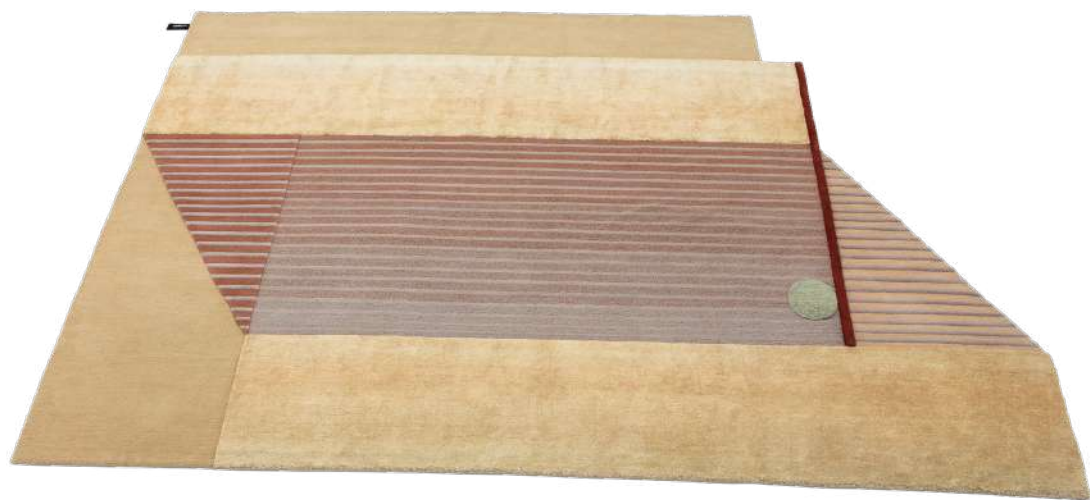
2020, Gesture | Mindscape by Mae Engelgeer | Photo by Dario Salamone



2020, Avino by Cristina Celestino | Photo by Marina Denisova | Art Direction by Motel 409  
VOLUME I 178



2020, Mindscape by Mae Engelgeer | Photo by Marina Denisova | Art Direction by Motel 409  
CC-TAPIS 179  
HANDMADE RUGS



MIMIC  
S (cm)  
210 X 300  
D  
Mae  
Engelgeer



REALM  
S (cm)  
210 X 300  
D  
Mae  
Engelgeer



SCOPE  
S (cm)  
210 X 300  
D  
Mae  
Engelgeer



STAGE  
S (cm)  
230 X 300  
D  
Mae  
Engelgeer

Germans Ermičs was born in Riga, Latvia in 1985. After studying design in Denmark, Germans completed an internship at Rasmus Koch Studio in Copenhagen where he developed his skills in graphic design. In 2007, he co-founded the Latvian culture magazine Veto, serving as art director. At the same time, he began studying at the Design Academy Eindhoven, in the department Man & Living, where his primary focus was furniture and interiors. Prior to his graduation in 2011 he completed an internship at Studio Robert Stadler in Paris. During the next two years, he worked on diverse interior and graphic design projects for both Dutch and international clients. In September 2014 he started his own studio in Amsterdam. As a designer he often employs his graphic design background to add a new and fresh approach to design and enjoys experimenting with different materials and perceptions of space.



# GERMANS ERMIČS

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- 205



cc-tapis stand at Salone del Mobile 2019 by Studio MILO | Photo by Andrea Bartoluccio

TIDAL



CHROMA RADIATE

S (cm) 250 X 250

Standard

D Germans Ermičs



Bicolor



CHROMA SPILL

S (cm) 230 X 300

D Germans Ermičs



OVERFLOW

S (cm) 230 X 300

D Germans Ermičs



ISLE

S (cm) 250 X 250

D Germans Ermičs



RETREAT

S 230 X 230

D Germans Ermičs

P. 282



2020, Tidal by Germans Ermičs | Photo by Marina Denisova

TIDAL

► Chroma Radiate

DESIGNER  
Germans Ermičs

SIZE (cm)  
250 X 250

MATERIALS  
Cotton weave,  
Himalayan wool pile



Color becomes the primary element in the Tidal Collection by Germans Ermičs, exploring the symbiotic relationship between color and ornamentation by creating a three-dimensional effect on the surface of the rug through movement and animation. "I start with basic geometric forms, circles, squares and rectangles and I let the design transform them", Germans Ermičs says of the process. To create the monochromatic fade effect, cc-tapis devised an entirely new coloring system, combining threads of Himalayan wool in alternating saturations in a labor-intensive process that resulted in a delicate meditation on color and form.



CHROMA  
RADIATE

S (cm)  
250 X 250

D  
Germans  
Ermičs



CHROMA  
SPILL

S (cm)  
230 X 300

D  
Germans  
Ermičs



OVERFLOW

S (cm)  
230 X 300

D  
Germans  
Ermičs



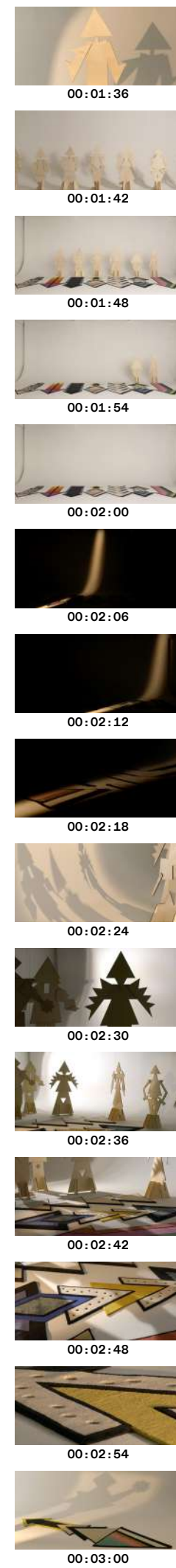
2019, Tidal by Germans Ermičs | Photo by Ivan Grianti  
CC-TAPIS





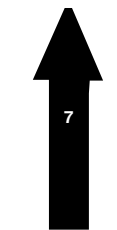


2020, The Archer Ballet | Choreography by Motel 409 | Direction by Michele Foti | Lighting Designer Giacomo Colombo | Music Director Mara Micciche



2020, THE ARCHER BALLE

For the launch of the Archer Collection, cc-tapis and Motel 409 created the Archer Ballet: an avant-garde performance inspired by the Bauhaus 1922 Tridiac Ballet. Seven dancers participate in a joyful ceremony while light drives the audience's attention to each imaginary ballet dancer who move to the rhythm of the background sound.



2020, The Archer Ballet | Choreography by Motel 409 | Direction by Michele Foti | Lighting Designer Giacomo Colombo | Music Director Mara Micciche



2022, Home Visits | Super Fake by Bethan Laura Wood | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni



2020, Super Fake by Bethan Laura Wood | Photo by Marina Denisova | Art Direction by Motel 409



2022, Home Visits | Patcha by Patricia Urquiola | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni  
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CC-TAPIS

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HANDMADE RUGS

**METROQUADRO**  
S (cm) 230 X 300  
D cc-tapis design-lab  
Haze pink

**Campo Flamingo**

S (cm) 230 X 300  
D Leonardo Talarico  
M Bamboo silk, Linen

**METROQUADRO**  
S (cm) 230 X 300  
D cc-tapis design-lab  
Block Cipria

**ENVOLÉE**  
S (cm) 230 X 300  
D Cristina Celestino  
M Cotton weave, Himalayan wool, Linen  
Pink

**MINI INFINI**  
S (cm) 230 X 300  
D cc-tapis design-lab  
Cipria

**BLISS**  
S (cm) 250 X 250  
D Mae Engelgeer  
M Cotton weave, Himalayan wool, Pure silk  
Round red

**AFTER PARTY**  
S (cm) 230 X 300  
D Garth Roberts  
M Cotton weave, Himalayan wool, Silk  
Pink

**CONTEMPORARY**  
S (cm) 230 X 300  
D Studiopepe.  
M Himalayan wool  
Quadro Celeste #34

**WALLHANGINGS**  
S (cm) 65 X 145  
D Daniele Lora  
M Himalayan wool  
Lanolin Small Cipria

**SLINKIE**  
S (cm) 223 X 300  
D Patricia Urquiola  
M Cotton weave, Himalayan wool  
Light Peach

Triple Slinkie Pink

**OLDIE**  
S (cm) 230 X 300  
D cc-tapis design-lab  
M Dark and light undyed Himalayan wool  
Light Peach

**THE ONE AND THE OTHER**  
S (cm) 230 X 300  
D Alex Proba  
M Himalayan wool, Pure silk  
The Other Standard

**TRIBÙ**  
S (cm) 176 X 230  
D Ludovica + Roberto Palomba  
M Cotton weave, Himalayan wool, Silk, Metallic fibre  
Kiso Cipria

**PATCHA**  
S (cm) 120 X 350  
D Patricia Urquiola  
M Himalayan wool, Recycled Silk  
Runner Solid Mint

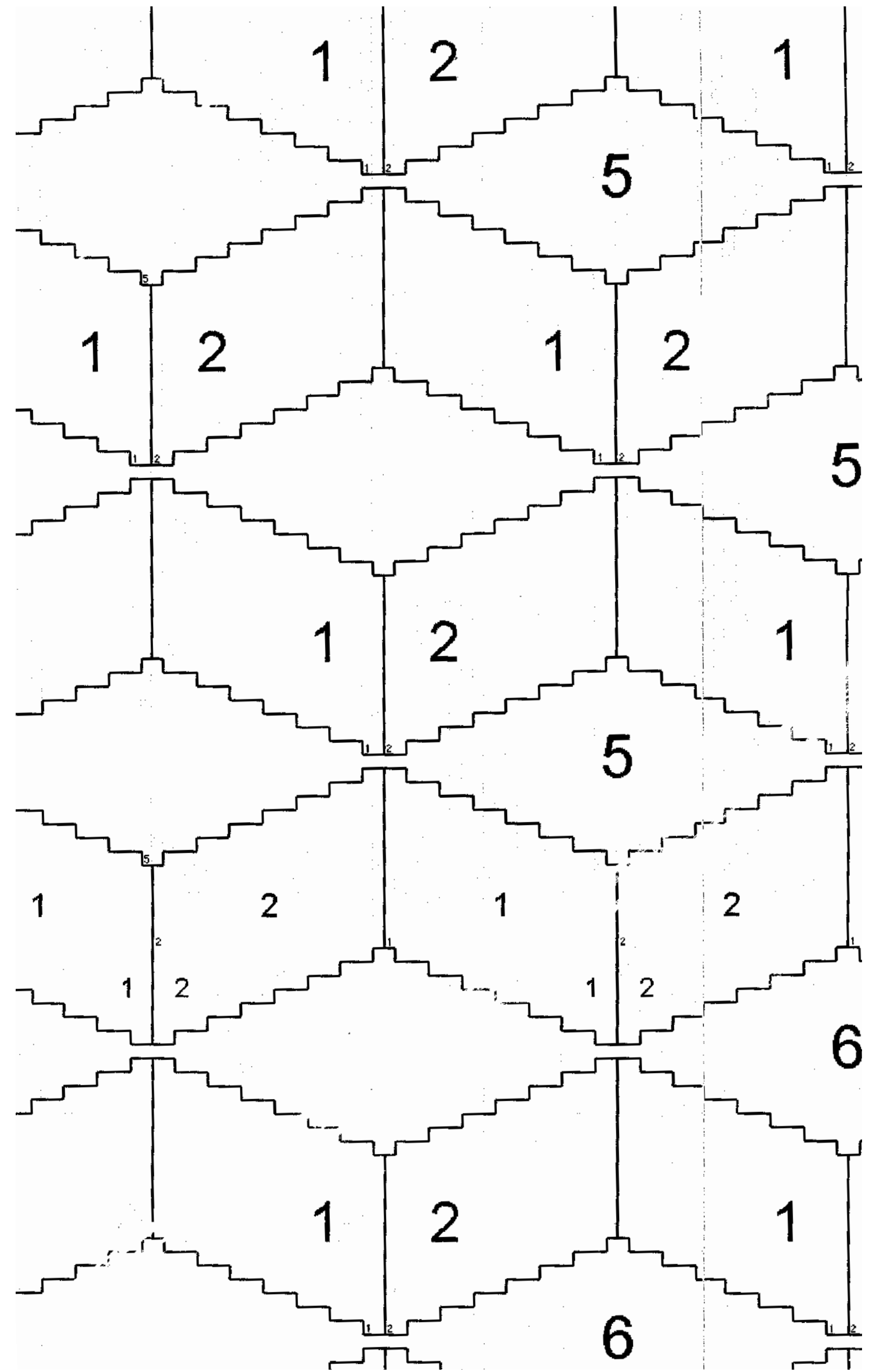
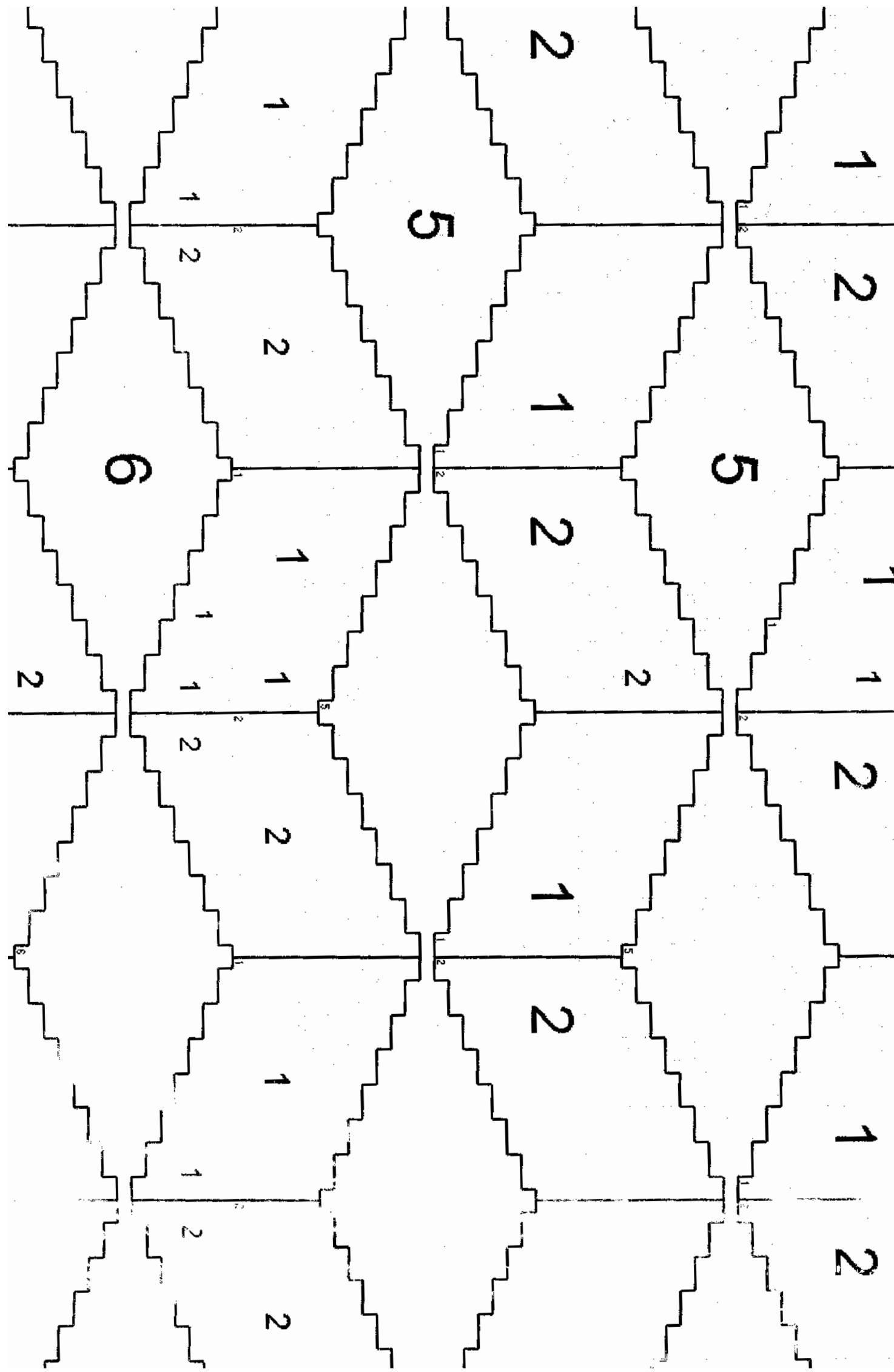


2019, Oldie by the cc-tapis design-lab | Photo by Ivan Grianti



2017, Afterparty by Garth Roberts | Photo by Lorenzo Gironi | Art Direction by Motel 409 & Studio MILO  
CC-TAPIS 199 HANDMADE RUGS

Developed in 2016 by Garth Roberts, After Party was the result of a special creative collaboration guided by the idea to use the rug to convey a mood rather than an ordered graphic pattern. Exploring contemporary and traditional textures, the haphazard nature of the design was inspired by the world of celebration, confetti and life's fleeting moments. A subtle and abstract graphic born through research and experimentation where the apparent randomness of the design has been translated by Tibetan artisans with over 152.000 individual knots per square meter.



Graphic diagram of the Mini Infini rug by the cc-tapis design-lab, guiding the weavers throughout the knotting process. These graphic diagrams are developed by the cc-tapis production department in Nepal where every design for a rug is printed to scale on graph paper with a detailed grid representing the knot density, colors and materials. Hung behind each loom, the weavers follow the graph, knot by knot, in every stage of the production process.



2014, Mini Infini by cc-tapis design-lab | Photo by Lorenzo Gironi



2014, P.A.N.E. by cc-tapis design-lab | Photo by Lorenzo Gironi

Mini Infini and P.A.N.E.: two iconic rugs designed by the cc-tapis design-lab. Both playing with geometric shapes, each rug has a distinct personality. Mini Infini is inspired by ancient geometric motifs, giving a sense of delicate intricacy, while the geometric design inspired by traditional Italian stone flooring of P.A.N.E. spreads a bold and contrasting effect.





2021, Graphic installation of NCFC and Damier by STUDIO TESTO | Photo by Claudia Zalla

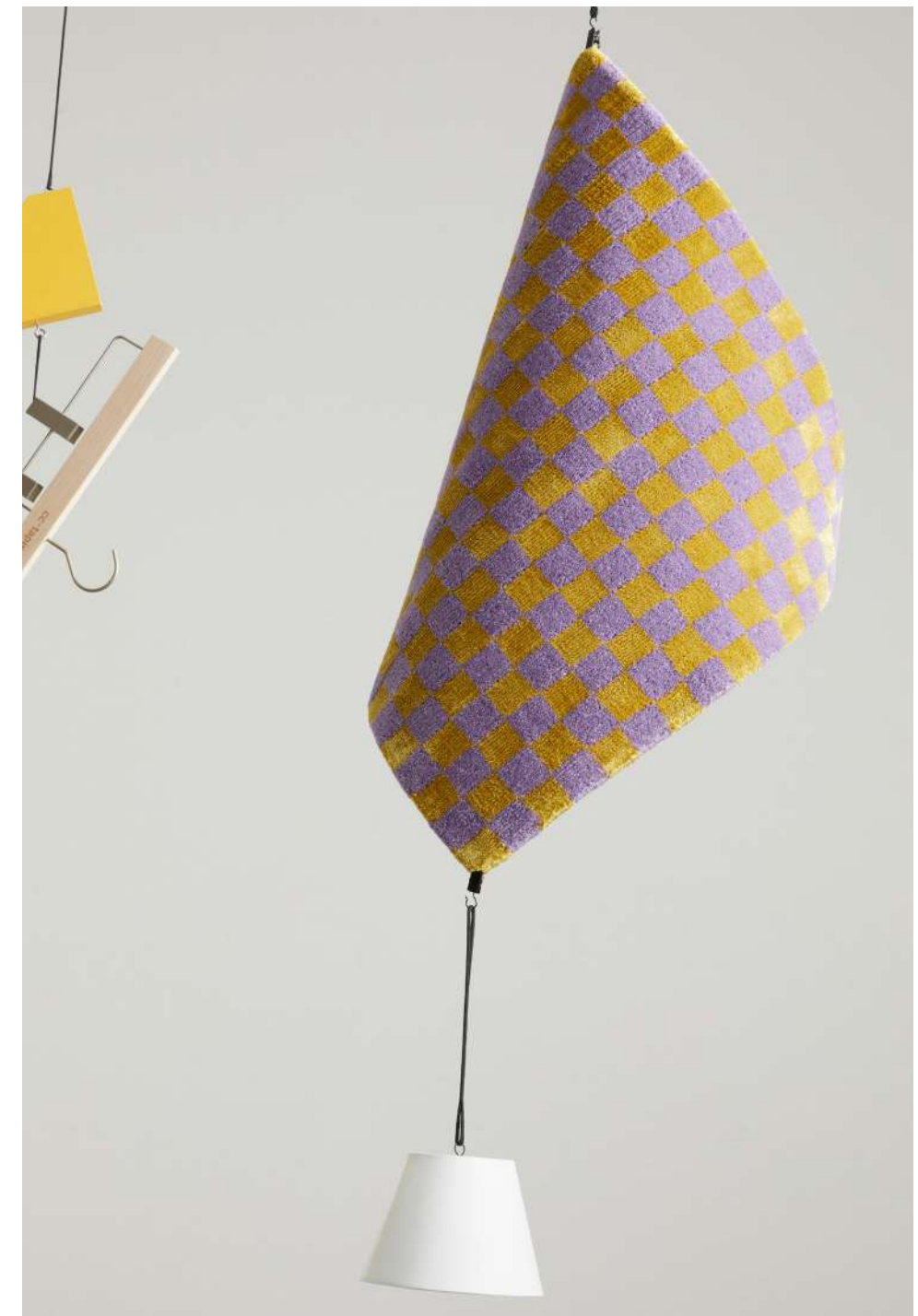


2021, Graphic installation of NCFC and Damier by STUDIO TESTO | Photo by Claudia Zalla

The patterns of cc-tapis Damier and NCFE rugs float in a suspended sculpture inspired by the works of Calder and Munari. Playing on weight and balance, the graphic installation designed by STUDIO TESTO enhances the sculptural form of the rugs, mixing colors, materials, sizes and densities.



2021, Graphic installation of NCFC and Damier by STUDIO TESTO | Photo by Claudia Zalla



2021, Graphic installation of NCFC and Damier by STUDIO TESTO | Photo by Claudia Zalla

VISIONI

VISIONI A

S (cm)  
190 X 300

D  
Patricia  
Urquiola



Standard



Faded



Electric

P. 88



2016, Visioni by Patricia Urquiola | Photo by Lorenzo Gironi | Styling Motel 409 & Studio MILO

VISIONI B

S (cm)  
180 X 300

D  
Patricia  
Urquiola



Standard



Faded



Electric

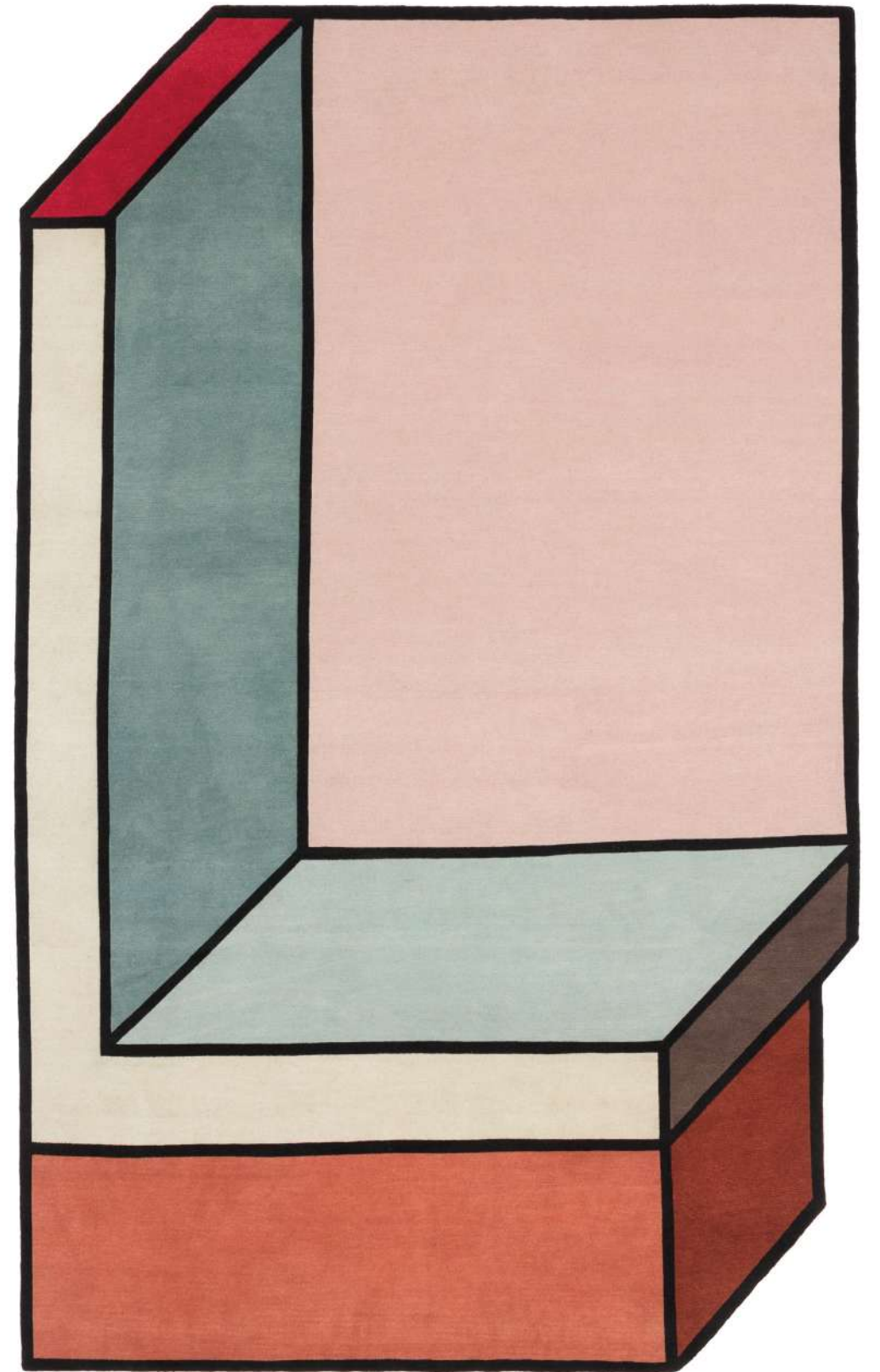
VISIONI

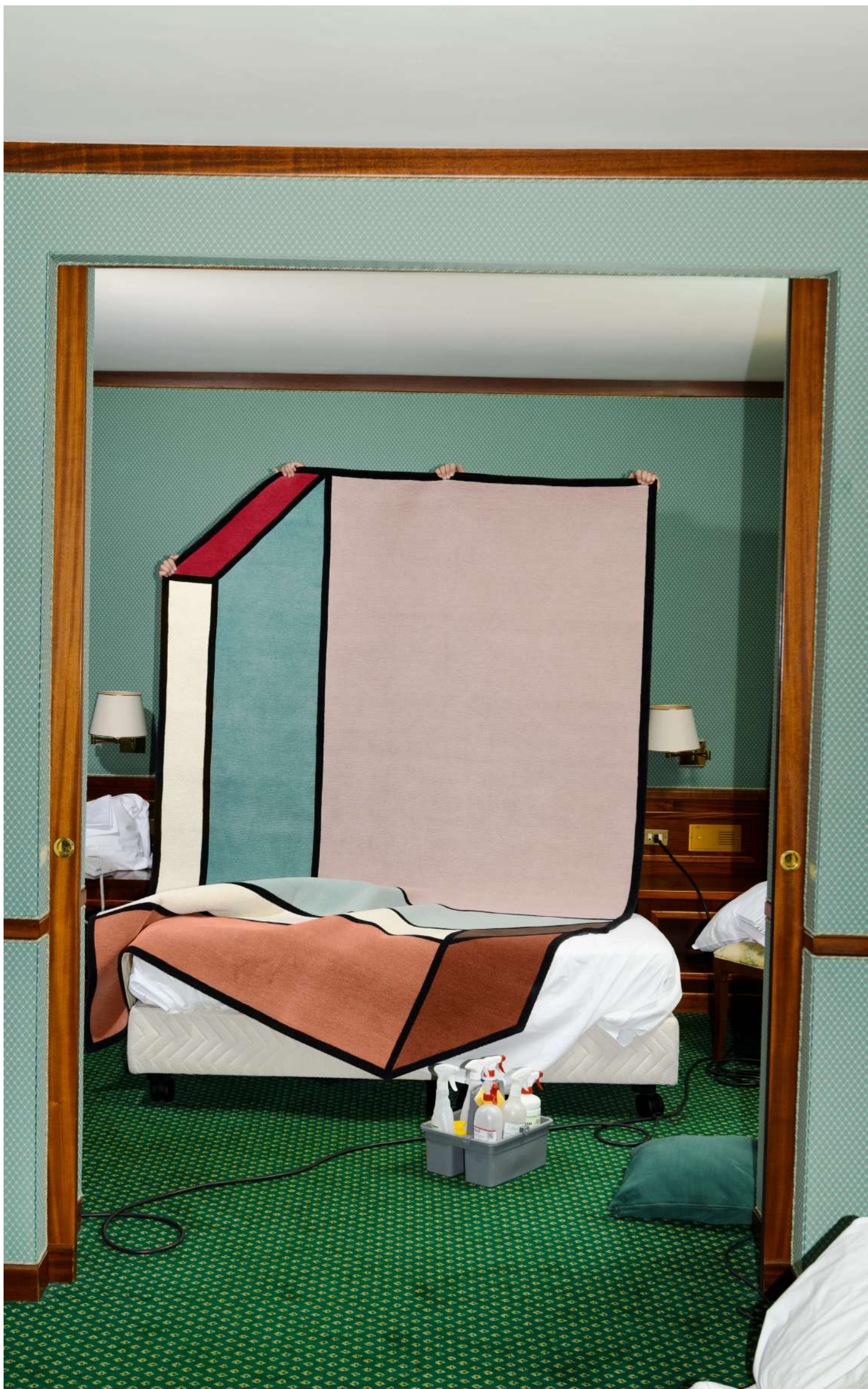
► Visioni A  
Standard

DESIGNER  
Patricia Urquiola

SIZE (cm)  
190 X 300

MATERIALS  
Himalayan wool





2021, One Night in Milan | Visioni by Patricia Urquiola | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti

Throughout 2021 cc-tapis celebrated its 10th birthday with the One Night in Milan campaign. A photographic journey shot in some of the most iconic and infamous hotels in Milan, expressing their gratitude to their home city with ten of cc-tapis' most iconic rugs. Captured here the Visioni rug by Patricia Urquiola which combines an age-old technique with abstract graphics and colors, giving value to an ancient production techniques by adding a contemporary breath to them.



2021, One Night in Milan | Backstage  
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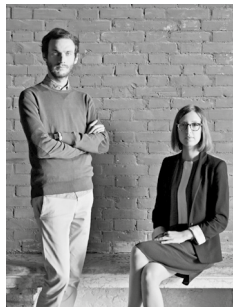


2021, One Night in Milan | Backstage



**2021, ONE NIGHT IN MILAN**  
 Milan was the starting point for cc-tapis and for the 2021 campaign One Night in Milan. A tribute to the city and in particular to its hospitality. A concept which was born ten years before, each rug becomes the protagonist in varying rooms across the city: from the one-star hotels in via Porpora to opulent and luxurious hotels in the city center. An idea that was left on the back burner until 2021 when cc-tapis celebrated its tenth birthday. The Grand Hotel et de Milan, the Leonardo Hotel and UNAHOTELS Cusani became the perfect setting for ten iconic rugs: ten unconventional characters experiencing different spaces, celebrating the city cc-tapis was founded in.

**CC-TAPIS 213** **HANDMADE RUGS**



In 2013, after having completed their degrees at the IUAV University in Venice and at ECAL in Lausanne, Giorgia Zanellato and Daniele Bortotto founded the Zanellato/Bortotto studio, based in Treviso. In the same year, they presented their first project at the Salone Satellite in Milan. The collection, by the name of "Acqua Alta", pays homage to Venice. This moment marked the beginning of their longstanding, constant research into the relationship between places and the passing of time, a connection analysed through the reinterpretation of traditional artisanal techniques. The studio's works include product design, limited editions for galleries, art direction and interior design projects. The studio collaborates with Italian and international companies. Their work has been displayed in several galleries and institutions such as Rome's MAXXI, the Triennale Design Museum, the Poldi Pezzoli Museum in Milan, the Somerset House, and The Aram Gallery in London. In 2015, they were nominated by Elle Décor Italy as Young Talent of the Year. In 2016 they were awarded the NYXxDESIGN prize from the American magazine Interior Design, as well as a Red Dot Design Award for their project "Storie per Cedit". In 2018 were conferred a Good Design Award for the Bix chair for B-line.



Giudecca by Zanellato/Bortotto



2016, Giudecca by Zanellato/Bortotto | Photo by Lorenzo Gironi | Styling Motel 409 & Studio MILO

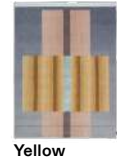


From a photo of a Venetian flight of stairs Zanellato/Bortotto decided to reinterpret the iconic image of steps covered in water by the lagoon through the colors and materials of a rug: Giudecca. The different tones of grey of the wool create the stone steps, marked by salt and the effects of time. The sea and the vibrations of the waves are transformed into a shimmering silk surface where tones of blue and green radiate together. Venice and its magical atmosphere are represented into a new contemporary vision through a rug completely knotted by hand in Nepal.

BLISS



BLISS STANDARD  
S (cm)  
200 X 300  
D  
Mae Engelgeer



Yellow



Blue



Red



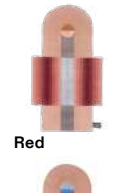
Yellow



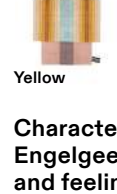
Sand



Green



Red



Yellow

BLISS WALL  
S (cm)  
85 X 150  
D  
Mae Engelgeer



Blue



Red



Monocolor



Undyed



Sand



Green



2018, Villa Panza | Bliss by Mae Engelgeer | Photo by Beppe Brancato | Styling by Greta Cevenini

Characterized by a sculptural and three-dimensional effect, the Bliss Collection was initially inspired by a sample that Mae Engelgeer created where she was experimenting with rounded shapes and curves. After a period of using straight graphic lines, and feeling almost captured by it, the textile designer felt the need to use bold shapes again. Keeping the playfulness of the Memphis movement in mind and experimenting with shape and color, Bliss was born.

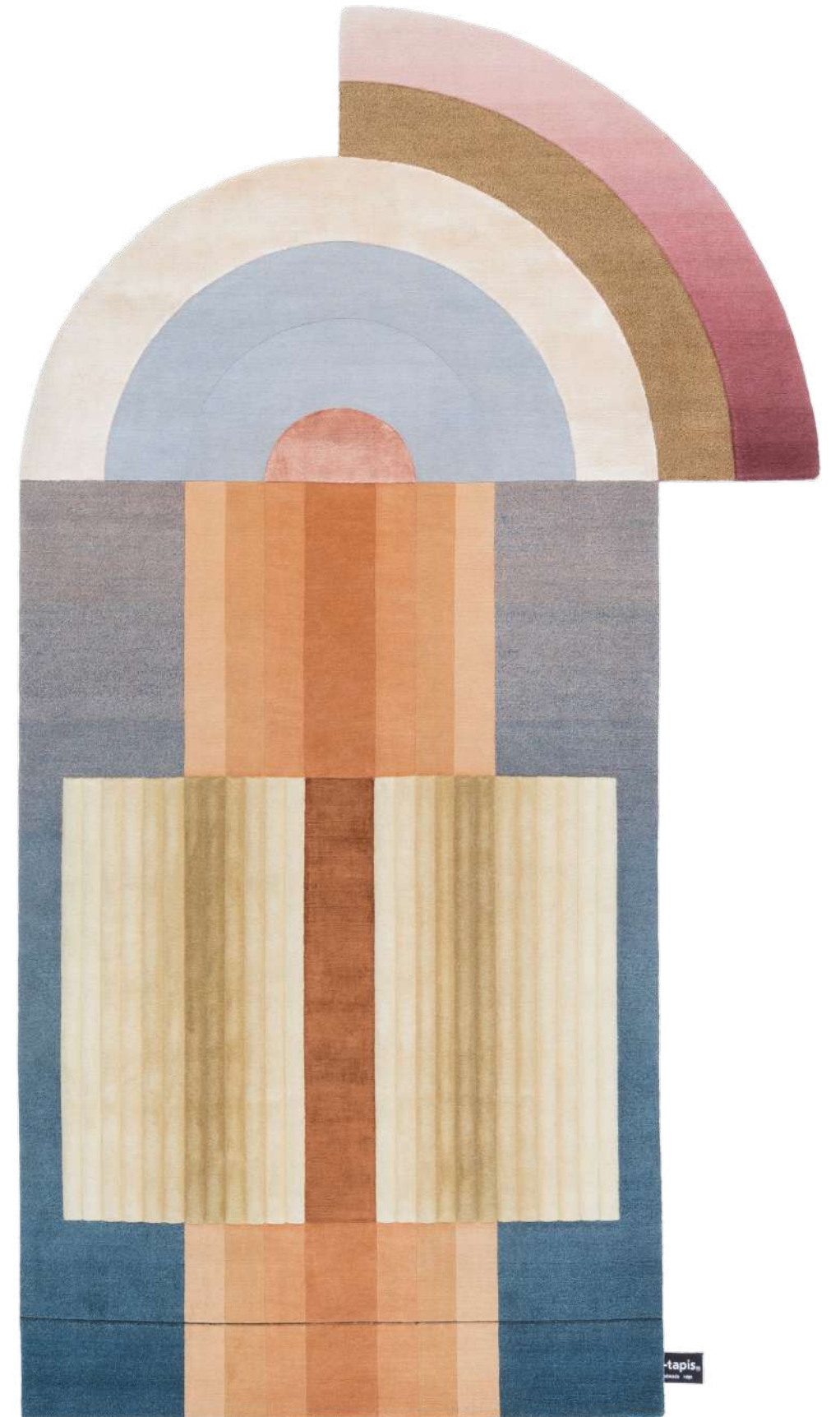
BLISS

Bliss Big Blue

DESIGNER  
Mae Engelgeer

SIZE (cm)  
170 X 300

MATERIALS  
Cotton weave,  
Himalayan wool,  
Pure silk





2020, Chromatic model of Bliss by Mae Engelgeer | Photo by Claudia Zalla | Set Design by STUDIO TESTO

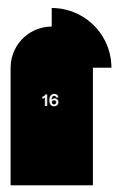


2020, Chromatic model of Bliss by Mae Engelgeer | Photo by Claudia Zalla | Set Design by STUDIO TESTO





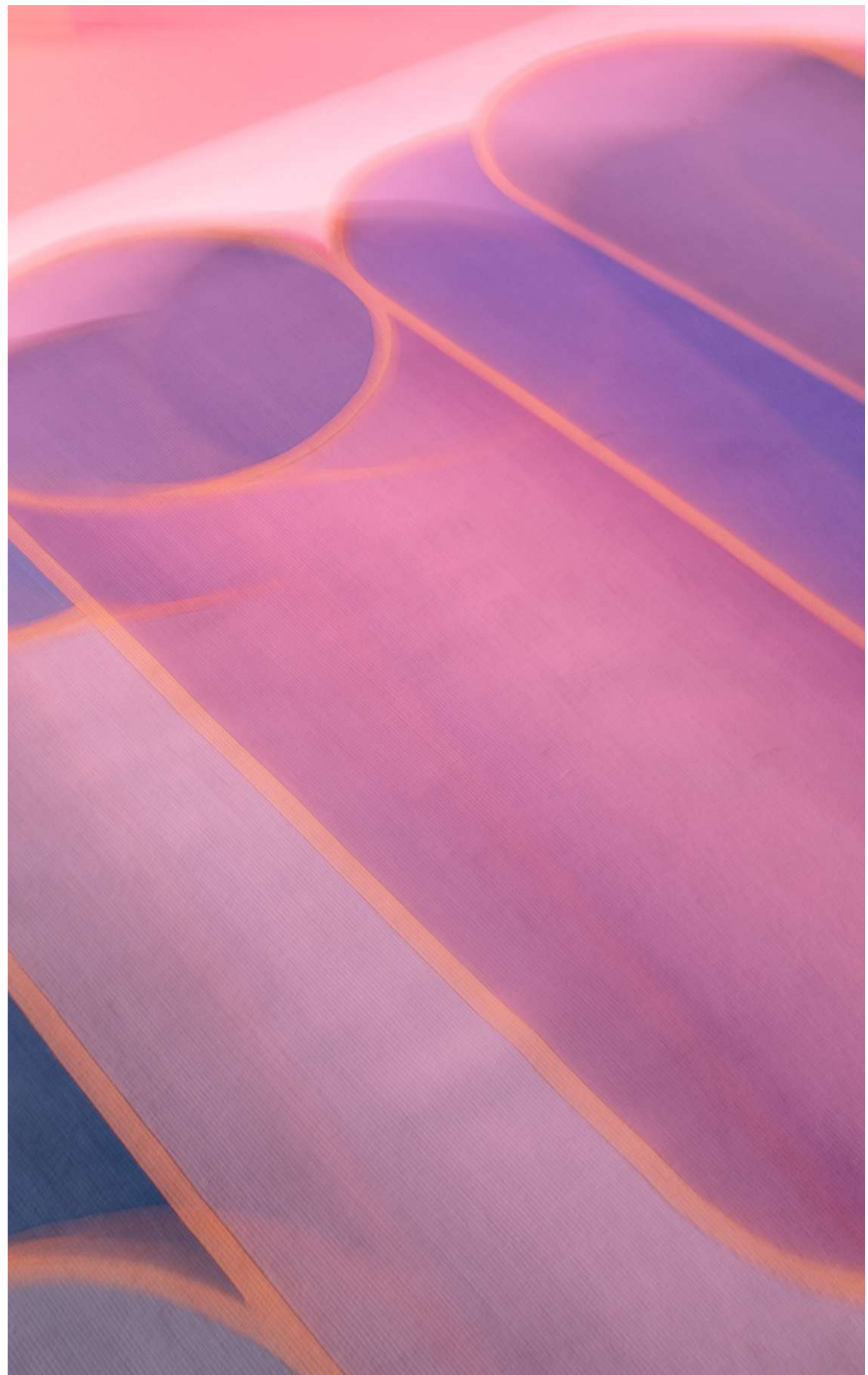
2018, Villa Panza | Bliss by Mae Engelgeer | Photo by Beppe Brancato | Styling by Greta Cevenini  
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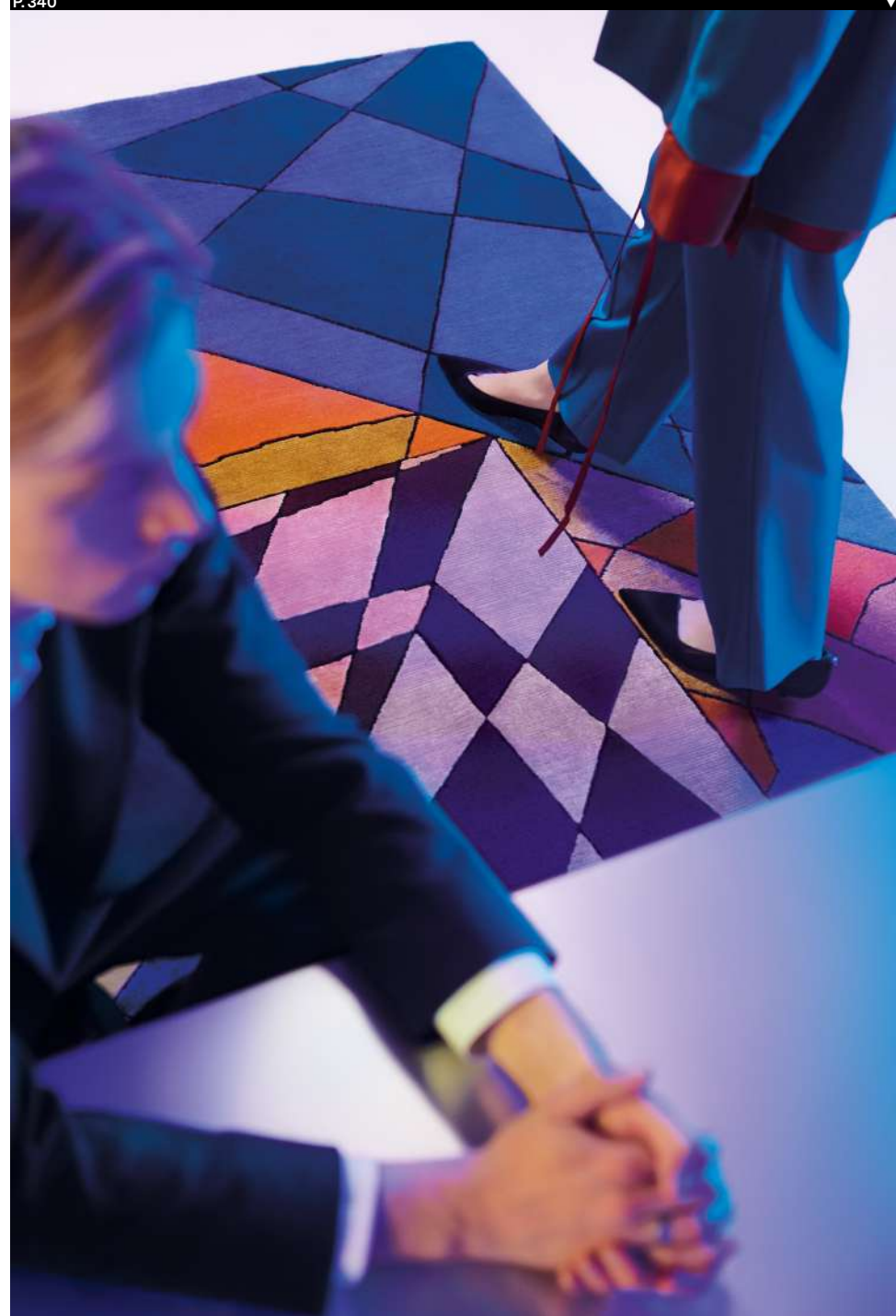


2019, Spectrum | Rotazioni by Patricia Urquiola | Photo by Jeremias Morandell | Art Direction by Motel 409 | Set Design by Studio MILO

A scale of electric colors and chromatic contrasts insinuate the gradient on the surface of Rotazioni by Patricia Urquiola. A dynamic collection of rugs playing on the repetition of overlapping cylindrical forms that emphasize the circle as the matrix of the design, creating a three-dimensional effect.



2019, Spectrum | Rotazioni by Patricia Urquiola | Photo by Jeremias Morandell | Art Direction by Motel 409 | Set Design by Studio MILO



2019, Spectrum | Xequer by Martino Gamper | Photo by Alessandro Oliva | Art Direction by Motel 409 | Set Design by Studio MILO

Multiple planes of brilliant chequerboards clash and crackle in Martino Gamper's Xequer Collection for cc-tapis. Designed in 2019, the bright, piercing colors intertwine and overlap in a psychedelic world born from Gamper's imagination. Hand-knotted with Himalayan wool, pure silk and linen, the materials interplay in the same way as the colour-blocked grids, resulting in a brilliant collision of textures and shades.



2019, Spectrum | After Party by Garth Roberts | Photo by Jeremias Morandell | Art Direction by Motel 409 | Set Design by Studio MILO



2018, Production process of Super Fake by Bethan Laura Wood | cc-tapis Atelier, Nepal



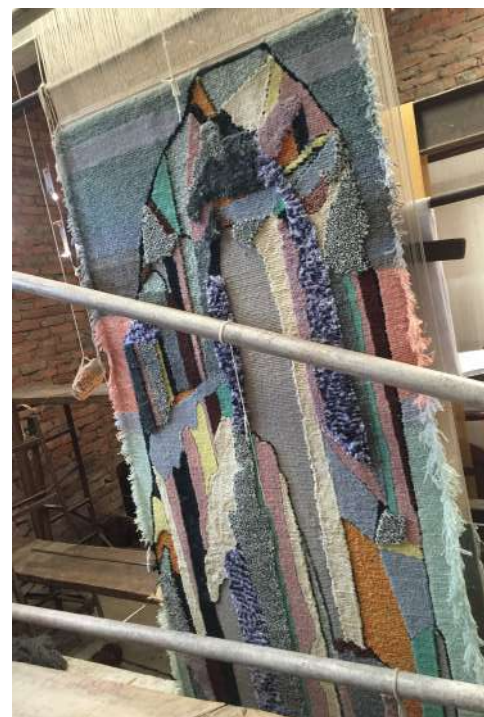
2022, Production process of the Tempore Collection by Duccio Maria Gambi | cc-tapis Atelier, Nepal

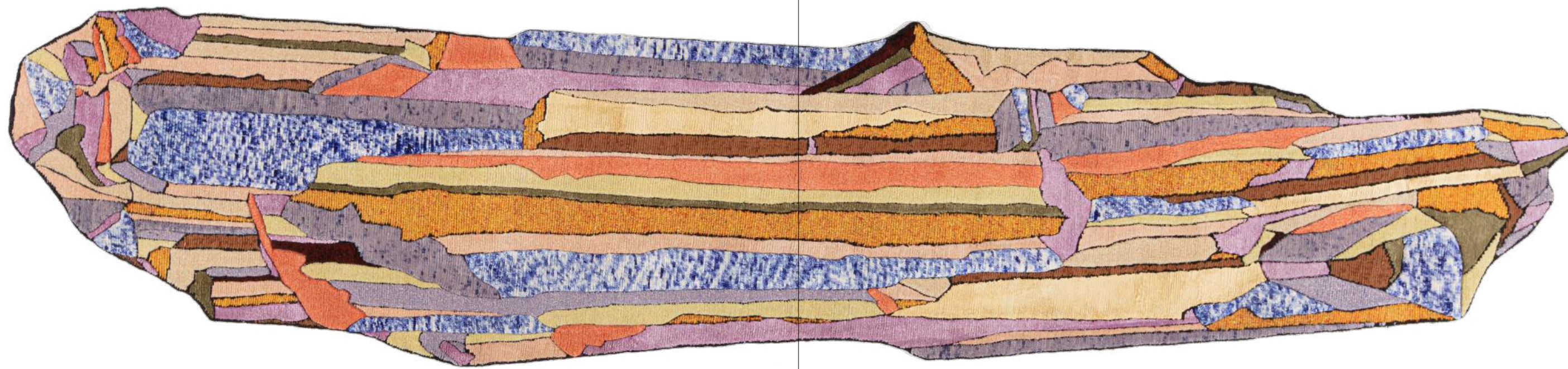
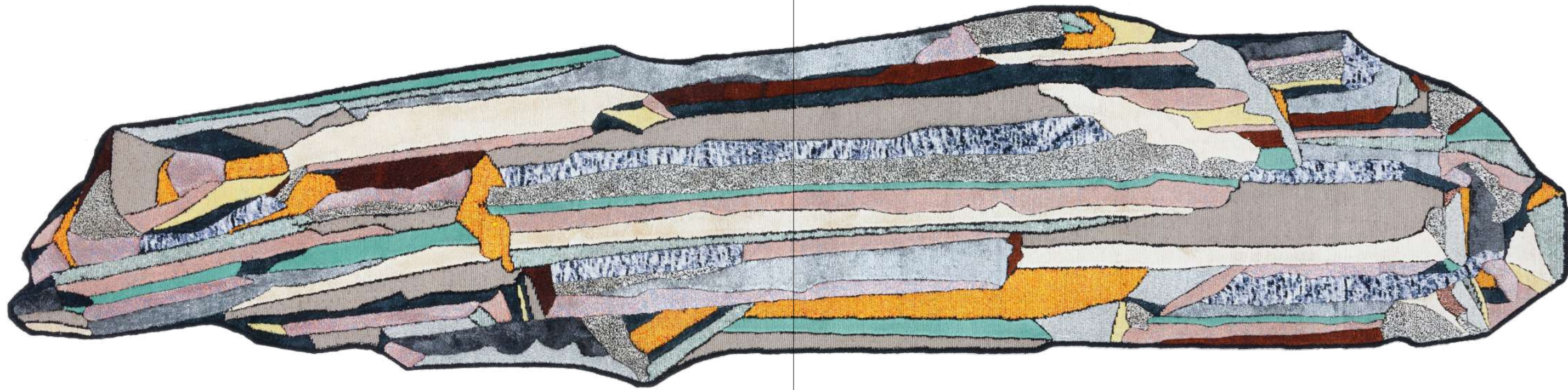


Master of Color's book | cc-tapis Atelier, Nepal



Graph Paper Archive | cc-tapis Atelier, Nepal





DE MARCO  
VINCENTO

2021 was the year in which cc-tapis launched itself into the world of e-commerce, rethinking the type of product, reconsidering the materials and embracing a new online sales strategy, collaborating for the first time with the world of fashion. It was necessary to develop a new product that would maintain the quality and attention to detail which the brand is known for, but that could be produced on a larger scale in order to respect the demanding pace of the world of e-commerce. Instead of the Tibetan hand-knotting technique used by cc-tapis for their signature collections, a handloom production technique was chosen, an artisanal hand-weaving technique native to India.

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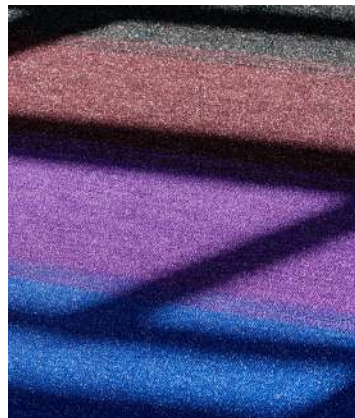
2021, MDV by Marco De Vincenzo | Photo by Gaia Bonanomi | Art Direction by Motel 409



In parallel with this new typology of product, a special e-shop was developed on the cc-tapis website and the first limited-edition collection was launched. Merging the colorful-metallic world of fashion designer Marco De Vincenzo and artisanal production techniques, cc-tapis decided to undertake the challenge of translating his iconic lurex textiles into a collection of rugs: MDV Collection. Lurex is a material which is very rarely used in the rug making world and something foreign to traditional Indian weavers. Both cc-tapis and Marco De Vincenzo revel in experimentation and together developed a collection which reflected the identity and spirit of both brands.

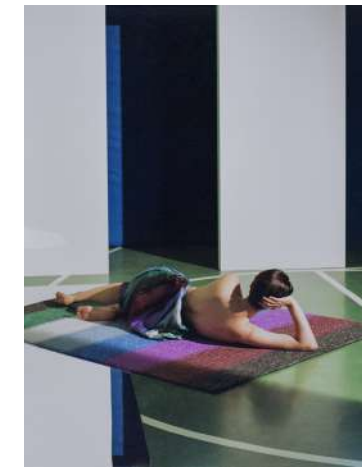


2021, MDV by Marco De Vincenzo | Photo by Gaia Bonanomi | Art Direction by Motel 409



2021, MDV by Marco De Vincenzo | Photo by Gaia Bonanomi | Art Direction by Motel 409  
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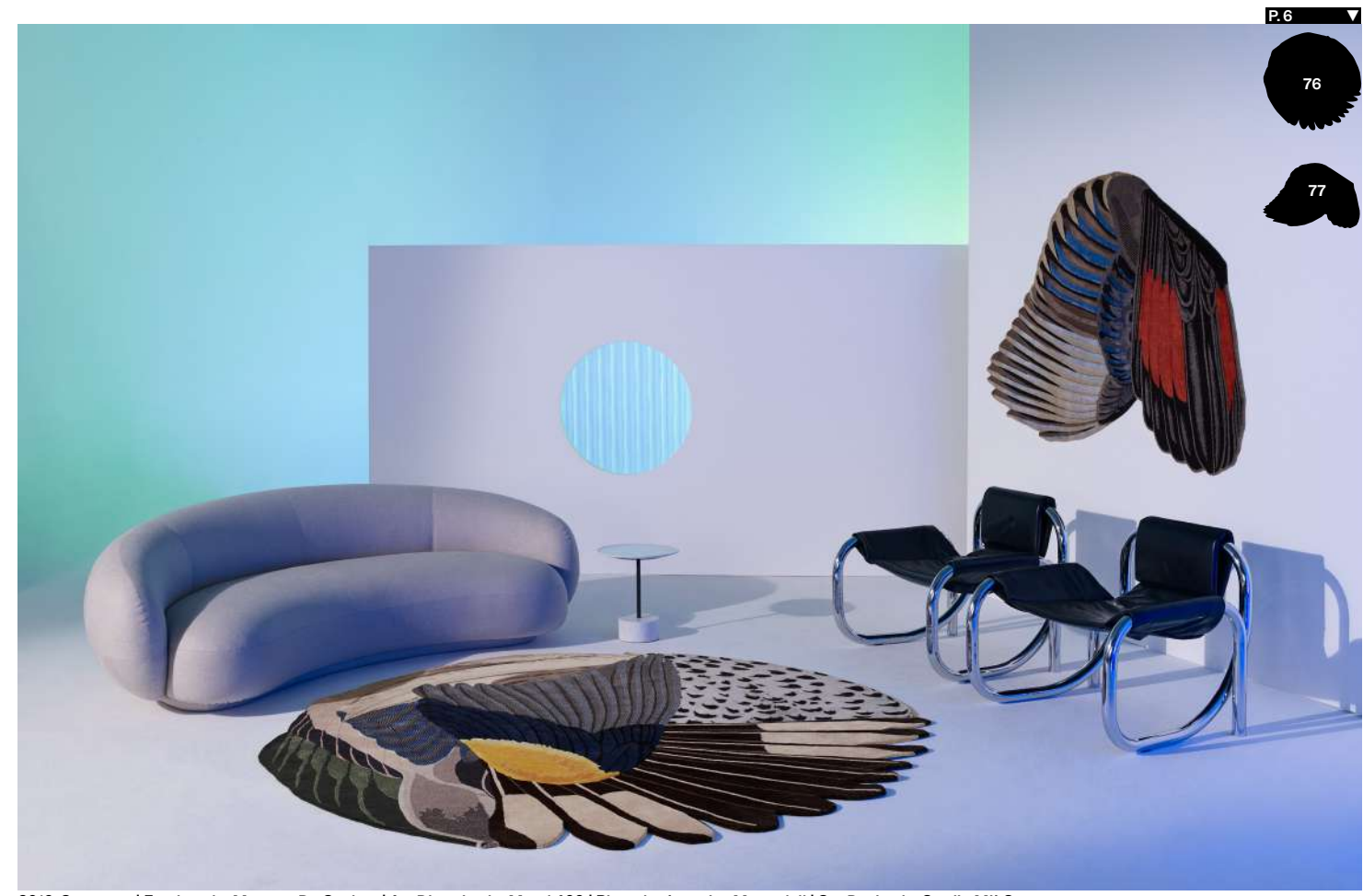
“When I met cc-tapis I immediately perceived how many connections there were between their creative universe and mine, and how strong the bond we both feel we have with matter and its infinite possibilities of transformation. This is how our exchange of ideas was born, like a pre-established design that takes place at the right time, in the form of a rainbow of frosted colors.”  
Marco De Vincenzo



2021, MDV by Marco De Vincenzo | Photo by Gaia Bonanomi | Art Direction by Motel 409  
CC-TAPIS 235

HANDMADE RUGS



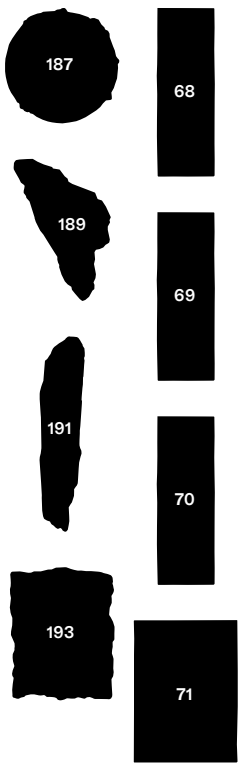


2019, Spectrum | Feathers by Maarten De Ceulaer | Art Direction by Motel 409 | Photo by Jeremias Morandell | Set Design by Studio MILO

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.



# BETHAN LAURA WOOD



Bethan Laura Wood's Front Door in London 239



SUPER FAKE



SUPER STANDARD

S (cm)  
230 X 300

Hot

D  
Bethan  
Laura Wood



Moon



SUPER ROUND

S (cm)  
250 X 250

Hot

D  
Bethan  
Laura Wood



Moon



SUPER RUNNER

S (cm)  
80 X 350

Hot

D  
Bethan  
Laura Wood



Moon



SUPER ROCK

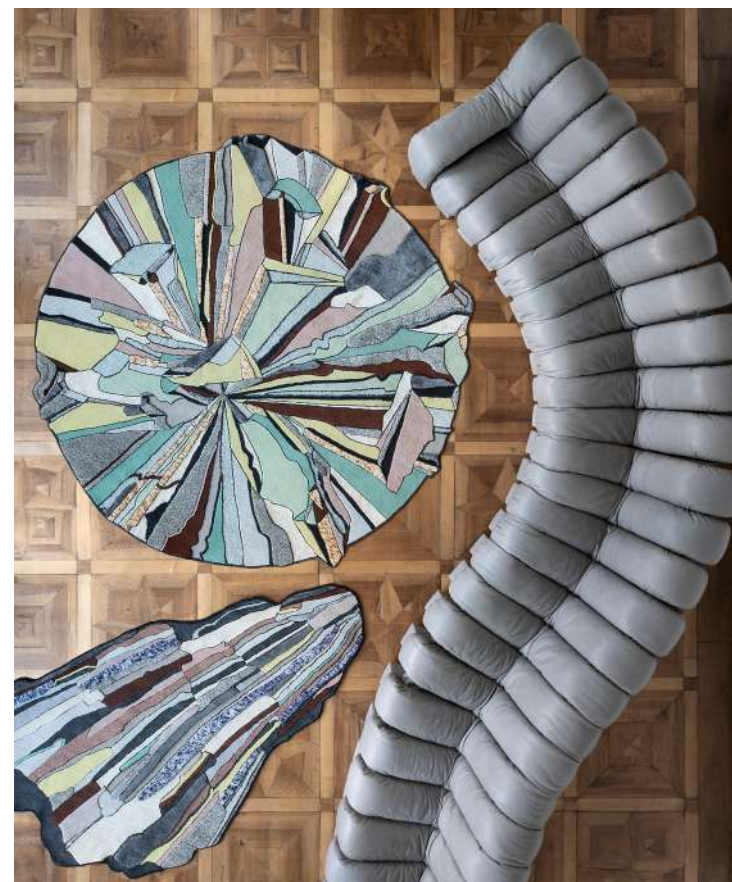
S (cm)  
250 X 250

Hot

D  
Bethan  
Laura Wood



Moon



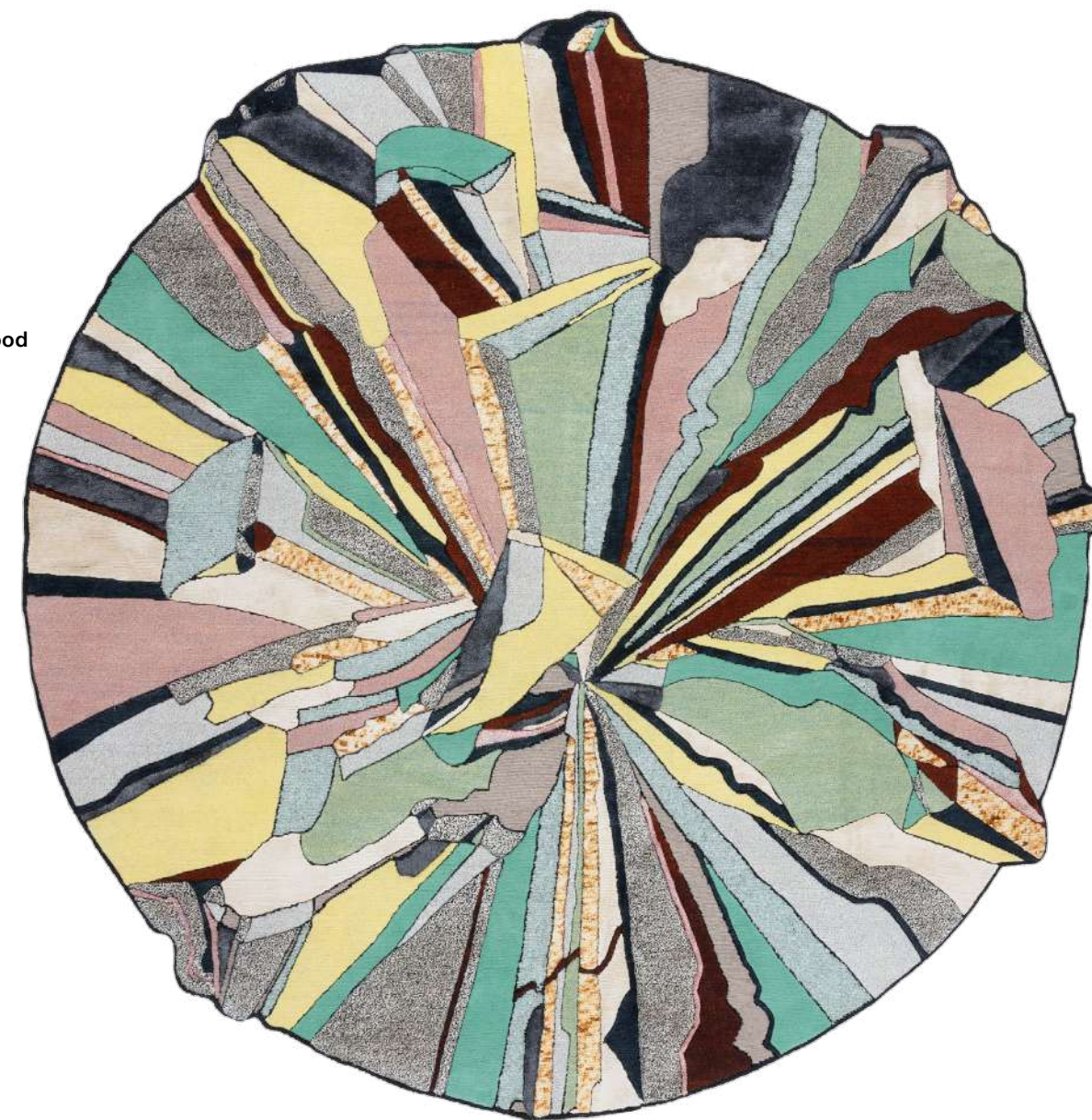
2018, Villa Panza | Super Fake by Bethan Laura Wood | Photo by Beppe Brancato | Styling by Greta Cevenini

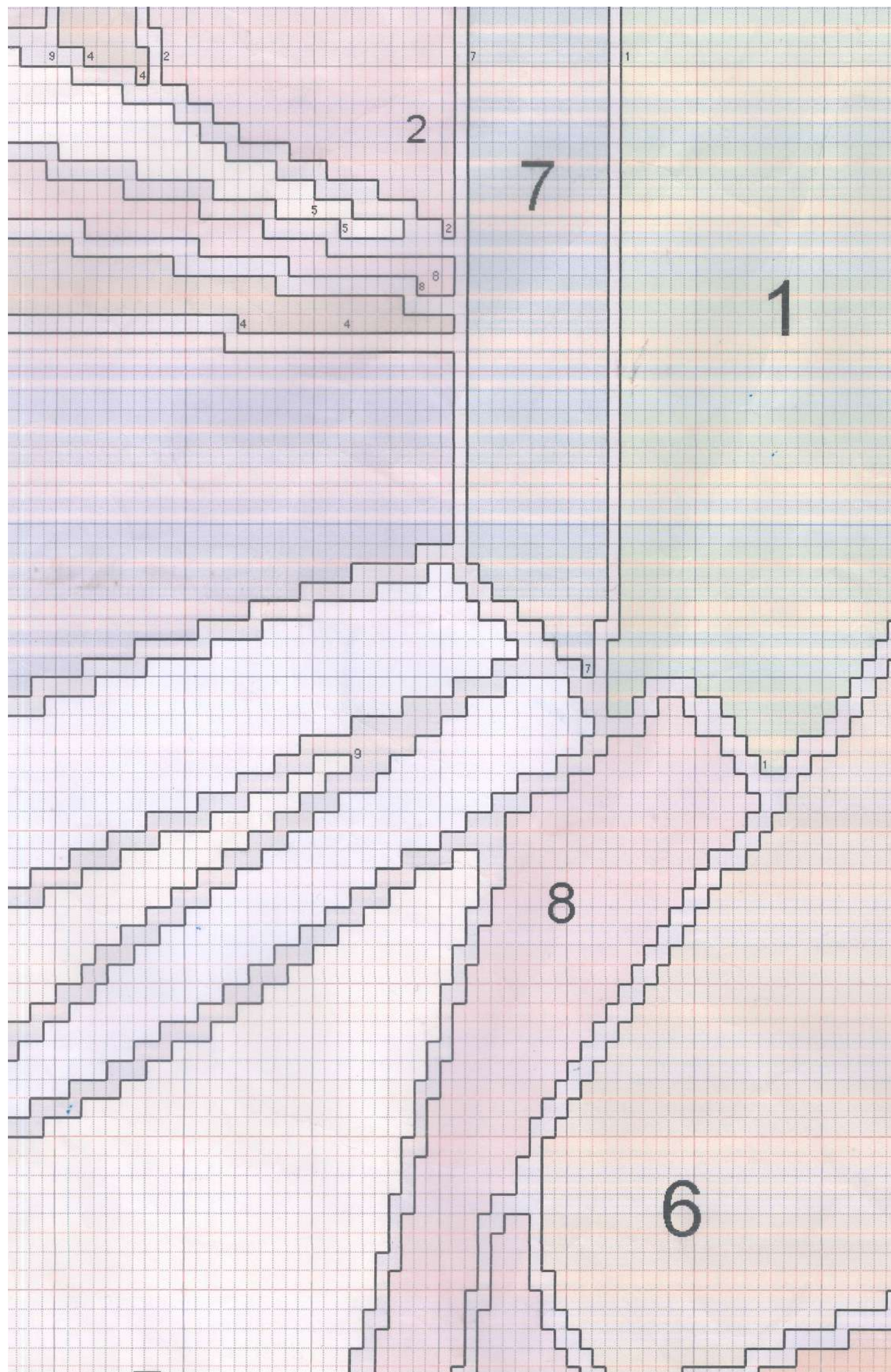
Super Round Moon

DESIGNER  
Bethan Laura Wood

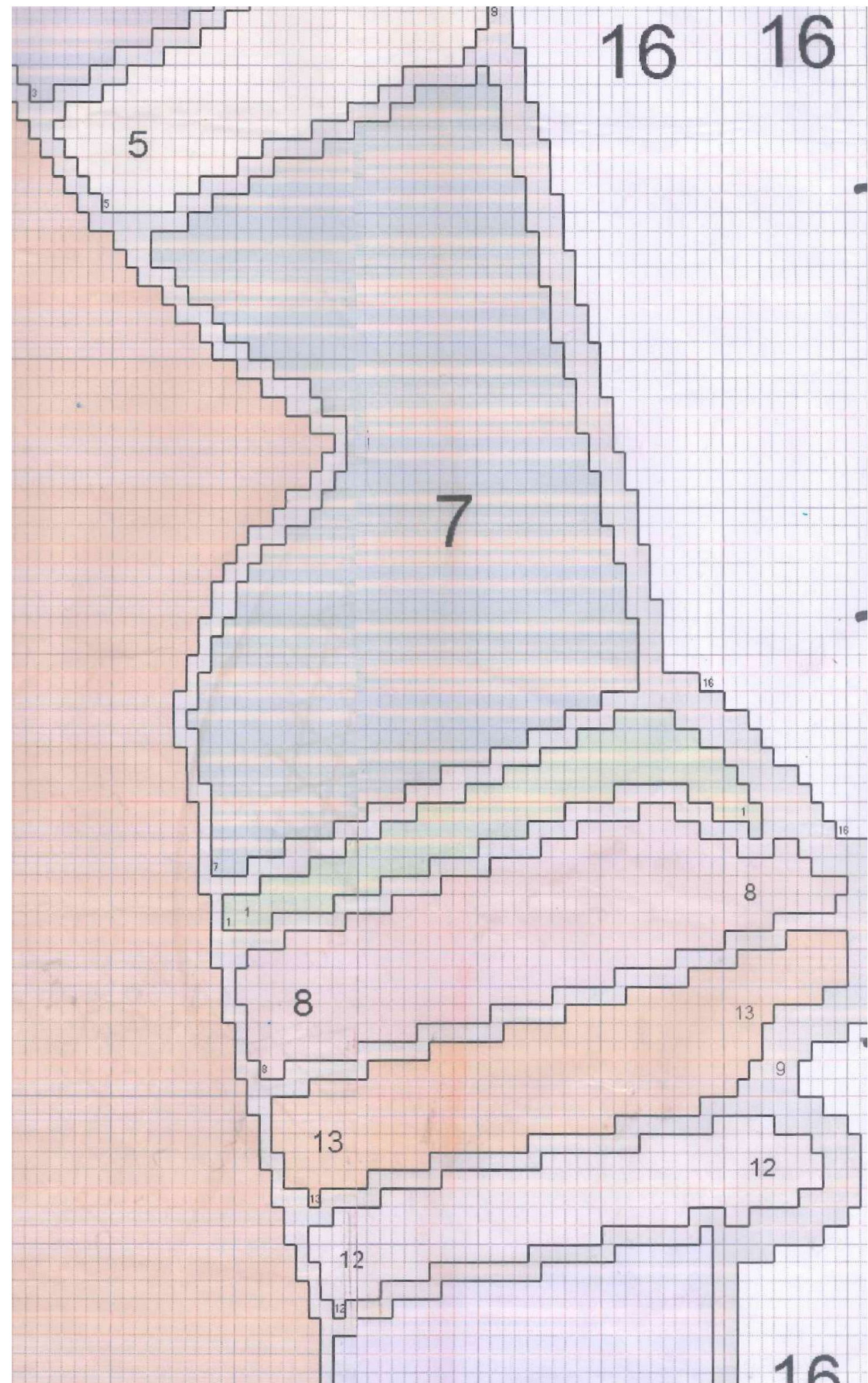
SIZE (cm)  
250 X 250

MATERIALS  
Cotton weave,  
Himalayan wool,  
Pure silk,  
Linen





Graphic diagram of the Super Fake rug by Bethan Laura Wood, guiding the weavers throughout the knotting process. These graphic diagrams are developed by the cc-tapis production department in Nepal where every design for a rug is printed to scale on graph paper with a detailed grid representing the knot density, colors and materials. Hung behind each loom, the weavers follow the graph, knot by knot, in every stage of the production process.





2018, Bethan Laura Wood | Photo by Giulia Soldavini | cc-tapis showroom



2018, Bethan Laura Wood | Photo by Giulia Soldavini | cc-tapis showroom

2018, RAVE RAVE RAVE | TRIP TO THE HYPER CRAFT

During Milan Design Week 2018 cc-tapis created a sensory experience of a rave, a theme which housed three new collections including Super Fake by Bethan Laura Wood. Three rooms guided guests on a journey inspired by the "Hyper Craft", a universe that unites the digital and the artisanal, technology and tradition. These dichotomies were also reflected visually in the space: the iridescent plastic of the installation together with the natural Himalayan wool and the psychedelic colors of the Super Fake rugs evoked an underground atmosphere of the 90s.



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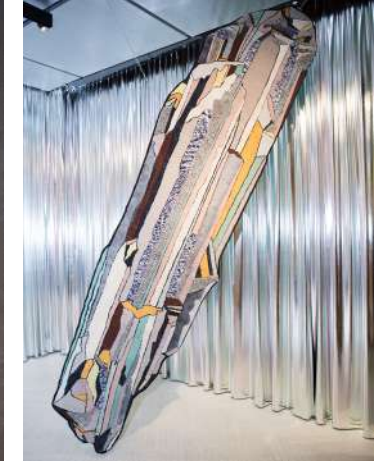
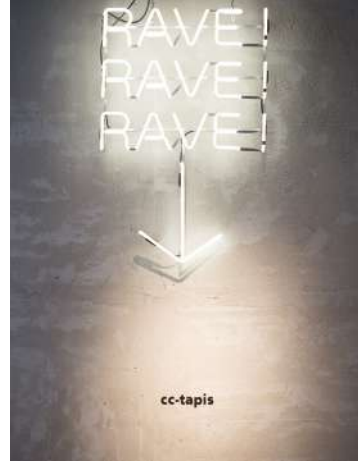


2018, RAVE RAVE RAVE | TRIP TO THE HYPER CRAFT | cc-tapis showroom

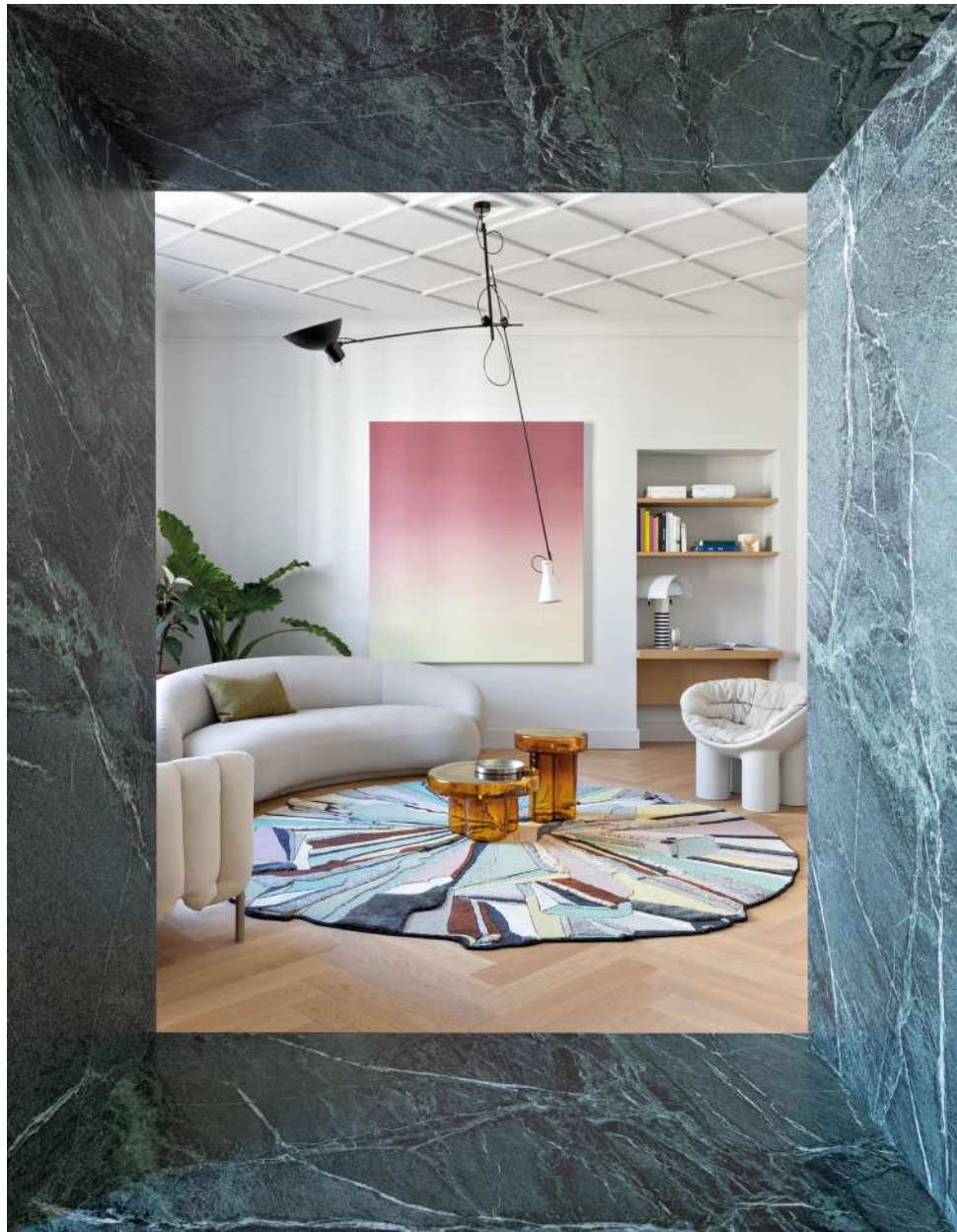
P.7

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2018, RAVE RAVE RAVE | TRIP TO THE HYPER CRAFT | cc-tapis showroom



2022, Super Fake by Bethan Laura Wood | Photo by Beppe Brancato | Interior by Studio MILO



2021, Venus Power by Patricia Urquiola & Super Fake by Bethan Laura Wood | Photo by Stefania Zanetti | Il Pianeta by Terraforma at Spazio Maiocchi, Milano

Inspired by the collision of the man-made with nature, Super Fake by Bethan Laura Wood is a collection of rugs focused on the idea of the continual translation between one material to the next and the back and forth from “real” and “fake”. With this series, Bethan wanted to create rugs that could connect and hold permanence in our fast-paced world, by imagining a visual landscape that allows us, though its detail and dynamism, to lose ourselves and dream.

RUG INVADERS

**TABRIZ DESTROYER**  
S (cm) 220 X 230  
Standard  
D cc-tapis design-lab

**THE MOTHERSHIP**  
S (cm) 170 X 240  
Standard  
D cc-tapis design-lab

**KAZAK SPACE SHIFTER**  
S (cm) 155 X 145  
Standard  
D cc-tapis design-lab



2019, Spectrum | Rug Invaders by cc-tapis design-lab | Photo by Andrea Bortolucci | cc-tapis showroom

**PALMETTE LAZER CANNON**  
Lilla  
S (cm) 135 X 115  
D cc-tapis design-lab

**USHAK INVADER**  
Standard  
S (cm) 145 X 145  
D cc-tapis design-lab

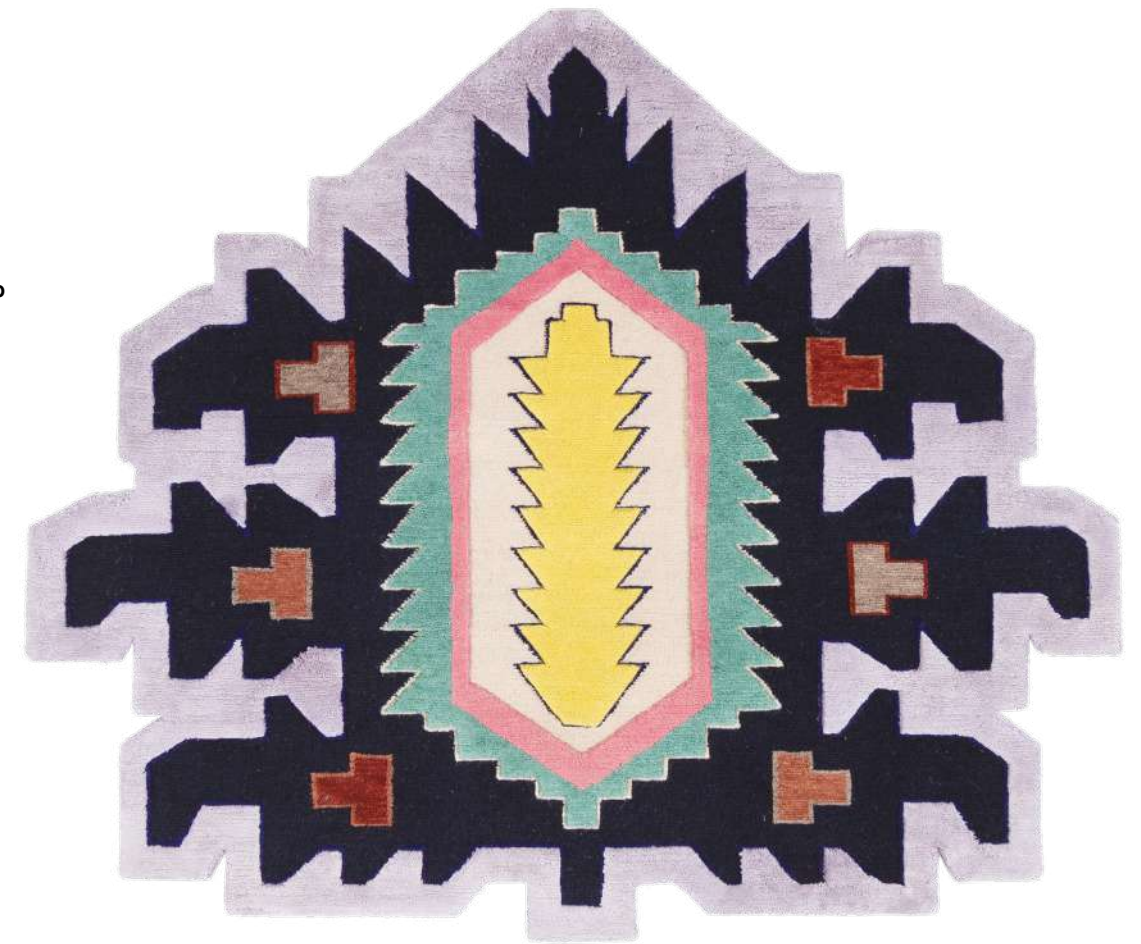
RUG INVADERS

► **Palmette Lazer Cannon**  
Lilla

**DESIGNER**  
cc-tapis design-lab

**SIZE (cm)**  
135 X 115

**MATERIALS**  
Cotton weave,  
Himalayan wool,  
Pure silk



Rug Invaders, an inter-galactic, shape-shifting army of contemporary hand-knotted rugs born from the minds of the cc-tapis design-lab. Taking inspiration from traditional rug motifs and icons, the Rug Invaders have broken-free from their historical past and are now out-of-scale and from out-of-space. The five invaders: Tabriz Destroyer, Ushak Invader, Kazak Space Shifter, Palmette Lazer Cannon and The Mothership all have their own particular size and shape, conceived to be combined together in a single interior. The Invaders are a new generation of rugs set to conquer and redefine how rugs are used within a space.





2019, Spectrum | Rug Invaders by cc-tapis design-lab | Art Direction Motel 409 | Photo by Alessandro Oliva | Set Design Studio MILO

Rug Invaders, an inter-galactic, shape-shifting army of contemporary hand-knotted rugs born from the minds of the cc-tapis design-lab. Taking inspiration from traditional rug motifs and icons, the new generation of Invaders has broken-free from its historical past and is ready to invade every kind of space. All with their own particular size and shape, the 5 Rug Invaders have been conceived to be mixed together throughout a space, redefining how rugs are used.



2019, Spectrum | Rug Invaders by cc-tapis design-lab | Art Direction Motel 409 | Photo by Ivan Grianti | Set Design Studio MILO



2019, Spectrum | Slinkie by Patricia Urquiola | Photo by Andrea Bortolucci | cc-tapis Fair Stand



2019, Spectrum | Fordite by Patricia Urquiola | Xequer by Martino Gamper | Photo by Andrea Bortolucci | cc-tapis showroom



2019, Spectrum | Rug Invaders by cc-tapis design-lab | Photo by Andrea Bortolucci | cc-tapis showroom



2019, Spectrum | Xequer by Martino Gamper | Photo by Andrea Bortolucci | cc-tapis showroom



2020, Fordite by Patricia Urquiola | Photo by Marina Denisova

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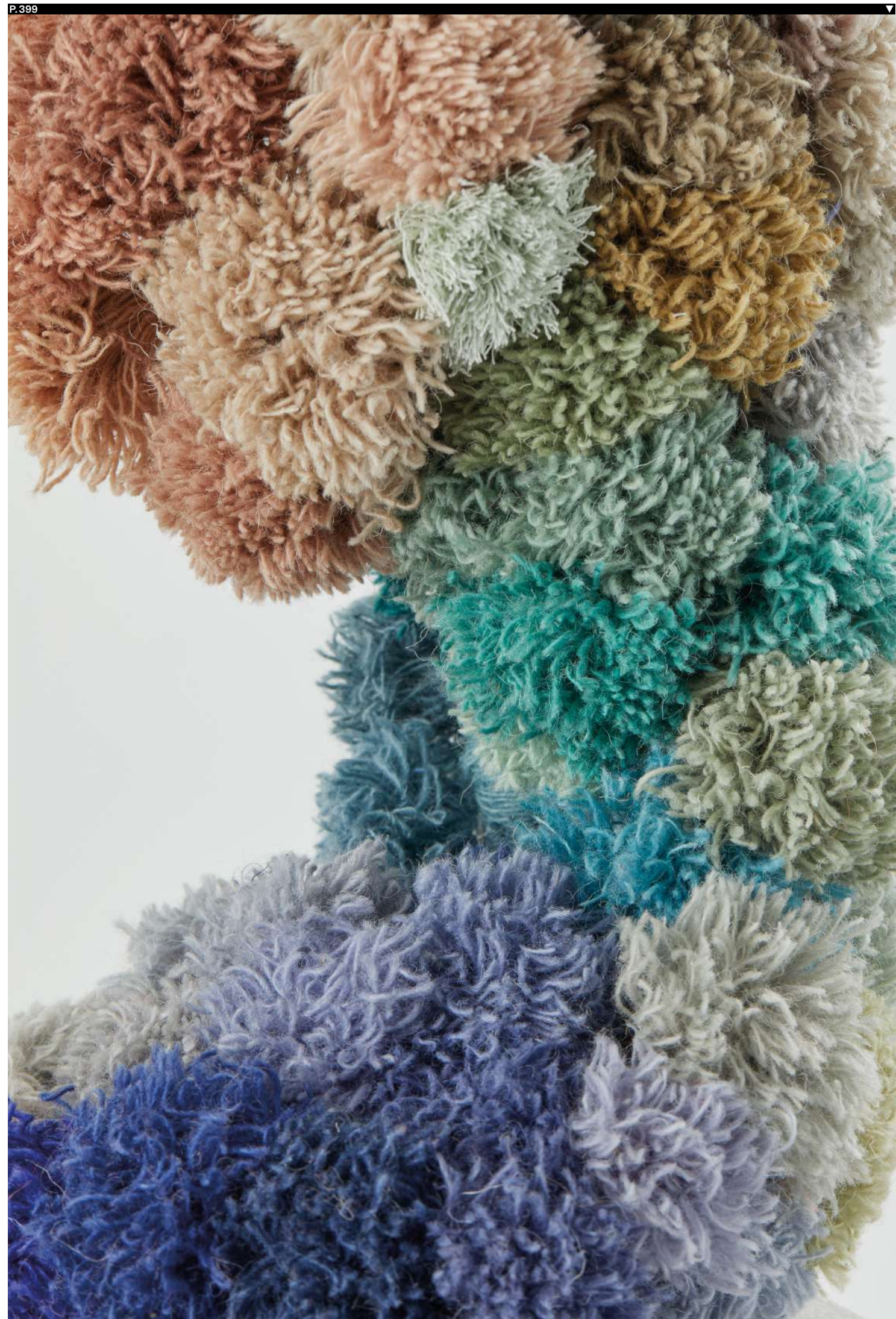


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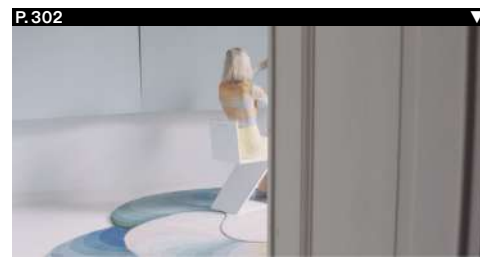
Designed by Patricia Urquiola, Slinkie is a project based on the development of color: a succession of chromatic evolutions. A collection whose color palette swirls from shape to shape, interchanging and swapping their hues and tones.



2022, Chromatic model of Slinkie by Patricia Urquiola | Photo by Claudia Zalla | Set Design by STUDIO TESTO



2022, Chromatic model of Slinkie by Patricia Urquiola | Photo by Claudia Zalla | Set Design by STUDIO TESTO



00:00:07



00:00:11



00:00:14



00:00:18



00:00:19



00:00:28



2019, Dreams That Money Can Buy | Video by Lorenzo Gironi | Creative Direction by Motel 409



2018, Villa Panza | Slinkie by Patricia Urquiola | Photo by Beppe Brancato | Styling by Greta Cevenini

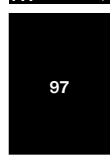


2018, Villa Panza | Slinkie by Patricia Urquiola | Photo by Beppe Brancato | Styling by Greta Cevenini

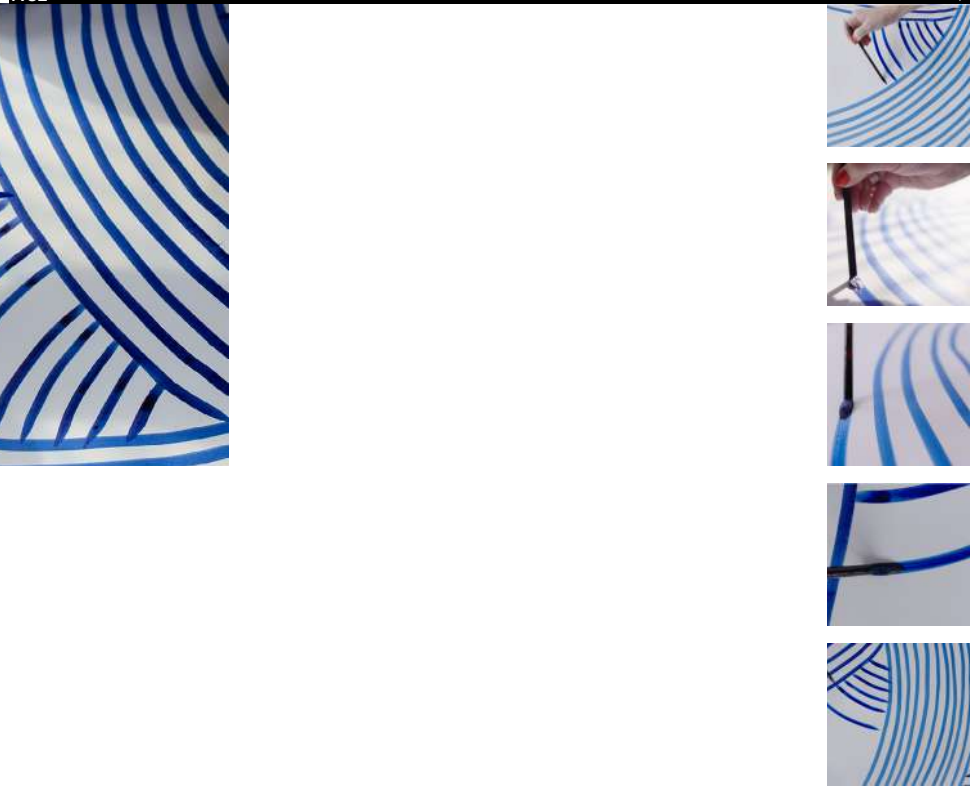
Slinkie, a design story revolving around color; a succession of chromatic evolutions developed in 2018 by Patricia Urquiola. A composite universe of organic shapes allowing every rug to display an evolution of the different wools – sometimes unexpectedly – placed side by side, outlining multiple chromatic associations. A visual exercise aimed to transform the intangible idea of shade and hue into a finely produced and sophisticated product.



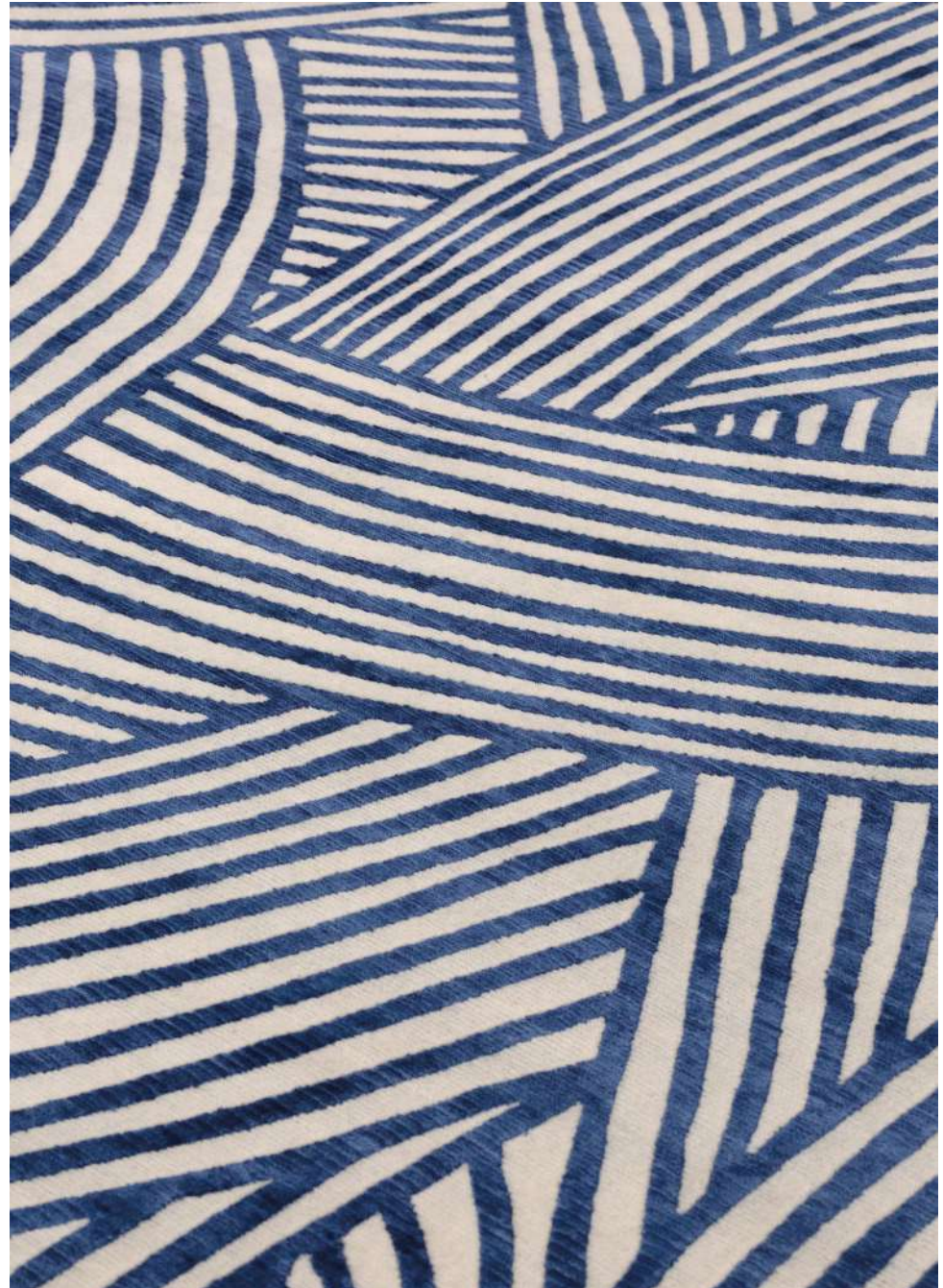
2021, Inky Dhow by Bethan Gray | Photo by Mattia Greggi



2021, Dhow pattern by Bethan Gray | Video by Nick Bennet



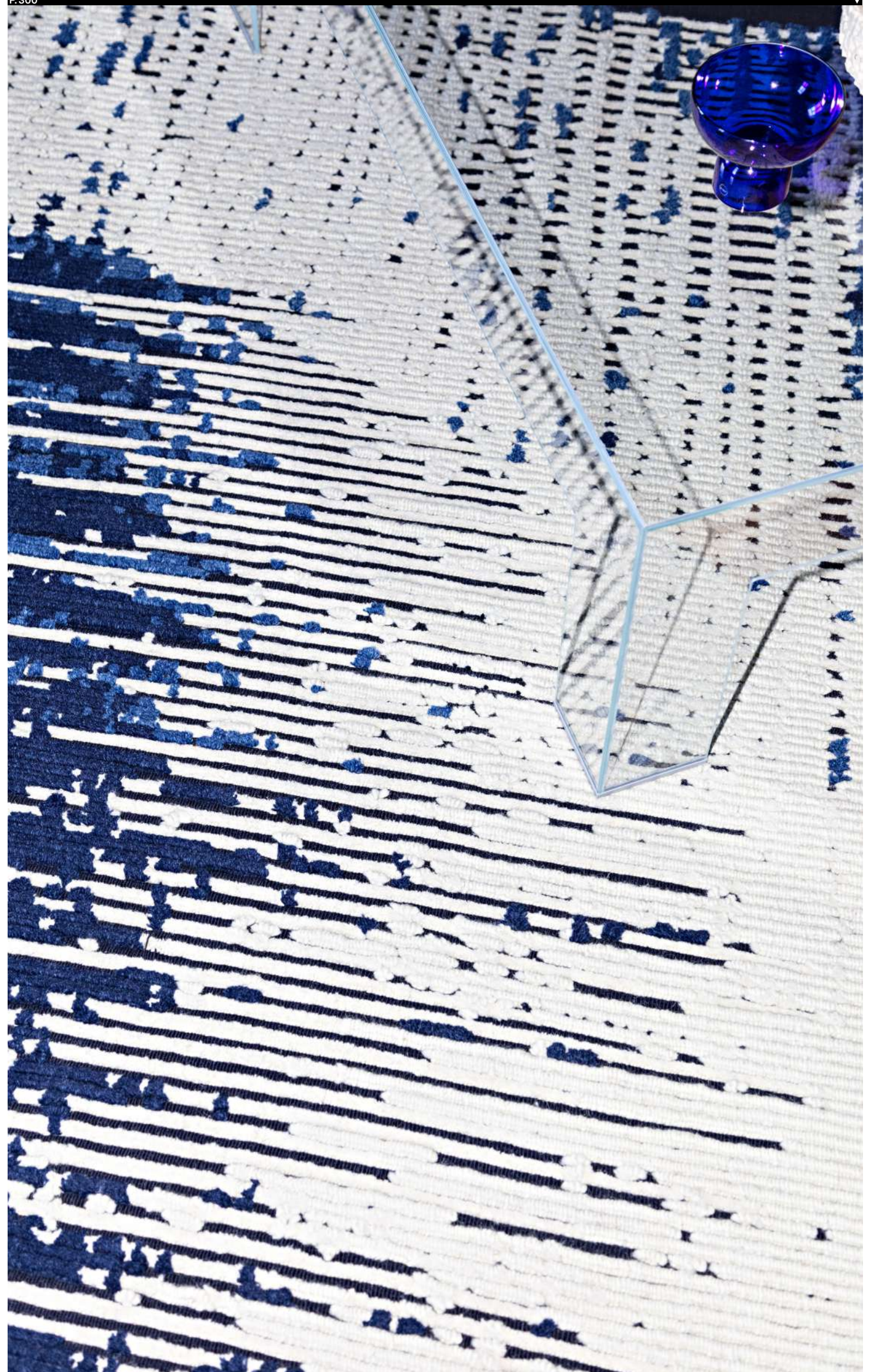
2021, Frames of Dhow pattern's creative process by Bethan Gray | Video by Nick Bennet



Bethan Gray's love for travel and her deep-seated curiosity in global art and culture was the starting point for her "dhow" pattern. A process which began through Bethan capturing and investigating the movement of the billowing sails of Omani Dhows. A pattern which she has been exploring over years and applying to her handcrafted furniture and ceramics. By experimenting with ink, calligraphy brushes and watercolor paper, in 2021 the pattern evolved into "Inky Dhow": wonderful natural and irregular lines where each brushstroke varies in flow and width. Starting from this, Tibetan weavers translated this expression knot by knot recreating Bethan Gray's strokes, adding just a touch of their own expression in Himalayan wool and pure silk. The result is a timeless and elegant design born through experimentation by hand and collaboration with artisans. A project which reflects the personal signature of the designer and Bethan's passion for foreign culture and tradition.



2018, Villa Panza | New Japan by Chiara Andreatti | Photo by Beppe Brancato | Styling by Greta Cevenini



2018, Villa Panza | New Japan by Chiara Andreatti | Photo by Beppe Brancato | Styling by Greta Cevenini  
CC-TAPIS 267 HANDMADE RUGS

Inspired by Japanese Ikat fabrics from the early 19th century, Chiara Andreatti brought them into the contemporary world with the New Japan rug designed for cc-tapis in 2018. A rug characterized by a nocturnal color palette, where shades of indigo – spanning from a soft blue, to an ultramarine, to an almost black blue – is mixed with the sandy tone of raw Himalayan wool. Worn out by time, the New Japan rug is part of the cc-tapis Oldie Collection of rugs created by playing with a knotting technique reproducing a “distressed” effect with different pile styles.



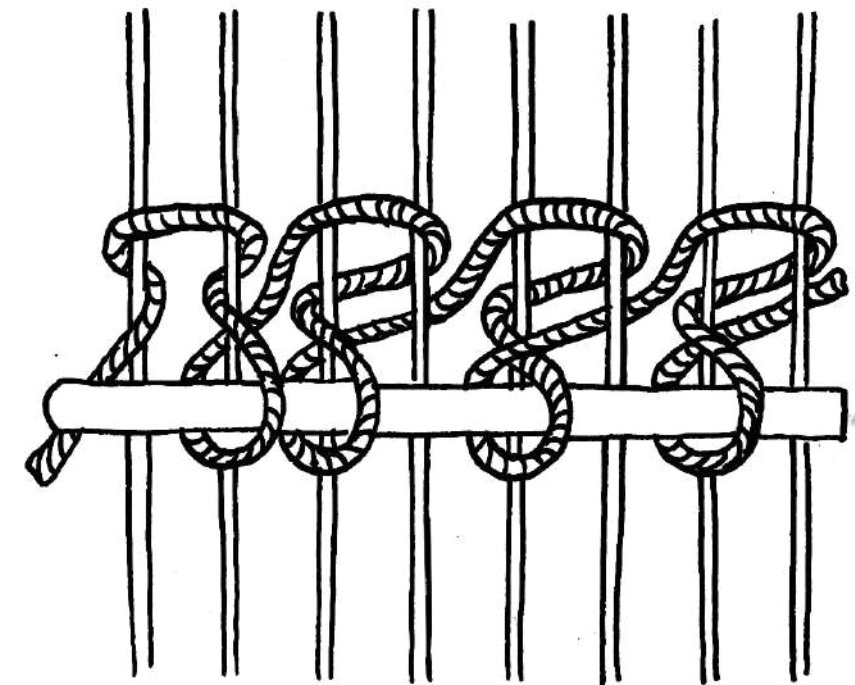
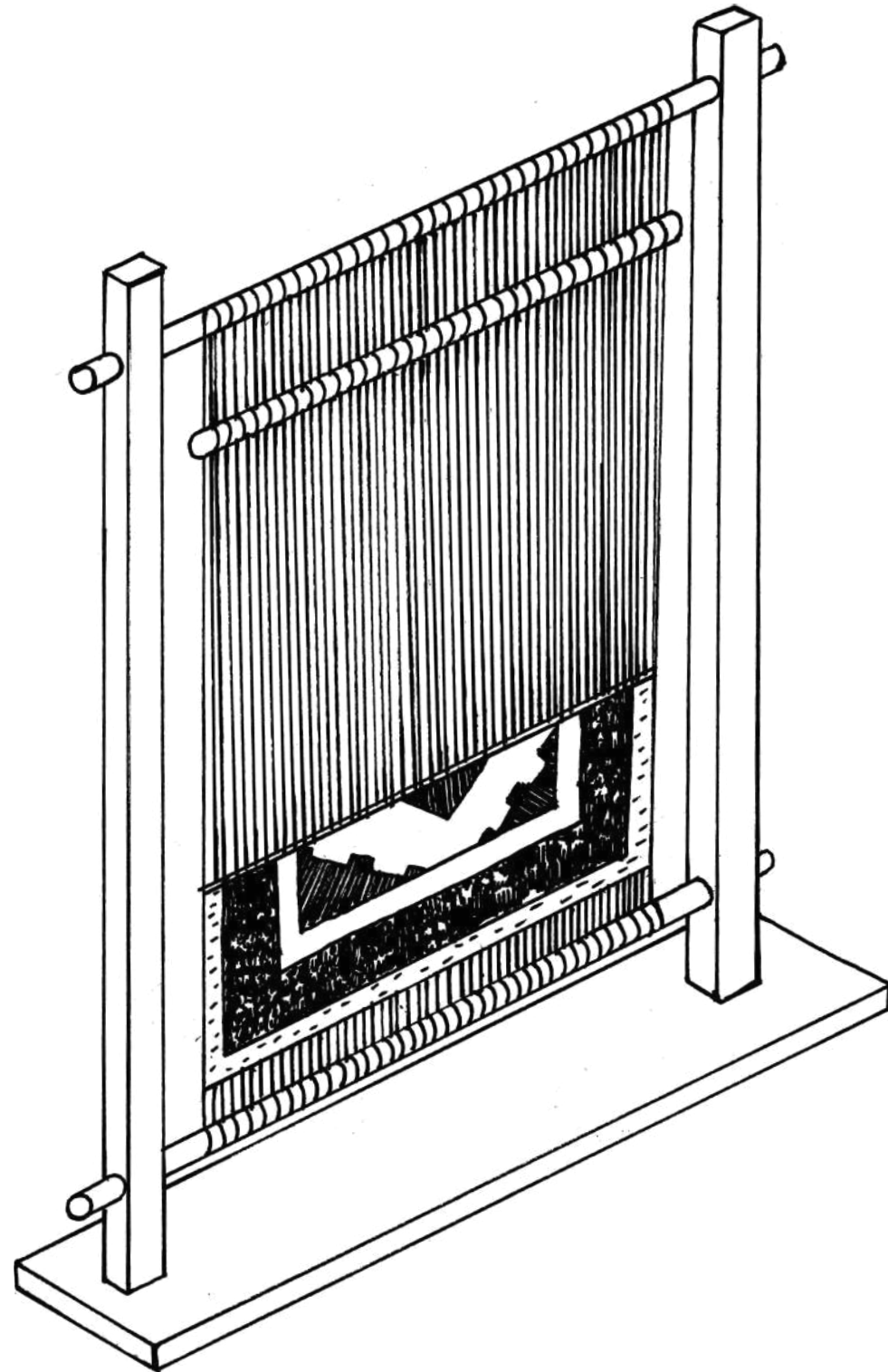


2020, Washing process of Lines collection by Philippe Malouin at cc-tapis Atelier in Kathmandu



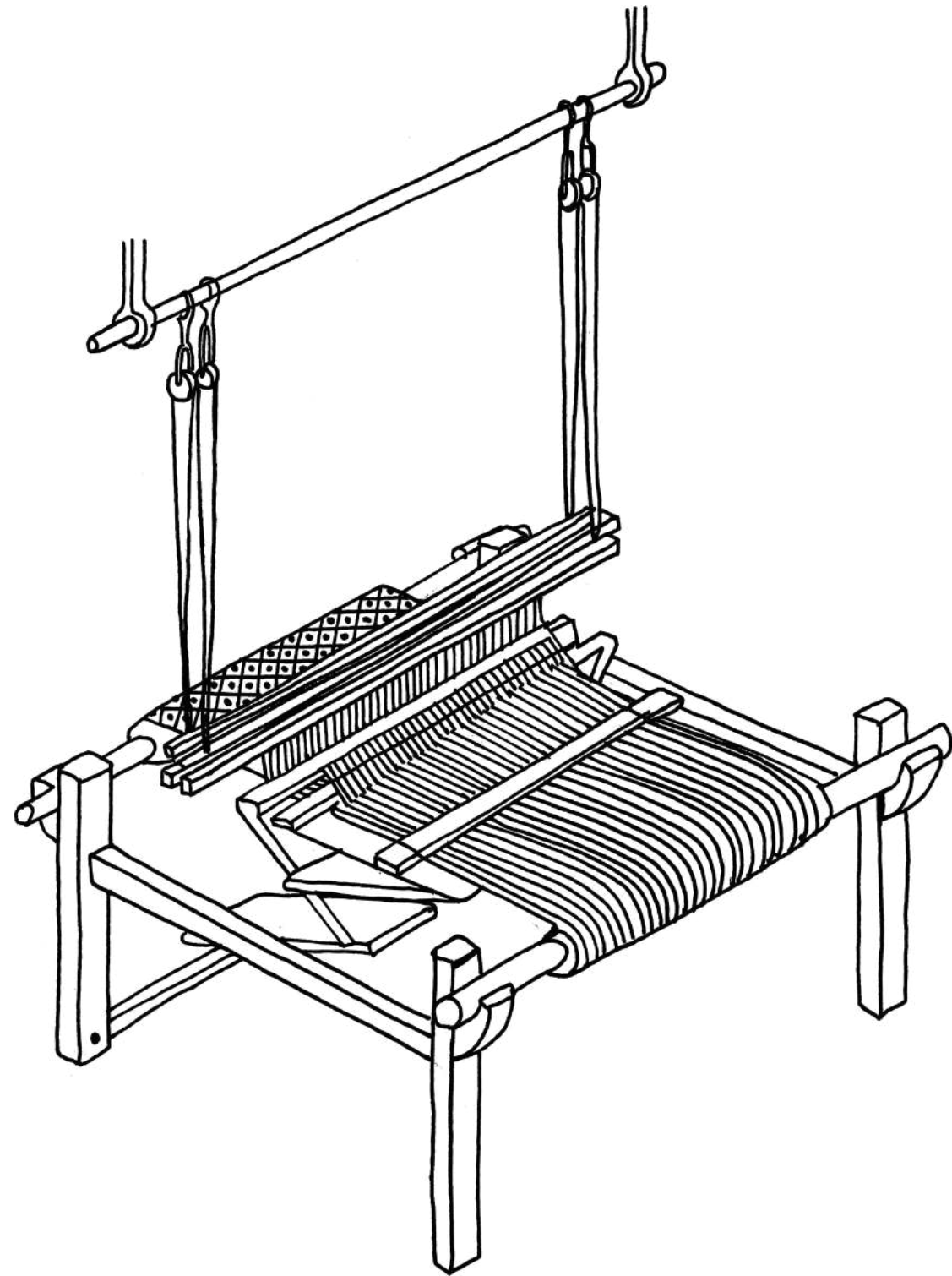
2020, Lines by Philippe Malouin | Photo by Dario Salamone

The perfect mixture of vision, design, and craftsmanship, Lines by Philippe Malouin is a minimal yet essential collection of rugs with a very simple off-white and monochromatic color palette. The creative process began through experimenting and sketching with wax crayons. Starting from parallel irregular lines traced with crayons, the design evolved through trial and error, combining Tibetan craftsmanship with a “dip-dyeing” technique for coloring the Himalayan wool. The combination achieved the same imprecise feeling of the original drawings, irregular lines with soft and uneven tones. An irregularity accentuated during production when each weaver uses a different ball of yarn with the result of a “glitch” in the design which starts to give the same impression of when drawing with wax crayons. A particular feature that makes each rug completely unique from each other.

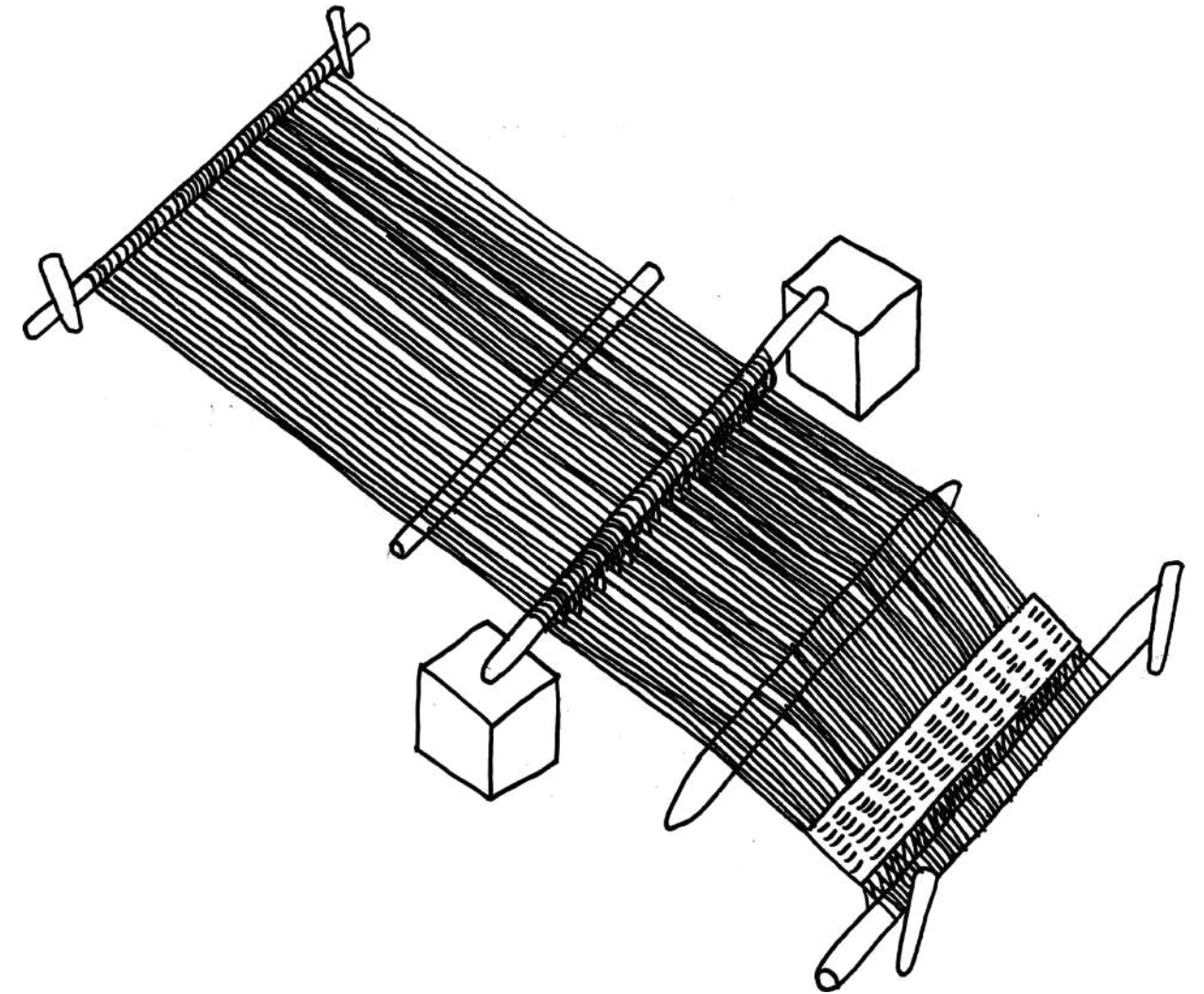


**HAND-KNOTTING:**  
All cc-tapis hand-knotted rugs are produced in Nepal by Tibetan artisans, using Tibetan techniques which have been passed down from generation to generation. The loom, which is central to most Tibetan homes, is a vertical loom and the structure on which all the rugs are made. From the refinement of the raw materials, to the dyeing, hand-knotting, finishing and the final washing, the whole production process of a hand-knotted rug is managed at the cc-tapis Atelier in Nepal, giving total control and the freedom to create unique bespoke pieces. The loom holds a warp made of hundreds of stretched strands of cotton, with the terminal ends becoming the fringes of the future rug, while the transversal threads are the weft which insure firmness to the artefact.

A single rug can have up to 232.000 individual knots per square meter. This is why it takes months to produce a hand-knotted rug. Once the knotting is complete and the rug is cut from the loom, it undergoes extensive finishing processes, which include hand-cutting, shearing and embossing to define the design. After which the rugs are washed in recycled rainwater, stretched and laid in the Himalayan sun to dry.

**HAND-LOOM**

Produced entirely by hand in India, hand-loom craftsmanship is a precise manual weaving technique which allows for the production of high-quality rugs with a much shorter lead-time than hand-knotted rugs. The same fine materials are used such as Himalayan wool, pure silk, linen and aloe which are all processed and dyed by hand. Hand-loom rugs are made on a horizontal loom, similar to those used to fabricate textiles, where each piece is woven by hand, line by line instead of knot by knot. Each hand-loom rug can be customized in every step of production, with a variety of finishings including high-pile, low-pile, loop-pile and flat-weave.

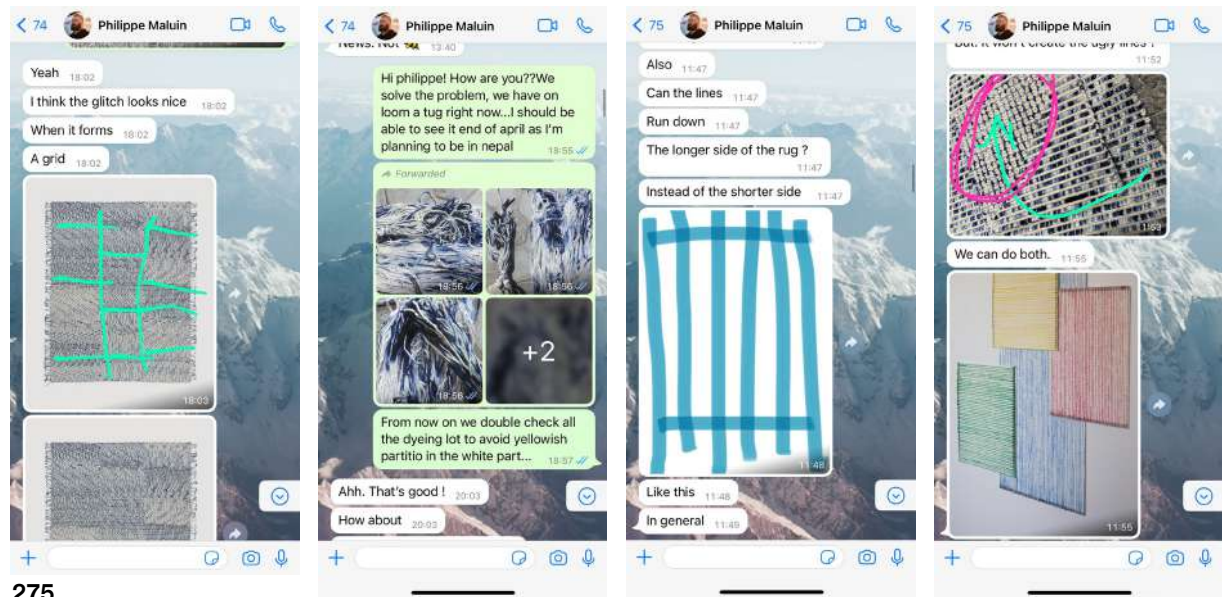
**MOROCCAN WEAVE**

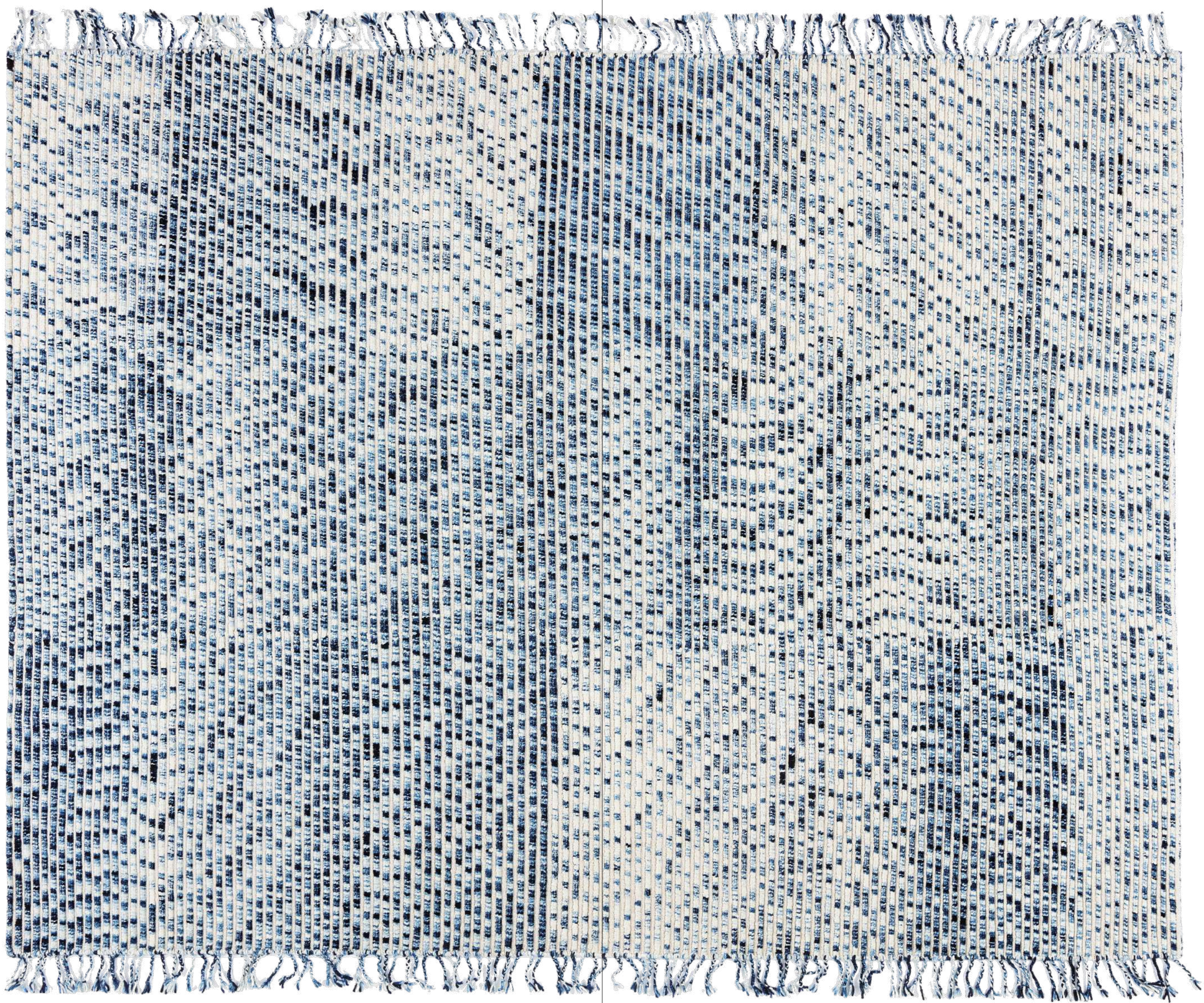
Among all hand-loom techniques, Moroccan weave is a traditional craftsmanship practiced in Morocco by Berber women and passed down from generation to generation. The manual technique allows for the production of high-quality hand-loom rugs woven on a simple vertical or horizontal loom. The process starts by the spinning of natural materials such as Himalayan wool, pure silk, linen and aloe, twisting the fibers together to create a yarn, which is then woven by artisans who incorporate motifs and patterns in the creation of the rug.

British-Canadian Philippe Malouin holds a bachelor's degree in Design from the Design Academy Eindhoven. He has also studied at the École Nationale Supérieure de Création Industrielle in Paris and University of Montreal. He set up his studio in 2008 after working for English designer Tom Dixon. Philippe has also taught at the Royal College of Art in London between 2012-2015. He is also the director of POST-OFFICE, the architectural and interiors design practice. His diverse portfolio includes tables, rugs, chairs, lights, art objects and installations. Philippe's client list includes: iittala, Please Wait to be Seated, SCP, Marsotto Edizioni, Resident, OTHR, Hem, Ace hotel, Matter-Made, Established & Sons, Roll & Hill, 1882 Ltd., Kvadrat, Umbra Shift, IZÉ, Aesop. Philippe is represented by Salon 94 Design gallery in New York City. He has recently won the Wallpaper\* Magazine 'designer of the year' award. Philippe Lives and works in London, where he operates his design studio.



# PHILIPPE MALOUIN







2020, Gesture | Lines by Philippe Malouin | Photo by Riccardo Raspa

**GESTURE PERFORMANCE: LINES**

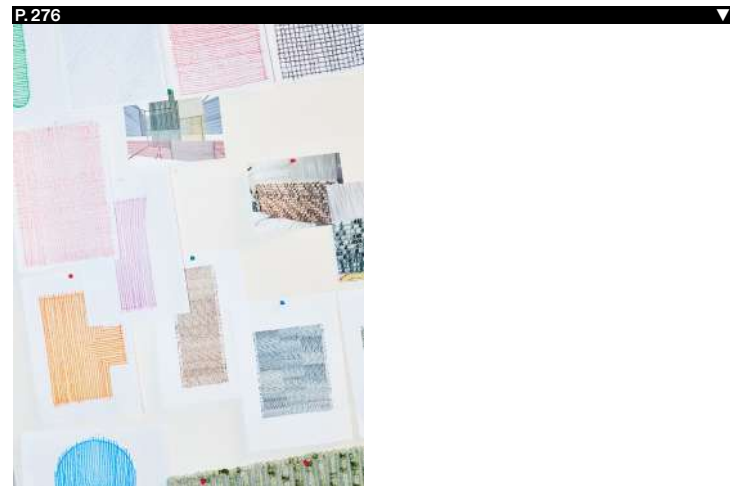
The "Lines" performance shows the obsessive drawing of lines. The marks created by the performer with charcoal, are a nostalgic reminder of a childhood tradition of having your height marked on domestic walls. Past and present memories merge together in an excited gesture. Philippe Malouin's "Lines" rugs were conceived by drawing with wax-crayons, the marks of which share the same imperfection typical of a freehand line drawn by a child.



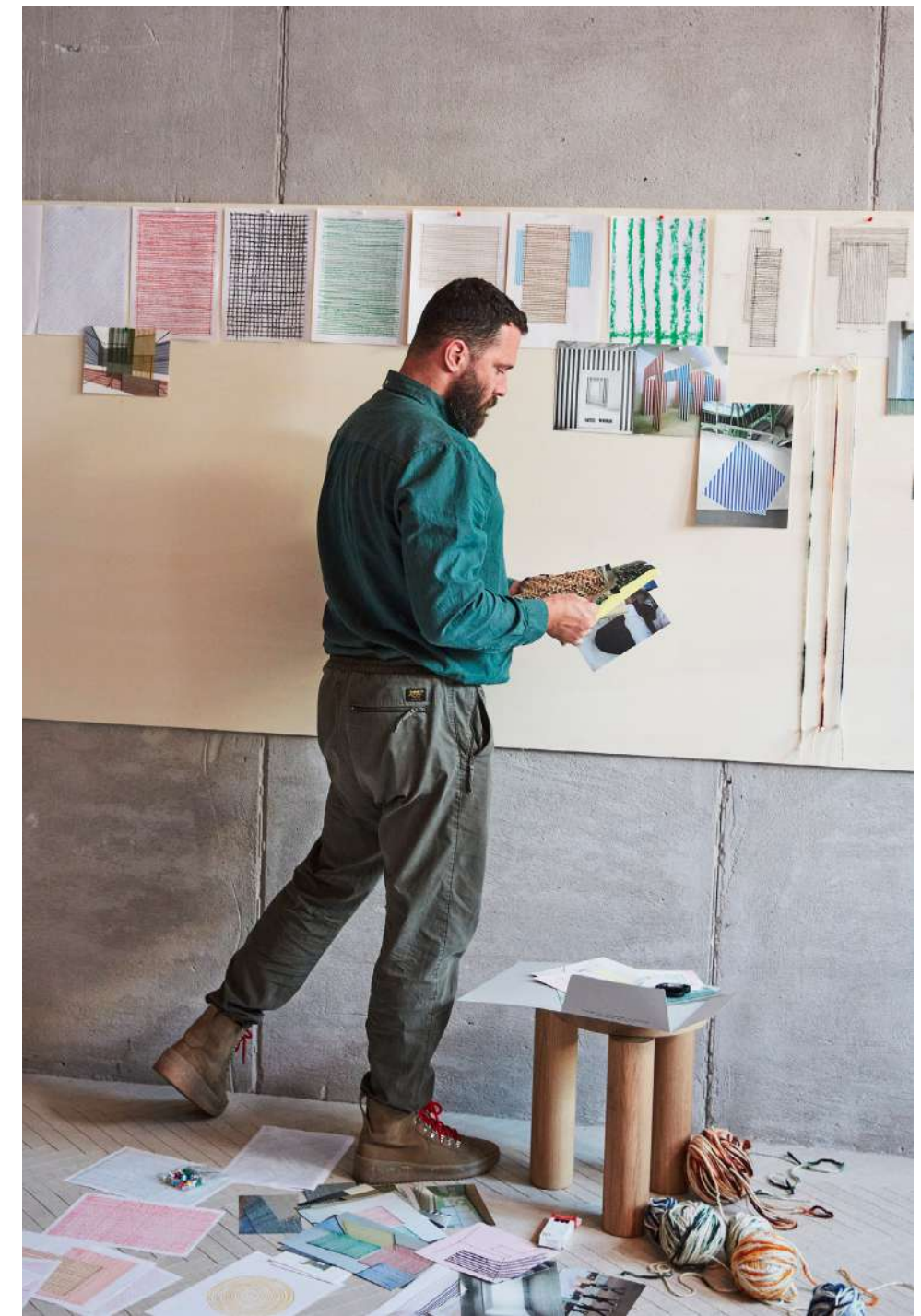
2020, Gesture | Lines by Philippe Malouin | Photo by Riccardo Raspa



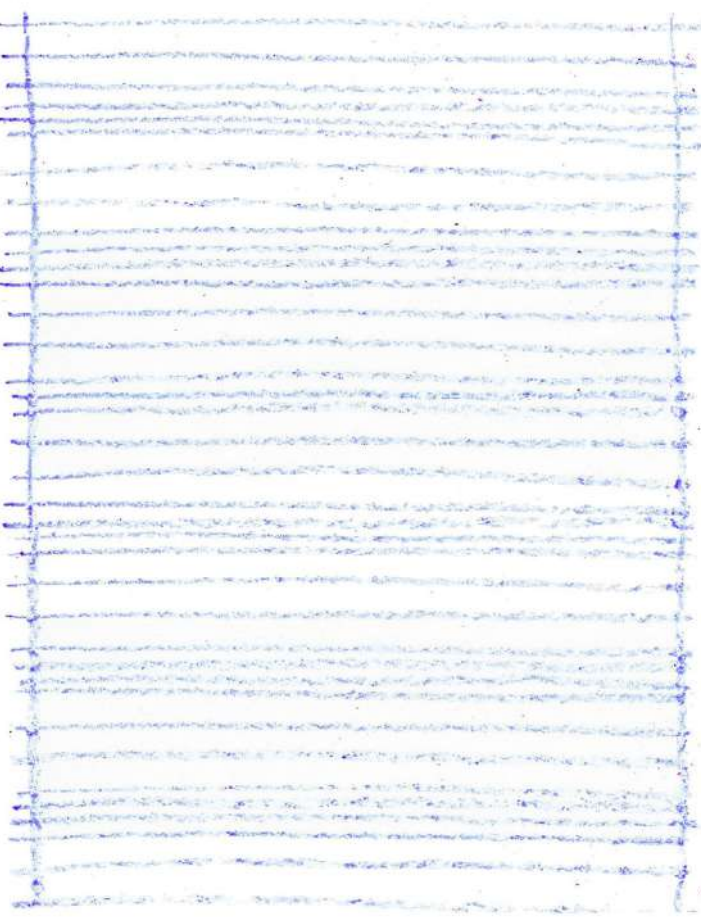
2020, Lines by Philippe Malouin | Photo by Riccardo Raspa



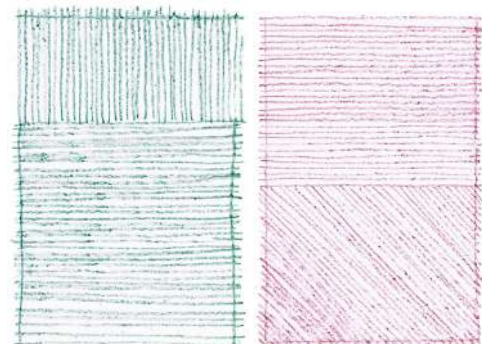
2020, Creative process of Lines by Philippe Malouin | Photo by Omar Sartor



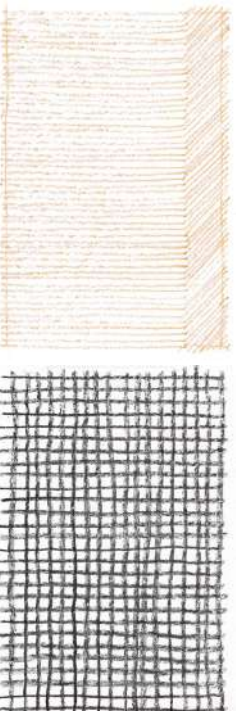
2020, Creative process of Lines by Philippe Malouin | Photo by Omar Sartor



2020, Sketches of the Lines Collection by Philippe Malouin | Photo by Omar Sartor



CC-TAPIS 281



HANDMADE RUGS





TCP  
**CAR PARK 1**  
 S (cm)  
 190 X 300  
 D  
 Odd Matter  
 Blue

**CAR PARK 2**  
 S (cm)  
 215 X 300  
 D  
 Odd Matter  
 Lime/Yellow  
 Glitch Pink



P.136  
 2022, Home Visits | TCP by Odd Matter | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni

TCP

▶  
**Car Park 1**  
 Blue

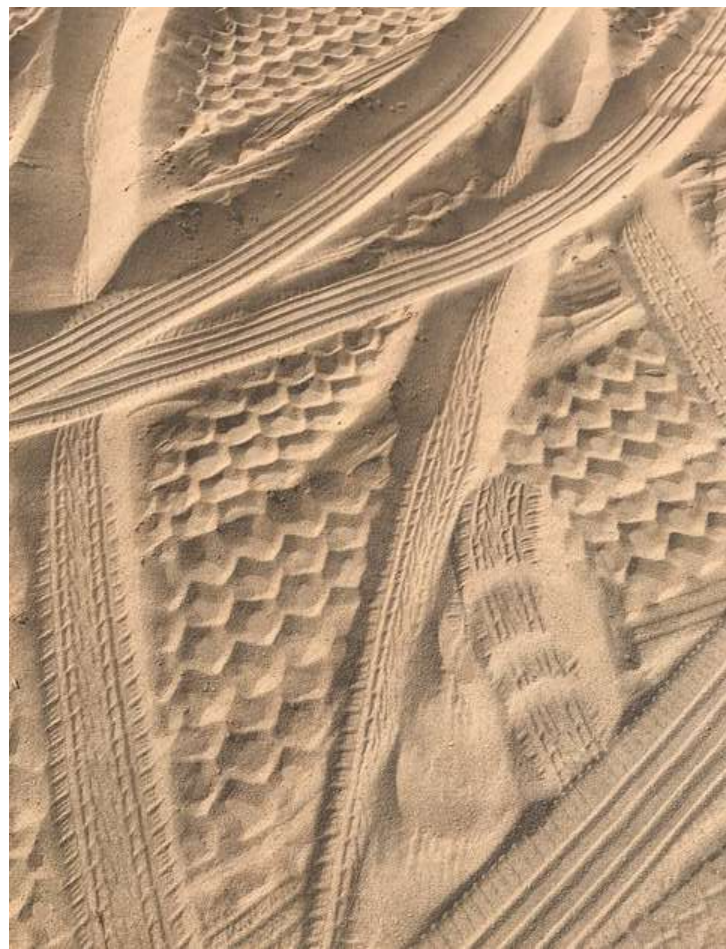
**DESIGNER**  
 Odd Matter

**SIZE (cm)**  
 190 X 300

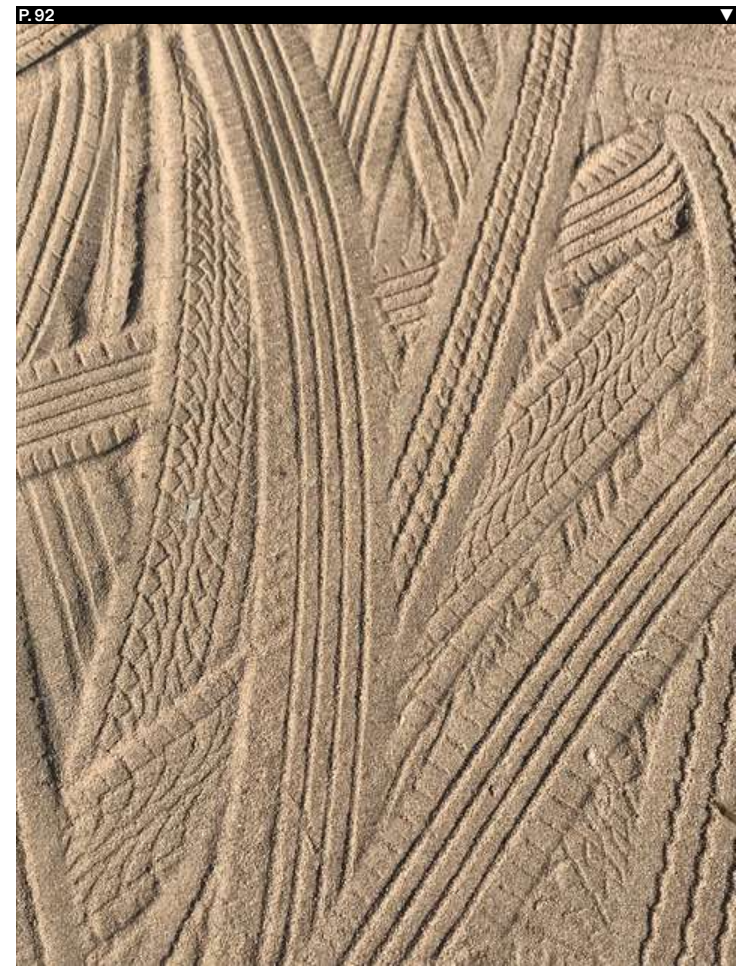
**MATERIALS**  
 Himalayan wool,  
 Silk pile



“The collection tries to capture a fragment of the moments that no one came to see but for a short period was a part of”, in their own words, Odd Matter studio describes the nostalgia that started the process of the TCP collection. Els and Giorgi go into detail: “We stopped the car and found a spot to park in the sun. After a last swim it was time to head back. Our thoughts were drawn to the sand as we were walking back, it had been under the blazing sun for hours and was boiling hot. Hiding behind the open doors of the car, we changed under a towel whilst taking in the view for another moment. Trying to rub off the sand before getting in the car, the interior of which had turned to lava, we were unable to touch the steering wheel. Driving off, leaving behind the temporary soft traces of our presence in the sand, whilst erasing those of the people that came before us. The unintentional and unexpected patterns left behind in the sand is what inspired the Tonnara Car Park Collection”.



2022, Creative process of the TCP collection by Odd Matter





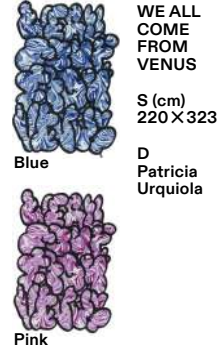
2022, Home Visits | TCP by Odd Matter | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni



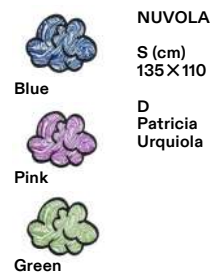
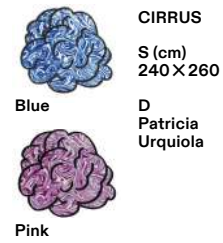
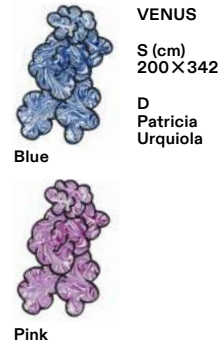
CAR PARK 2  
S (cm)  
215X300  
D  
Odd Matter  
C  
Lime/Yellow



CAR PARK 2  
S (cm)  
215X300  
D  
Odd Matter  
C  
Glitch Pink



2020, Production process of Venus Power by Patricia Urquiola | cc-tapis Atelier, Nepal



2021, Venus Power by Patricia Urquiola | Photo by Claudia Zalla | cc-tapis showroom

Everyone, regardless of gender, carries with them a dimension of femininity. An energy to be embraced, listened to and accepted. Strong, powerful and joyful, Venus Power Collection, designed by Patricia Urquiola in 2021, expresses a metaphor to make us think about the need to incorporate feminine attributes that coexist within all of us. Black lines define the perimeter of floating shapes and identify the single letters that compose the phrase "We all come from Venus". A mission statement that alludes to Graffiti Art, also applied in the collection's hypnotic texture: a vortex of color inspired by the intriguing atmosphere of Venus. Completely hand-knotted by Tibetan artisans, the decisive black lines of the design are hand-carved to gently rise in a soft and curved 3D form, which is repeated in the silhouette of the rugs, a tribute to feminine archetypes.

► We all come from venus  
Blue

DESIGNER  
Patricia Urquiola

SIZE (cm)  
220 X 323

MATERIALS  
Himalayan wool





To create the vortex of color, inspired by the intriguing atmosphere of Venus, the Venus Power Collection by Patricia Urquiola utilizes a sustainable dyeing technique called Tiger Dyeing. Only one hank of yarn is dyed to create different tones of the same color, using much less water. When the wool is placed in the color bath, it is only partially submerged. The submerged wool absorbs the color which delicately spreads up the fiber. This means that only some segments of the yarn are completely dyed, whilst the rest of the material picks-up softer tones, with some parts hardly receiving any color at all.

CC-TAPIS 293 HANDMADE RUGS



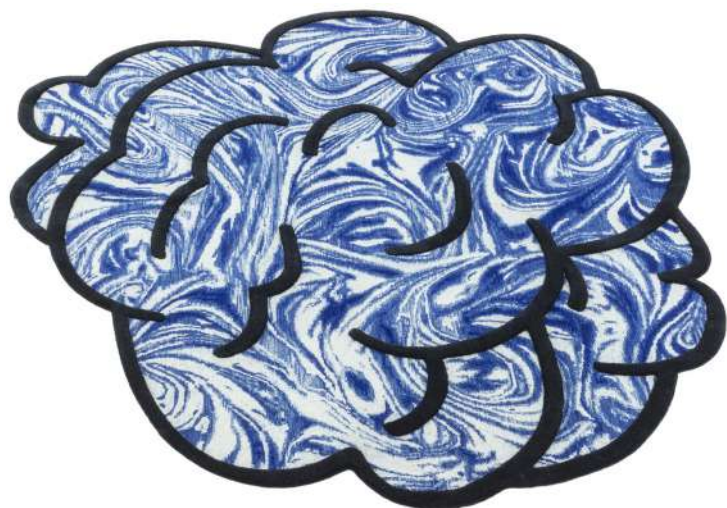
WE ALL  
COME  
FROM  
VENUS  
S (cm)  
220 X 323  
D  
Patricia  
Urquiola  
C  
Blue



NUVOLA  
S (cm)  
135 X 110  
D  
Patricia  
Urquiola  
C  
Blue



VENUS  
S (cm)  
200 X 342  
D  
Patricia  
Urquiola  
C  
Blue



CIRRUS  
S (cm)  
240 X 260  
D  
Patricia  
Urquiola  
C  
Blue

WE ALL COME FROM VENUS  
Text by Anja Aronowski Cronberg, September 2021

*All human life on the planet is born from woman*<sup>1</sup>. We are all sons and daughters; present or absent we carry our mothers with us throughout our lives. Venus is love, she is beauty and desire; she is fertility, creation. She is Mother Earth, the Holy Mother, Universal Mother. She is the motherland; the caregiver and the wearer of skirts to cling on to or hide behind; the all-loving, all-forgiving, self-sacrificing mother. And she is Medea, Jocasta, Lamia, Baba Yaga, La Llorona, the wicked stepmother of countless fairy tales. Motherhood is an elemental human theme, bound up as it is with our social and cultural inheritance. The mother symbolises our ancestry and attachment, the shifting norms of femininity; she stands for giving life, and the loss of it. The mother is our gatekeeper into this world; she connects us to our childhoods, to warmth and care, longing and memory, but she can also wound and threaten us and create traumas lasting a lifetime, and beyond. The mother is also the archetypal creator, of human life of course but also of artistic production. In his Confessions, Saint Augustine of Hippo considers God's command to Adam and Eve, as recorded in the first chapter of Genesis: 'Be fruitful and multiply.' But though God is ordering man and woman to reproduce, every living thing on earth also multiplies without any special divine instructions. After mulling over this conundrum for some time, Augustine determines that God is speaking in metaphor. When it concerns humankind 'fruitful' doesn't mean only physical procreation, it also means 'the process of mental conception'—the ability humans have to learn and exercise judgement and therefore to create more knowledge. Being fertile is to be productive, abundant—to create. Creativity is fundamental to human experience. For an artist, a maker, imagination, invention, discovery are vital tools, but every one of us strains to distinguish these values in a myriad of ways, big and small, in order to make everyday life a little less humdrum. Creativity then is to, with acuity, distinguish the new and different from what can be deduced from erstwhile knowledge. It's to transform the commonplace a few degrees so that the updated angle brings original insight and the promise of new beginnings. It's a new start, full of possibilities, much like every new human is. Every maker in this sense is a nurturer, a custodian and protector of her creation. Giving birth is momentous and also banal. It's intensely transformative and yet it's also the most ordinary of experiences, one that unites people from the most wildly different circumstances. Whether we create new life or new ideas we are joined in the basic human need to reach further, higher, to imprint ourselves on the future and ensure that we are not forgotten. In this sense, we all carry with us a dimension of femininity, the mother: an energy to be embraced, heeded, accepted. The mother, the originator, remains watermarked on our memory, collectively, intimately. She 'is the home we come from, she is nature, soil, the ocean'<sup>2</sup>. She is the origin of all life. We all come from Venus.

<sup>1</sup> Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution*, 1976.  
<sup>2</sup> Erich Fromm, *The Art of Loving*, 1956.

ABOUT ANJA ARONOWSKY CRONBERG

With a background in Fine Art and History of Design, after working as the editor of Acne Paper magazine, Anja Aronowski Cronberg decided to launch her own publication: *Vestoj*, a Paris-based annual magazine focused on critical thinking, questioning and reflecting on why we wear what we wear. Exploring topics such as shame, authenticity, power and time, *Vestoj* includes an online platform and regular live performative events, captivating the readers through unconventional stories.



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214  
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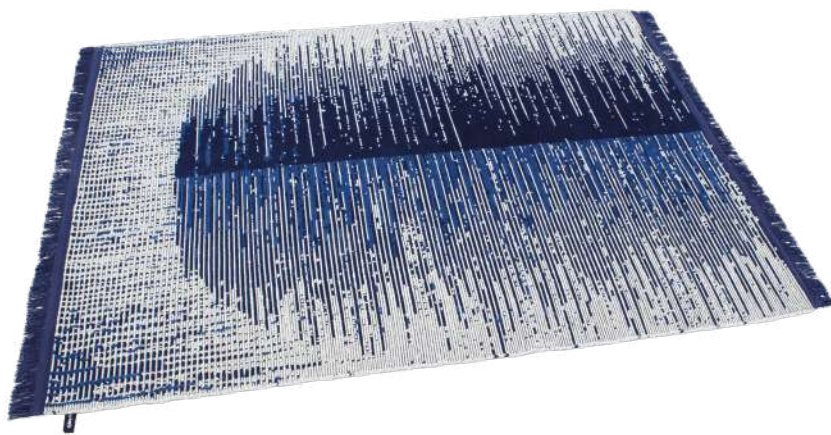




**INKY DHOW**  
S (cm)  
230 X 300  
D  
Bethan Gray  
C  
Blue



**CAR PARK 1**  
S (cm)  
190 X 300  
D  
Odd Matter  
C  
Blue



**NEW JAPAN**  
S (cm)  
230 X 300  
D  
Chiara  
Andreatti  
C  
Standard



**FORMATION 2**  
S (cm)  
230 X 300  
D  
Edoardo  
Piermattei  
C  
Standard



**STROKE 1.0**  
S (cm)  
160 X 300  
D  
Sabine  
Marcelis  
C  
Blue



2019, Dreams That Money Can Buy | Photo by Lorenzo Gironi | Art Direction by Motel 409



2019, Dreams That Money Can Buy | Photo by Lorenzo Gironi | Art Direction by Motel 409

**2019, DREAMS THAT MONEY CAN BUY**

An experimental concept. An aesthetic revolution. A surrealistic tribute. Seven dreams merge into an oneiric projection imbued in the artistic and cultural universe of cc-tapis. The transition between classical architecture and contemporary art in Villa Panza embraces present-day reinterpretations of a surrealistic-dadaist vision dating back to 1947. Captured here Case number 7 of 7 "Narcissus", starring Slinkie by Patricia Urquiola and Hebe Witte.

STROKE

STROKE 1.0  
S (cm)  
160 X 300  
D  
Sabine  
Marcelis

Blue



Yellow



Nude



Green



Lilla



STROKE 2.0

S (cm)  
250 X 240  
D  
Sabine  
Marcelis

Yellow



Nude



STROKE RUNNER

S (cm)  
100 X 320  
D  
Sabine  
Marcelis

Yellow



2020, Gesture | Stroke by Sabine Marcelis | Photo by Riccardo Raspa

STROKE

Stroke 1.0  
Blue

DESIGNER  
Sabine Marcelis

SIZE (cm)  
160 X 300

MATERIALS  
Himalayan Wool



Designed by Sabine Marcelis, Stroke is a collection of rugs featuring different gradients of color saturation, shapes and pile height, mirroring the three-dimensionality and irregular pigment of a stroke of paint. The ridges and valleys a painter rely on to build intensity are rendered in dyed wool, highlighting the thoughtful craftsmanship present in each cc-tapis creation.



2021, Guerrilla Marketing Campaign in Milan | Photo by Federico Sorrentino



2022, Guerrilla Marketing Campaign in Paris | Photo by Judith Opinel



2021, One Night in Milan | Stroke by Sabine Marcelis | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti



2021, One Night in Milan | Stroke by Sabine Marcelis | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti

To celebrate its 10th birthday, throughout 2021 cc-tapis worked on the One Night in Milan campaign, which is both a tribute to the city and to the world of Milanese hôtellerie. A photographic project by Piotr Niepsuj capturing ten iconic rugs, one for each year of the brand, in Milanese hotels, from the most discrete to 5-star luxury hotels. Conceived 10 years ago, the idea behind the project was to represent the evolution of cc-tapis through the styling of rugs that not only occupy an interior space, but become characters who live in it. Specially for the Milan Design Week 2021 and for Maison&Objet Paris 2022, One Night in Milan went beyond its editorial boundaries and occupied external spaces of the Milanese and Parisian city with a Guerrilla Poster campaign.



2021, One Night in Milan | P.A.N.E by cc-tapis design-lab | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti



2022, So much fun by Claude Cartier Studio | Photo by Guillaume Grasset



2022, So much fun by Claude Cartier Studio | Photo by Guillaume Grasset



# CLAUDE CARTIER STUDIO

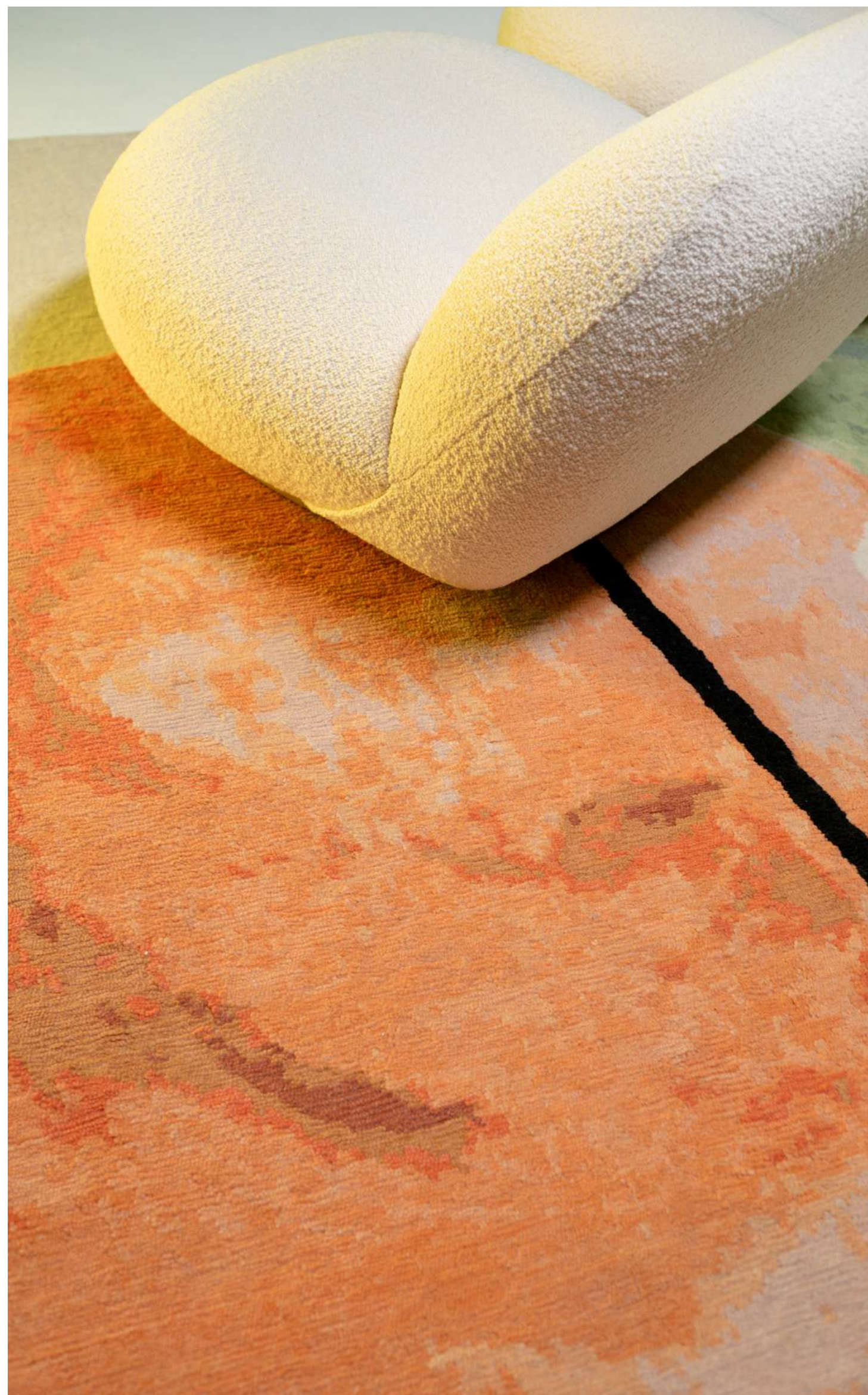


2022, So much fun by Claude Cartier Studio | Photo by Guillaume Grasset

To celebrate 40 years as a decorator and interior designer, in 2022 Claude Cartier wanted to have fun and move from dreams to reality. After a decade of collaboration with cc-tapis, as a gift to herself, she designed So much fun, a custom collection of rugs for her personal home, reflecting her passion for textiles, colors and materials. Adopting different production techniques, Claude Cartier's sensibility for craftsmanship was translated in three different designs which combine graphic, joyful and colorful patterns, punctuated by geometric stripes, like musical notes.



2019, Spectrum | Doodles by Faye Toogood | Photo by Alessandro Oliva



2019, Spectrum | Doodles by Faye Toogood | Photo by Ivan Grianti

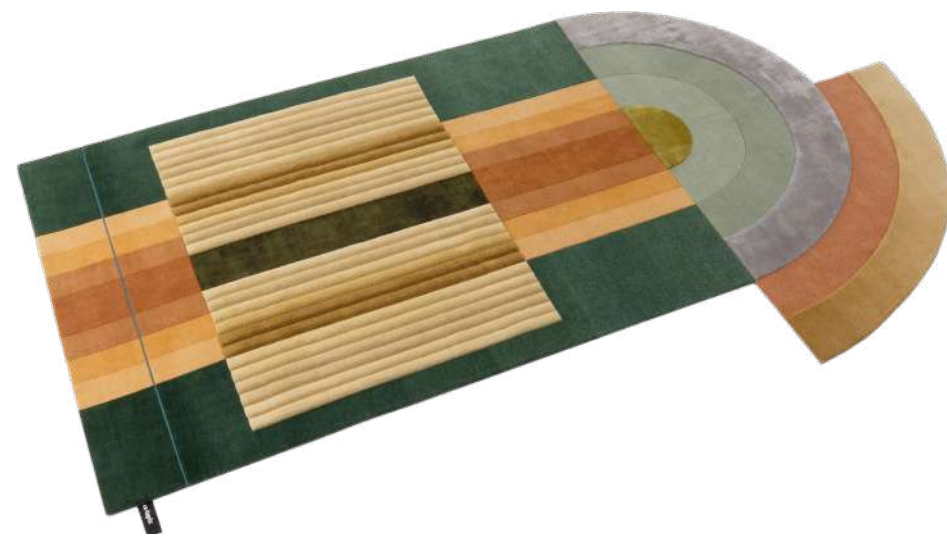
CC-TAPIS

315

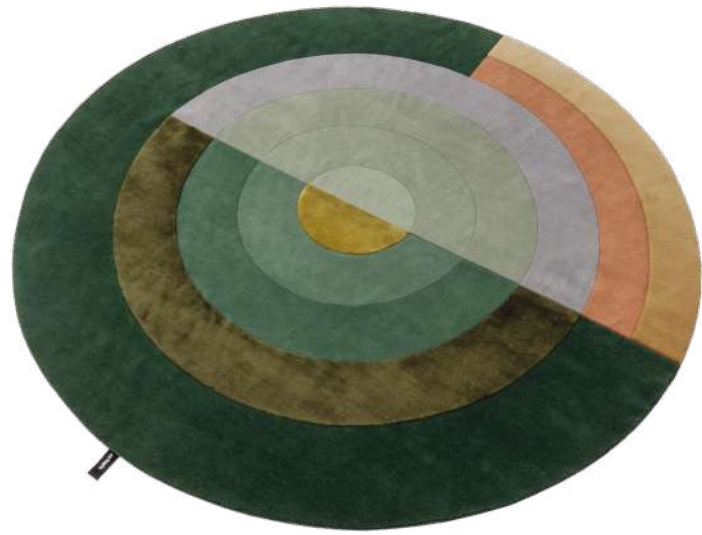
HANDMADE RUGS

2019, SPECTRUM  
 Light, rainbow, furniture, space: if there were a periodic table of the key elements of cc-tapis, there is no doubt that these four would feature. - Federico Sarica, 2019.  
 For the Spectrum campaign, a matrix of colors and light were staged together with cc-tapis rugs. Here photographed the Interior With Table rug from the Doodles Collection by Faye Toogood.  
 VOLUME I 314





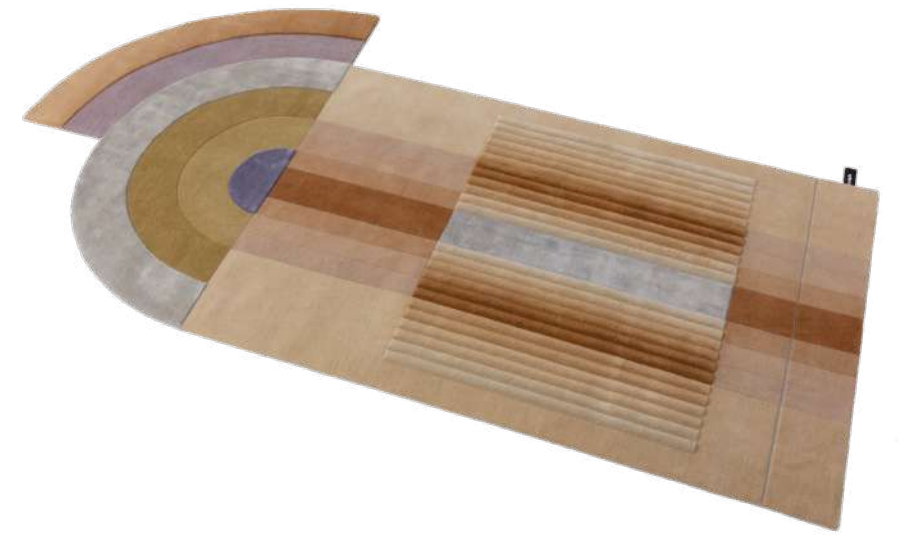
BLISS BIG  
S (cm)  
170 X 300  
D  
Mae  
Engelgeer  
C  
Green



BLISS  
ROUND  
S (cm)  
250 X 250  
D  
Mae  
Engelgeer  
C  
Green



2022, Bliss by Mae Engelgeer | Photo by Mattia Greggi



BLISS BIG  
S (cm)  
170 X 300  
D  
Mae  
Engelgeer  
C  
Sand

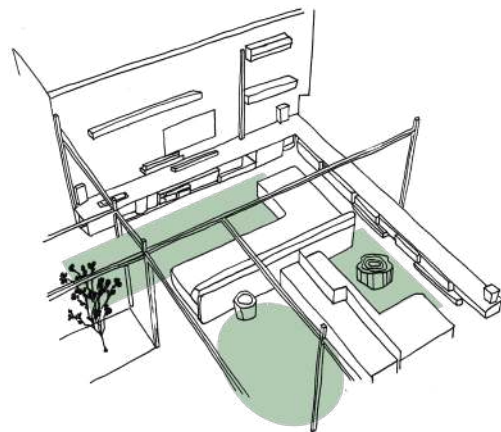
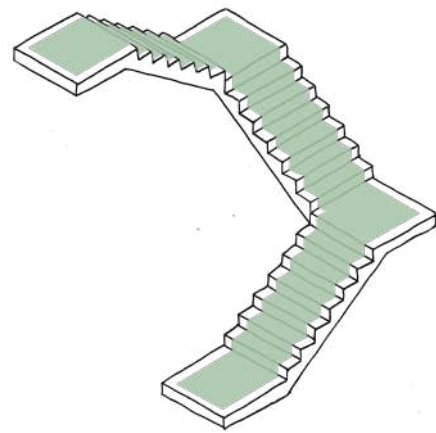
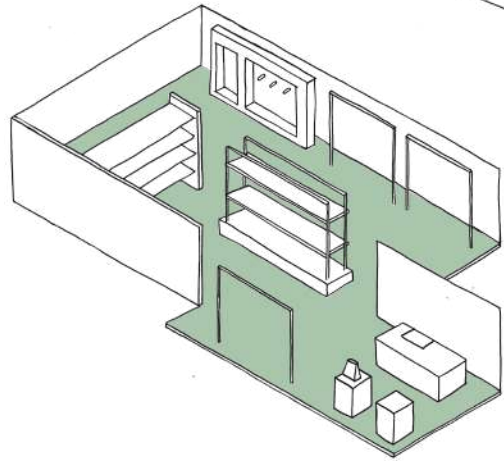
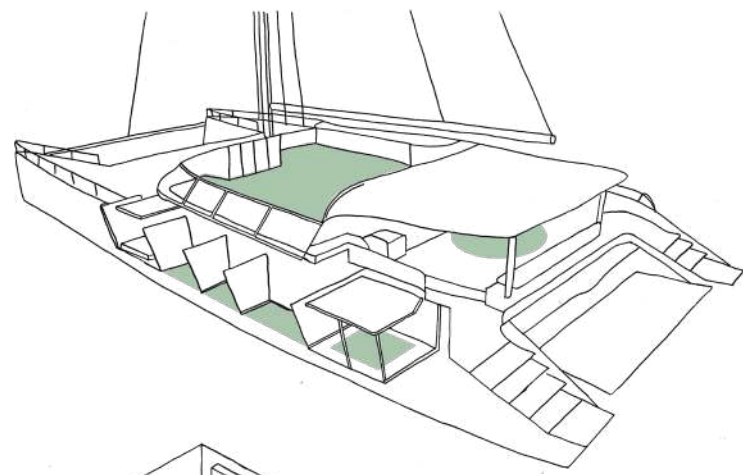


BLISS  
ROUND  
S (cm)  
250 X 250  
D  
Mae  
Engelgeer  
C  
Sand



2022, Bliss by Mae Engelgeer | Photo by Mattia Greggi





**CC-TAPIS PROJECT: THE CC-TAPIS CONTRACT DIVISION.**

Guided by an innovative approach in creating contemporary custom rugs for any type of project, cc-tapis can respond to the needs of the contemporary design industry offering varying production techniques to satisfy the needs of design professionals. The cc-tapis design-lab offers an ad hoc support service which include renders, simulations and technical drawings to develop certified rugs which can be fully customized in terms of size and shape, colors and materials. cc-tapis PROJECT is a 360° advisory service providing bespoke flooring solutions for the contract market; products which are ideal for any commercial space such as hotels, restaurants, boutiques, offices, public spaces and yachts & boating. Working with interior designers and architects, cc-tapis PROJECT guides professionals in every step of the design process by facilitating the production of custom designs or offering a wide selection of certified samples and materials which can be adapted to the needs of contemporary spaces. cc-tapis PROJECT has developed a dynamic production capacity of hand-knotted, handloom and hand-tufted rugs manufactured in Nepal, India and Thailand.



2021, Sculptural installation of NCFC and Damier by STUDIO TESTO | Photo by Claudia Zalla

**A BESPOKE APPROACH**

As cc-tapis produces its rugs exclusively by hand, it gives them the freedom to customize each and every rug. With a wide selection of handmade rugs produced in the company's Atelier in Nepal, India and Thailand, cc-tapis gives clients the freedom to create custom pieces with the dimension, colors and even the materials of their choice. At the heart of this process is the cc-tapis design-lab assisting clients, architects and interior designers with an ad hoc support service to develop renders, simulations and technical drawings. There are endless possibilities to create a unique rug using more than 1200 different colors and materials like wool, silk, linen or aloe, which can be combined to create different textures and varying pile heights.



2021, Ombra by Muller Van Severen | Photo by Frederik Vercausse



2021, Ombra by Muller Van Severen | Photo by Frederik Vercausse

Ombra, an immersive experiment with shadow, where objects and the imagination float or even fly. Designed by Muller Van Severen, Ombra is a collection which adds a new dimension to an interior space, giving a three-dimensional sensation to a two-dimensional object, merging these opposing worlds in a rug. The collaboration between cc-tapis and Muller Van Severen was born remotely, from virtual meetings that took place during 2020. From this initial digital introduction, the Belgian duo took a traditional approach to their creative process and began with model-making; experimenting with paper, cardboard and light. By cutting, sticking and photographing, they delicately layered tone and shadow, adding not only multiple dimensions to their design but also to traditional craftsmanship, being carefully translated into a hand-knotted rug with Himalayan wool and pure silk by Tibetan artisans. A design which engages with the objects placed on it, an interaction that gives a feeling of lightness, projecting out of two-dimensionality to land in a three-dimensional space.



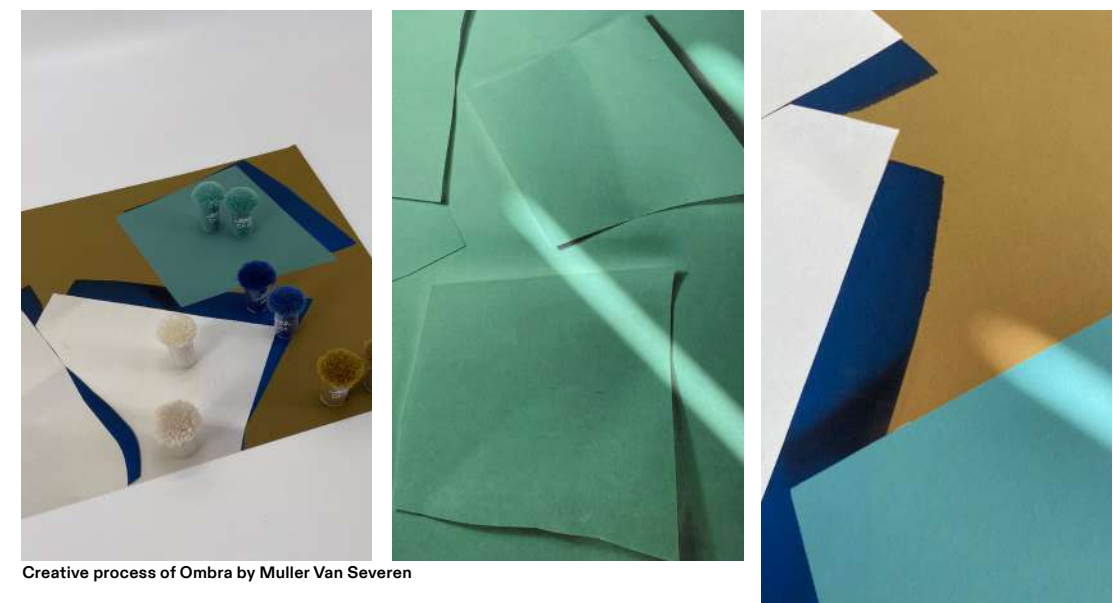
2021, Ombra by Muller Van Severen | 10 Years Muller Van Severen. In Dialogue with the Collection. | Photo by Bart Van Leuven | Design Museum Gent  
2021 was a year of great celebration. Like cc-tapis, the designer duo Muller Van Severen celebrated their tenth anniversary with an exhibition in their hometown in the Design Museum of Gent: 10 years Muller Van Severen. A stimulating retrospective where the Ombra rug designed for cc-tapis was displayed amongst a selection of items from the museum's permanent collection and Muller Van Severen's work.



Muller Van Severen was founded in the early Spring of 2011. With both Fien Muller and Hannes Van Severen being artists, it's natural that the collection sits somewhere between design and art. The couple has been on an inspired quest for sculpturally interesting furniture objects, always including the space around it, and characterized by a careful research into their shared passion for art, architecture and materials. At the same time Muller Van Severen's designs appear to be created almost intuitively and with total effortlessness. It looks as if the designers draw with crayons in space. After winning countless awards and collaborating with prestigious museums (such as Vitra Museum, Centre Pompidou and Musée d'Art Decorative Paris) and galleries (Galerie Kreo, Side Gallery, Valerie Traan Gallery) worldwide, Muller Van Severen is considered to be one of the most image-defining European design teams of today. Their creations are globally identified in both private homes and public spaces. All of Muller Van Severens own production pieces are handmade by small-scale fabricators and skilled artisans, with an honesty to the rawness and irregularity of the chosen material.



# MULLER VAN SEVEREN



Creative process of Ombra by Muller Van Severen





**CC-TAPIS HOME VISITS: EPISODE ONE**

Someone has come inside and left the door open, a gust of wind blows through the space, a presence is felt. In the Private House of Charlotte and Damir Doma in Milan, each object has a story to tell, inviting us to enter the space and discover its mysteries. The Ombra rug, silent and stoic, designed by Muller Van Severen witnesses everything in this residential scene where light and shadow interact with both the delicate shades of the rug and the interior, letting the imagination float or even fly.

PLASTERWORKS

S (cm) 170x180  
D david/nicolas  
Plasterworks B Standard  
S (cm) 250x270  
D david/nicolas  
Plasterworks C Standard



Plasterworks A Standard

S (cm) 170x300  
D david/nicolas  
M Cotton weave, Himalayan wool

CULTIVATE

S (cm) 230x300  
D Yuri Himuro  
M Himalayan wool, Cotton



Chevron Green

SO MUCH FUN!



Plein Cadre Vert Tranquille

S (cm) 230x300  
D Yuri Himuro  
M Himalayan wool, Cotton

NASTAGIO

S (cm) 230x300  
D Studio Klass  
Standard



SEGNI MINIMI

S (cm) 230x300  
D Giuseppe Di Costanzo  
5 Standard



DUSK

S (cm) 230x300  
D cc-tapis design-lab  
Forest

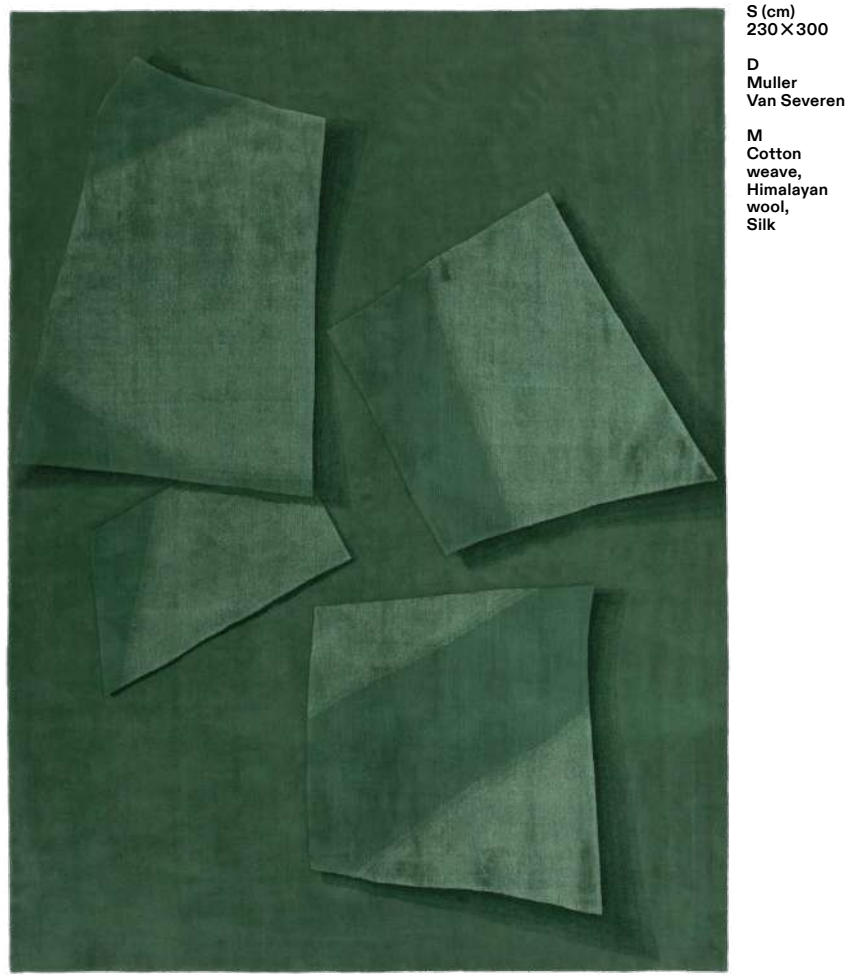


ENVOLEE

S (cm) 230x300  
D Cristina Celestino  
Forest



OMBRA



Green

S (cm) 230x300  
D Muller Van Severen  
M Cotton weave, Himalayan wool, Silk

PRIMITIVE WEAVE

S (cm) 230x300  
D Chiara Andreatti  
M Cotton weave, Himalayan wool  
3 Navy



TIDAL

S (cm) 230x230  
D Germans Ermičs  
M Cotton weave, Himalayan wool  
Retreat  
Standard



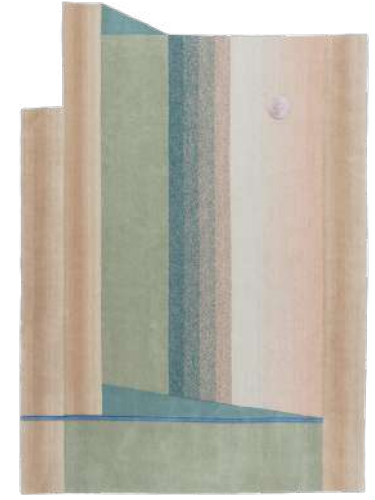
LINES

S (cm) 220x230  
D Philippe Malouin  
Green



MINDSCAPE

S (cm) 210x300  
D Mae Engelgeer  
M Himalayan wool, Silk  
Scope



LE TAPIS NOMADE

S (cm) 210x300  
D Atelier de Troupe  
Forest







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2020, Gesture | Cultivate by Yuri Himuro | Concept by Motel 409 | Performers Andrea Giarretta and Silvia Bonavigo | Directed by Riccardo Raspa | Styling by Lucrezia Cuccagna | Grooming by Mio Iguchi | Filmed @ Superstudio

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2020, Gesture | Cultivate by Yuri Himuro | Creative Direction by Motel 409 | Photo by Dario Salamone



GESTURE PERFORMANCE: CULTIVATE

Part of the Gesture Collective, a campaign exploring our everyday actions, inspired by the world of performance art, the Cultivate rug stages a moment of play, an unusual game of battleships played with scissors. "Cutting becomes a process of creation instead of destruction" explains the designer Yuri Himuro. The useful everyday tool is utilized in a light-hearted way as a physical manifestation of change to cut the threads of the rug. An illusory process of destruction, giving life to a surface and cultivating a sense of emotional attachment by the user to the rug.

00:00:01



Part of the Gesture Collective, "Cutting becomes a process of creation instead of destruction", explains textile designer Yuri Himuro of the inspiration behind her collection, Cultivate.

00:00:05



00:00:10



The Cultivate Collection for cc-tapis is a collection of hand-woven rugs using wool, created in India using a pit loom technique.

00:00:15

00:00:20



00:00:25



Based on her innovative textile project Snip Snap, a jacquard pattern whose design only becomes apparent when the woven threads are snipped, revealing a double structure within the textile, Yuri Himuro explores the creative potential found in the act of cutting.

00:00:30



"The texture of each rug must be individually cultivated. You can cut the surface of the rug by yourself giving life to a surface and cultivating a sense of emotional attachment to the rug", explains Yuri Himuro.

00:00:35



00:00:40



To create the rugs, cc-tapis translated Yuri Himuro's novel jacquard weaving technique into an Indian flatweave. The nature of the design gives to each owner the opportunity to personalize each rug, embracing the gesture of cutting and revealing colorful flatweave beneath the first layer of woolen threads.

00:00:45

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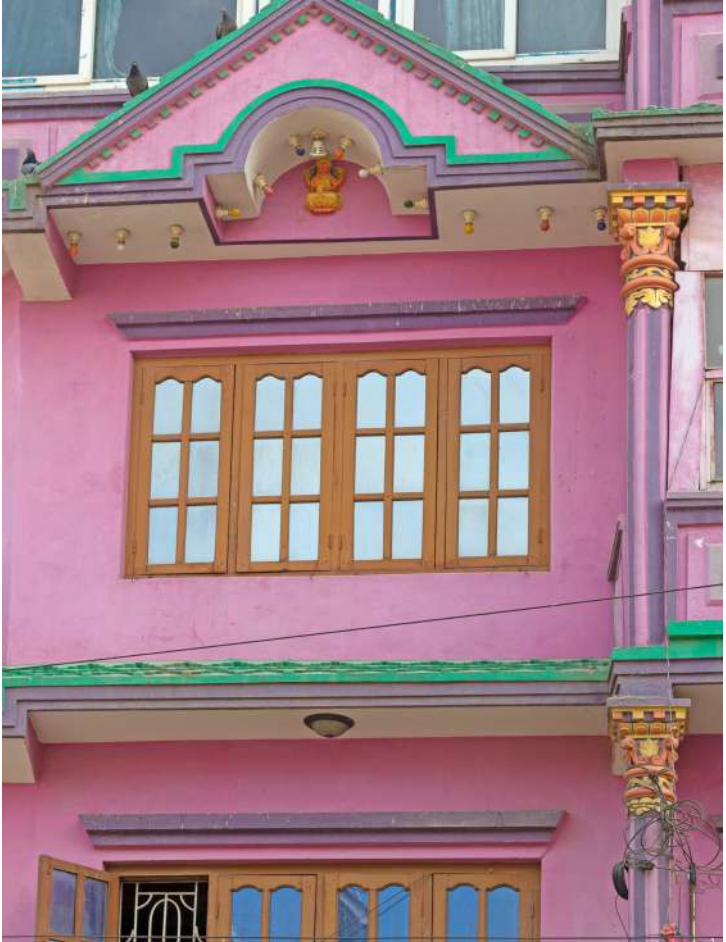
P.6



2020, Gesture Campaign | Photo by Riccardo Raspa



2020, Artworks of the Cultivate Collection by Yuri Himuro  
CC-TAPIS 335



2022, NEPALI HOUSES IN KATHMANDU  
The unexpectedly bold and colorful homes of Kathmandu, creating a picturesque scenario reflecting the diverse cultural heritage of the country.  
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CC-TAPIS 337

HANDMADE RUGS

Martino Gamper lives and works in London. Starting as an apprentice with a furniture maker in Merano, Gamper went on to study sculpture under Michelangelo Pistoletto at the Academy of Fine Arts, Vienna. He completed a Masters in 2000 from the Royal College of Art, London, where he studied under Ron Arad. Working across design and art venues, Martino Gamper engages in a variety of projects from exhibition design, interior design, one-off commissions and the design of mass-produced products for the cutting edge of the international furniture industry. Gamper has presented his works and projects internationally, selected exhibitions and commissions include: "design is a state of mind", Serpentine Sackler Gallery, London (2014); "Period Room", Palais De Tokyo, Paris; "Tu casa, mi casa", The Modern Institute, Glasgow (2013); "Bench Years", London Design Festival commission, V&A Museum, London (2012); "Gesamtkunsth Handwerk" (Karl Fritsch, Martino Gamper and Francis Upritchard), Govett-Brewster Art Gallery, New Plymouth - New Zealand (2011); Project for Café Charlottenborg, Kunsthall Charlottenborg, Copenhagen (2011); "Bench to Bench", public street furniture in East London in collaboration with LTGDC (2011); "A 100 chairs in 100 Days", 5 Cromwell Place, London (2007); "Wouldn't it be Nice...Wishful thinking in Art & Design", Centre d'Art Contemporain, Genève (2007). Gamper was the recipient of the Moroso Award for Contemporary Art in 2011, and the Brit Insurance Designs of the Year, Furniture Award in 2008 for his project "A 100 Chairs in 100 days".



# MARTINO GAMPER



Creative process of Xequer by Martino Gamper  
339

-tapis.

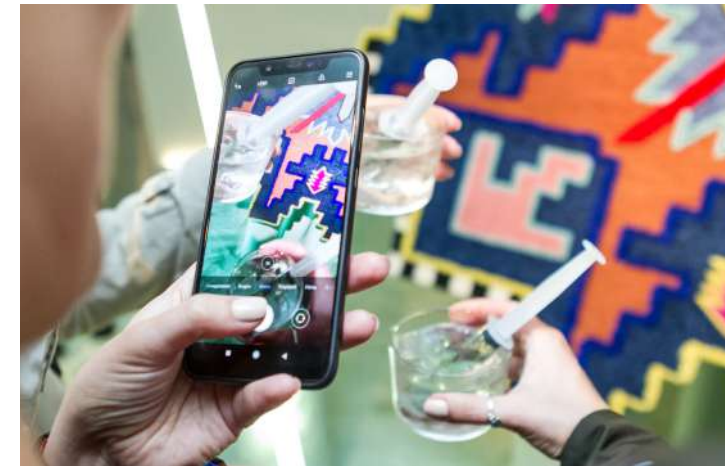




2019, Spectrum | Art Direction by Motel 409 | Photo by Ivan Grianti



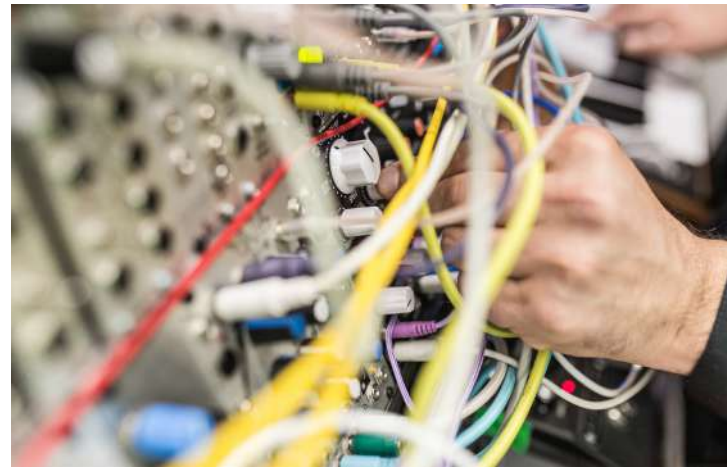
2019, Spectrum | KILLER KNOTS FROM OUTER SPACE  
 From a science fiction laboratory to the streets of the city of Milan, The Spectrum concept launched at Milan Design Week 2019, also becoming the cc-tapis 2020 catalogue. Spreading its luminosity, composed of light and color, Spectrum contaminated our minds and selected Milanese newsstands.  
 CC-TAPIS 343 HANDMADE RUGS



2019, Spectrum | Killer Knots from outer space | Photo by Juliano Araujo & Mariano Beck



2019, Spectrum | Killer Knots from outer space | Photo by Juliano Araujo & Mariano Beck



2019, Spectrum | KILLER KNOTS FROM OUTER SPACE  
 From the solar system to the depths of Detroit, at Milano Design Week 2019, Spectrum brought together six designers for an out-of-this world collection investigating multiple dimensions of light, rainbow, furniture and space. Every rug was exhibited as a single experiment, highlighting cc-tapis' endless capacity to research and experiment with different techniques and finishes. Inspired by space age fantasies from the retro-futuristic eighties, cc-tapis and Studio MILO delved deep into their "labs" to welcome visitors to the Piazza Santo Stefano showroom and Salone del Mobile stand, stepping into a science fiction laboratory where experimentation freely reigned.  
 VOLUME I 344



CC-TAPIS

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HANDMADE RUGS



2018, Villa Panza | Photo by Beppe Brancato



2018, Villa Panza | New Forêt by the cc-tapis design-lab | Photo by Beppe Brancato | Styling by Greta Cevenini



2018, Villa Panza | Nastagio by Studio Klass | Photo by Beppe Brancato | Styling by Greta Cevenini

Cinquecento Collection, a celebration of the use of perspective during the Italian Renaissance period. Designed by Studio Klass, the geometric and colored areas of the rugs are developed into an artwork inspired by the masterpieces of that period by artists such as Domenico Veneziano, Ludovico Mazzolino and Giovanni Bellini. The focus of the project is to maintain the perspective of each piece, dividing the works into macro-areas whilst keeping the primary color combinations.  
CC-TAPIS 347 HANDMADE RUGS



**PATCHA STANDARD**  
 S (cm)  
 190 X 300  
 D  
 Patricia Urquiola

Mint

Burgundy

Solid Mint

**PATCHA RUNNER**  
 S (cm)  
 120 X 350  
 D  
 Patricia Urquiola

Blue

Solid Blue

Solid Mint

**PATCHA SQUARE**  
 S (cm)  
 260 X 280  
 D  
 Patricia Urquiola

Standard

Solid mint



2020, Patcha by Patricia Urquiola | Photo by Marina Deniso

A myriad of textures, pile heights and colors meet in the Patcha Collection designed by Patricia Urquiola in 2020. Central to the creative process is the investigation of reused and upcycled materials: the speckled technicolor fields are created by using left-over silk and surplus wool taken from the production from previous rugs. The result is a combination of woolen fragments that resemble jagged papers and colorful cardboard, assembled in an extemporized composition breathing new life into once discarded fibers.

► Patcha Standard Mint

DESIGNER  
 Patricia Urquiola

SIZE (cm)  
 190 X 300

MATERIALS  
 Himalayan wool,  
 Recycled silk





2022, Chromatic model of Patcha by Patricia Urquiola | Photo by Claudia Zalla | Set Design by STUDIO TESTO



2022, Chromatic model of Patcha by Patricia Urquiola | Photo by Claudia Zalla | Set Design by STUDIO TESTO



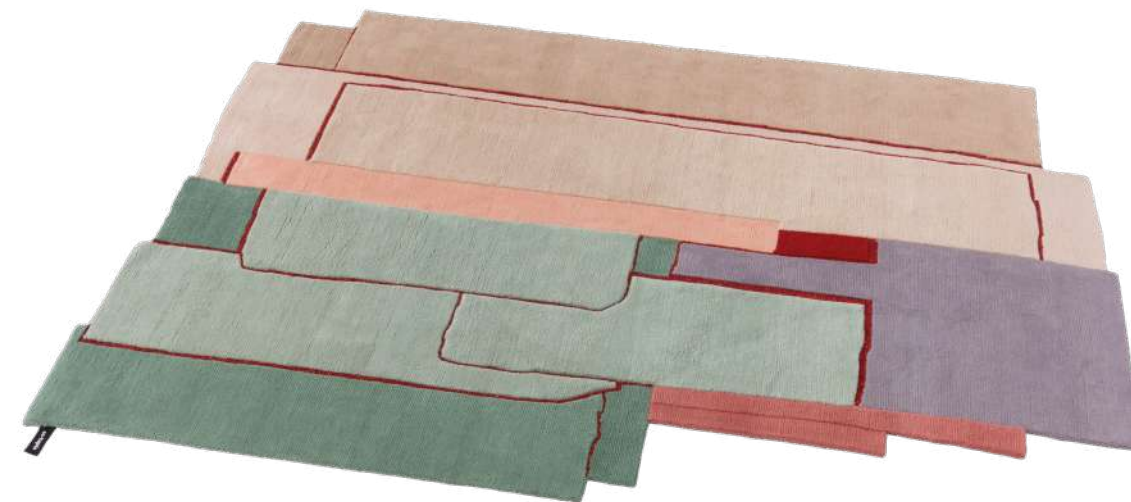
PATCHA  
RUNNER  
S (cm)  
120 X 350  
D  
Patricia  
Urquiola  
C  
Blue



PATCHA  
RUNNER  
S (cm)  
120 X 350  
D  
Patricia  
Urquiola  
C  
Solid Blue



PATCHA  
STANDARD  
S (cm)  
190 X 300  
D  
Patricia  
Urquiola  
C  
Mint



PATCHA  
STANDARD  
S (cm)  
190 X 300  
D  
Patricia  
Urquiola  
C  
Solid Mint



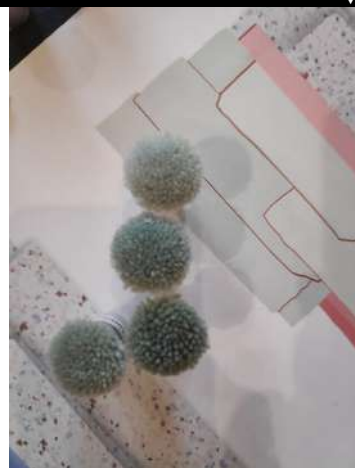
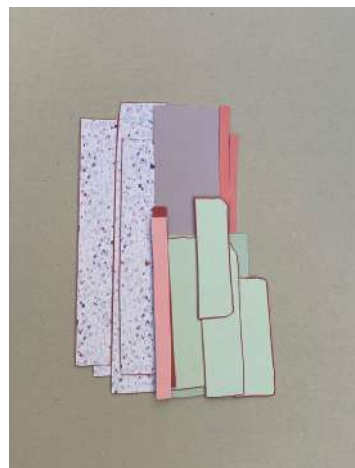
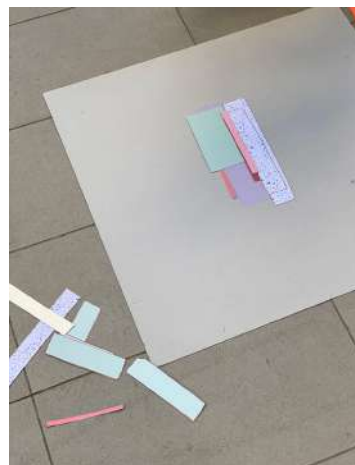
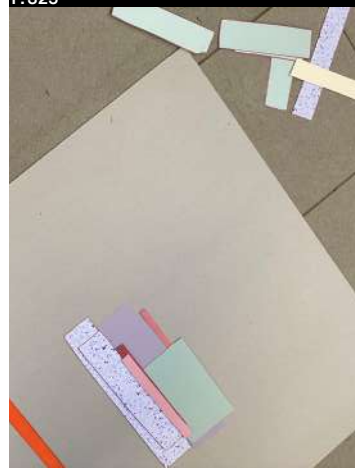
2021, cc-tapis shopping bag | Photo by Claudia Zalla



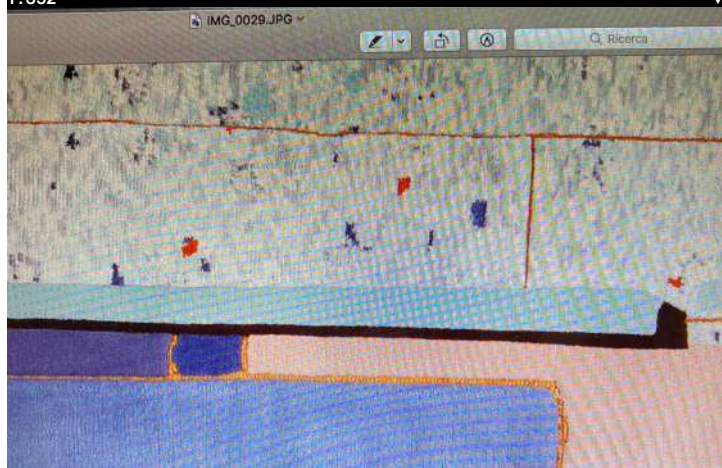
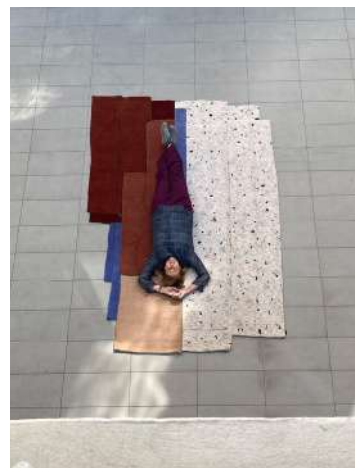
2021, Patcha by Patricia Urquiola | cc-tapis showroom | Photo by Claudia Zalla



2021, GESTURE | Patcha by Patricia Urquiola | Concept by Motel 409 | Performers Andrea Giaretta, Emanuele Marchetti, Francesca Rizzoli and Silvia Bonavigo | Directed by Riccardo Raspa | Styling by Lucrezia Cuccagna | Grooming by Mio Iguchi | Filmed @ Superstudio



Creative process of Patcha by Patricia Urquiola



2021, GESTURE | Patcha by Patricia Urquiola | Concept by Motel 409 | Performers Andrea Giaretta, Emanuele Marchetti, Francesca Rizzoli and Silvia Bonavigo | Directed by Riccardo Raspa | Styling by Lucrezia Cuccagna | Grooming by Mio Iguchi | Filmed @ Superstudio



00:00:02

Patricia Urquiola, Patcha

00:00:15



00:00:30

Patcha by Patricia Urquiola is a captivating composition of color and pattern coming alive. Utilizing the patch-work spontaneity of mixed media collage, Patricia Urquiola expresses the gesture of overlapping and assembles strips of mint green, lavender, taupe, burgundy and speckled technicolor fields. Layering one atop another to create inventive graphic compositions. "I tried to emphasize the concept of spontaneity," she says of the process.



00:00:45

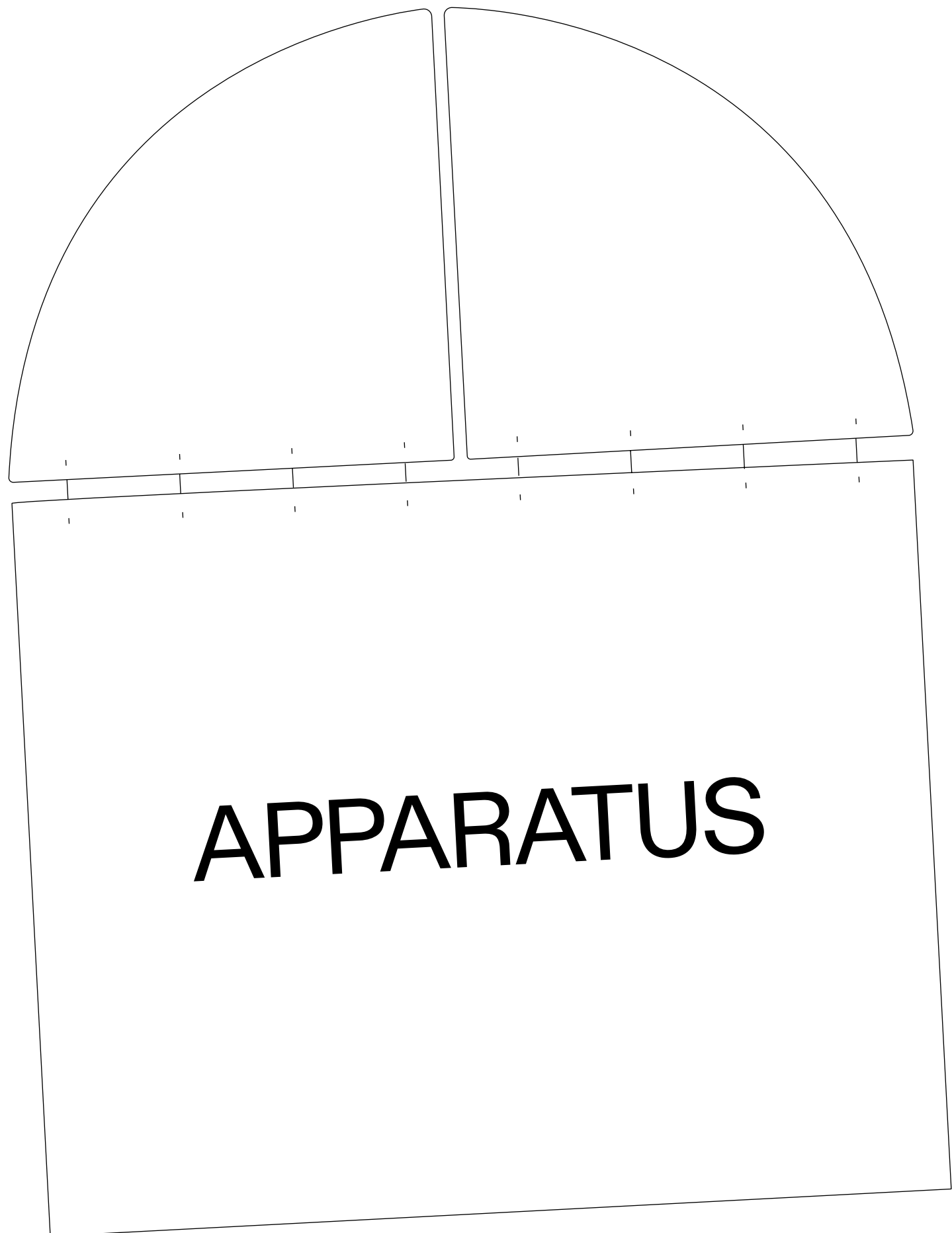


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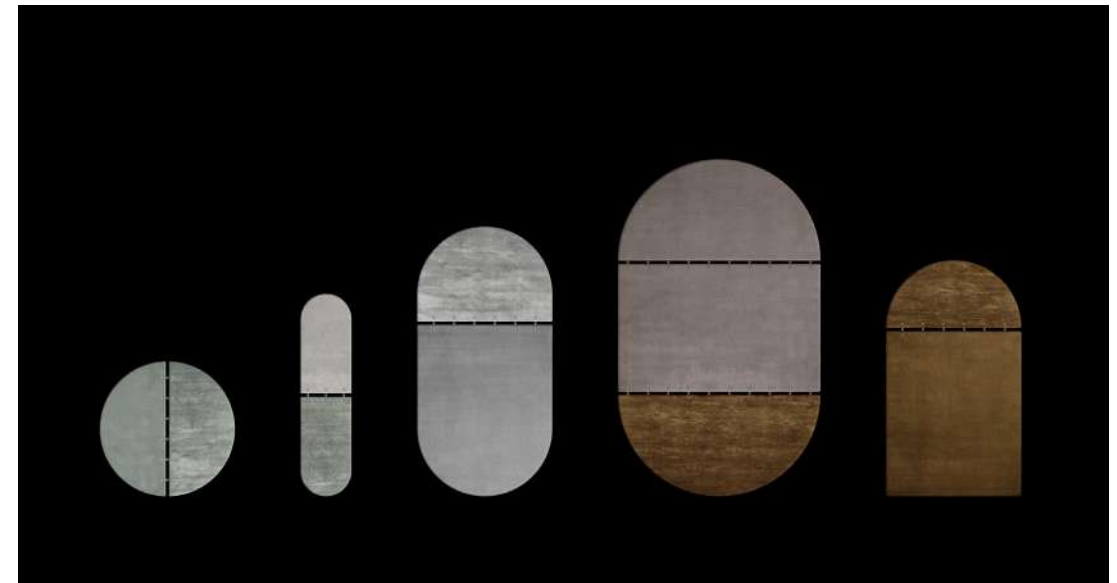
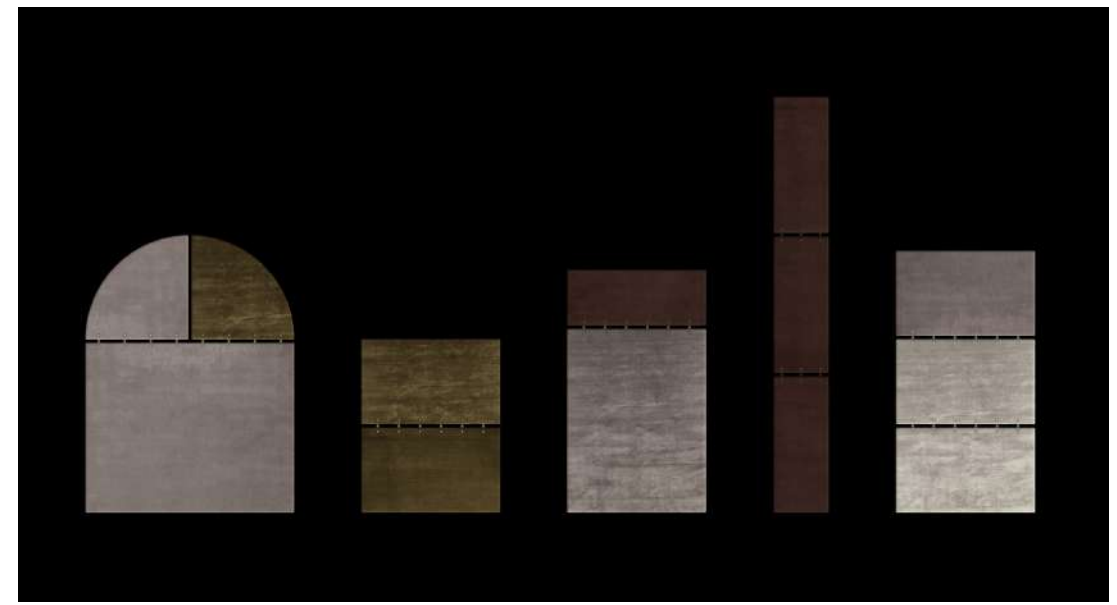
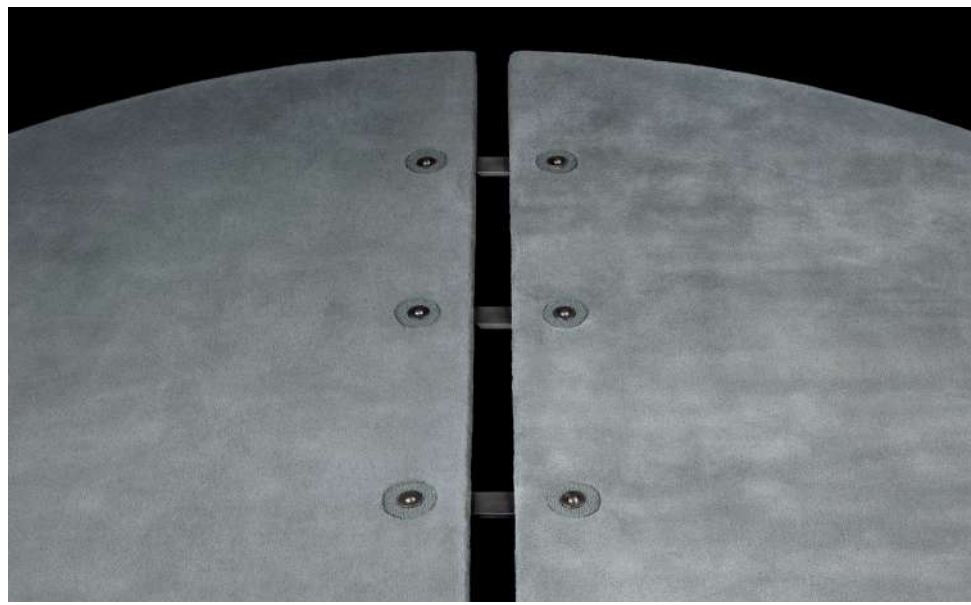
00:01:15

**GESTURE PERFORMANCE: PATCHA**  
Part of the Gesture Collective, Patcha performs in a homage to a collaborative, almost meditative, domestic routine – folding laundry. Four performers are observed whilst folding colorful bedsheets, layering them to form a vivid and multicolored pile. The overlapping of layers evokes the concept behind Patricia Urquiola's Patcha rugs, the result of a spontaneous handcrafted creation.

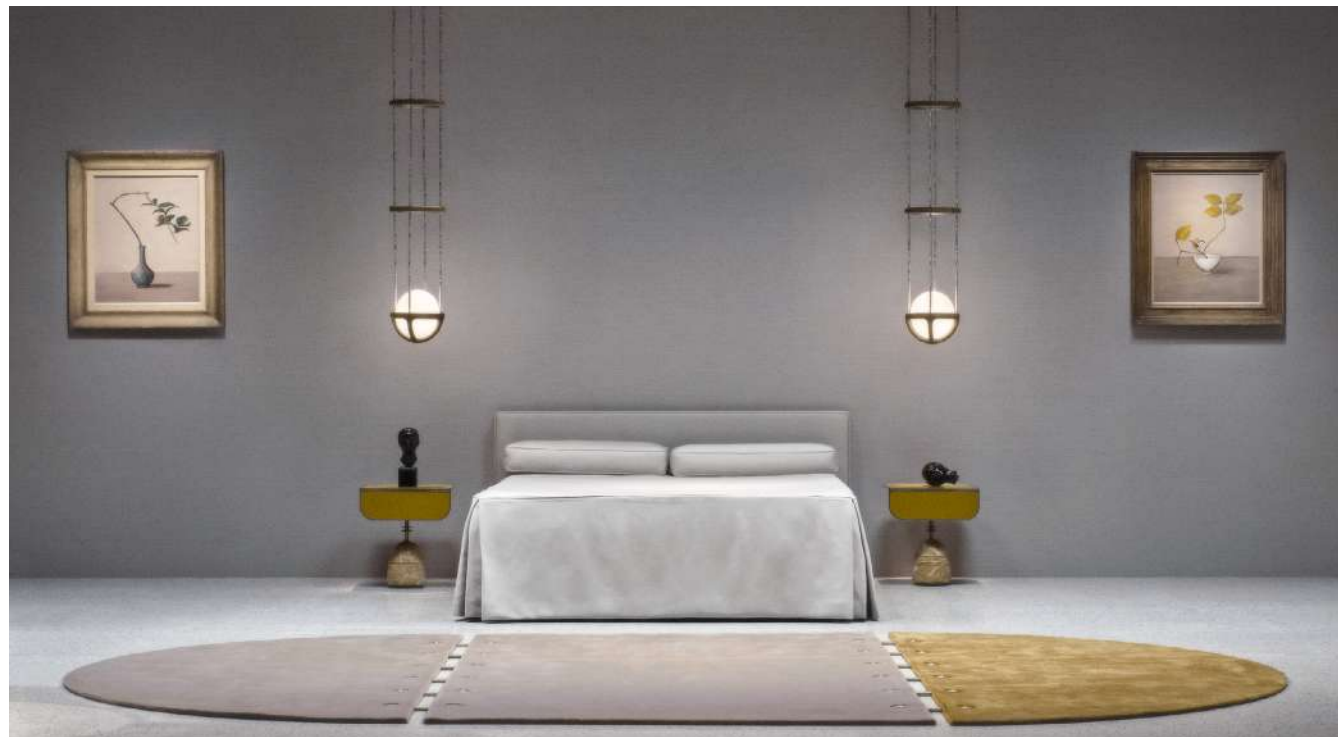


2022, Sequence by Apparatus Studio | Photo by Apparatus Studio

Sequence, a collection of rugs born from the collaboration between New York based interdisciplinary design studio Apparatus and cc-tapis. A modular rug system exploring the space between connections which fuses the design and brass hardware of Apparatus Studio and the craftsmanship of cc-tapis.

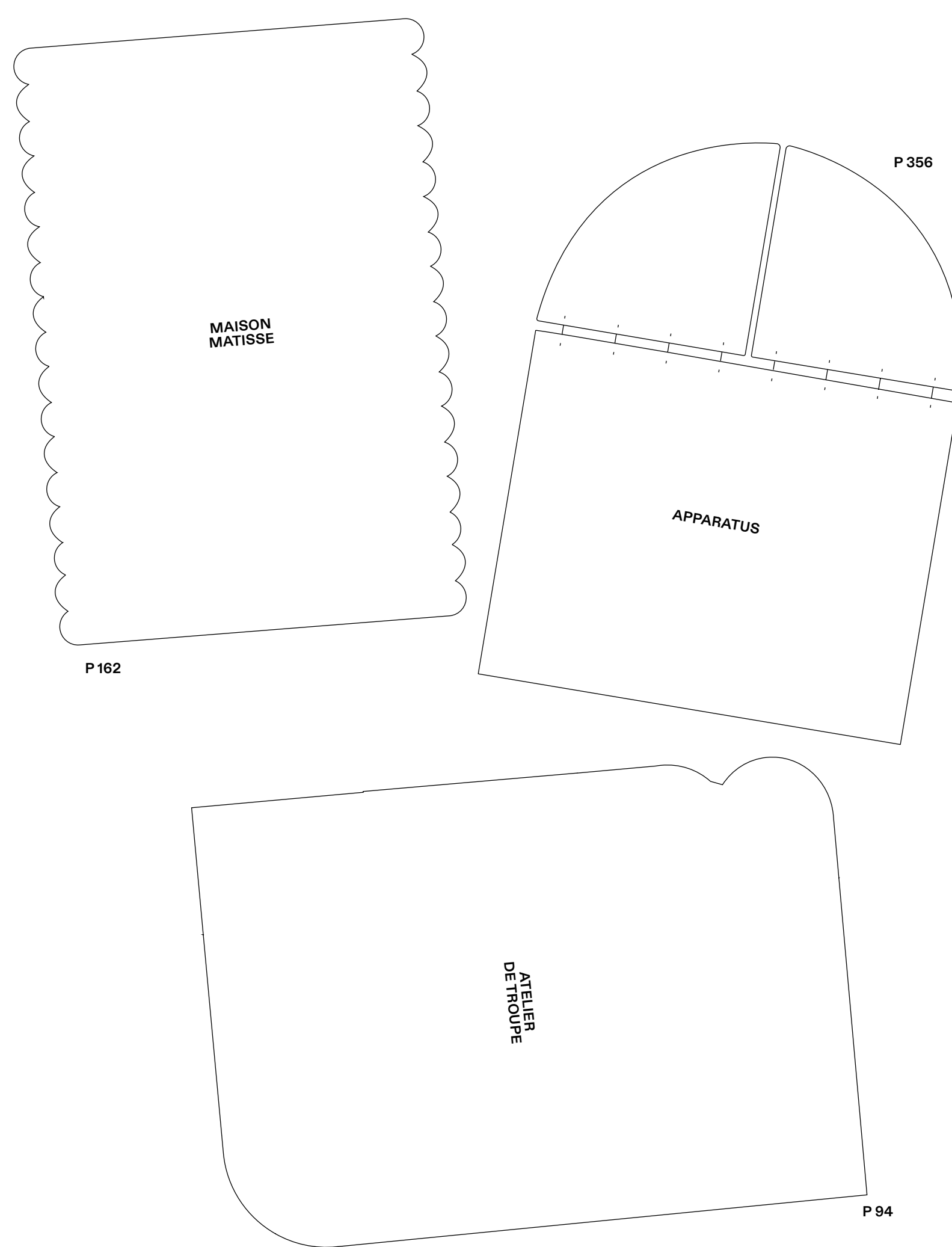
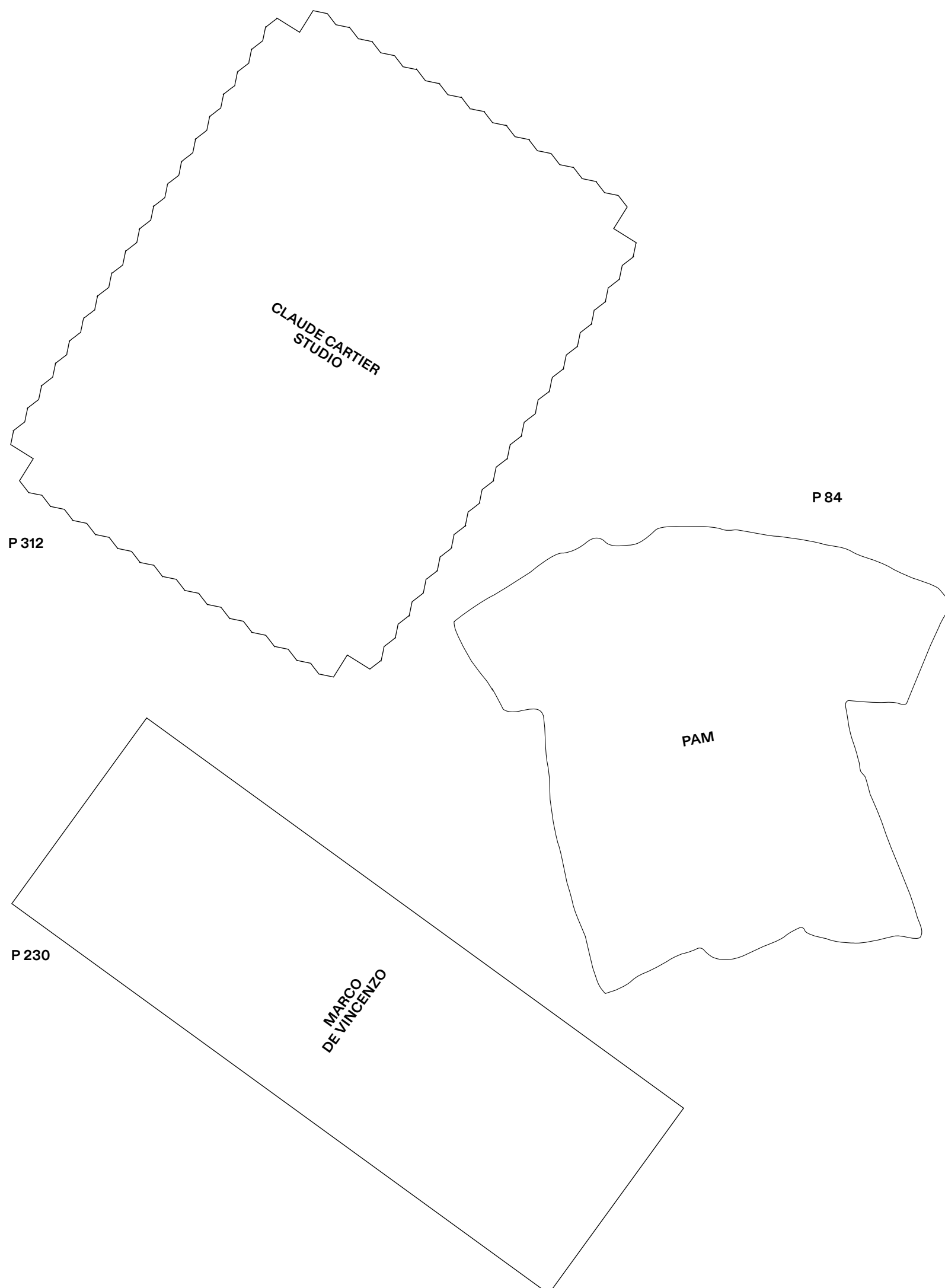


2022, Sequence by Apparatus Studio | Photo by Apparatus Studio



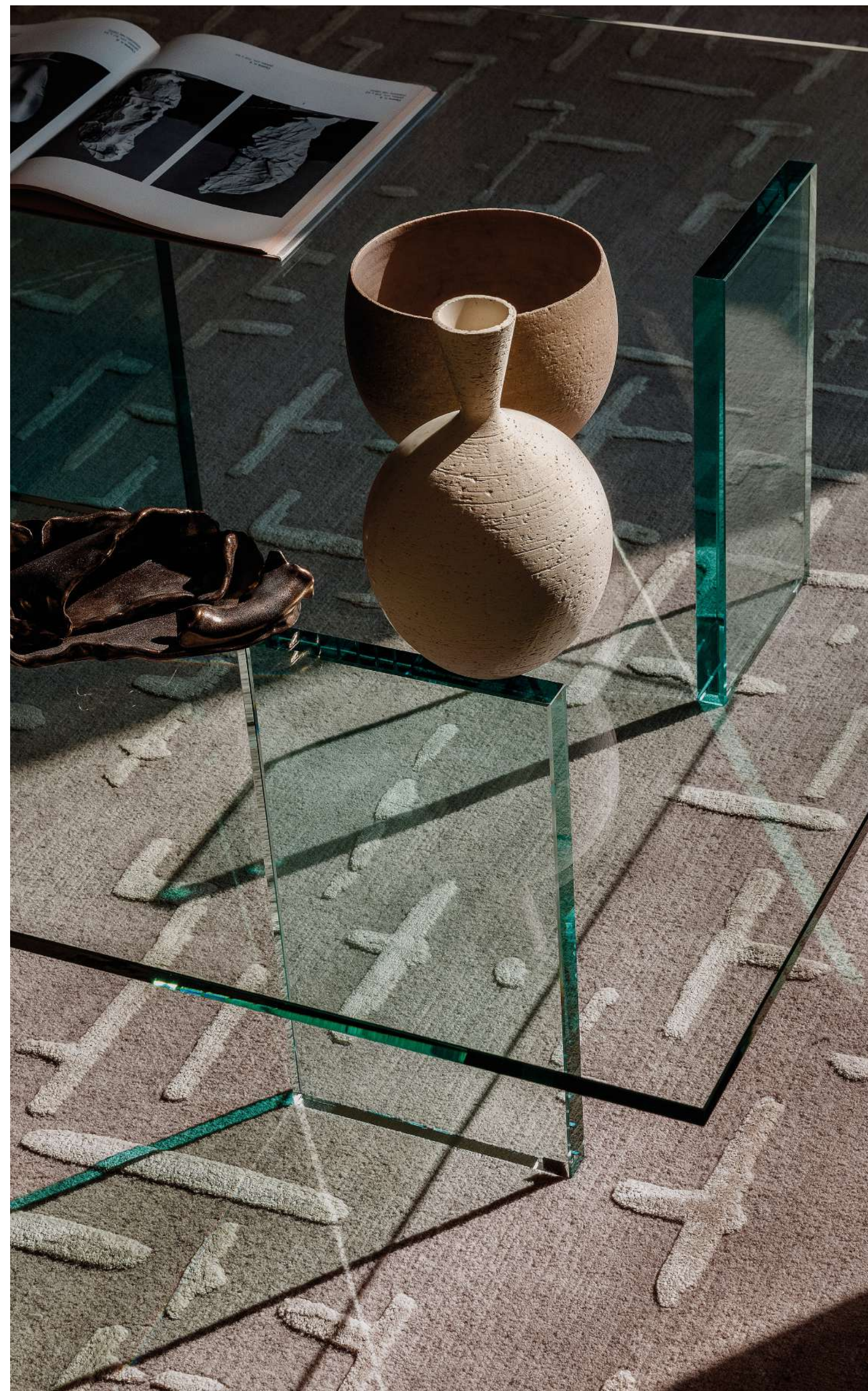
2022, Sequence by Apparatus Studio | Photo by Apparatus Studio  
VOLUME I 358

Investigating the relationship between form and material, Sequence by Apparatus + cc-tapis is a modular rug concept which hinges on joining simple sinuous and linear planes in infinite customizable configurations. Hand-tufted in Thailand using pure Vietnamese silk and worsted New Zealand wool, the shapes are fused at a distance by brass hardware highlighting the inter-spatial as much as the forms themselves.





2022, Le(s)s by Christophe Delcourt | Photo by Mattia Parodi | Styling by Greta Cevenini  
VOLUME I 362



2022, Le(s)s by Christophe Delcourt | Photo by Mattia Parodi | Styling by Greta Cevenini  
CC-TAPIS 363

HANDMADE RUGS





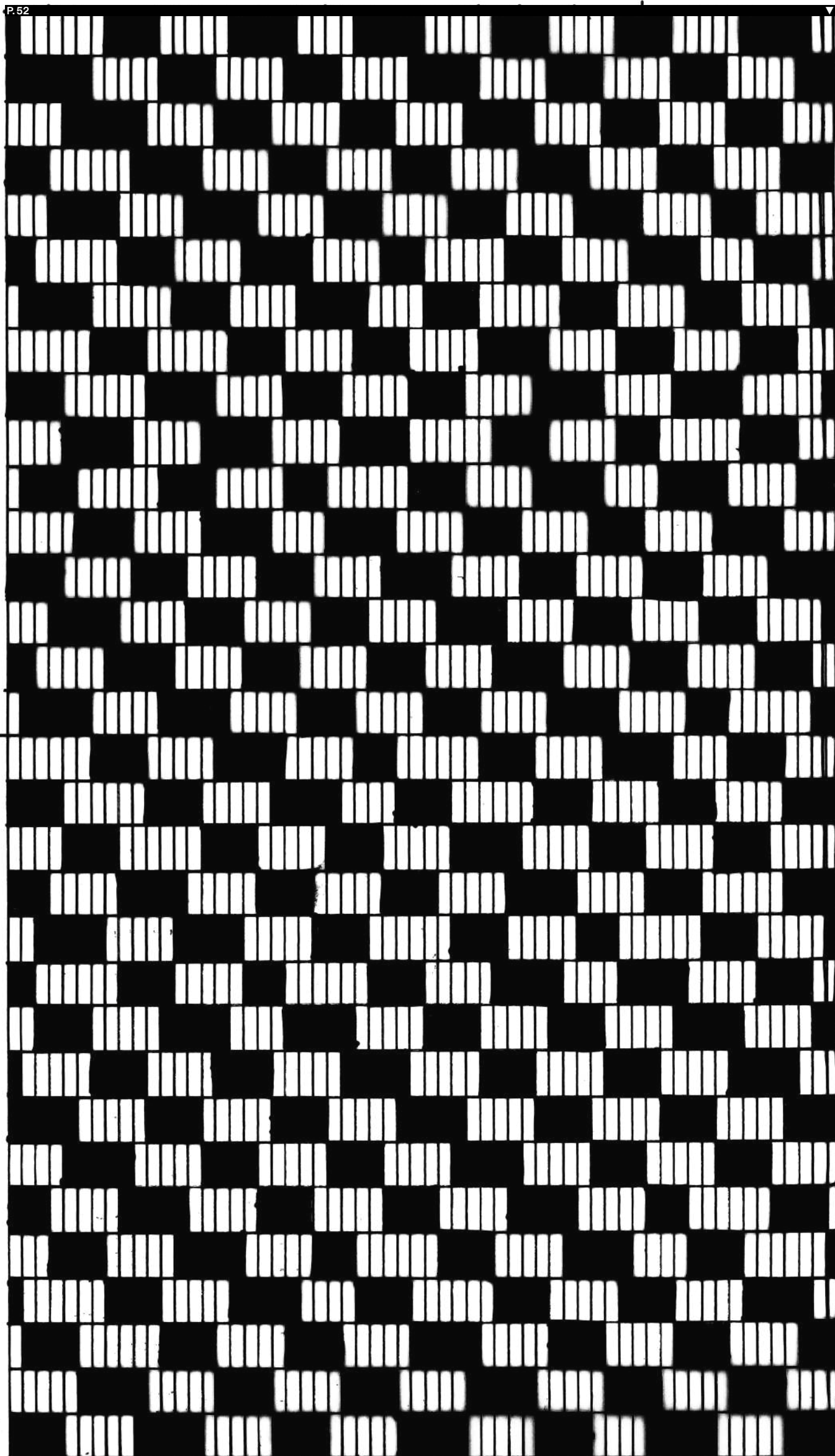


2021, Damier Maxi by cc-tapis design-lab | Photo by Claudia Zalla | Styling by Greta Cevenini



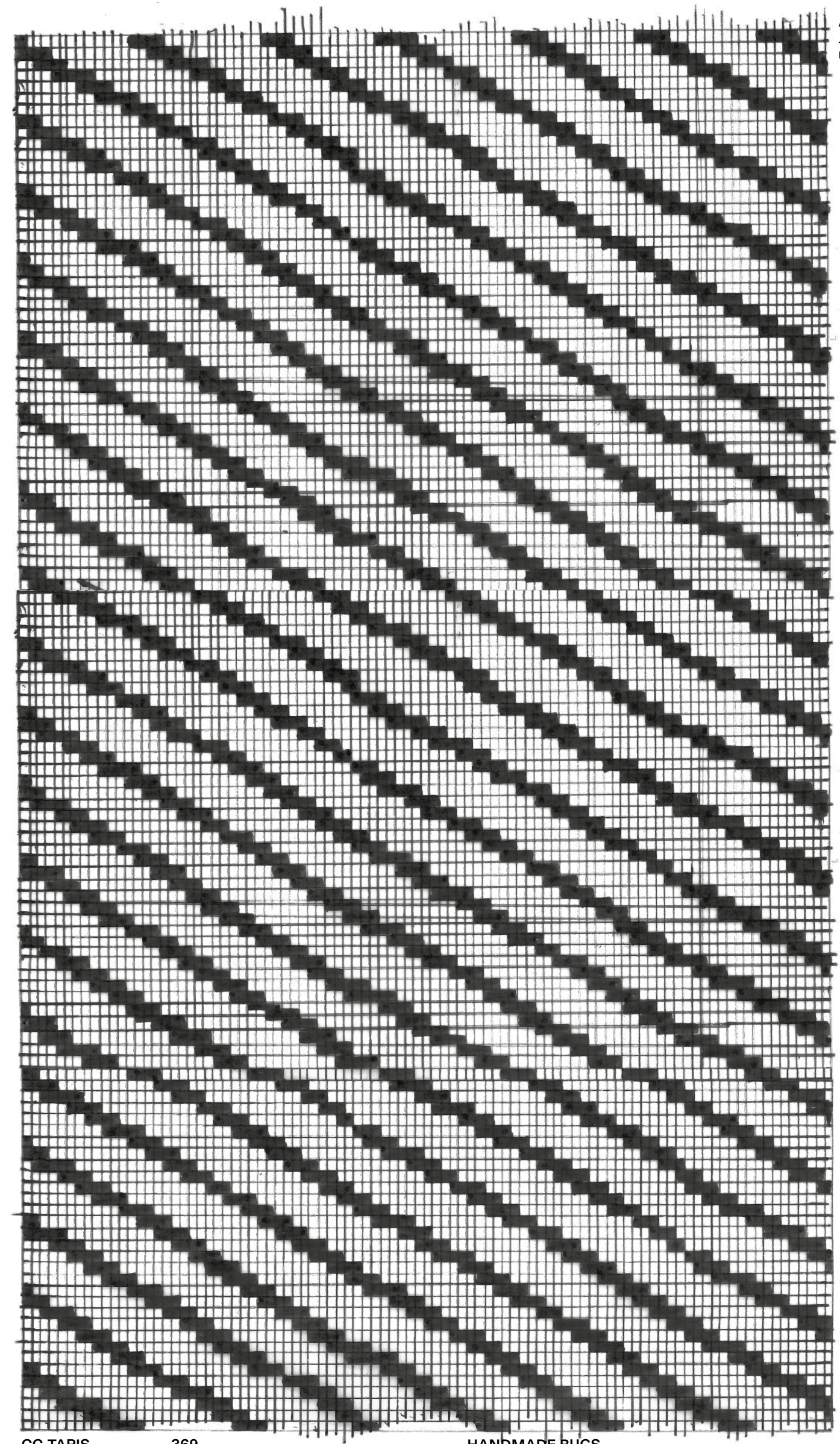
2021, Mini NCFC by cc-tapis design-lab | Photo by Claudia Zalla | Styling by Greta Cevenini





Oldie

Graphic diagram of a cc-tapis rug guiding the weavers throughout the knotting process.





PLASTERWORKS D  
 S (cm)  
 230 X 300  
 D  
 david/nicolas  
 C  
 Black  
 & White

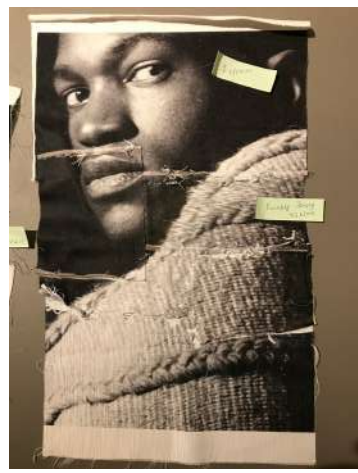


PLASTERWORKS E  
 S (cm)  
 90 X 350  
 D  
 david/nicolas  
 C  
 Black  
 & White



2019, Plasterworks by david/nicolas | Photo by Ivan Grianti





P.7  
100

P.146



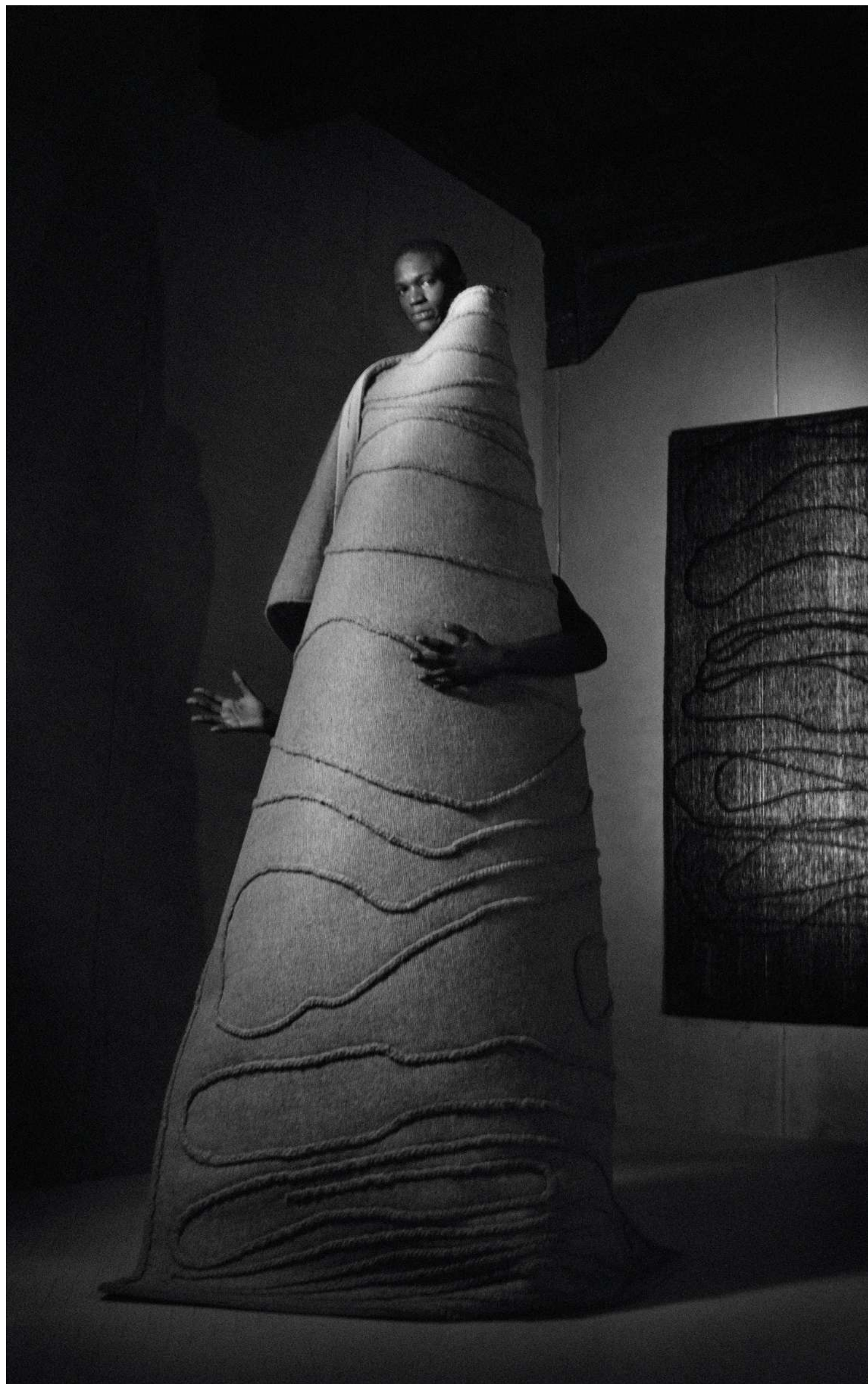
2017, Carpet Diem | Inventory by Faye Toogood | Vancouver



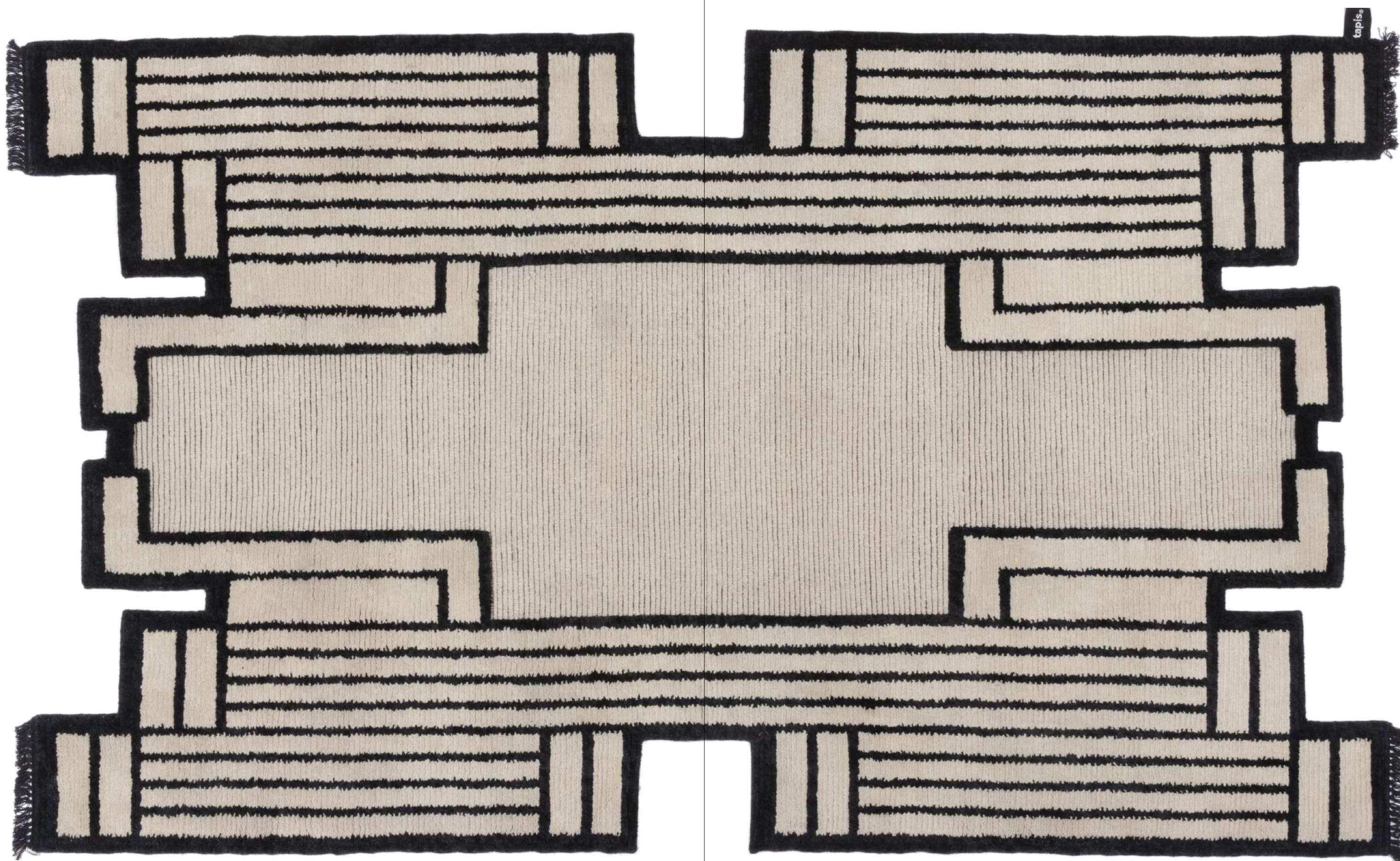
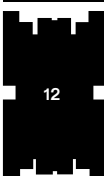
On the occasion of the Carpet Diem event at Inform Interiors, Vancouver, in 2017, Inventory by Faye Toogood crossed the Atlantic to be featured alongside an installation including giant photographic prints of the collection by Milanese photographer Lorenzo Gironi.



2017, Tack by Faye Toogood | Art Direction Motel 409 & Studio MILO | Photo by Lorenzo Gironi  
VOLUME I 376



2017, Rope by Faye Toogood | Art Direction Motel 409 & Studio MILO | Photo by Lorenzo Gironi  
CC-TAPIS 377 HANDMADE RUGS



tapis



EUPHORBIA



EUPHORBIA TONGUE-TWISTER

S (cm) 100 X 300

D Bethan Laura Wood

A Standard



EUPHORBIA LOOP-DE-LOOP

S (cm) 100 X 300

D Bethan Laura Wood

B Standard



EUPHORBIA TOP-KNOT

S (cm) 100 X 300

D Bethan Laura Wood

C Standard



EUPHORBIA CURLY-WURLY

S (cm) 230 X 300

Standard



2022, Home Visits | Euphorbia by Bethan Laura Wood | Creative Direction & Production by Motel 409 | Photo by Carlotta Manaigo | Set design by Sonia Pravato & Costanza Manzoni



Euphorbia, a collection inspired and developed from Bethan Laura Wood's ink drawings. During the 2020 lockdown Bethan decided to take the opportunity to draw every couple of days, sketching her Euphorbia Sipolisii f. Crestata succulents, fascinated by their curls which created wildly different formations like beautiful handwriting. Working with Bethan, cc-tapis interpreted her original drawings developing a collection of hand-knotted rugs made of a delicate triptych and a large single rug.

EUPHORBIA

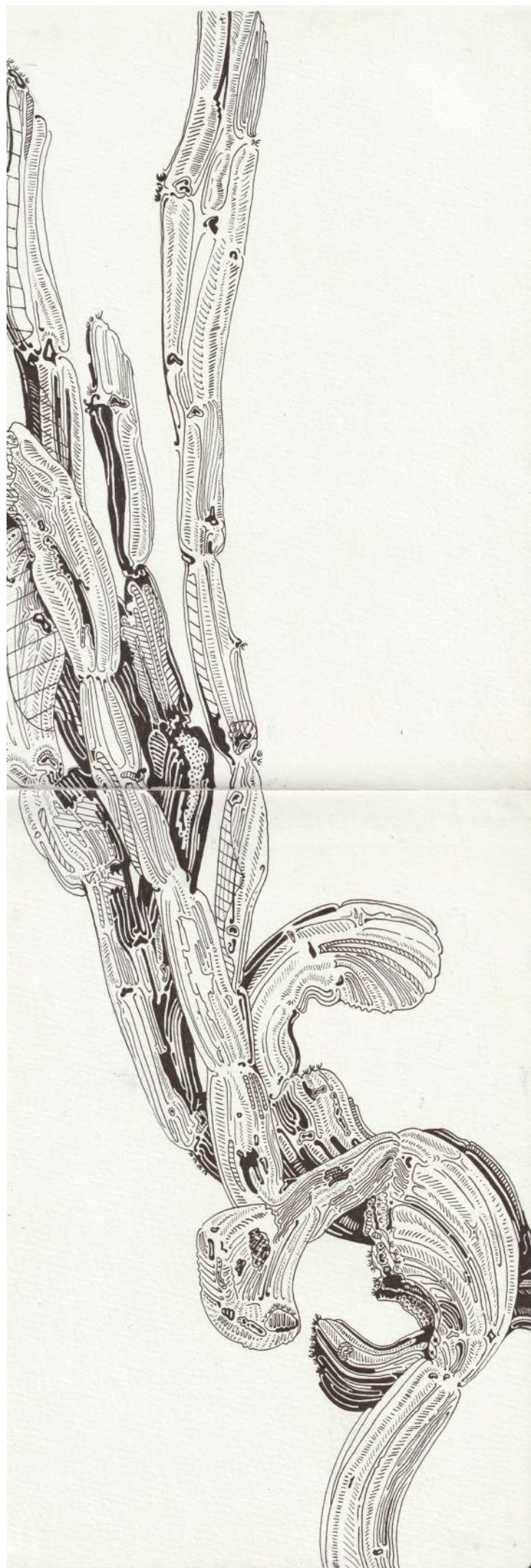
Euphorbia Curly-wurlly

DESIGNER Bethan Laura Wood

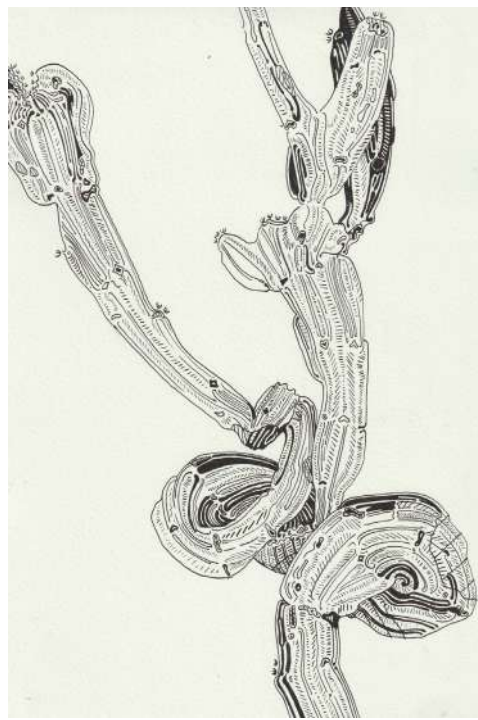
SIZE (cm) 230 X 300

MATERIALS Himalayan wool





2020, Ink drawings of the Euphorbia sipolisii f. crestata succulents by Bethan Laura Wood



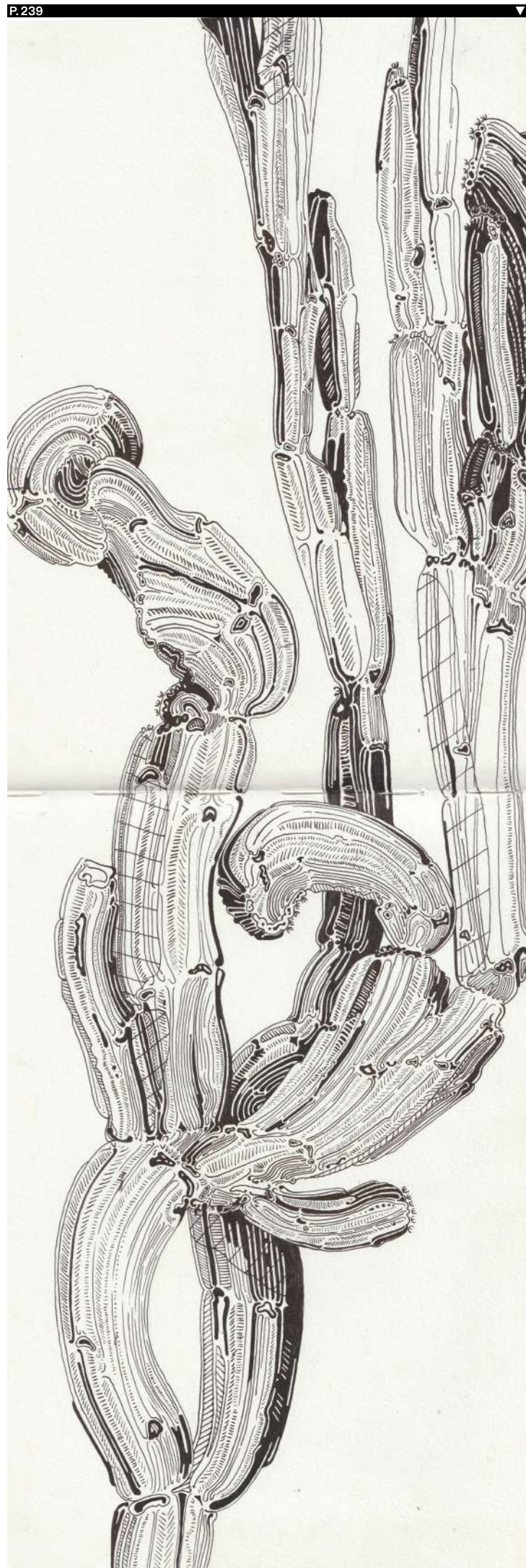
P.6

71

68



Bethan's Euphorbia Sipolisii f. Crestata succulents



P.239

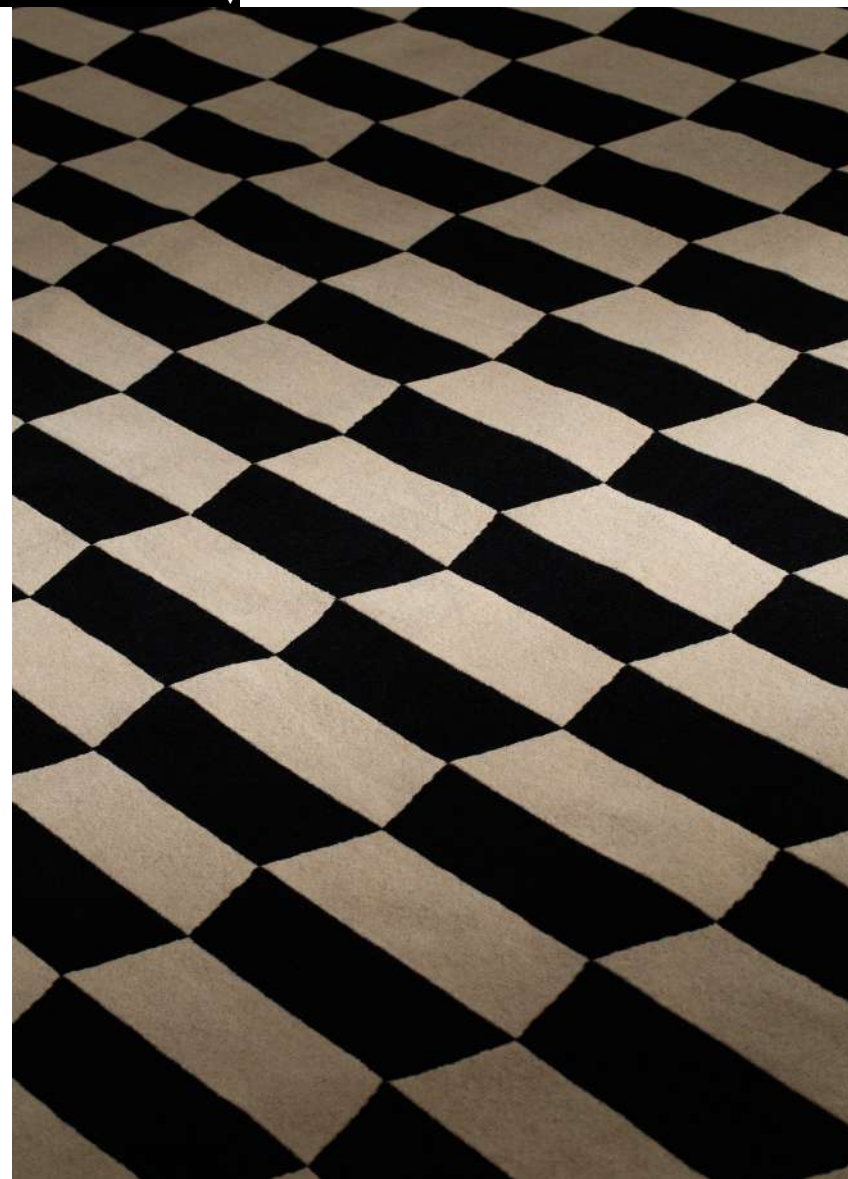
“Every plant has a unique growing habit, creating wildly different formations like living calligraphy”, explains designer Bethan Laura Wood about the inspiration of the Euphorbia Collection. During the strange and peculiar times that was 2020 lockdown, Bethan was captured by a meditative act of observation of her Euphorbia Sipolisii f. Crestata succulents, studying, rotating and sketching them as they slowly grew. As a tribute to her work, cc-tapis’ artisans interpreted the original drawings of Bethan with black wool and undyed pile, a contrast which respects and echos the marks of the ink pen Bethan used.



2019, Lions at Night by Rooms Studio | In Circulation for Design Miami

Night of a Hunter, a collection of three rugs deeply rooted in Georgian culture. A story of primitive expression date back to 2018 when Rooms Studio reinterpreted authentic Georgian Rug motifs in a new more minimalistic way merging design and history into a small and curated collection of rugs produced in the cc-tapis Atelier in Nepal. An aesthetic reflecting the creative process of Georgian ethnic rugs which were hand-made by local women in the villages high up into the Caucasus Mountains, under the starry skies, high up the mountainous wilderness.





P.A.N.E.  
S (cm)  
230 X 300  
D  
cc-tapis  
design-lab

2021, P.A.N.E. by the cc-tapis design-lab | Photo by Mattia Greggi



TRACES  
D'AUBUSSON  
S (cm)  
230 X 300  
D  
cc-tapis  
design-lab

2021, Traces D'Aubusson by the cc-tapis design-lab | Photo by Mattia Greggi



EYES IN  
CHAINS  
S (cm)  
230 X 300  
D  
Federico  
Pepe

2021, Eyes in Chains by Federico Pepe | Photo by Mattia Greggi



2021, One Night in Milan | Traces D'Aubusson by cc-tapis design-lab | Art Direction by Apartamento Studios | Photo by Piotr Niepsuj | Styling by Dimitra Louana Marlanti

Throughout 2021 cc-tapis celebrated its 10th birthday with the One Night in Milan campaign. A photographic journey shot in some of the most iconic and infamous hotels in Milan, expressing their gratitude to their home city with ten of cc-tapis' most iconic rugs. Captured here the Traces d'Aubusson rug by cc-tapis design-lab which plays with nuances combining a traditional design with a "worn-down" appearance with contemporary color created by natural materials.



2022, Sculptural installation of the Primary Collection by STUDIO TESTO |  
Photo by Claudia Zalla



2022, Sculptural installation of the Primary Collection by STUDIO TESTO | Photo by Claudia Zalla



2022, Sculptural installation of the Primary Collection by STUDIO TESTO | Photo by Claudia Zalla



2022, Sculptural installation of the Primary Collection by STUDIO TESTO | Photo by Claudia Zalla



2022, Sculptural installation of the Primary Collection by STUDIO TESTO | Photo by Claudia Zalla





2022, Sculptural installation of the Primary Collection by STUDIO TESTO | Photo by Claudia Zalla



2022, Chromatic model of Doodles by Faye Toogood | Photo by Claudia Zalla | Set Design by STUDIO TESTO



2022, Chromatic model of Bliss by Mae Engelgeer | Photo by Claudia Zalla | Set Design by STUDIO TESTO



2022, Chromatic model of Slinkie by Patricia Urquiola | Photo by Claudia Zalla | Set Design by STUDIO TESTO



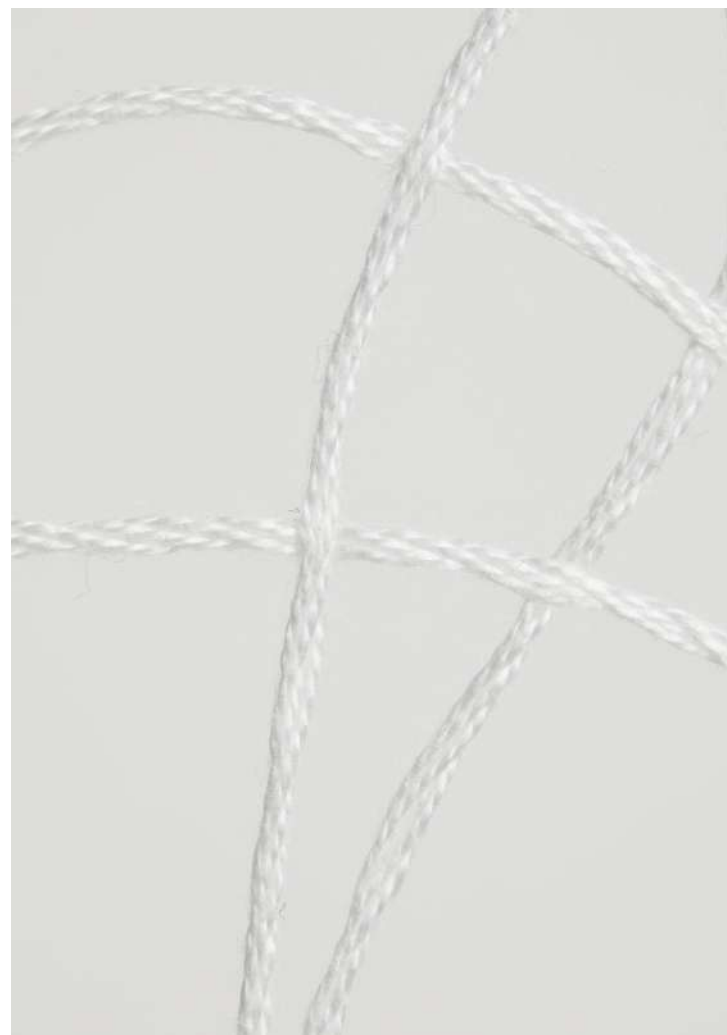
2022, Chromatic model of Patcha by Patricia Urquiola | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N12, Chinese pure silk | Photo by Claudia Zalla | Set Design by STUDIO TESTO



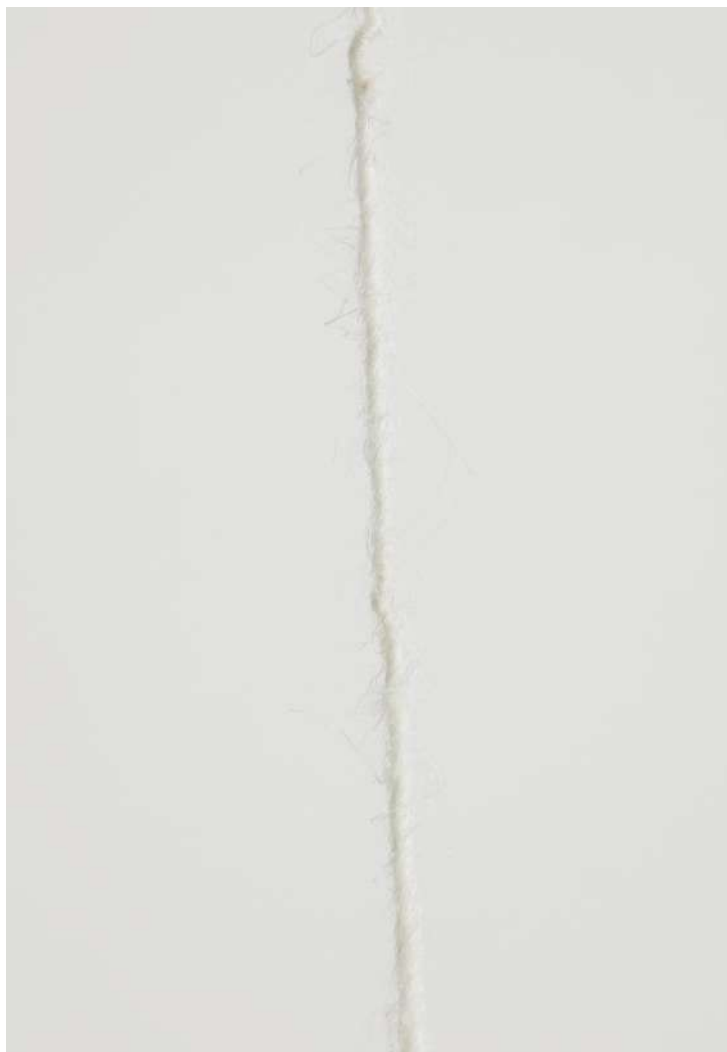
N10, Bamboo silk | Photo by Claudia Zalla | Set Design by STUDIO TESTO



Tencel | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N11, Banana silk | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N5/A, Himalayan Wool white | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N2, Blend aloe (75% Himalayan wool + 25% Nettle/aloe) | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N1, Blend silk (50% pure silk + 50% New Zealand wool) | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N3, White linen | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N16, Himalayan wool Natural Domar | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N22, Mohair | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N13, New Zealand wool | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N23, Himalayan wool Light blend | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N8, Indian pure silk | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N5, Himalayan wool natural white | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N9, Matka silk | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N7, Indian pure silk 7 ply | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N24, Natural Himalayan wool medium blend | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N26, Natural Himalayan Hand carted wool | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N17, Himalayan wool natural mélange | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N21, Natural Himalayan wool cream blend | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N4, Natural linen | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N6, Natural nettle/aloe | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N18, Himalayan wool Ash Black blend | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N19, Himalayan wool 50% Natural Black 50% Natural White | Photo by Claudia Zalla | Set Design by STUDIO TESTO





N20, Himalayan wool Ash blend | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N14, Himalayan wool Natural black | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N25, Himalayan wool dark blend | Photo by Claudia Zalla | Set Design by STUDIO TESTO



N15, Himalayan wool Charcoal blend | Photo by Claudia Zalla | Set Design by STUDIO TESTO

cc-tapis  
Piazza Santo Stefano, 10  
20122 MILANO  
T +39 02 89093884  
info@cc-tapis.com  
cc-tapis.com

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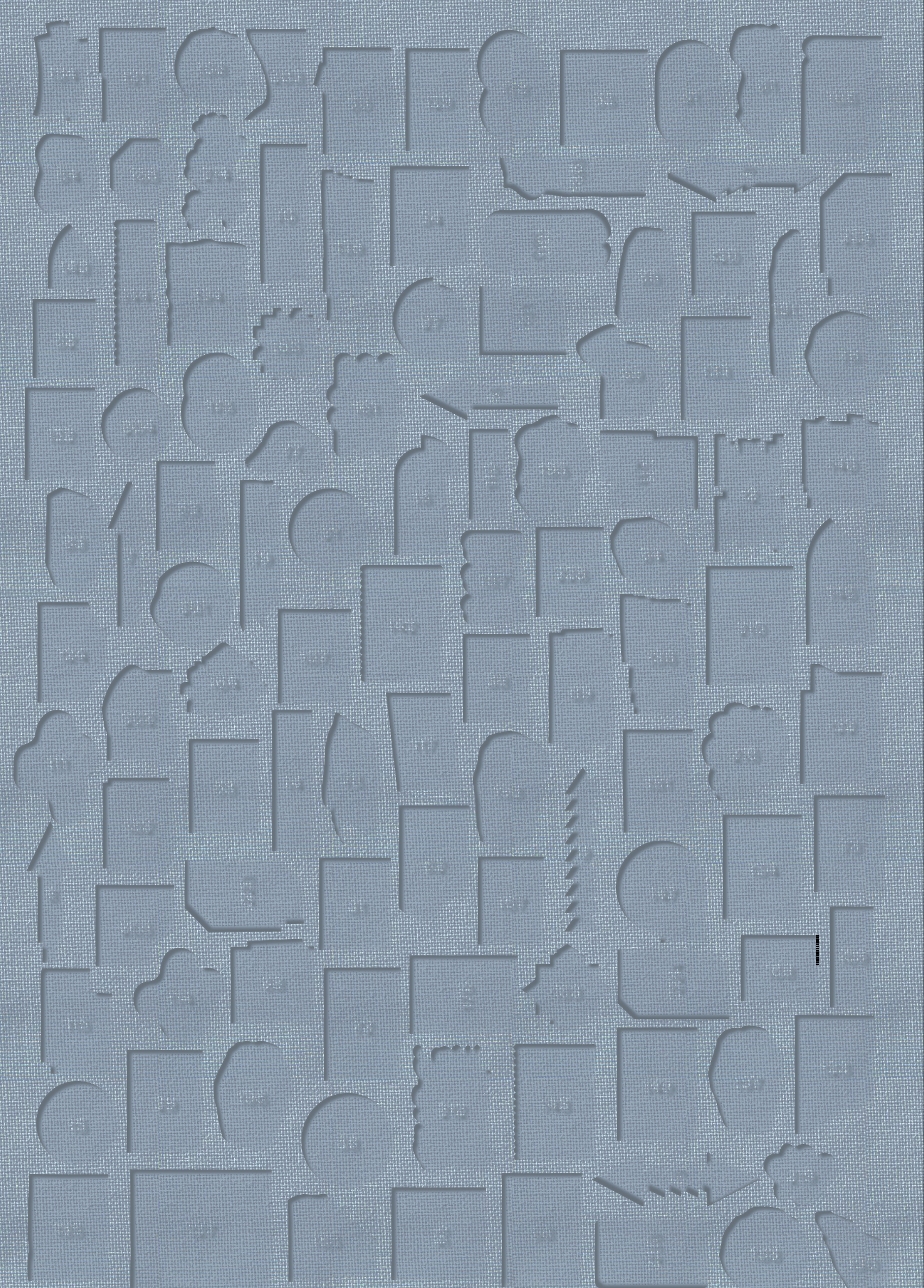
Special thanks to:

Acerbis, Agape, Agape Casa, Alias, Apartamento Studios, Arflex, Artemide, Astep, Atelier de Troupe, AYTM, Azucena, B&B Italia, Baxter, Bitossi, Bloc Studios, Bredaquaranta, Cara/Davide, Cassina, Chapel Petrassi, Daniel Nikolovski, De Sede, Desalto, Driade, Duccio Maria Gambi, E-15, Eastcontemporary Gallery, Editions Milano, Ex.t, Fetch Trick, Flos, Fontana Arte, Foscarini, Francesco Pacelli, Fritz Hansen, Galleria Bianconi, Gallotti&Radice, Giobagnara, Giorgetti, Glas Italia, GTV, Hagit Pincovici, Henry Timi, Iittala, Ilaria Bianchi, Imperfetto Lab, Ivano Redaelli, JCP, Lachance Paris, Manuel Zoia Gallery, Marta Sala, Matter Made, Meridiani, Mingardo, Miniforms, MM Lampadari, Mogg, Molteni&C, Moroso, Muuto, Nahoor, Nemo Lighting, Nilufar, Officine Saffi, Pholc, Pietro Russo Design, Please Wait To Be Seated, Poliform, Potocco, Pulpo, Riva1920, Rossana Orlandi, Saba Italia, Shuj, Secolo, Simone Fanciullacci, Six gallery, Society Limonta, Spotti Milano, Swing Design Gallery, Tacchini, Terraforma Festival, The Gallery, Tubes Radiatori, Understate Milano, USM, Verilini, Villa Panza, Vitra, Zeus Noto

Graphic project by Studio Temp  
Project coordinator Silvia Giustozzi  
Project coordinator assistant Giulia Teruzzi, Margherita Chiodaroli  
Brand and communication strategy by PS.  
Printed by EPM PROJECTIDEA S.R.L.







**VOLUME I**

32 creatives, 246 rigs, 1722 set of hand-made rigs, 416 pages, 1752 images, 192 characters icons