

# BEA

Design: Doriana e Massimiliano Fuksas





(phook-sus)



(look-see)

BEA

(be-a)





Bea is a new concept in seating.

Instead of articulating all ergonomic technology by exposing an exo-skeleton, like much of recent office seating solutions, Bea incorporates all in its flexible and sensual shell.

In its loaded version, it includes the strictest ergonomic and safety standards (EN, ANSI-BIFMA), while in its non-work versions it becomes a residential lounge chair.

An internal frame in Zytel® 80G33 is covered with double layer of reinforced Pebax®, using the same technology and materials utilized to make athletic footwear. Housed in its task intensive model is a BeaRevo synchron mechanism with push & click controls, armrests are adjustable in height and inclination, lumbar adjustment, and forward seat slider. Upholstered in flame-retardant anti-transpiration fabrics.

object:	New Concept seating
typology:	task intensive multifunction
materials:	polypropilene, nylon+fg, aluminum, steel, flame retardant foam, flame retardant fabrics
mechanism:	BeaRevo synchron w "push & click" controls specially produced by Leggett & Platt
Design:	Doriana e Massimiliano Fuksas
Partner in Charge:	Doriana O. Mandrelli
Fuksas office:	Daive Stolfi Ana Gugic Thomas Bernschein
Bea Team Coordination & Engineering:	Stefano Getzel Luigi Cappellin



Bea è un nuovo concept di sedia.

Invece di esporre tutta la tecnologia ergonomica rendendo visibile strutture tipo esoscheletro, come molte recenti sedute, Bea incorpora tutto nel suo guscio flessibile e sensuale.

Nella sua versione più lavorativa include le più esigenti norme di sicurezza ed ergonomia (EN, ANSI-BIFMA), mentre nelle sue versioni extra-lavoro diventa una sedia per la casa.

Un telaio interno in Zytel® 80G33 è coperto da una doppia guaina di Pebax® caricato, utilizzando la stessa tecnologia e materiali delle calzature sportive. Nella sua versione più operativa sono inglobate: meccanica synchro BeaRevo comandata da pulsanti push&click, regolazione lombare, traslatore avanzato sedile, braccioli regolabili in altezza ed inclinazione. Sedile e schienale rivestiti con tessuti ignifughi ed antitraspirazione.



New Congress Hall, Rome - ITALY



#### Recent Architectural Projects 2000 - 2008

Ferrari Product Development Center, Maranello - ITALY  
Twin Towers, Wien - AUSTRIA  
Mall, entertainment Centre, Europark, Salzburg - AUSTRIA  
Research and Multimedia Centre - Grappa Nardini, Bassano del Grappa - ITALY  
New Congress Hall, Rome - ITALY  
New trade fair, Milano - ITALY  
New Concept for Emporio Armani, Hong Kong - CHINA  
New Concept for Emporio Armani, Shanghai - CHINA  
Piazza Mall, Entertainment centre, commercial and office complex, Eindhoven - HOLLAND  
Museo Storico Piaggio, Pontedera - ITALY  
Exhibition Hall Porta Palazzo, Torino - ITALY  
Armani Ginza Tower, Tokyo - JAPAN  
Zenith Musichall, Strasbourg - FRANCE

Mall, Entertainment Centre, Europark, Salzburg - AUSTRIA

Armani Ginza Tower, Tokyo - JAPAN

Exhibition Hall Porta Palazzo, Torino - ITALY

Research and Multimedia Center - Grappa Nardini, Bassano del Grappa - ITALY



Ph: Ramon Prat

Ph: Ramon Prat







Admirant. Shops, Casino, Restaurant, Eindhoven, Netherlands

Zenith Musichall, Strasbourg - FRANCE

New Concept for Emporio Armani, Hong Kong - CHINA



Ph: Constantin Meyer, Köln



Ph: Moreno Maggi





New Trade Fair, Milan - ITALY





## Less without, and more within \*

\*Shakespeare, Cymbeline Act V

The BEA project began with the intent of producing a chair that was adaptable, comfortable, without it being like a contraption, a metal-rich machine, or looking like a chair in which to have one's teeth drilled.

When writing the brief we were striving for a discreet technology: to create a chair that spoke more to the human being that sits in it, rather than revelling in its machinery or the carpentry that made it possible. A chair with an identity that was to be more organic than technical.

Many a beautiful chair is rarely used to sit on/in. The last decades have witnessed a collector's penchant towards surrounding us with chairs that are more appreciated for their formal characteristics and less used for doing some serious sitting. One gives them a place in their life admiring their form, often as sculpture. But could you sit on one for more than an hour?

The context was well described already back in 1976 by Niels Diffrient in his contribution to The Evolving Chair lecture series, "The average man spends as much as two hours (sometimes more) commuting behind the wheel of an automobile or in a train. This is followed by roughly eight hours behind a desk or operating a machine. And after this day of sitting, what happens? An evening spent sitting watching TV".<sup>1</sup>

Today, as in the foreseeable future, large portions of daily work and living includes sitting, often in front of some kind of I.T. interface. Hours a day spent sitting by billions of people. Persons of not only different cultures but of quite different body types. In the same series of lectures Ralph Caplan urged us to "remember that no other animal requires a prosthetic device for regular ongoing use".<sup>2</sup> The sheer numbers of the people sitting for so many hours, and the variety of different corporeal structures required the BEA project to be centered around adaptability. And for designs that address such a large number of users there are international anthropometric standards guiding dimensions and characteristics of a chair for correct posture and body support allowing for as many users as possible. BEA was designed to respect such rigorous ergonomic guidelines.

In the BEA chair the Fuksas couple have tackled not just a chair. Or just another beautiful chair. Doriana and Massimiliano have chosen to design a changing shape; design a range of movement; for as many people as possible.

1. Fuksas' challenge was to design to adaptable dimensions. So not a fixed form or volume, but one that can grow, shrink, extend and retract to the individual sitter's needs.

But as different are the body types that need to be seated comfortably, so are the positions and changes of position they assume while spending all those hours seated.

2. Must move with the person. So not only a volume that changes shape but also moves: a dynamic and changing object.

BEA in short: a single shape that changes and moves for the many.

Together with Luigi Cappellin we were to coordinate and engineer the adaptability and inner workings of the BEA. Rigorous ergonomic methodology and research in materials have fostered the chosen solution that addresses both project brief and Fuksas' vision. A new kind of patented user interface for ergonomic set-up and adjustment was also conceived: "push-&-click" controls. These rotating cylinders are completely retractable. Thereby allowing, in their different combinations, each single BEA chair to have more than 12,600 different ergonomic set-ups. Shunning the overt use of metal or the truss-like construction of the chair frame, BEA is based on layers, or as we like to call them: skins. Research and development was done with eco-compatible materials and hybrid polymers used in the athletic footwear industry. Indeed, the BEA is a chair built much like a running shoe.

The femininity of the BEA, often referred to by Doriana during the design process, is not only to be found in its hourglass silhouette, but also in its womb-like simplicity and reassuring strength of character. It has one the noblest and most reassuring of idealized feminine qualities: an identity stronger than flux in it and movement around it. Enclosing a wealth of resource and strength, and indeed complexity, all in a truly graceful form.

Stefano Getzel

Notes:1,2

Chair: The Current State of the Art - edited by P.Bradford and B. Prete, New York, Thomas Y. Crowell, 1978.



Museo Storico Piaggio, Pontedera - ITALY



New Concept for Emporio Armani, Hong Kong, China







## Less without, and more within \*

\*Shakespeare, Cymbeline Act V

The BEA project began with the intent of producing a chair that was adaptable, comfortable, without it being like a contraption, a metal-rich machine, or looking like a chair in which to have one's teeth drilled.

When writing the brief we were striving for a discreet technology: to create a chair that spoke more to the human being that sits in it, rather than revelling in its machinery or the carpentry that made it possible. A chair with an identity that was to be more organic than technical.

Many a beautiful chair is rarely used to sit on/in. The last decades have witnessed a collector's penchant towards surrounding us with chairs that are more appreciated for their formal characteristics and less used for doing some serious sitting. One gives them a place in their life admiring their form, often as sculpture. But could you sit on one for more than an hour?

The context was well described already back in 1976 by Niels Diffrient in his contribution to The Evolving Chair lecture series, "The average man spends as much as two hours (sometimes more) commuting behind the wheel of an automobile or in a train. This is followed by roughly eight hours behind a desk or operating a machine. And after this day of sitting, what happens? An evening spent sitting watching TV".<sup>1</sup>

Today, as in the foreseeable future, large portions of daily work and living includes sitting, often in front of some kind of I.T. interface. Hours a day spent sitting by billions of people. Persons of not only different cultures but of quite different body types. In the same series of lectures Ralph Caplan urged us to "remember that no other animal requires a prosthetic device for regular ongoing use".<sup>2</sup> The sheer numbers of the people sitting for so many hours, and the variety of different corporeal structures required the BEA project to be centered around adaptability. And for designs that address such a large number of users there are international anthropometric standards guiding dimensions and characteristics of a chair for correct posture and body support allowing for as many users as possible. BEA was designed to respect such rigorous ergonomic guidelines.

In the BEA chair the Fuksas couple have tackled not just a chair. Or just another beautiful chair. Doriana and Massimiliano have chosen to design a changing shape; design a range of movement; for as many people as possible.

1. Fuksas' challenge was to design to adaptable dimensions. So not a fixed form or volume, but one that can grow, shrink, extend and retract to the individual sitter's needs.

But as different are the body types that need to be seated comfortably, so are the positions and changes of position they assume while spending all those hours seated.

2. Must move with the person. So not only a volume that changes shape but also moves: a dynamic and changing object.

BEA in short: a single shape that changes and moves for the many.

Together with Luigi Cappellin we were to coordinate and engineer the adaptability and inner workings of the BEA. Rigorous ergonomic methodology and research in materials have fostered the chosen solution that addresses both project brief and Fuksas' vision. A new kind of patented user interface for ergonomic set-up and adjustment was also conceived: "push-&-click" controls. These rotating cylinders are completely retractable. Thereby allowing, in their different combinations, each single BEA chair to have more than 12,600 different ergonomic set-ups. Shunning the overt use of metal or the truss-like construction of the chair frame, BEA is based on layers, or as we like to call them: skins. Research and development was done with eco-compatible materials and hybrid polymers used in the athletic footwear industry. Indeed, the BEA is a chair built much like a running shoe.

The femininity of the BEA, often referred to by Doriana during the design process, is not only to be found in its hourglass silhouette, but also in its womb-like simplicity and reassuring strength of character. It has one the noblest and most reassuring of idealized feminine qualities: an identity stronger than flux in it and movement around it. Enclosing a wealth of resource and strength, and indeed complexity, all in a truly graceful form.

Stefano Getzel

Notes:1,2

Chair: The Current State of the Art - edited by P.Bradford and B. Prete, New York, Thomas Y. Crowell, 1978.



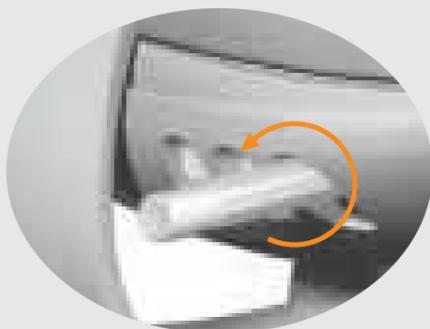
Bea has 6 push-and-click button controls to adjust its ergonomic set-up.

Bea dispone di 6 pulsanti push-&-click per regolare il suo assetto ergonomico.

vertical height adjustment  
column gas lift  
on the right side of the seat

1

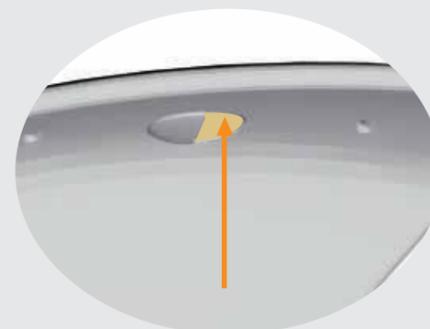
regolazione in altezza  
colonna a gas  
sul lato destro del sedile



armrest height adjustment  
under each armrest

4

regolazione altezza braccioli  
sotto ogni bracciolo



tension adjustment  
to body weight  
on the right side of the seat

2

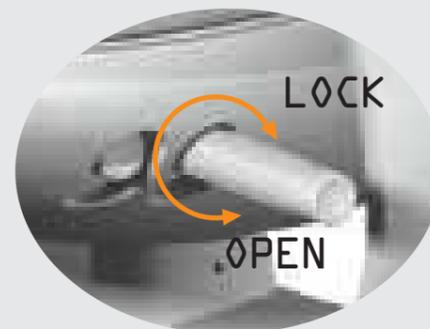
regolazione tensione  
al peso corporeo  
sul lato destro del sedile



synchron lock/unlock  
inclined positions  
on the left side of the seat

5

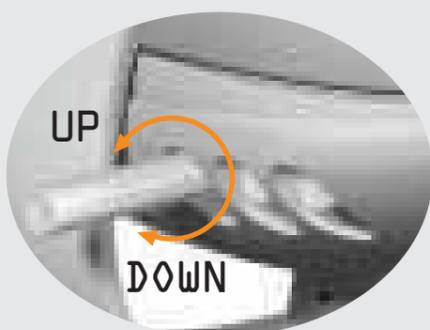
blocco/sblocco synchro a  
posizioni inclinazione  
sul lato sinistro del sedile



lumbar support  
height adjustment  
on the right side of the seat

3

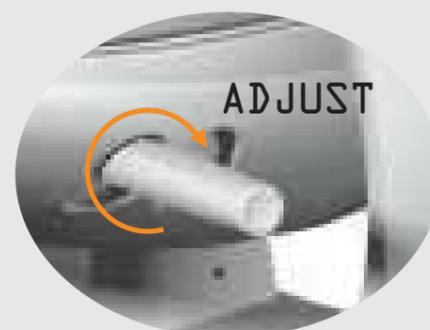
regolazione altezza  
supporto lombare  
sul lato destro del sedile



forward seat slider adjustment  
on the left side of the seat

6

regolazione traslatore  
sedile avanzato  
sullato sinistro del sedile







LU-BE5-0709

Concept: Getzel Design Studio

Photography: Renai & Renai (TV)  
Render: Render Studio (VI)

Thanks to: Blue Distribution (VR) - Italian  
champion Renzo Montagner and his team

Print:

Reproductions: E-Graphic (VR)

Printed in Italy: 07/2009



**LUXY**<sup>®</sup>

Luxy s.r.l. • Strada Provinciale Almisano, 6 36045 Lonigo (Vicenza) •  
tel. +39 0444 696111 • fax +39 0444 694163 • [luxy@luxy.com](mailto:luxy@luxy.com)

[luxy.com](http://luxy.com)

