



# TREND - À - PORTER

## U K . C O L L E C T I O N



the first 100% recycled wood

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The **Eco-Ethical** Company

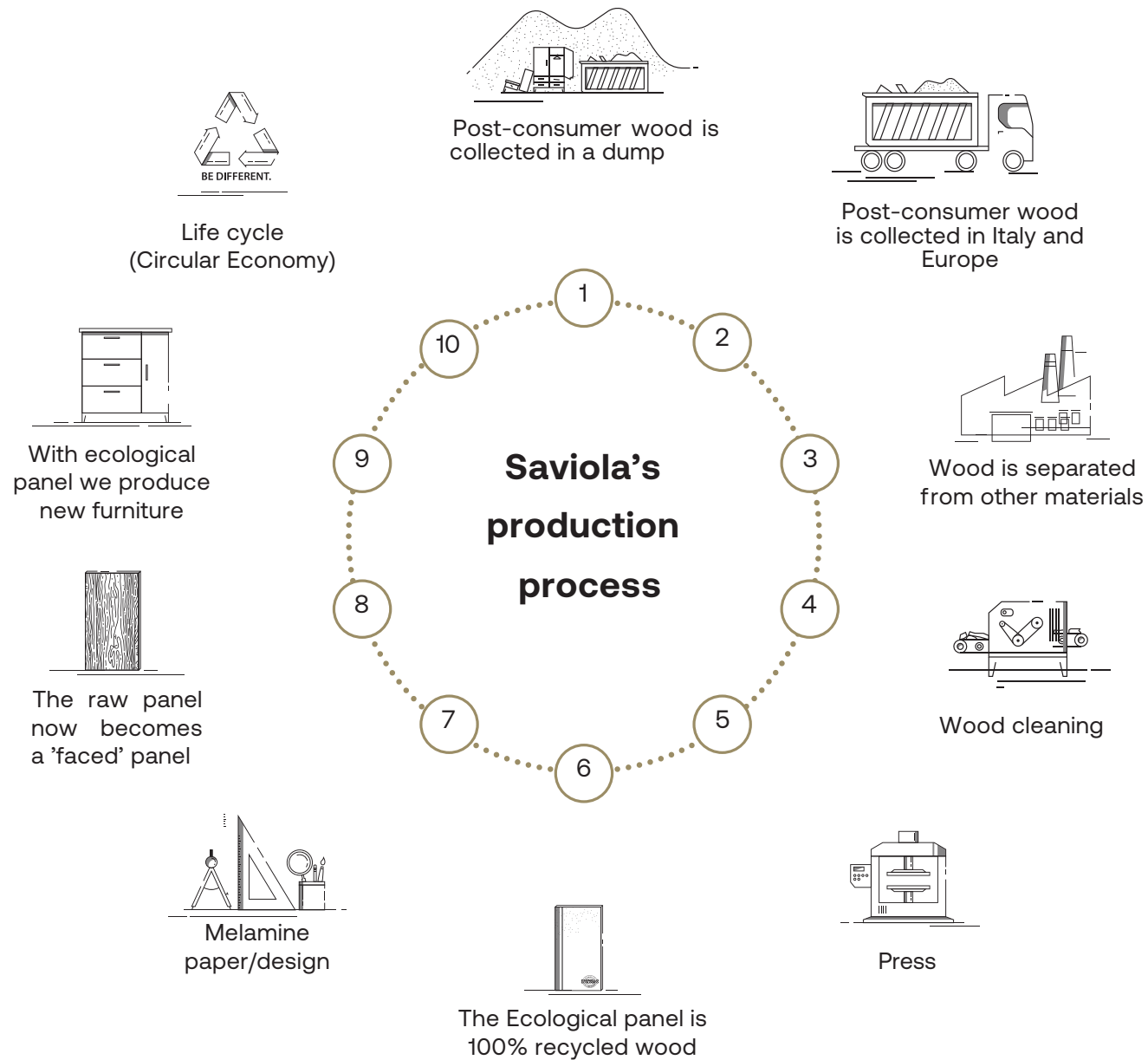


**SAVIOLA IS A BUSINESS UNIT OF THE SAVIOLA HOLDING, AN INDUSTRIAL SYSTEM VERTICALLY AND HORIZONTALLY INTEGRATED, ABLE TO REACH HIGH RECORDS IN DIFFERENT COMPETING MARKETS, BOTH FOR PRODUCTION VOLUMES AND ADOPTED TECHNOLOGY.**

Everything started in 1963, when the founder Mauro Saviola had the intuition to transform his own carpentry activity into an industry of chipboard. The turning point came in 1992, when before anyone else, the entrepreneur from Viadana understood that post-consumer wood could have a new life: the Ecological Chipboard was born and still it is the main product of this organisation. Today, Alessandro Saviola is the president, the Gruppo has Viadana (MN) as headquarter, including four business: Saviola, Sadepan, Composad and Saviolife, operating respectively in sectors such as Wood, Chemistry, Kit furniture and “Life Science”. Gruppo Saviola is the most important processor of post-consumer wood of the world. The production philosophy is based on recovery and reuse of secondary raw materials, which can be revived and reused without the need to cut down trees. A cyclical logic economically and ecologically sustainable.

With absolute reference to the wood sector, Saviola is the principal entity of the group (including 9 plants), leader (in Italy) in the production of chipboards, melamine chipboards (more than 50 mln sqm of decorative surfaces produced each year) and first in recycling post-consumer wood. Through 20 Ecolegno Network centres- over the entire national territory – Saviola is able to recover more than 7,2 mln tons of wood. A process that allows to save more than 10.000 trees every day and, at the same time to offer unique products such as melamine chipboards “embossed in register”, with finishes able to faithfully reproduce at sight and touch the essences and veining of virgin wood. Besides the Raw Ecological and Melamine chipboard, Saviola offers several other products, such as Laminates (more than 75 mln sqm) and edge bandings, creating a unique and complete set available to the furniture industry and “Contract” channel.

**saviola** . the first 100% recycled wood





# TREND - À - PORTER

## U K . C O L L E C T I O N

**The new Trend -à- Porter Collection has been conceived for the design world, it collects decorative elements combined with unique textures. It offers an actual coordinated kit consisting of melamine panel, laminate and edge: a concrete solution to satisfy the demand of a sector in constant evolution.**

The idea at the base of this collection is to provide a “design tool for design”, it was born to respond to the primary demand of the furniture and interior architecture world.

The collection is the outcome of a continuous creative internal process, which starts from the creation of the drawing and it concludes with the commercialisation of exclusive products focused on satisfying the exigences of the market. The Trend -à- Porter Collection is inspired by the fashion and architecture world, to create products able to satisfy the needs of today and the trends of tomorrow.





**TREND - À - PORTER**

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# Textures

**TREND - À - PORTER**

U K . C O L L E C T I O N

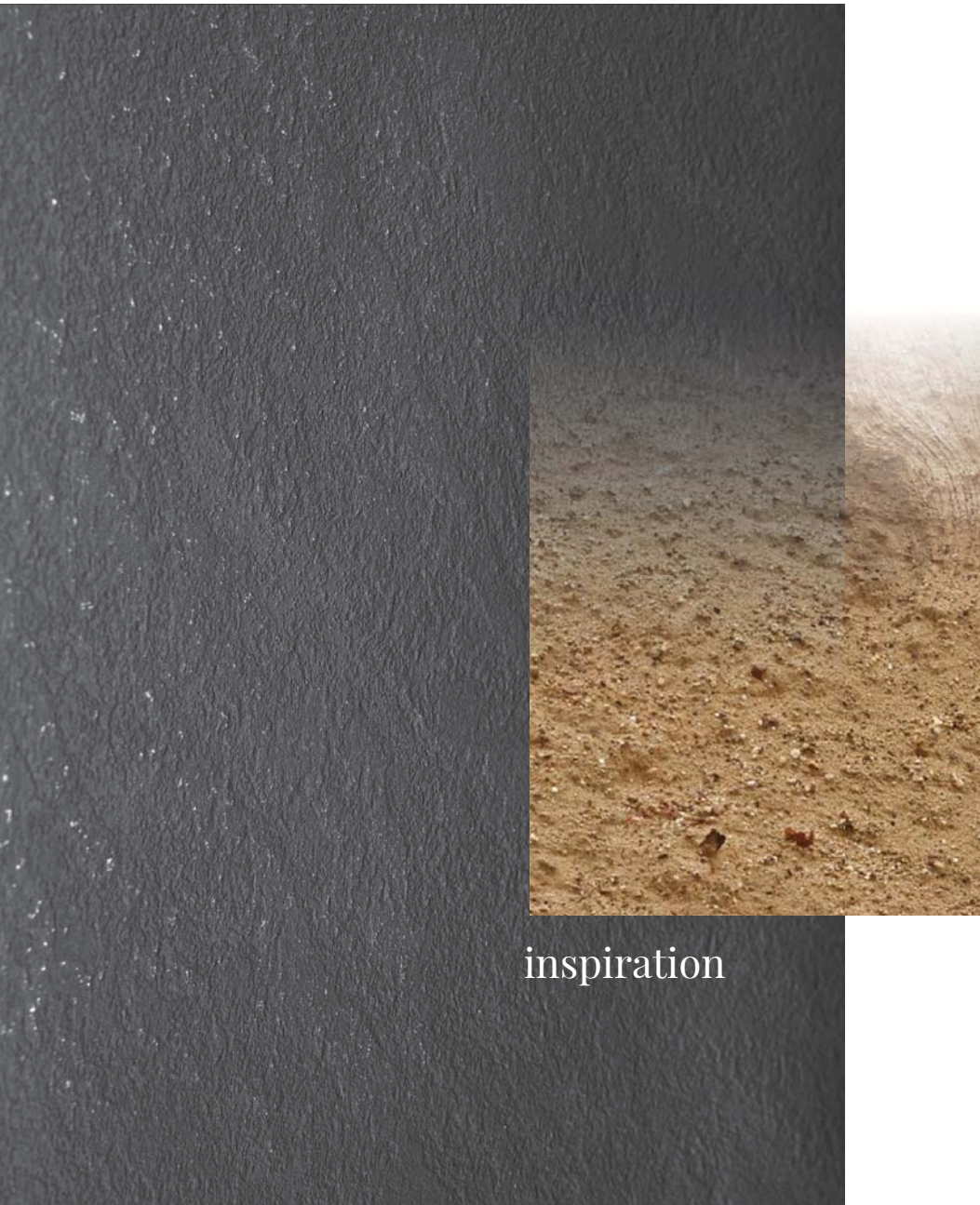
# Textures

**Creating our textures is never a foregone process.**

Sometimes, it derives from the study of Nature and its infinite features, other times, we let ourselves get inspired by artistic patterns or geometric rigour with results that go beyond the natural imprint.

Artstone  
Baysen  
Blunt  
Chalet  
Gessato  
Leonardo  
Laguna  
On Track  
Portland  
Strippedwood  
Tigerwood  
Vanguard  
Vetta





inspiration

# Artstone

**Raw and rough to the touch,** it follows the natural sensation of stone, an increasing trend in the interior design sector.

# Baysen

**Texture embossed in register for oak with evident and porous grains.** Refined and rustic at the same time, thanks to the combination of strong linearity and the hint of sapwood.







inspiration

# Blunt

**In line with the current trends,** where a very delicate soft touch effect embellishes the marked contrasts between shiny and supermatt areas. Blunt texture reproduces oxidation and marbling to adapt to many decors.

# Chalet

**Rustic table pattern of exceptional beauty, embossed in register or universal.** It perfectly adapts to oak, walnut and any other wood with rustic design, creating a strong sensation of real, natural and authentic wood.



inspiration





inspiration

# Gessato

**A texture whose character is ideal for an elegant furniture that reveals rustic details.** The sinuous and diversified lines create a movement that is harmonious and incisive.

# Leonardo

**Sliced of african origin**, it takes on the bearing features of maple, combining elegance, modernity and dynamism of structure which varies according to the matching colour.







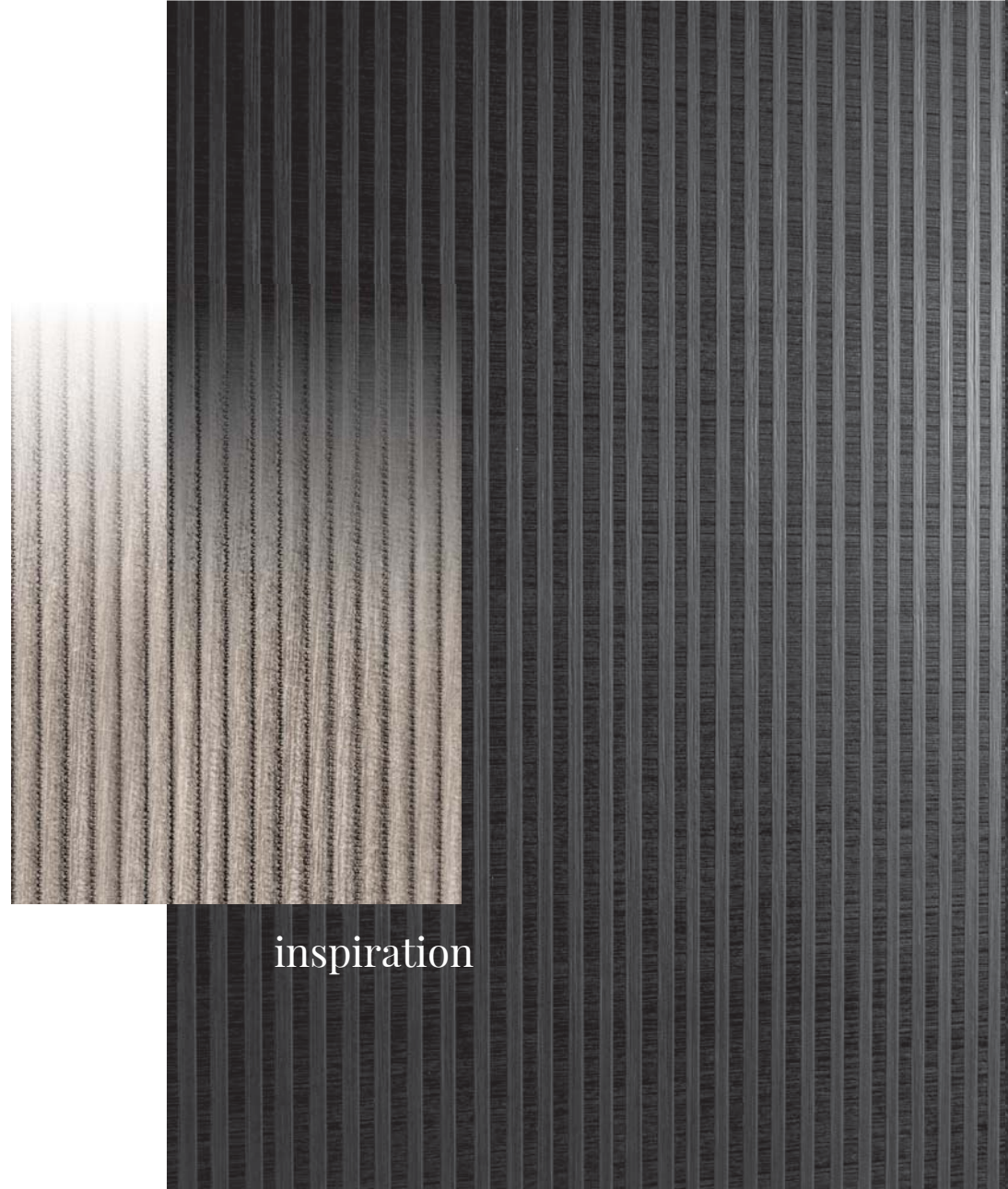
inspiration

# Laguna

**Texture with a marked print** where deep grooves trace evident and matt signs on the surface.

# On Track

The geometric lines intersect on different levels of engraving leading to a versatile surface which is rich of details with a craft imprint.



inspiration





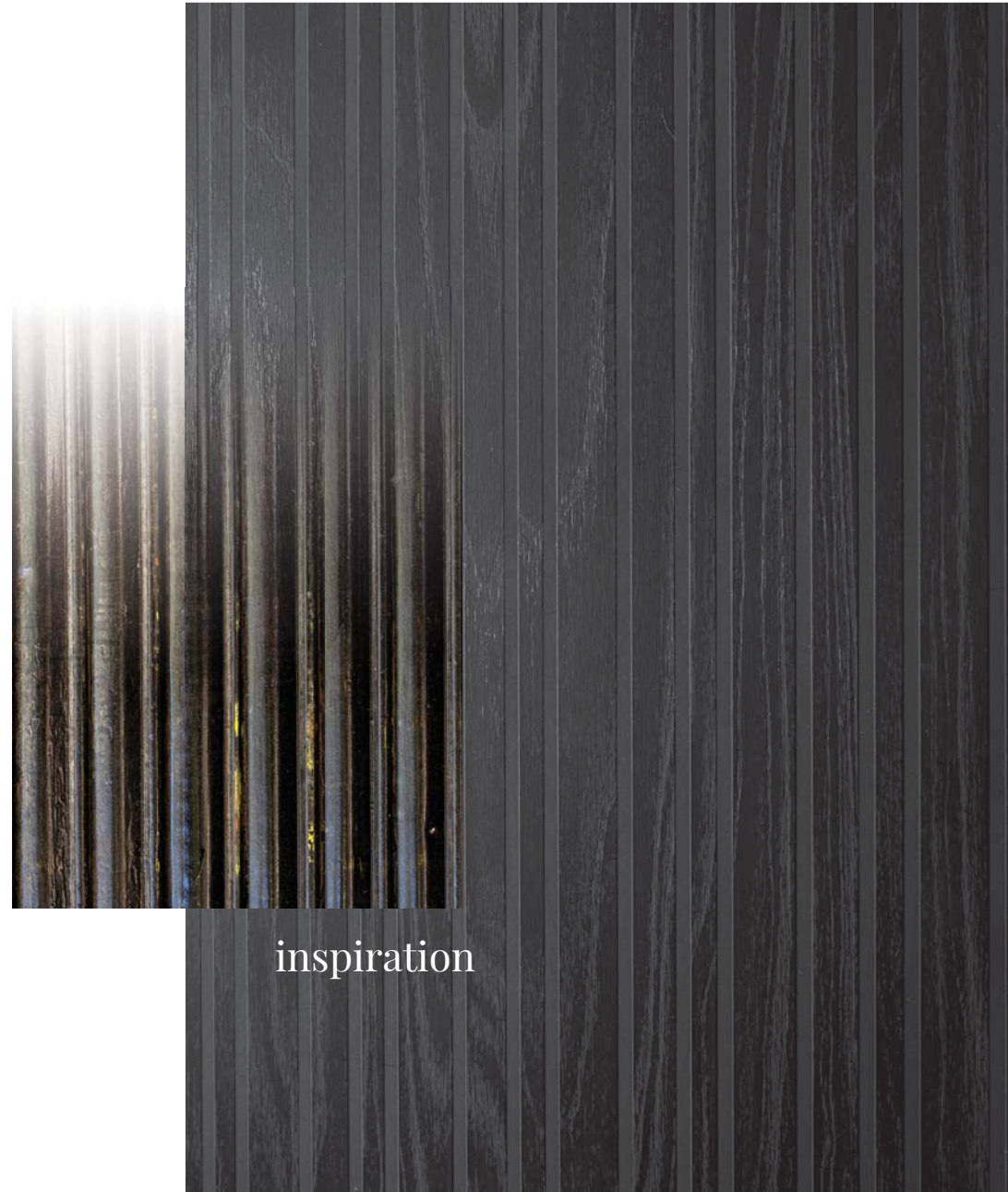
inspiration

# Portland

**A trowel, despite its uniformity,** capable of giving a good sensation of movement to enrich modern oxides, cements and thick brushstrokes with three-dimensionality.

# Strippedwood

**The precious milling of the solid support takes shape** in the melamine faced chipboard through the “embossed in register” technique, which leads to its highest significance.



inspiration





# Tigerwood

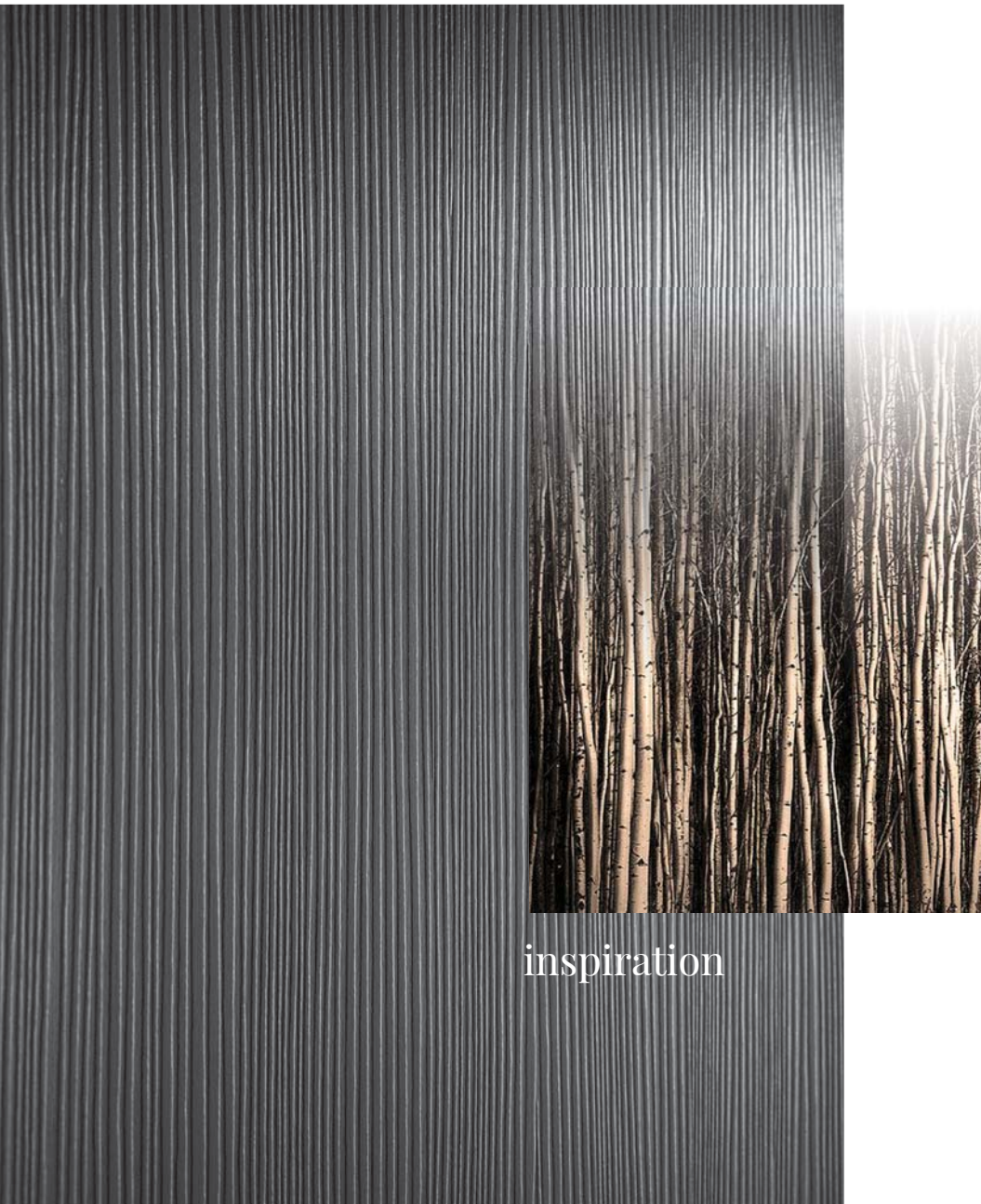
**It is the permanent sign of fire,** which appears strongly in this oak texture with a very marked depth combined with the irregular structure characterised by the typical cracks of burnt and worn wood.

# Vanguard

**Italian walnut texture embossed in register,**  
it is characterised by a cathedral flame and super  
opacity which enhances the colours' depth.







inspiration

# Vetta

**It gives consistency to both solid colours and woods,** enriching the surfaces of any kind of furniture with an irregular striping. Suitable for furnishings fitting any environment.





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# Decors



**DC7** KIRUNA CEMENTO

Artstone



**DC7**

Kiruna Cemento

Artstone

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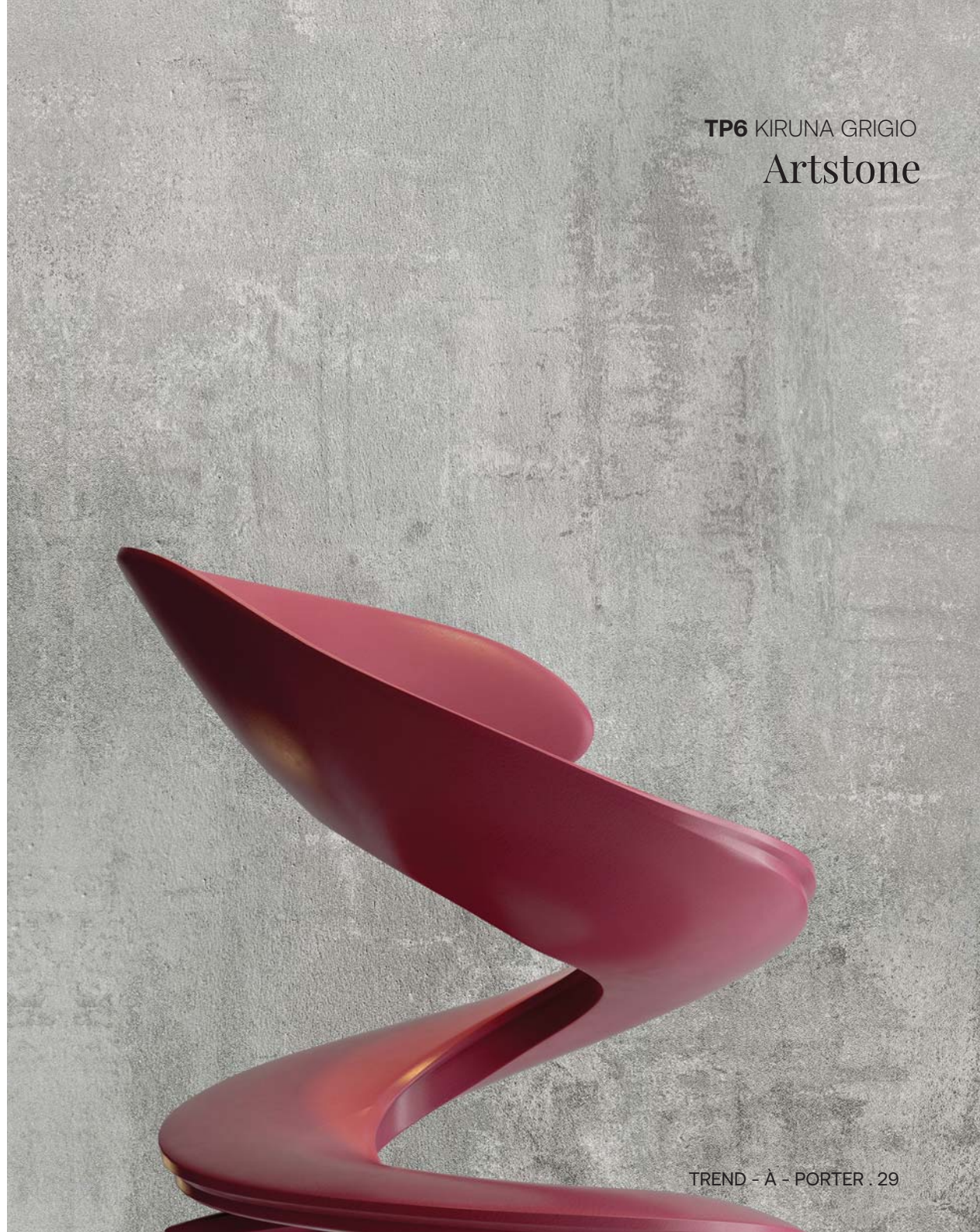






**TP6**  
Kiruna Grigio  
Artstone

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**TP6** KIRUNA GRIGIO  
Artstone



**DA4** OXIDE GRIGIO CHIARO  
Artstone



TREND - A - PORTER . 30

**DA4**  
Oxide Grigio Chiaro  
Artstone

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**TR9**  
Oxide Grigio Scuro  
Artstone

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**TR9** OXIDE GRIGIO SCURO

Artstone





AL7 ACCONA CHIARO

Artstone

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**AL7**

Accona Chiaro

Artstone

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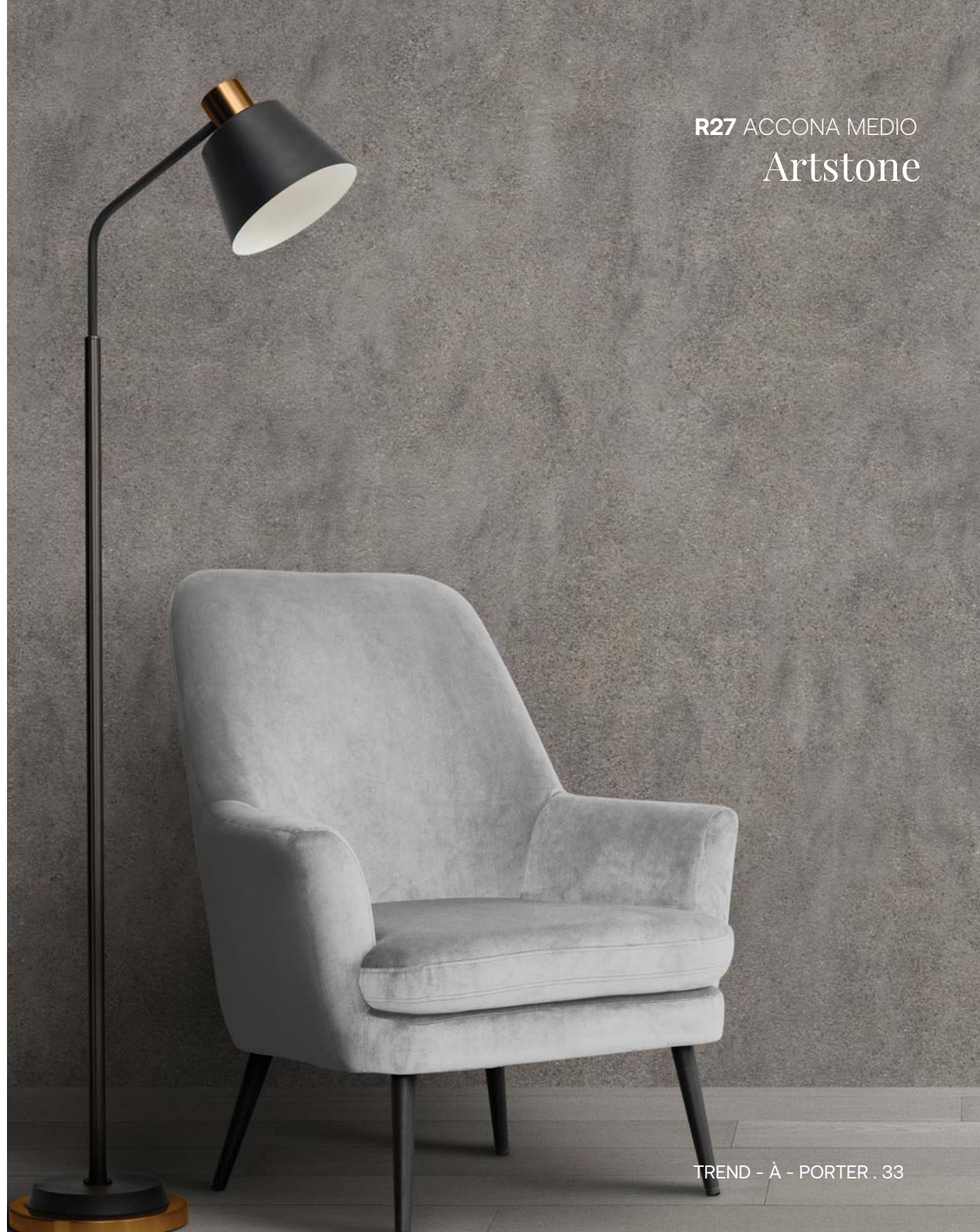




**R27**  
Accona Medio  
Artstone

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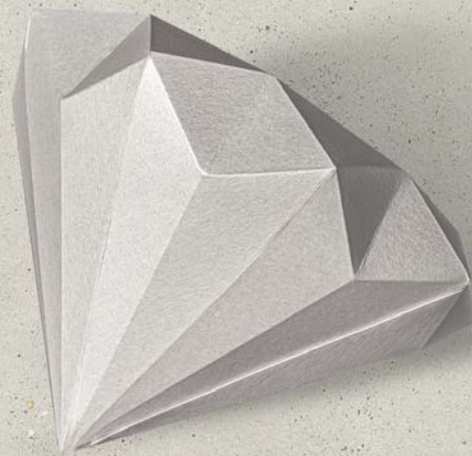
**R27** ACCONA MEDIO  
Artstone



TREND - À - PORTER . 33



R19 TERRAZZO  
Artstone



**R19**  
Terrazzo  
Artstone

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**AB1**  
Terrazzo  
Artstone

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**AB1** TERRAZZO  
Artstone



**R52** BAYSEN OAK MARRONE MEDIO

Baysen



**R52**

Baysen Oak Marrone Medio

Baysen

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**R41**

Baysen Oak Naturale Medio  
Baysen

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**R41** BAYSEN OAK NATURALE MEDIO

Baysen



**R52** BAYSEN OAK NOCCIOLA

Baysen

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**R57**

Baysen Oak Nocciola

Baysen

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**T08**  
Marmo Patagonia  
Blunt

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**T08** MARMO PATAGONIA  
Blunt





**T09** STATUARIO VENATO BIANCO

Blunt



TREND - À - PORTER . 40

**T09**

Statuario Venato Bianco

Blunt

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**TD3**  
Nero Marquina  
Blunt

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**TD3** NERO MARQUINA  
Blunt



A59 ONYX NERO

Blunt

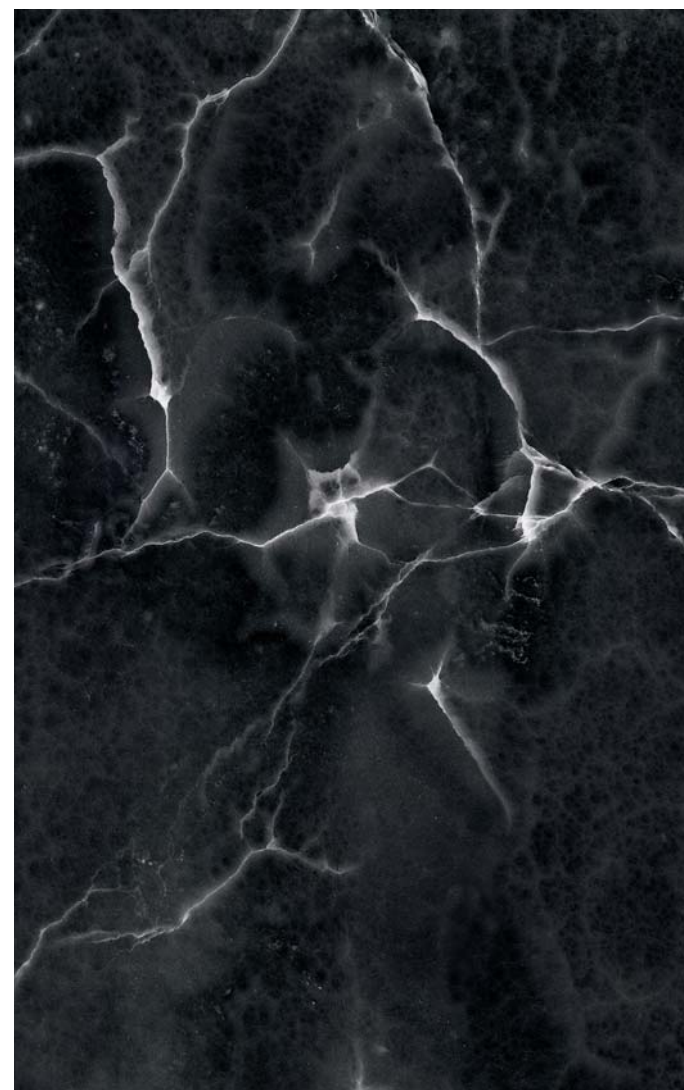


A59

Onyx Nero

Blunt

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**A68**

Black Mustang Nero

Blunt

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**A68** BLACK MUSTANG NERO

Blunt



**A69** BLACK MUSTANG GRIGIO

**Blunt**

**A69**

Black Mustang Grigio

**Blunt**

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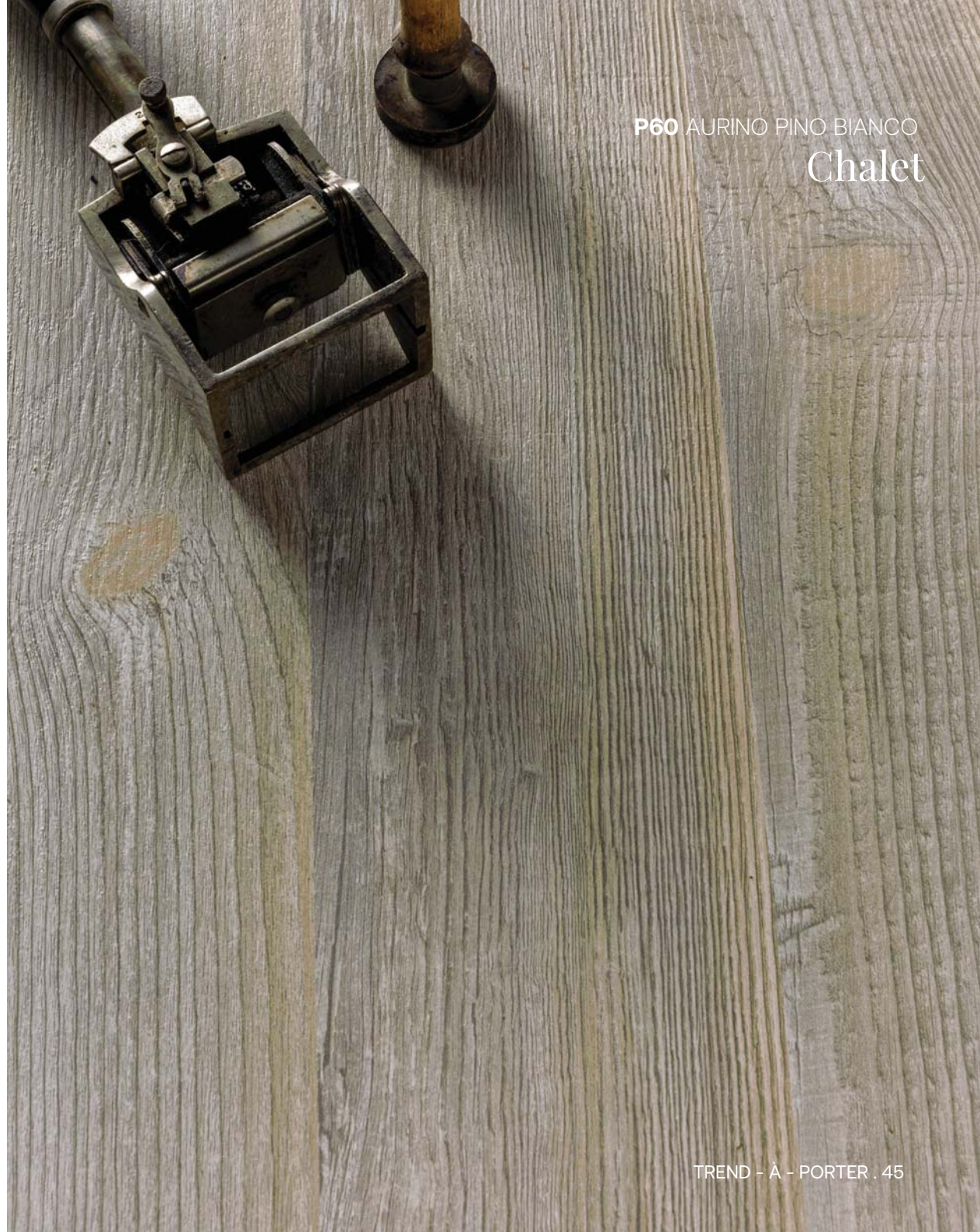






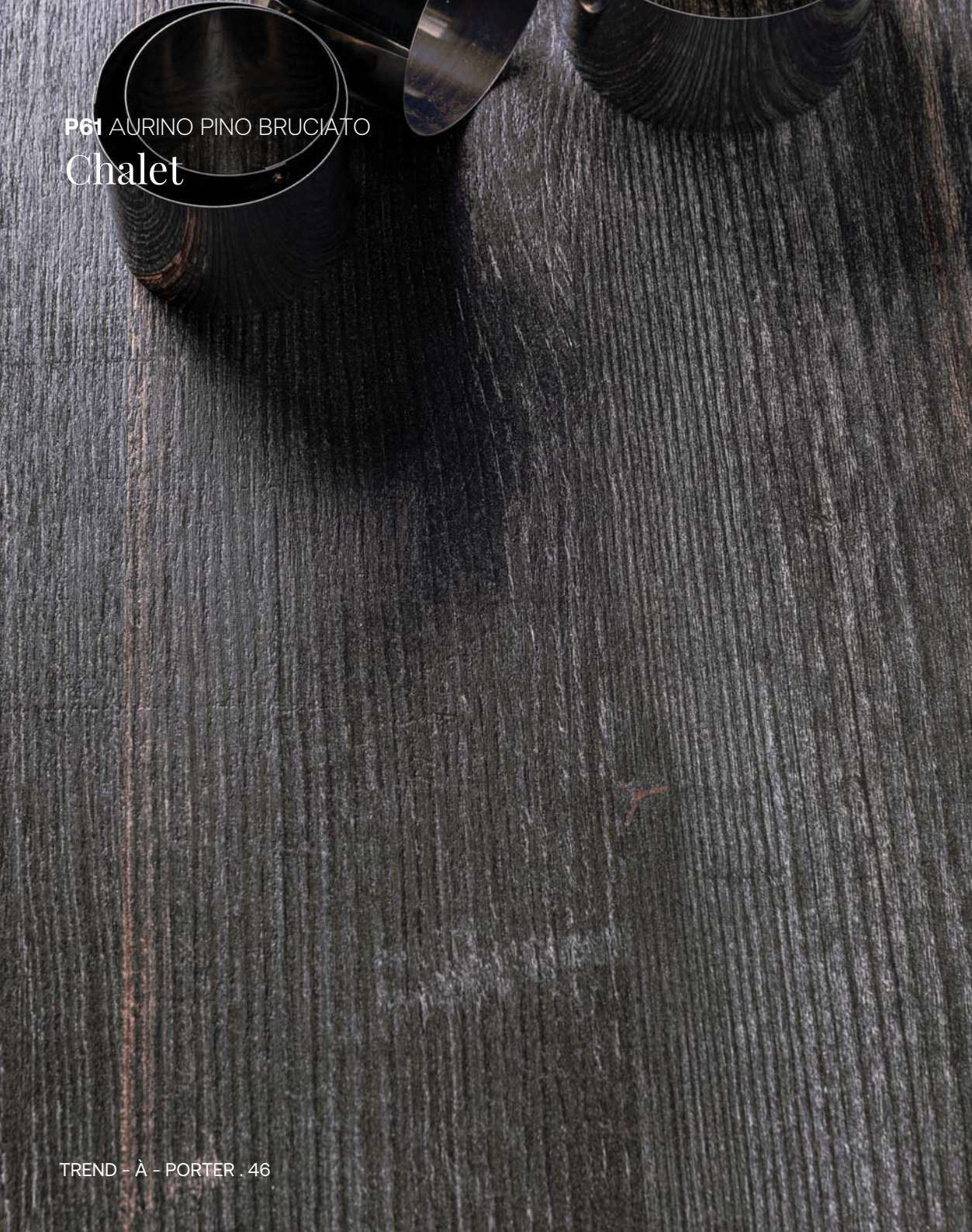
**P60**  
Aurino Pino Bianco  
Chalet

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P60 AURINO PINO BIANCO  
Chalet





**P61** AURINO PINO BRUCIATO

Chalet

**P61**

Aurino Pino Bruciato

Chalet

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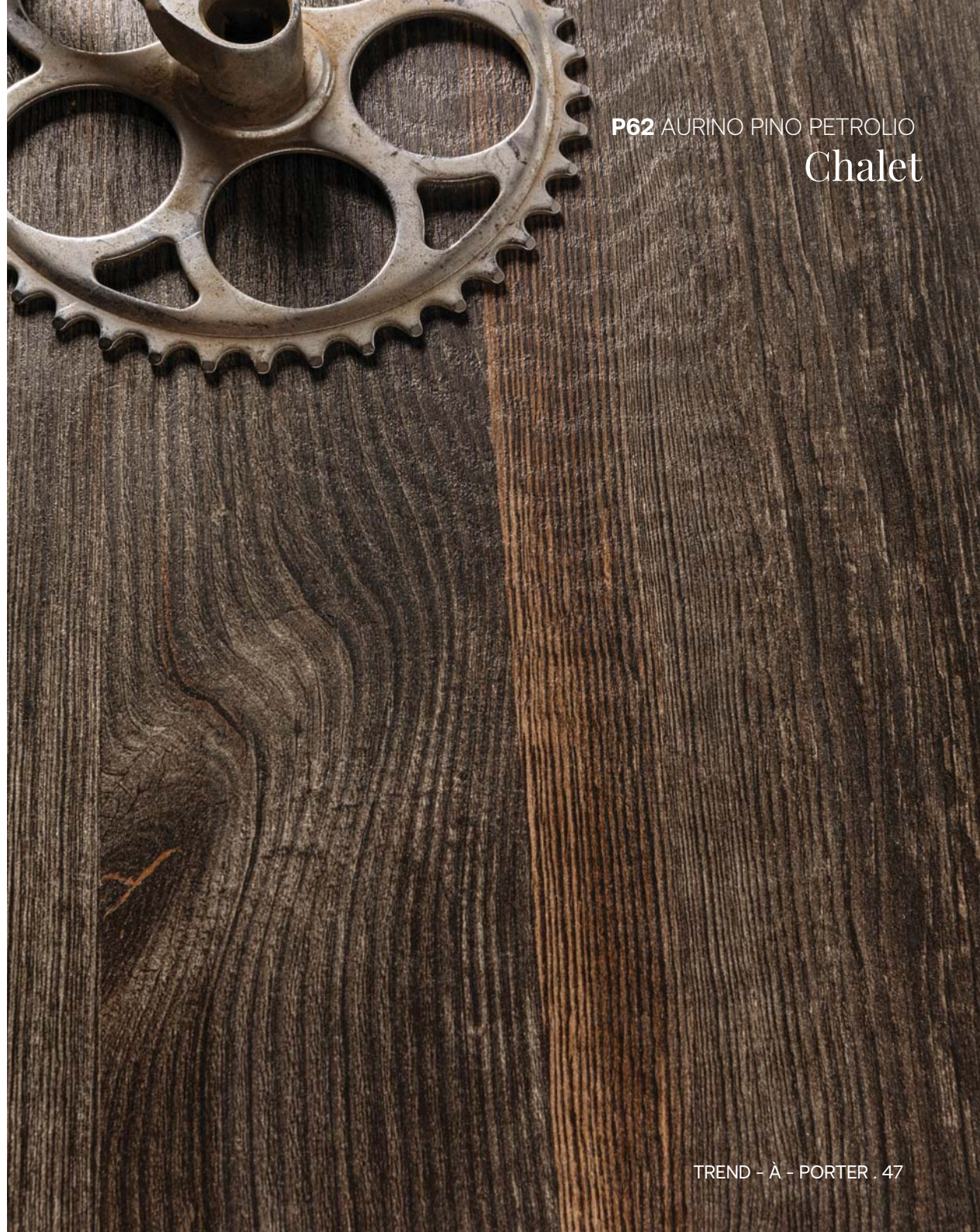




**P62**

Aurino Pino Petrolio  
Chalet

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**P62** AURINO PINO PETROLIO  
Chalet



**P69** CASTEL WALNUT MEDIO

Chalet



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**P69**

Castel Walnut Medio

Chalet

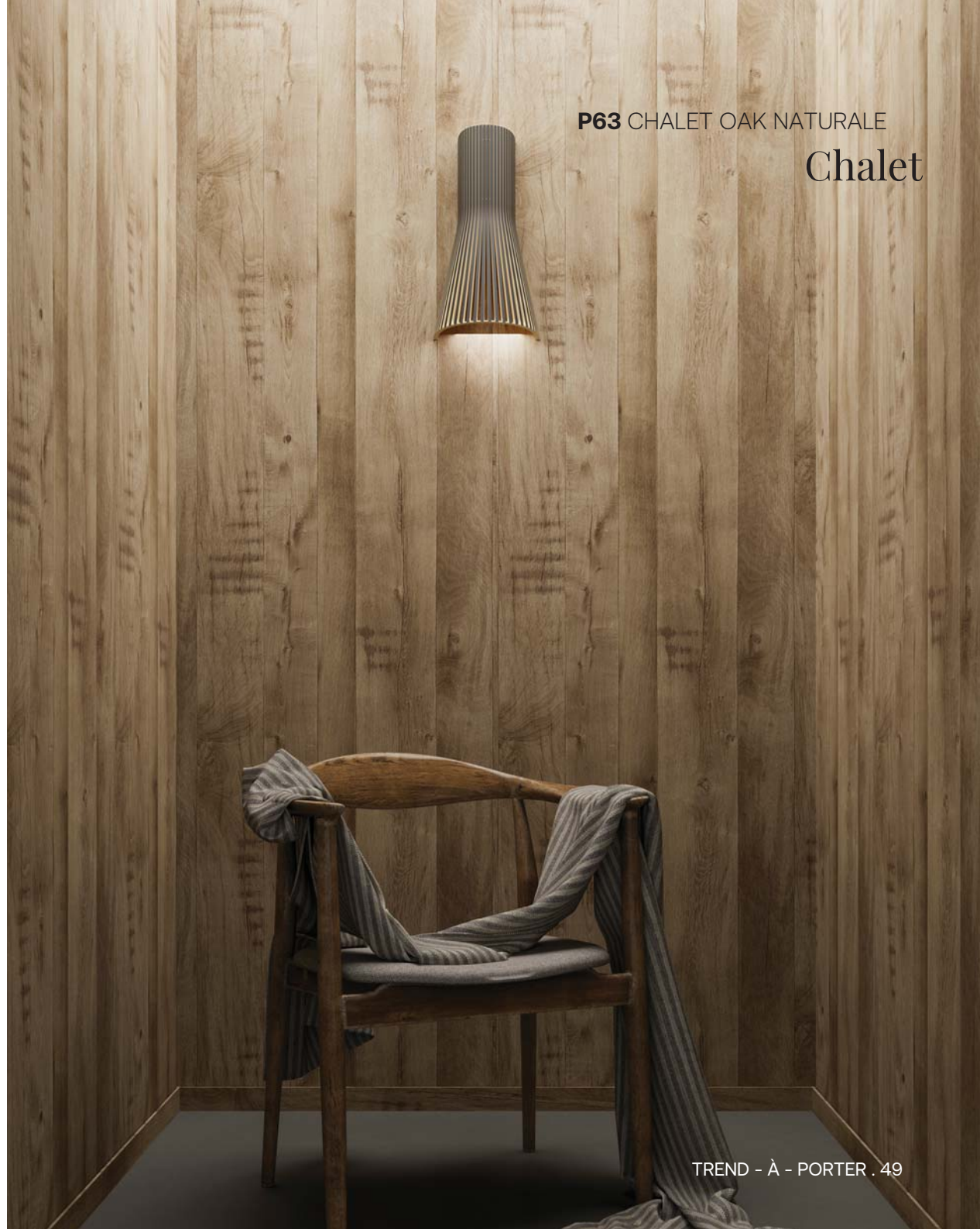
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**P63**  
Chalet Oak Naturele  
Chalet

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**P63** CHALET OAK NATURELE  
Chalet



**P64** CHALET OAK SCURO

Chalet



**P64**

Chalet Oak Scuro

Chalet

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**P01**

Gessato Rovere Grigio  
Gessato

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**P01** GESSATO ROVERE GRIGIO

Gessato



**P32** GESSATO ROVERE FUMO

Gessato



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**P32**

Gessato Rovere Fumo

Gessato

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**DV4**  
Aged Oak Grigio  
Laguna

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**DV4** AGED OAK GRIGIO

Laguna

TREND - À - PORTER . 53



**DV6** AGED OAK BIANCO

Laguna



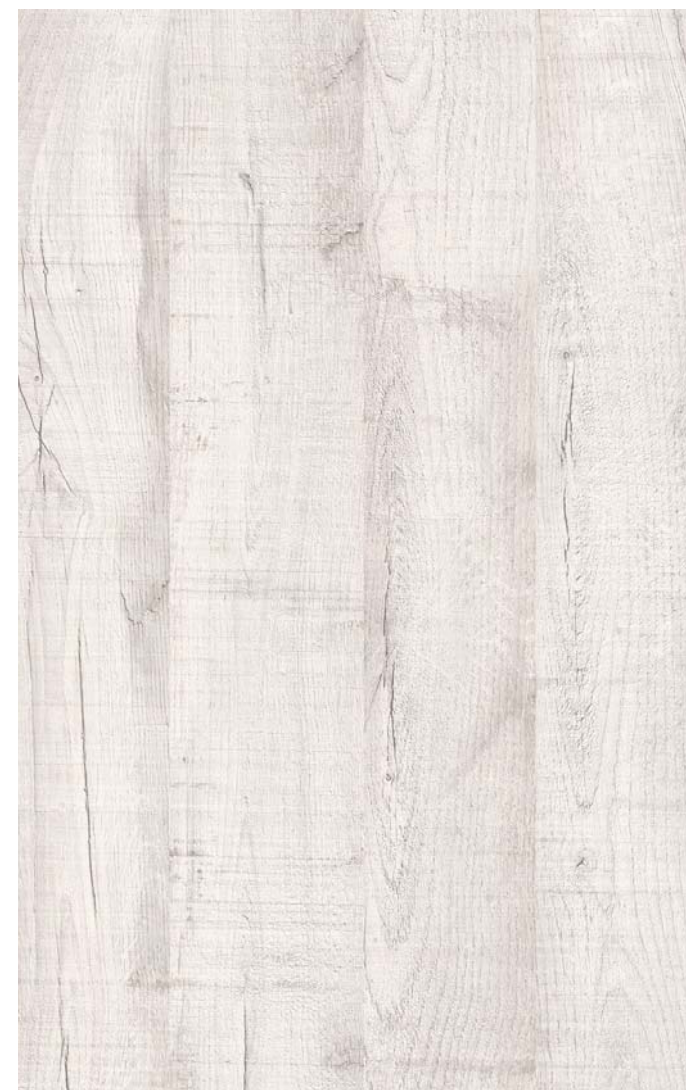
TREND - À - PORTER . 54

**DV6**

Aged Oak Bianco

Laguna

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**P81**

Leonardo Grey  
Leonardo

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**P81** LEONARDO GREY  
Leonardo



**P82** LEONARDO BLACK

Leonardo

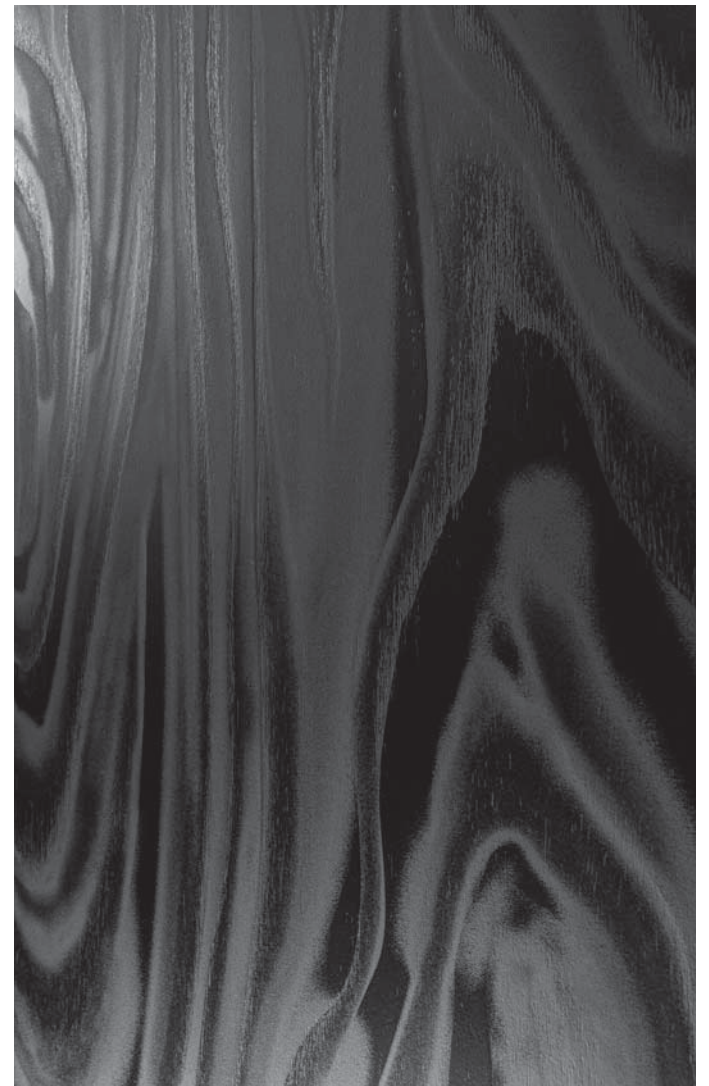


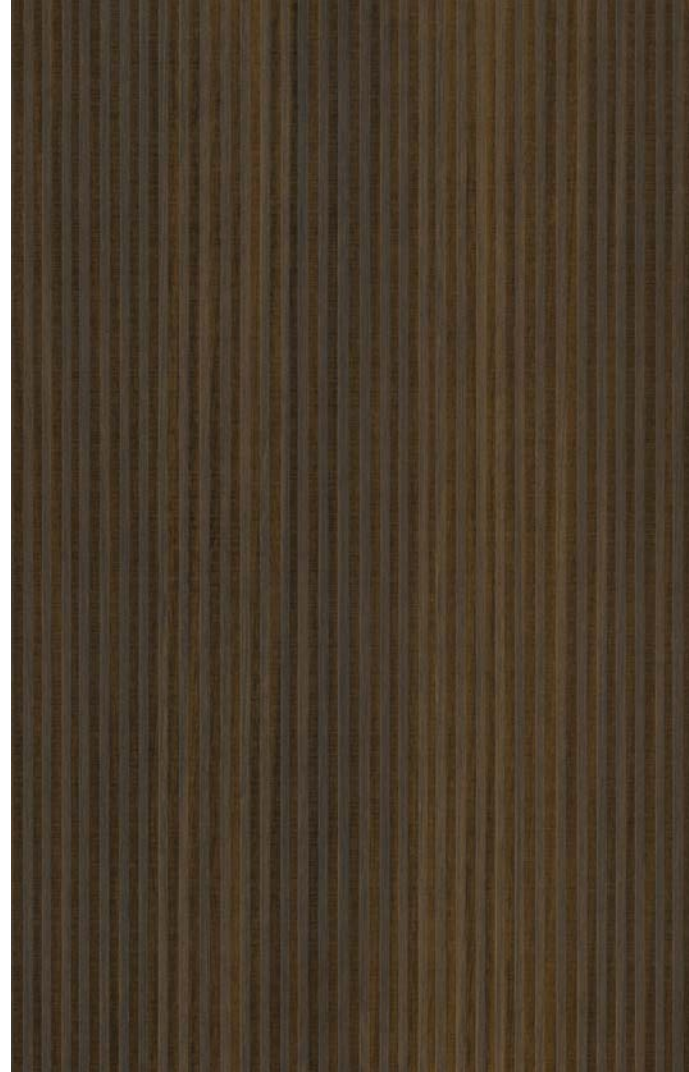
**P82**

Leonardo Black

Leonardo

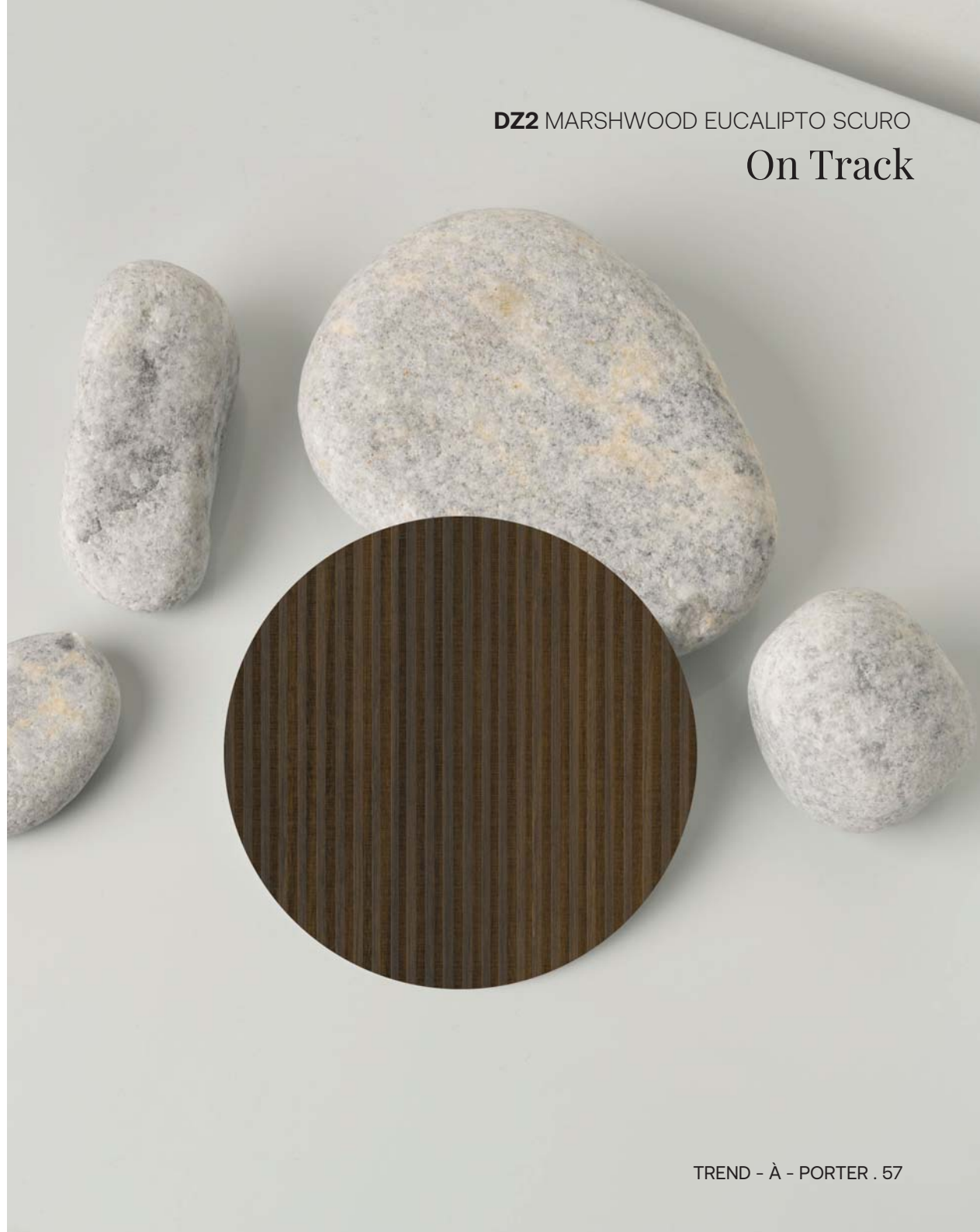
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**DZ2** Marshwood  
Eucalipto Scuro  
On Track

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**DZ2** MARSHWOOD EUCALIPTO SCURO

On Track



**DL1** MARSHWOOD  
EUCALIPTO NITENS

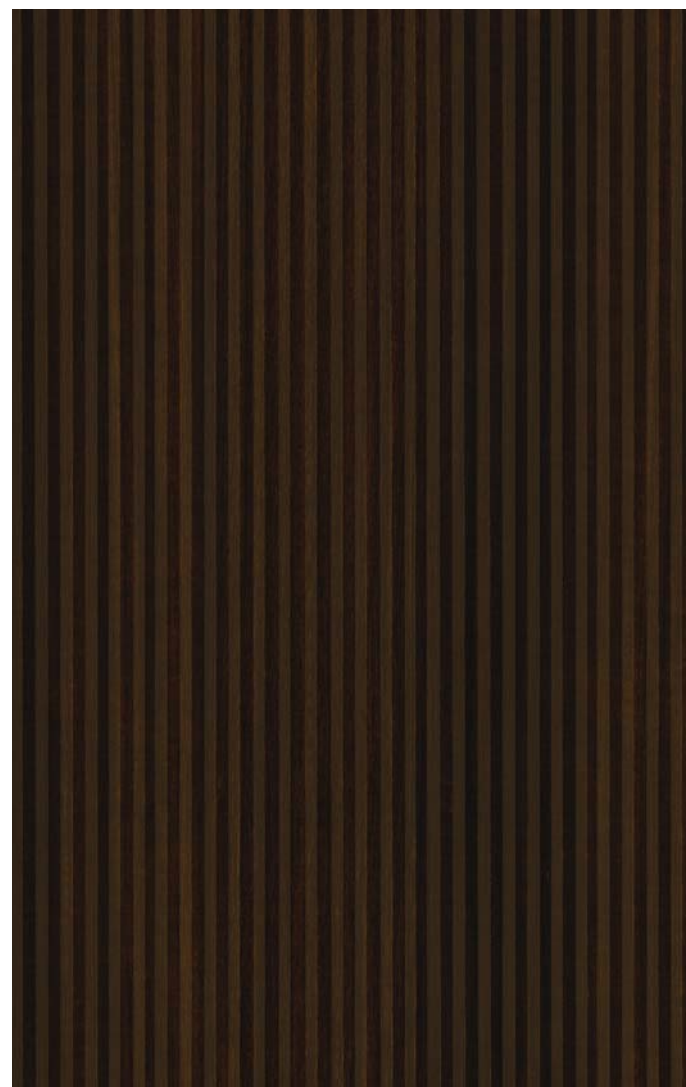
On Track

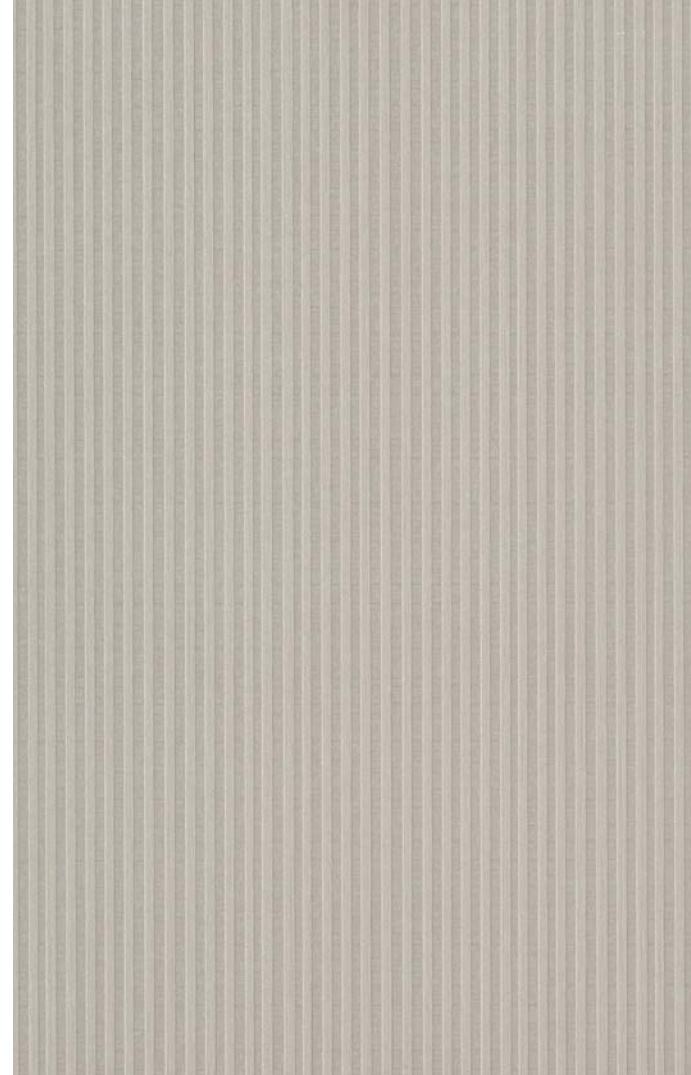


TREND - A - PORTER . 58

**DL1** Marshwood  
Eucalipto Nitens  
On Track

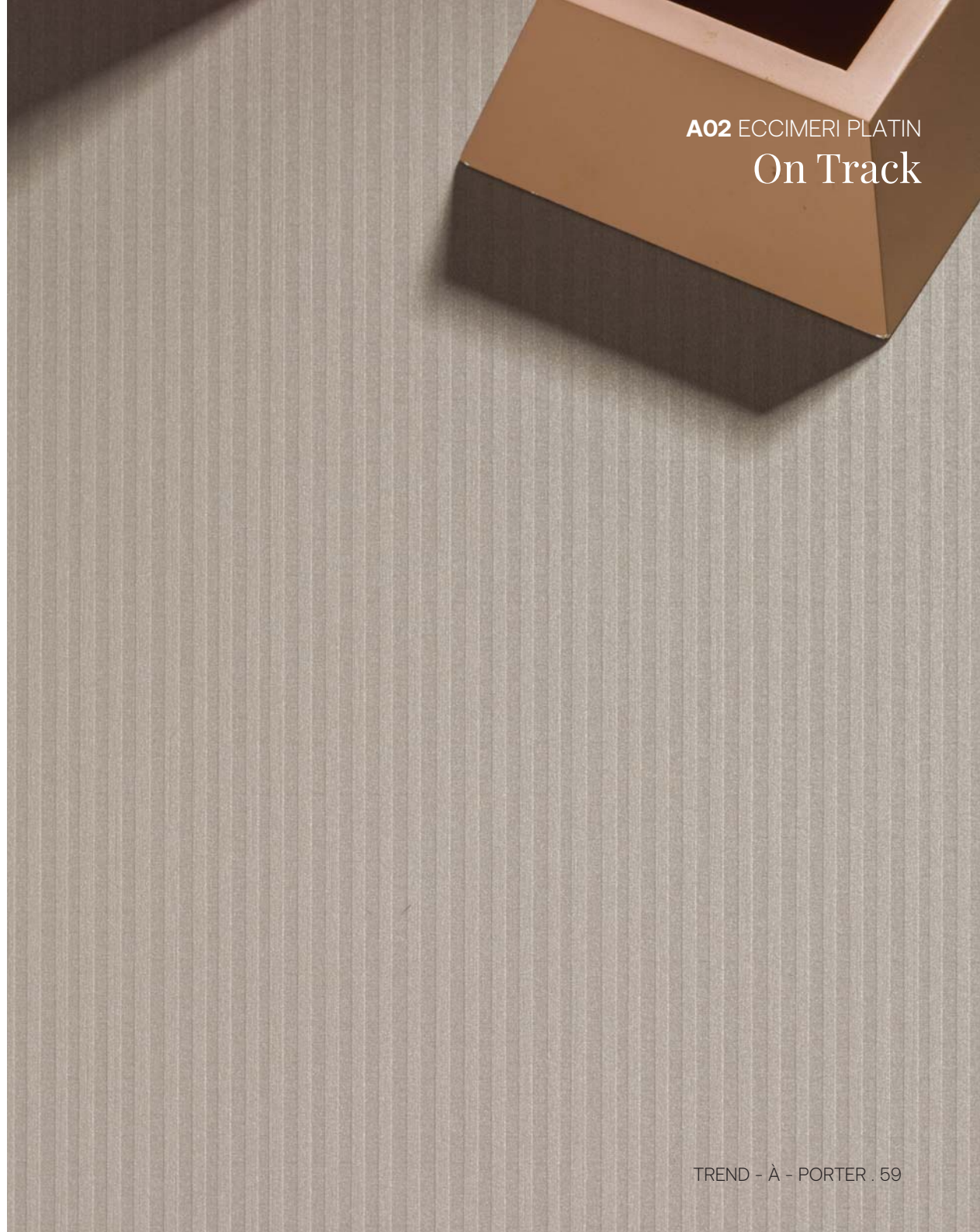
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**A02**  
Eccimeri Platin  
On Track

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**A02** ECCIMERI PLATIN  
On Track



**AC3** ECCIMERI GRAPHITE

On Track



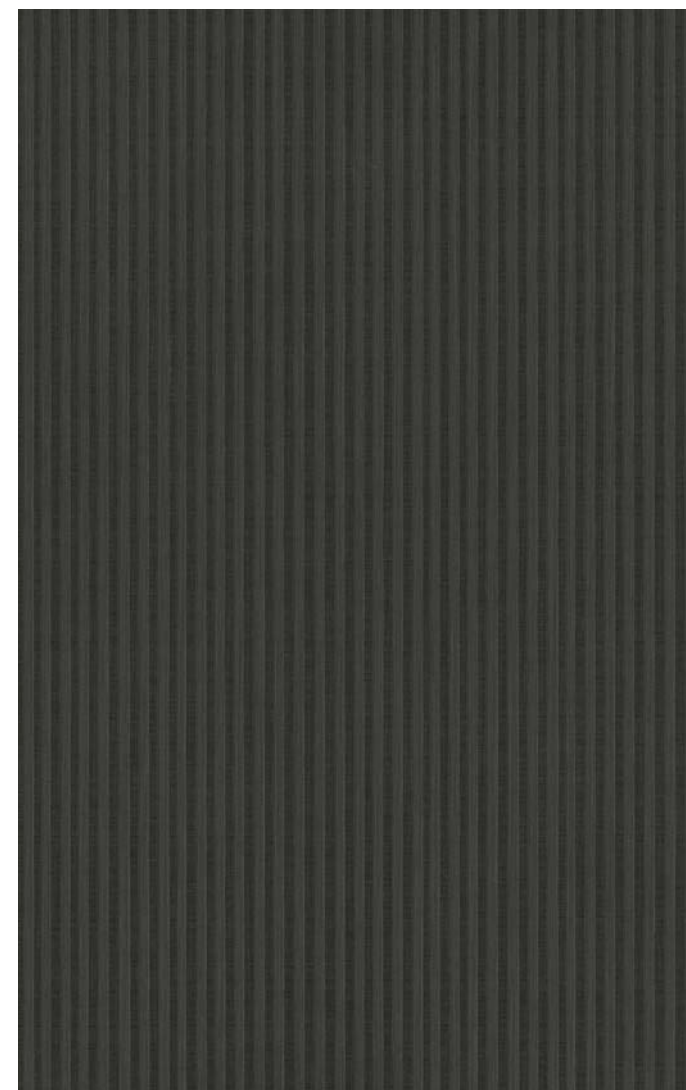
TREND - À - PORTER . 60

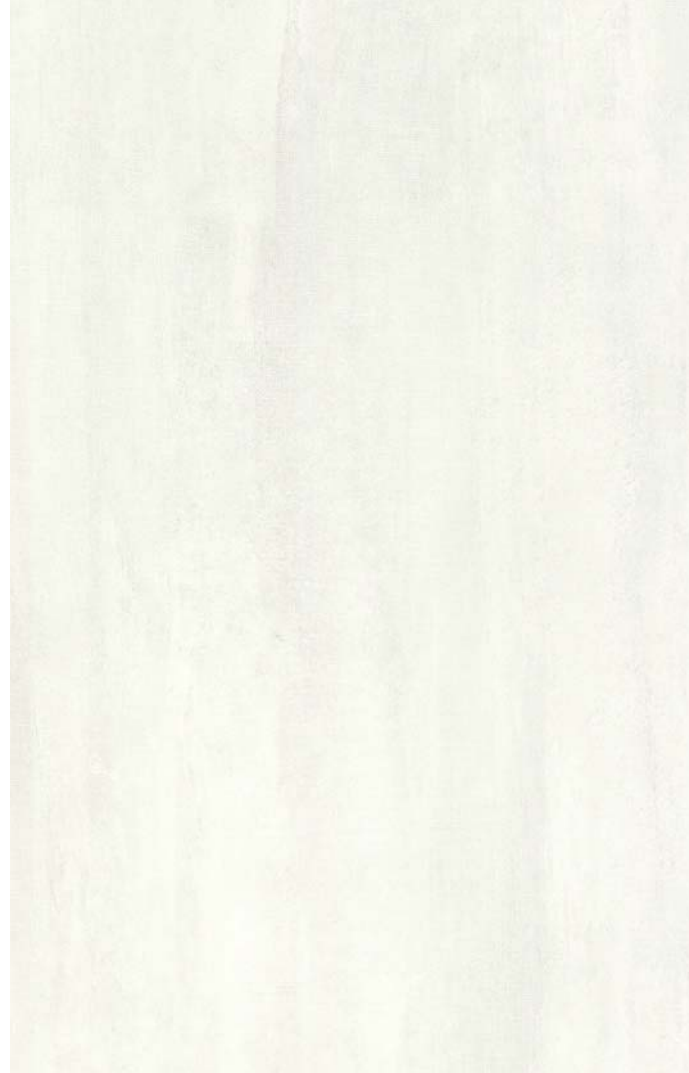
**AC3**

Eccimeri Graphite

On Track

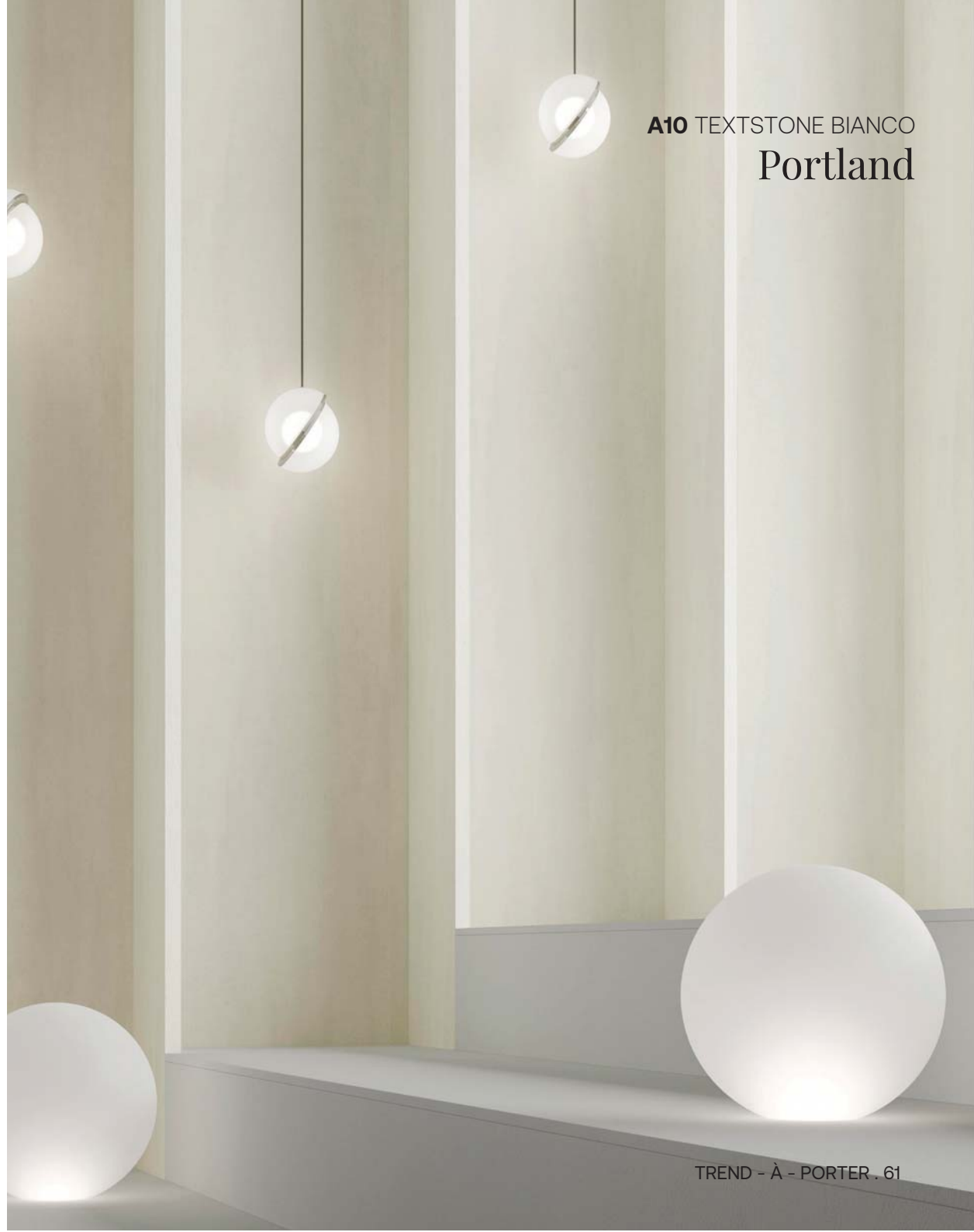
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**A10**  
Textstone Bianco  
Portland

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**A10** TEXTSTONE BIANCO  
Portland





A11 TEXTSTONE GRIGIO

Portland

**A11**

Texstone Grigio

Portland

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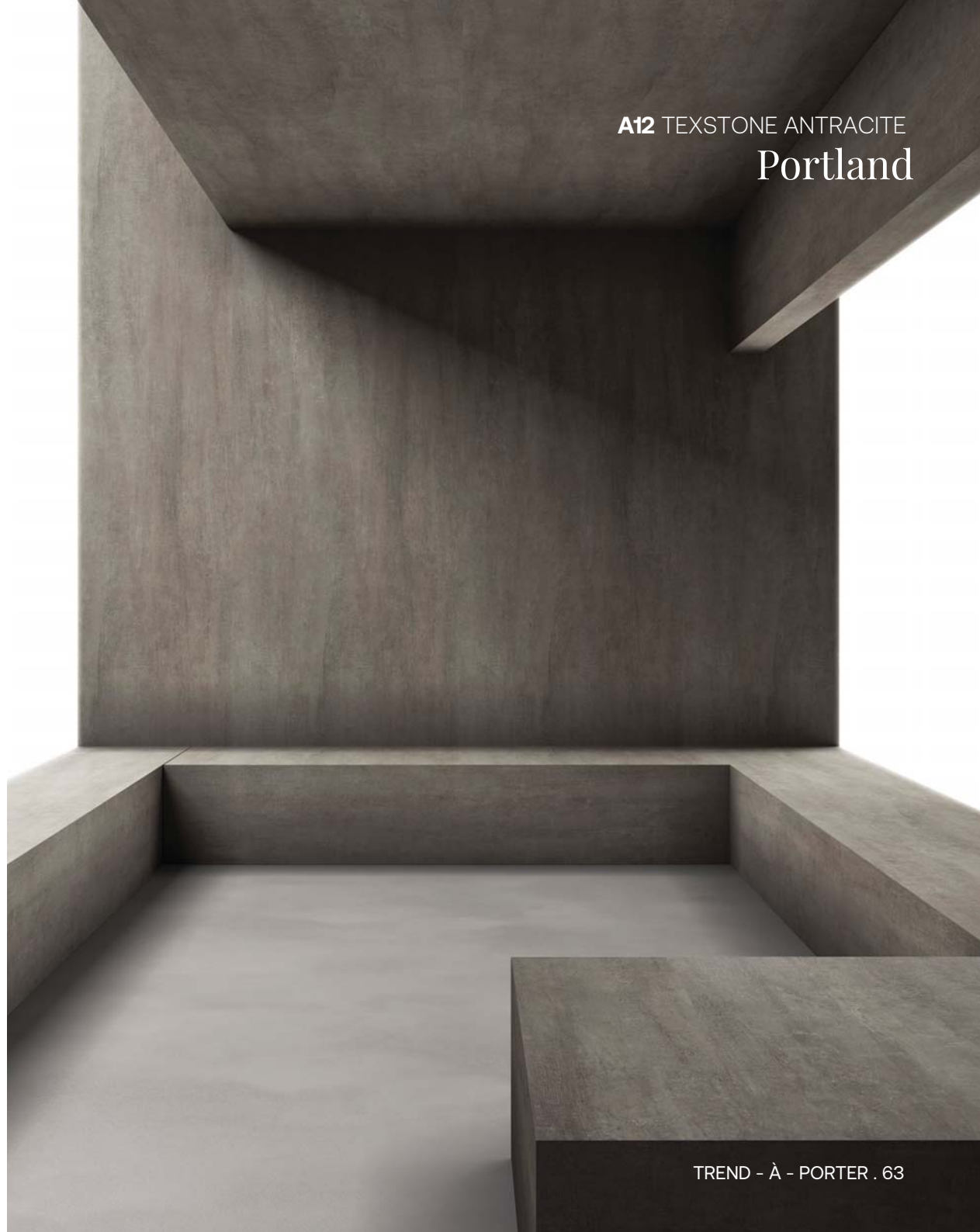




**A12**

Texstone Antracite  
Portland

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**A12** TEXSTONE ANTRACITE  
Portland





A99 GALVANO BRONZE

Portland

**A99**

Galvano Bronze

Portland

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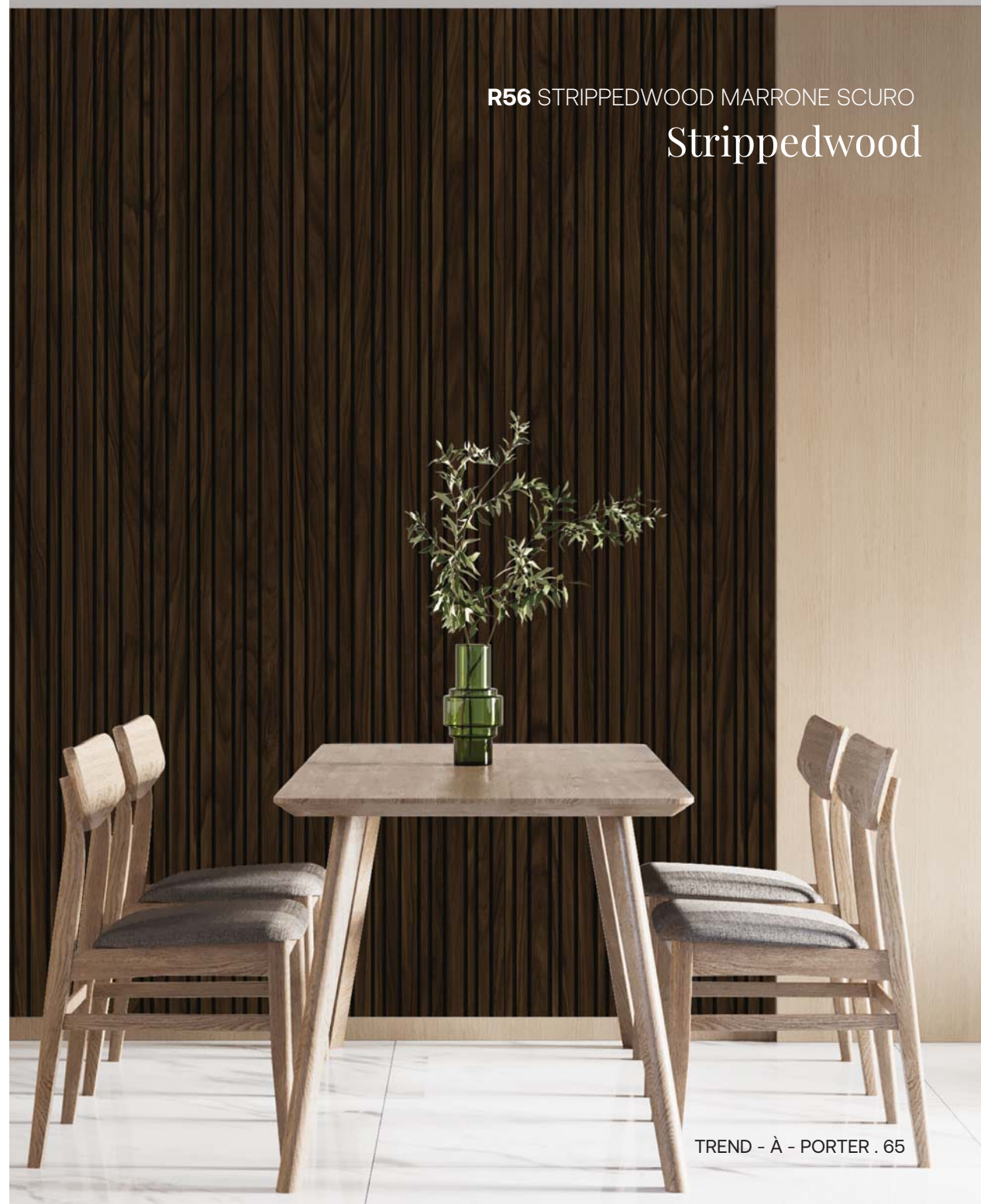






**R56**  
Strippedwood Marrone  
Scuro  
Strippedwood

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**R56** STRIPPEDWOOD MARRONE SCURO

Strippedwood

TREND - À - PORTER . 65



**R48** STRIPPEDWOOD MARRONE MEDIO

## Strippedwood



**R48**

## Strippedwood Marrone Medio Strippedwood

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## DP8

### Tigerwood Bianco

### Tigerwood

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DP8 TIGERWOOD BIANCO

## Tigerwood

Introduction 61

Introduction 61

and academic credentialing process in Tianjin. Chapter 3 presents the CCP's determination to combine tradition and expertise, equally long by Chinese logic, ultimately promoted the resurgence of the new and old. The chapter closes by identifying powerful political and economic factors that effectively blocked the rise of a technocratic class.

The second part recounts the early years of the Cultural Revolution, from 1966 to 1976, when Mao called on students, workers, and peasants to mobilize both the political and educated elites. Through a detailed narrative of how the ensuing factional struggle unfolded in Tianjin University and its attached middle school, Chapters 4 and 5 show that while the economic reality greatly aggravated conflict between the old and new elites, pragmatism as a replacement of factional fighting between children of Communist-era children of intellectuals, ultimately it also forged inter-elite unity.

The third part covers the late years of the Cultural Revolution, from 1976 to 1978, when Mao attempted to institutionalize the radical restructuring program that had led him to launch the movement, with the goal of preventing the development of a new privileged class. Chapter 6 examines the experimental system of governance created during this period, which was based on a volatile arrangement of institutionalized factional interests. Chapter 7 examines radical education policies designed to dissolve occupational distinctions between mental and manual labor, and Chapter 8 looks into the system of "mass recommendation" created to replace college entrance examinations, which was designed to increase the number of students from working-class and peasant families. These chapters remain interesting for their clear-eyed view in practice and assess their potential in ameliorating class distinctions.

The fourth part examines the establishment of a technocratic elite after Mao's death in 1976 and its subsequent evolution. Chapter 9 presents the academic and political credentialing systems were rebuilt, allowing for the ability to select and groom a stream of Red and expert cadres to all the top levels of the state bureaucracy. Chapter 10 traces the emergence of all the new elites and the consolidation of a new technocratic class. Chapter 11 considers the consequences of the sweeping economic reform that began in the 1980s, which have left China's Red engineers perishing over a proliferation of capitalists. The main concern of the chapter is to ascertain how class technocratic class order, which had been based mostly on political and military support, is being transformed by the reemergence of economic capital.

The concluding chapter compares the two most important twentieth-century Communist experiments, in the Soviet Union and China, and proposes revisions to New Class theory. It argues that in their early years the Communist regimes in both countries fundamentally shared the goal of class leveling, but that they later decisively abandoned this goal in order to implement technocratic policies, leading to very similar results. It then discusses the reasons why the Chinese made this fundamental switch, and then considers whether or not it was inevitable.





**DU6** TIGERWOOD NERO

Tigerwood

**DU6**

Tigerwood Nero

Tigerwood

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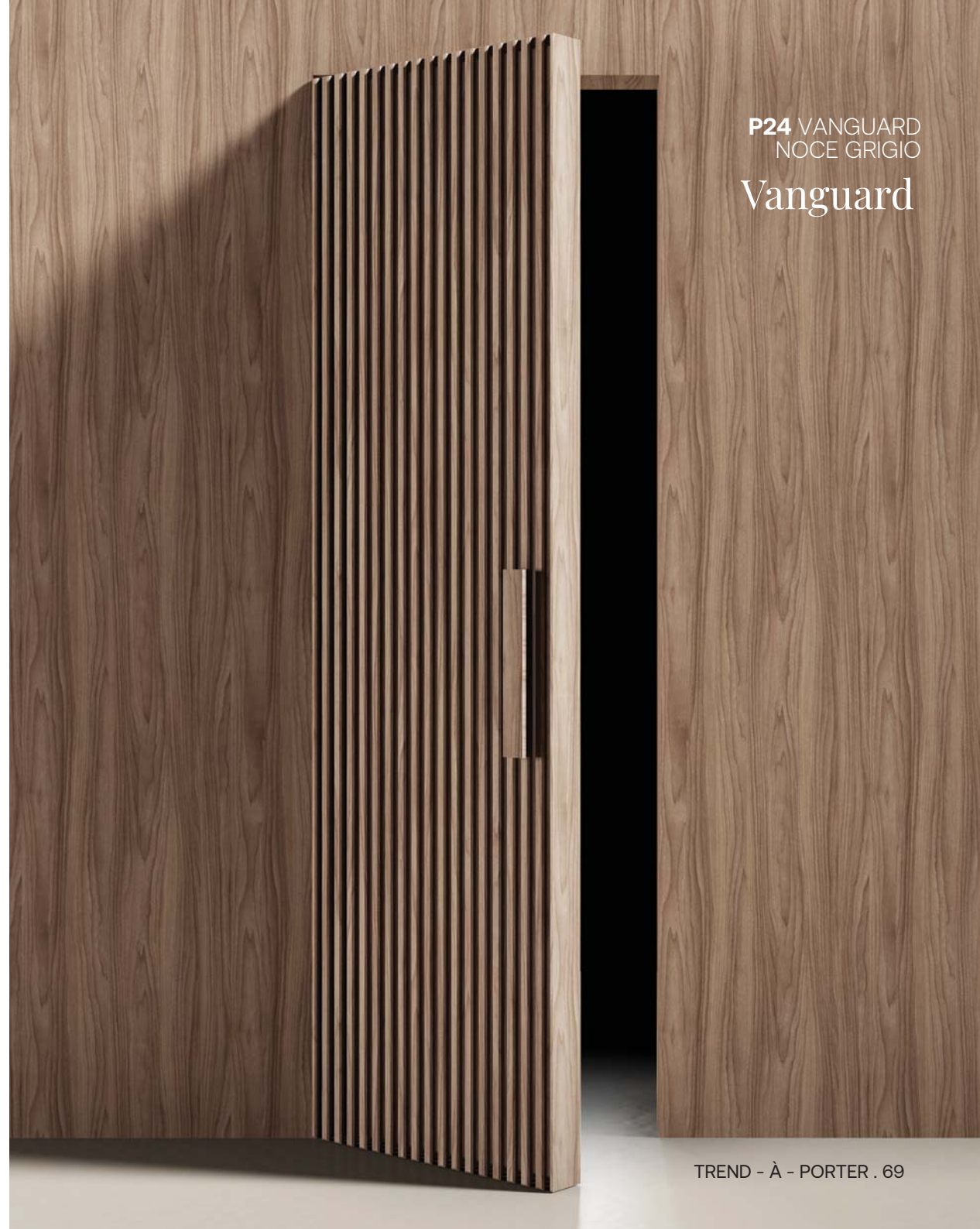


**P24**

Vanguard Noce Grigio

Vanguard

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**P24** VANGUARD  
NOCE GRIGIO

Vanguard



**P25** VANGUARD NOCE UVA

Vanguard

TREND - À - PORTER . 70

**P25**

Vanguard Noce Uva  
Vanguard

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**AD4**  
Intaglio  
Vetta

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**AD4** INTAGLIO  
Vetta





**AD5** INTAGLIO  
Vetta

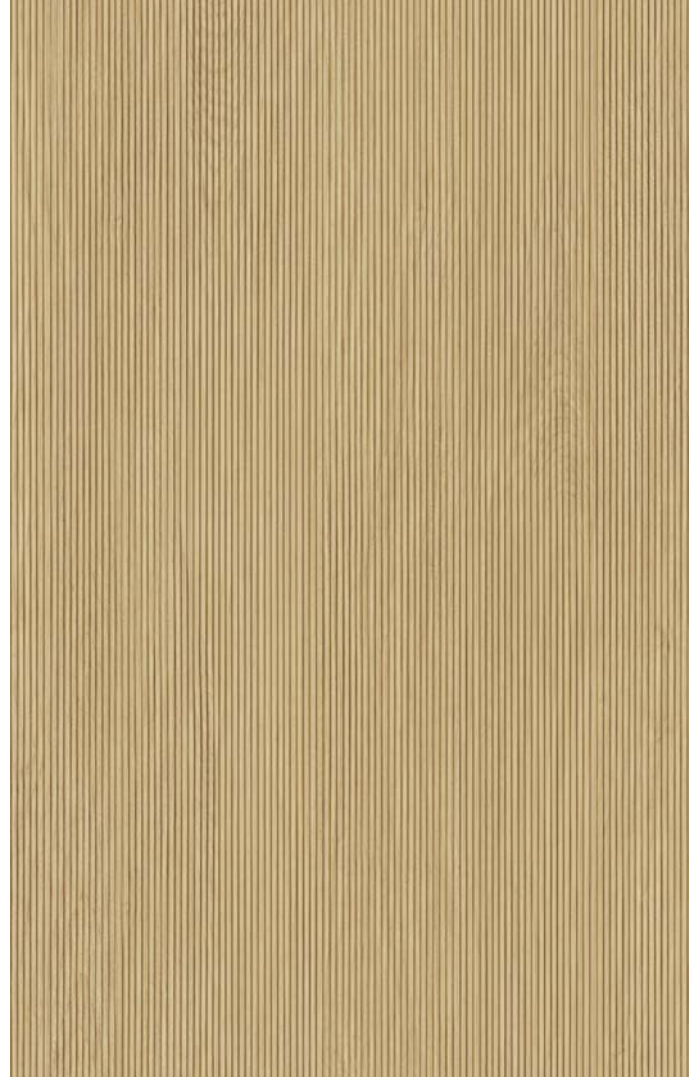


TREND - À - PORTER . 72

**AD5**  
Intaglio  
Vetta

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**AE4**  
Intaglio  
Vetta

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