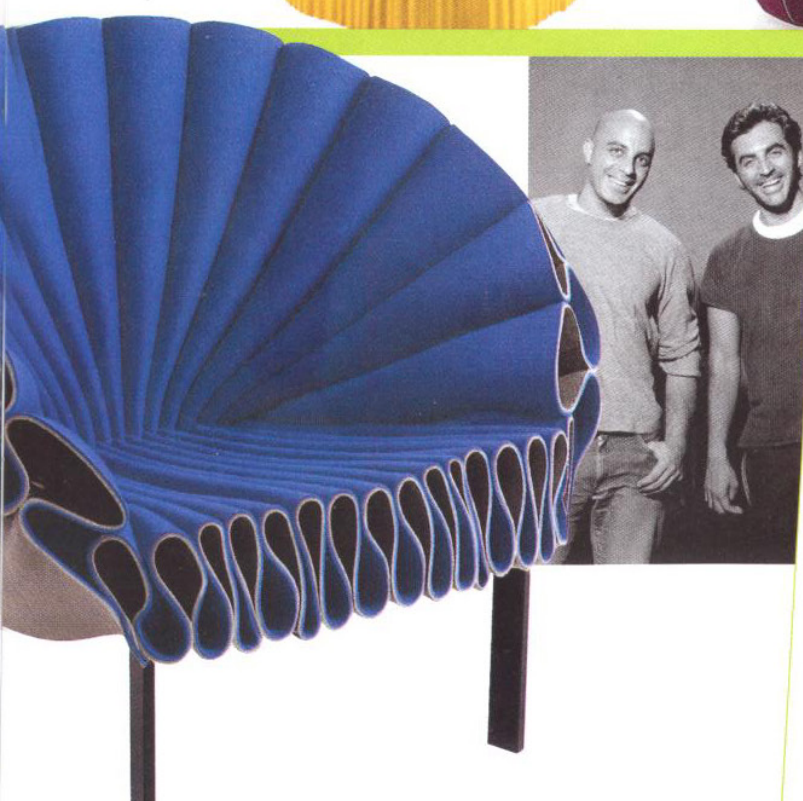


# Surface

+ ABITARE



## RELATIVE SUCCESS

With its rippling pleats, Cappellini's Peacock chair was not surprisingly influenced by the ruff, a neckpiece that gained notoriety in the 17th century. Lesser known however is that the seed was first planted in the mind of its creator Dror Benshetrit (left) in 2006, while building the set of a runway show for his uncle, fashion designer Yigal Azrouël (right). Azrouël asked Benshetrit to create a backdrop based on the designer's Vase of Phases for Rosenthal, a piece Azrouël loved and thought would complement his deconstructed clothing. The result was a floor of textured and layered platforms and a cluster of beautifully decaying 18th- and 19th-century seats. One in particular caught Benshetrit's eye: an upholstered piece in peacock green with a backrest of vertical stitching.

Three years later, and his re-interpretation of an armchair fashioned from a single sheet of wrapped felt—became a Milan 2009 hit. The two have always influenced each other frequently and casually. In fact, their studios are just a floor apart in New York's Fashion District. Furthermore, Azrouël sourced the lace for Benshetrit's Lily chair and taught him how to make patterns, and Benshetrit is involved in all of Azrouël's fashion shows. But collaborative projects "never have a start date," according to Benshetrit. "We are two people who practice our passions every day," says Azrouël. "We have the same interests, and our paths cross in inspiration." Some call it being cut from the same cloth. [studiodror.com](http://studiodror.com), [cappellini.it](http://cappellini.it) ||