

CANDIA
WAKE UP IN THE
MEDITERRANEAN

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The Heritage Collection

A Bed Anthology



CANDIA

The Heritage Collection

A Bed Anthology

The image features a background with a white and light grey marbled pattern, resembling natural stone or marble. The pattern consists of irregular, flowing veins and patches of color. On the left side of the image, there is a solid white vertical band. In the bottom right corner, there is a quote in a dark red, serif font.

The heritage of the past
is the seed that brings forth
the harvest of the future

Wendell Phillips



The Hypothesis

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WAKE UP IN THE MEDITERRANEAN





TOUCH



The Mediterranean marble

The most distinctive tactile element in the particular aesthetic and cultural heritage of the Mediterranean. A natural material which has come to define a whole region and has become the symbol and the legacy of timelessness and aesthetic feeling. Insentient stone which, lovingly fashioned, skillfully chiseled, becomes the life source of the most wonderful works of art.



EXPLORE



The legacy of the Mediterranean

Learn the legacy of the land, its history, the breeze which caresses it.
Journey to the past, for that is the way for you to understand its arts and skills,
the way for you to learn and appreciate the perfection of everything new.



FOLLOW



The light of the Mediterranean

Under the brilliant golden Mediterranean light lies pure beauty, energy, harmony, the balance which is found in nature. When all these elements are transfigured into a premium collection of beds through the technical skill and passion for perfection of Mediterranean craftsman, they bestow the experience of comfort. Each time you rest on a Candia bed, you wake re-energized, ready to seize the day ahead of you.



DISCOVER



The Heritage Collection

Discover the premium range of beds by Candia, and choose your ideal model.
The collection is inspired by the images, the colors and the light of the Mediterranean,
a harmonious marriage of aesthetic appeal and fine design.
Therefore all the beds of this unique collection are named after Unesco Cultural and Heritage sites
of the Mediterranean - as tribute to the origins and the memories of the Mediterranean.



The Bed Anthology

AMALFI

Design by Kkervvit

The Amalfi coast seems to be one grand balcony suspended between a sea of cobalt blue and the feet of the Lattari Mountains, in a long stretch of hollows and promontories, coves, cultivated terraces, vineyards, and citrus and olive groves. Set in a unique environment, it is an exemplar of a Mediterranean landscape and of enormous cultural and natural value due to its topographical characteristics, as well as its historical evolution.

The cities and countryside towns of the Amalfi Coast are different one from the other, each with its own traditions and peculiarities that render them singular and unique; nonetheless, they are all characterized by architectonic monuments.

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TOLEDO

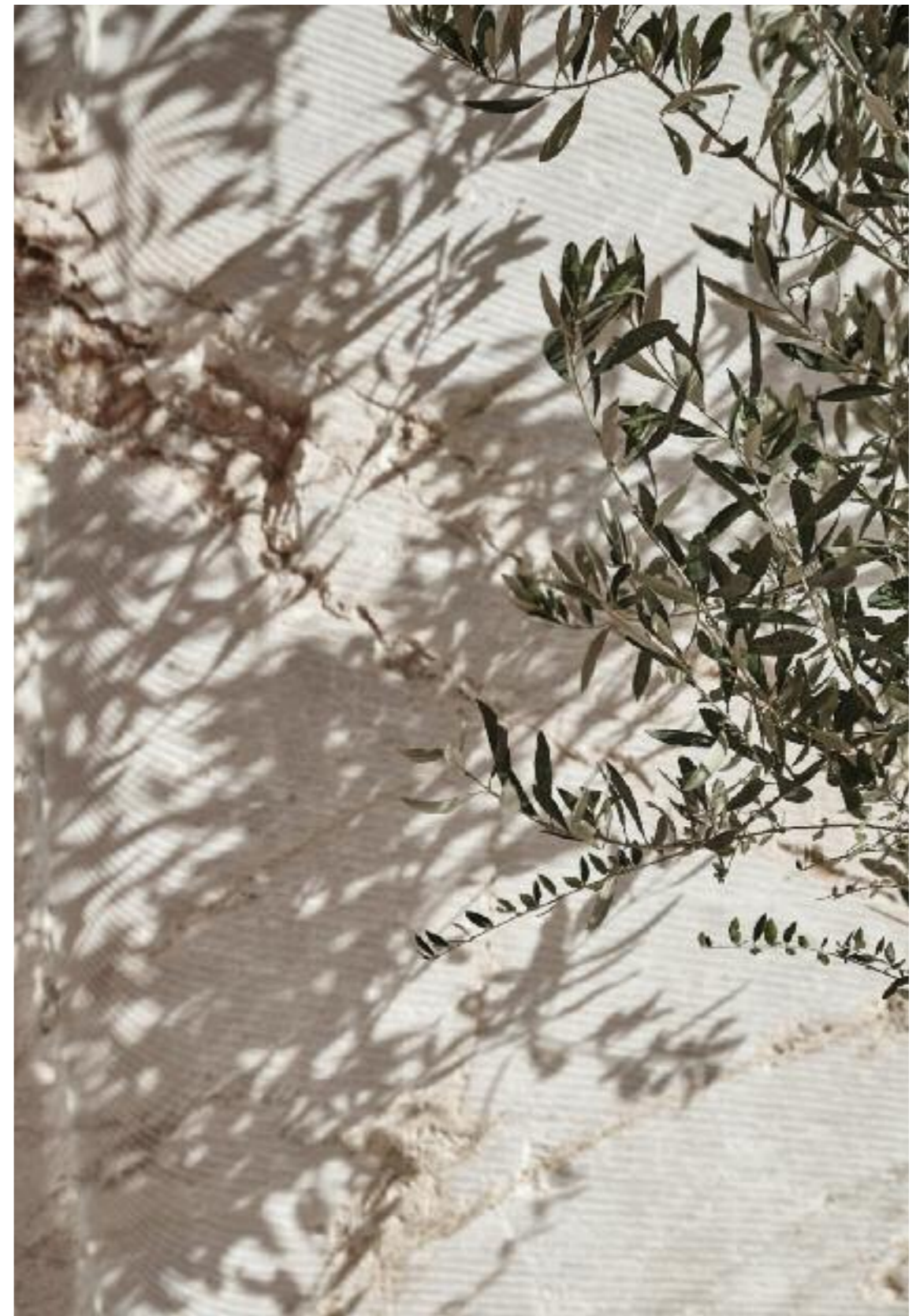
Design by Christina Velivasaki

Successively a Roman municipium, the capital of the Visigothic Kingdom, a fortress of the Emirate of Cordoba, an outpost of the Christian kingdoms fighting the Moors and, in the 16th century, the temporary seat of supreme power under Charles V, Toledo is the repository of more than 2,000 years of history. Its masterpieces are the product of heterogeneous civilizations in an environment where the existence of three major religions – Judaism, Christianity and Islam – was a major factor.

The Cathedral of Toledo was built between 1226–1493 and modeled after the Bourges Cathedral, though it also combines some characteristics of the Mudéjar style. It is remarkable for its incorporation of light and features the Baroque altar called El Transparente, several stories high, with fantastic figures of stucco, paintings, bronze castings, and multiple colors of marble, a masterpiece of medieval mixed media by Narciso Tomé topped by the daily effect for just a few minutes of a shaft of light from which this feature of the cathedral derives its name. Two notable bridges secured access to Toledo across the Tajo, the Alcántara bridge and the later built San Martín bridge.

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KASBAH

Design by Sotiris Lazou

The Kasbah is a unique kind of medina, or Islamic city. It stands in one of the finest coastal sites on the Mediterranean, overlooking the islands where a Carthaginian trading-post was established in the 4th century BC.

There are the remains of the citadel, old mosques and Ottoman-style palaces as well as the remains of a traditional urban structure associated with a deep-rooted sense of community.

The Kasbah of Algiers has exercised considerable influence on architecture and town-planning in North Africa, Andalusia and in sub-Saharan Africa during the 16th and 17th centuries. These exchanges are illustrated in the specific character of its houses and the density of its urban stratification, a model of human settlement where the ancestral lifestyle and Muslim customs have blended with other types of traditions.

The Kasbah of Algiers is an outstanding example of a traditional human settlement representing a profoundly Mediterranean Muslim culture, synthesis of numerous traditions. The vestiges of the citadel, ancient mosques, Ottoman palaces, as well as a traditional urban structure associated with a strong sense of community testify to this culture and are the result of its interaction with the various layers of populations.

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MYCENAE

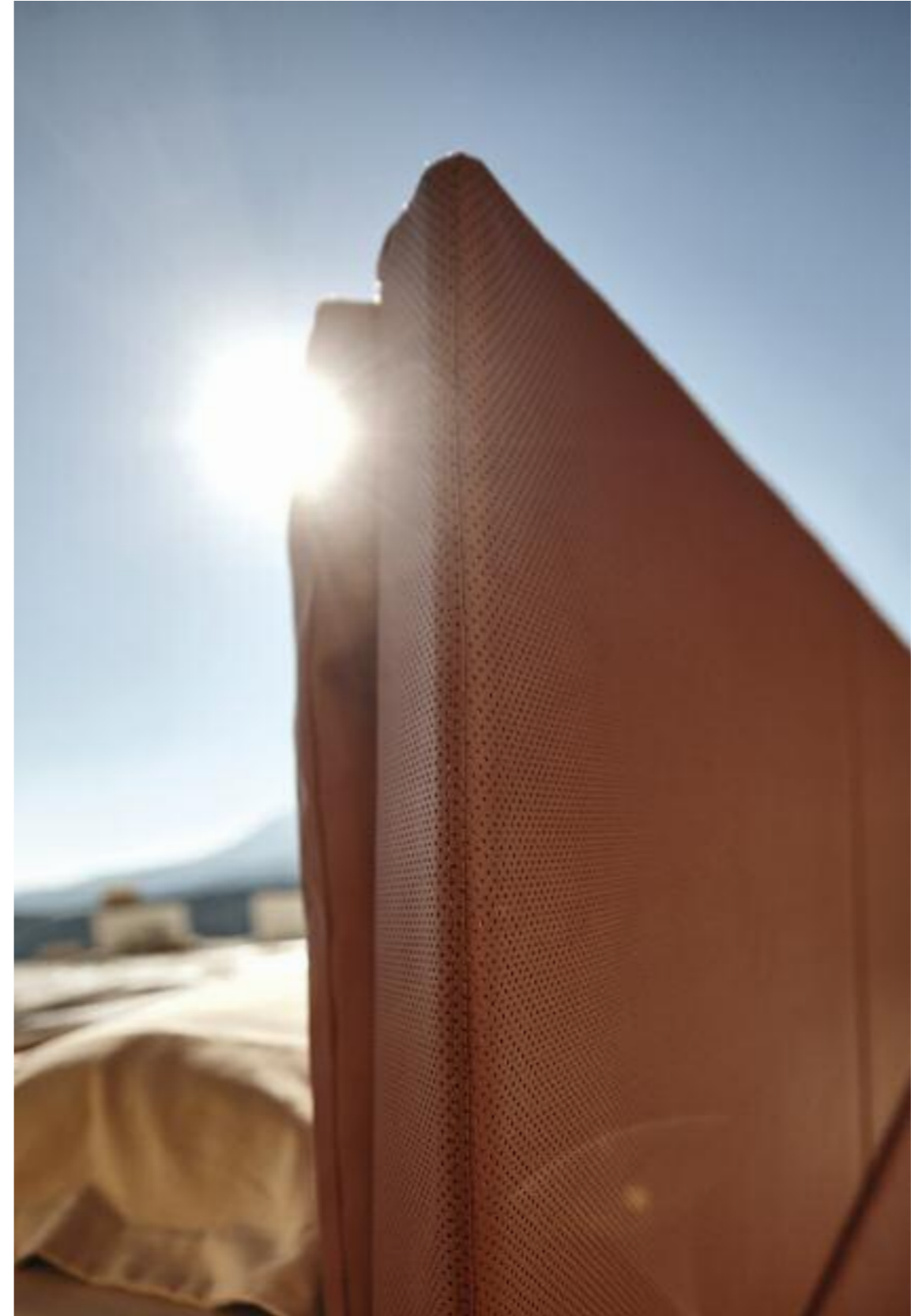
Design by Sotiris Lazou

The archaeological sites of Mycenae and Tiryns are the imposing ruins of the two greatest cities of the Mycenaean civilization, which dominated the eastern Mediterranean world from the 15th to the 12th century B.C. and played a vital role in the development of classical Greek culture. These two cities are indissolubly linked to the Homeric epics, the Iliad and the Odyssey, which have influenced European art and literature for more than three millennia.

The authenticity of both sites is unquestionable. Monuments of Mycenae maintain their authenticity since the various restoration works carried out in the past were based on the international standards for the intervention on monuments, on archaeological evidence and on architectural remains of the Mycenaean period. Special studies based on the principle of reversibility have preceded all interventions.

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OLYMPIA

Design by Antonella Frezza

The site of Olympia, in a valley in the **Peloponnesus**, has been inhabited since prehistoric times. In the 10th century B.C., Olympia became a centre for the worship of Zeus. The Altis – the sanctuary to the gods – has one of the highest concentrations of masterpieces from the ancient Greek world. In addition to temples, there are the remains of all the sports structures erected for the Olympic Games, which were held in Olympia every four years beginning in 776 B.C.

The sanctuary of Olympia and its surrounding area are preserved in almost intact condition, from ancient times till today. In the sacred Altis, Zeus' sacred forest, the same tree and plant species are found, as in antiquity. The ancient monuments and the votives, which are displayed in the Museum of Olympia have not undergone any intervention, which would change their form and content. The values of fair competition and Sacred Truce, which were established during the ancient Olympic Games, are diachronic and always pertinent. The visitor of today, when visiting the archaeological site of Olympia, can feel the spirituality and ideological weight of this Olympian landscape.

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MODENA

Design by Christina Velivasaki

The magnificent 12th-century cathedral at Modena, the work of two great artists (Lanfranco and Wiligelmus), is a supreme example of early Romanesque art. With its piazza and soaring tower, it testifies to the faith of its builders and the power of the Canossa dynasty who commissioned it.

The nominated monumental complex is undeniably authentic as far as its design, form, materials, and function are concerned.

Although the cathedral has undergone a number of renovations over time, it retains its original use and the monumental complex is undeniably authentic as far as its design and form. Its preservation history also confirms its authenticity. From the point of view of restoration and preservation, Modena cathedral represents an exemplary case, showing as it does a century-long history of interventions and initiatives, warranting a chapter of importance in the history of Italian heritage conservation. Damage caused by Second World War bombing resulted in “conservative restoration” immediately the post-war period.

While the crypt restoration in the 1950s involved the removal of later Renaissance elements in favour of restoring the original Romanesque style, this approach was discontinued in future projects. Restoration to address issues of deterioration of stone walls in the late 1970s and early 1980s were based on extensive research and investigation.

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DELOS

Design by Antonella Frezza

According to Greek mythology, Apollo was born on this tiny island in the Cyclades archipelago. Apollo's sanctuary attracted pilgrims from all over Greece and Delos was a prosperous trading port. The island bears traces of the succeeding civilizations in the Aegean world, from the 3rd millennium B.C. to the palaeochristian era. The archaeological site is exceptionally extensive and rich and conveys the image of a great cosmopolitan Mediterranean port.

The authenticity of the site has not been challenged. The restoration work aims mostly to the preservation of the monuments in the state they were found during the excavations, while the methods and materials employed are compatible, discrete and reversible, in accordance to international standards. Therefore, there are no changes in the authentic character of the site during the last 130 years.

The landscape also remains unaltered; not a village or a town was ever built over the ancient ruins. The only modern constructions on the island are the Museum, the refectory and a few small houses for the personnel, which were necessary for the functioning of the property as an archaeological site.

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SIENA

Design by **Sotiris Lazou**

The Historic Centre of Siena is the embodiment of a medieval city.

Historically, its inhabitants pursued their competition with the neighbouring cities of Florence and Pisa right into the area of urban planning. Throughout the centuries, the city has preserved its Gothic appearance acquired between the 12th and 15th centuries.

During this period, the work of Duccio, the Lorenzetti brothers and Simone Martini influenced the course of Italian and, more broadly, European art. The whole city of Siena was devised as a work of art that blends into the surrounding landscape.

Siena is an outstanding medieval city that has preserved its character and quality to a remarkable degree. The city had substantial influence on art, architecture and town planning during the Middle Ages, both in Italy and elsewhere in Europe. The city is a masterwork of dedication and inventiveness in which the buildings have been designed to fit into the overall planned urban fabric and also to form a whole with the surrounding cultural landscape.

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METEORA

Design by Kkervvit

“Suspended in the air” (the meaning of Meteora in Greek), these monasteries represent a unique artistic achievement and are one of the most powerful examples of the architectural transformation of a site into a place of retreat, meditation, and prayer. The Meteora provide an outstanding example of the types of monastic construction which illustrate a significant stage in history, that of the 14th and 15th centuries when the eremitic ideals of early Christianity were restored to a place of honor by monastic communities, both in the Western world (in Tuscany, for example) and in the Orthodox Church.

In a region of almost inaccessible sandstone peaks, monks settled on these 'columns of the sky' from the 11th century onwards.

Twenty-four of these monasteries were built, despite incredible difficulties, at the time of the great revival of the eremitic ideal in the 15th century. Their 16th-century frescoes mark a key stage in the development of post-Byzantine painting.

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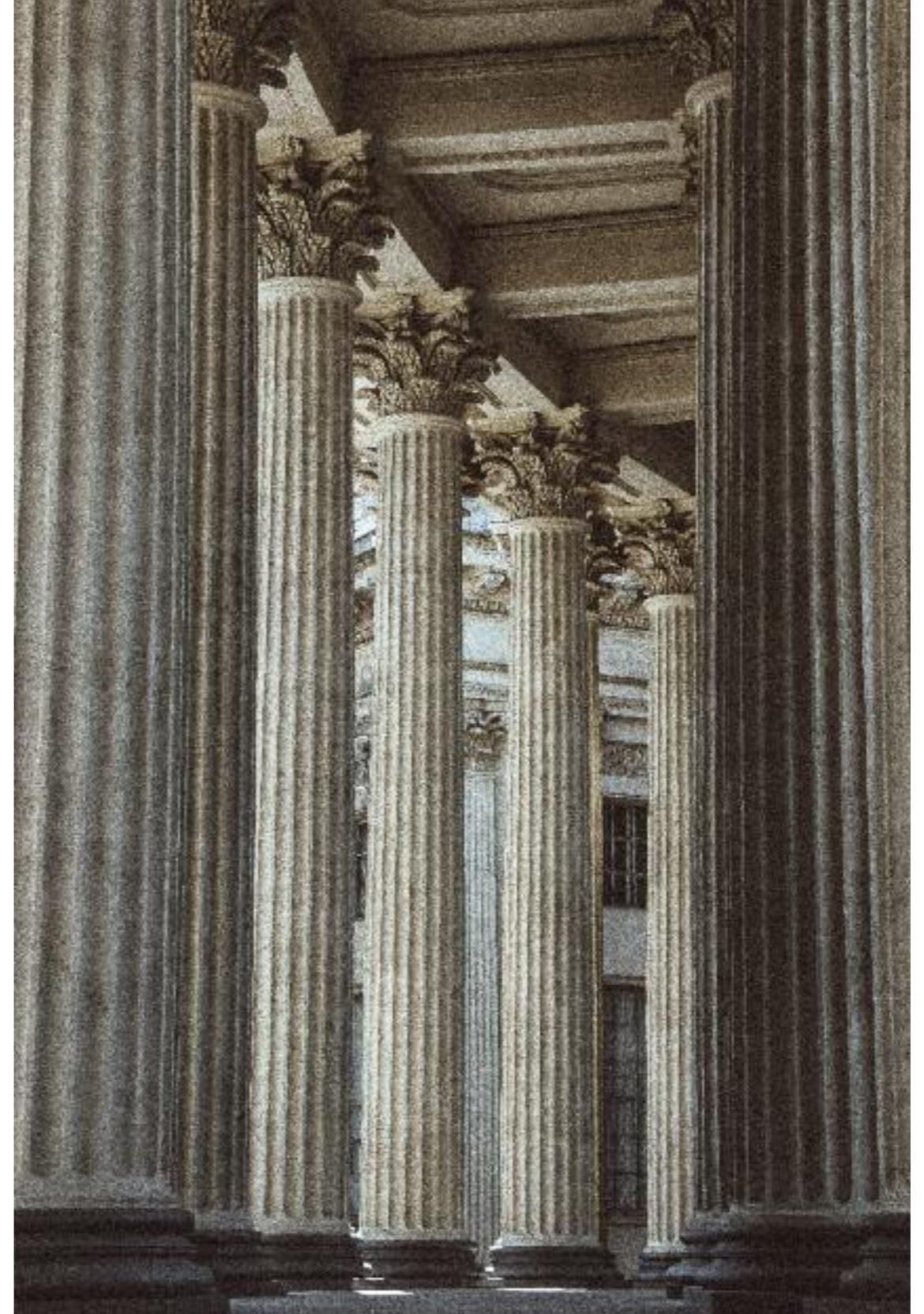


METEORA II

Design by Kkervvit



The Heritage Collection



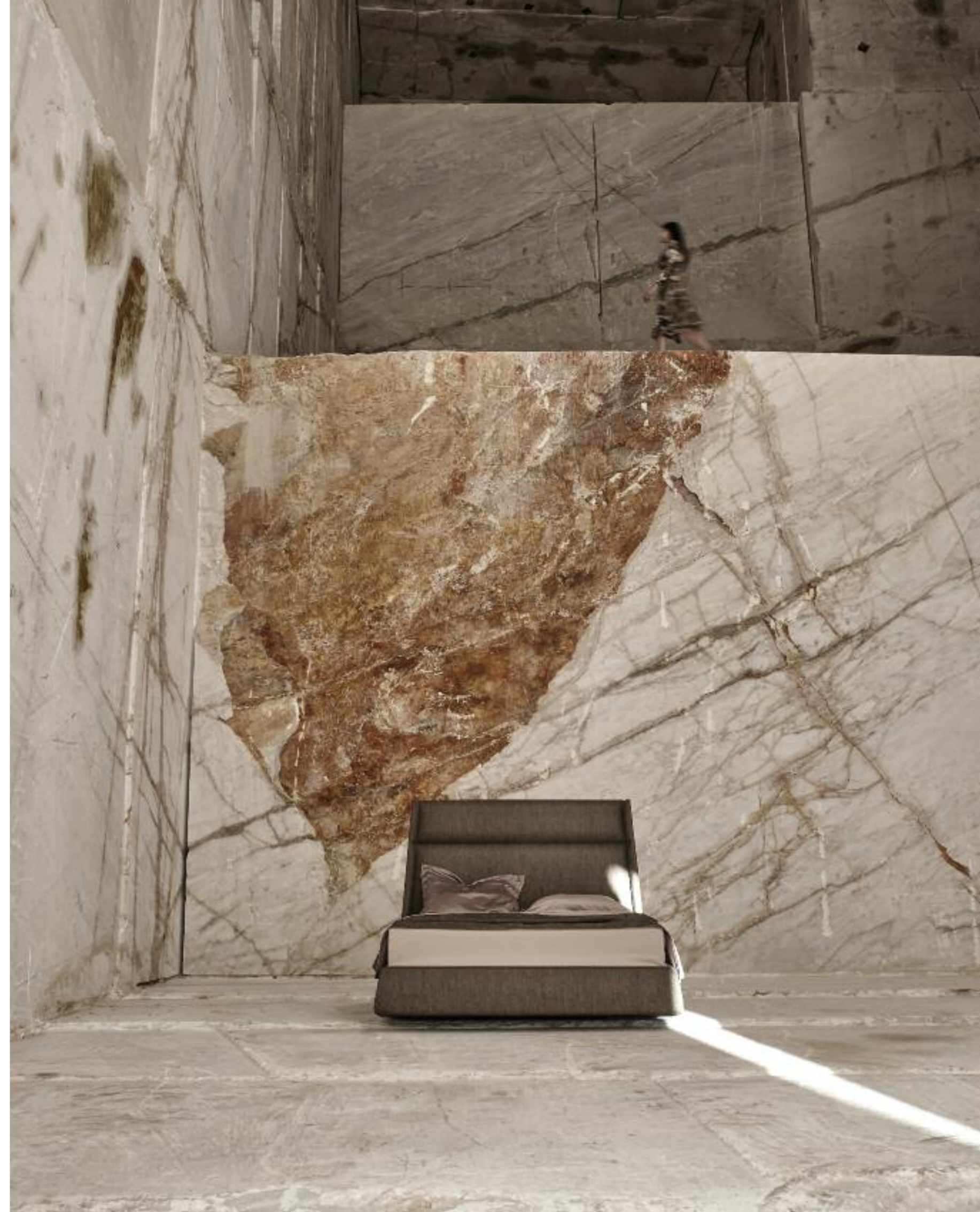
DELPHI

Design by Christina Velivasaki

The pan-Hellenic sanctuary of Delphi, where the oracle of Apollo spoke, was the site of the omphalos, the “navel of the world”. Blending harmoniously with the superb landscape and charged with sacred meaning, Delphi in the 6th century B.C. was indeed the religious centre and symbol of unity of the ancient Greek world.

The monuments of the site meet the criteria of authenticity, since they have undergone mild interventions with absolute respect to material, form and design. These consist of relocating ancient architectural material in its original place or of restoring the monuments by using mainly authentic material, in order to obtain their original plan. Furthermore, ancient building material was used for the restoration of certain monuments and offerings of the site. The site still preserves the authenticity of the landscape. Modern visitors arriving along the Holy Road from the Roman Market up to the Stadium can perceive the same feeling as the person who visited the area in the antiquity.

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The Bedside Table Anthology

TIPASA

MATERA

PAPHOS

TÁRRACO

VERONA



ATHOS





The Bed Anthology Dimensions

AMALFI
 Mattress – W. 160/180/200 – D. 200/210
 Headboard – W. 170/190/210 (+20 top side) – D. 05 – H. 125
 Bed Base – W. 160/180/200 – D. 200/210

TOLEDO
 Mattress – W. 160/180/200 – D. 200/210
 Headboard – W. 180/200/220 – D. 13 – H. 160
 Bed Base – W. 160/180/200 – D. 200/210

KASBAH
 Mattress – W. 160/180/200 – D. 200/210
 Headboard – W. 160/180/200 (+80 bed side tables) – D. 13 – H. 100
 Bed Base – W. 160/180/200 – D. 200/210

MYCENAE
 Mattress – W. 160/180/200 – D. 200/210
 Bed Set – W. 200/220/240 – D. 220 – H. 100

OLYMPIA
 Mattress – W. 160/180/200 – D. 200/210
 Headboard – W. 290/320/350 (2 pieces) – D. 08 – H. 120
 Bed Base – W. 160/180/200 – D. 200/210

MODENA
 Mattress – W. 160/180/200 – D. 200/210
 Headboard – W. 170/190/210 – D. 12 H. 150
 Bed Base – W. 160/180/200 – D. 200/210

DELOS
 Mattress – W. 160/180/200 – D. 200/210
 Headboard – W. 160/180/200 – D. 15 – H. 100
 Bed Base – W. 160/180/200 – D. 210/220

SIENA
 Mattress – W. 160/180/200 – D. 200/210
 Headboard – W. 260/280/300 – D. 04 – H. 132
 Bed Base – W. 160/180/200 – D. 200/210

METEORA
 Mattress – W. 160/180/200 – D. 200/210
 Headboard – W. 208/228/248 – D. 05 – H. 120
 Bed Base – W. 160/180/200 – D. 200/210

METEORA II
 Mattress – W. 160/180 – D. 200/210
 Headboard – W. 290/310 – D. 05 – H. 120
 Bed Base – W. 160/180 – D. 200/210

DELPHI
 Mattress – W. 160/180 – D. 200/210
 Headboard – W. 180/200 – D. 12 – H. 140
 Bed Base – W. 168/188 – D. 208/218

The Bedside Table Anthology Dimensions

ATHOS
 Top Ø40 / Bottom Ø60

TÁRRACO
 W 60 D 43 H 53

PAPHOS
 W 60 D 44 H 45

MATERA
 W 50 D 44 H 66

TIPASA
 W 50 D 44 H 55

VERONA
 W 60 D 48 H 60

Custom sizes available upon request. Please advise a Candia representative.



Wander happily... in the world of the Mediterranean!

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Special thanks to **DIONYSSOMARBLE**