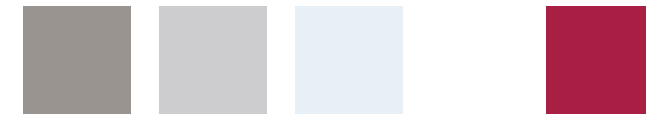


NEW AT NESPRESSO

**Le Cube in Red, White,
Aluminium or Titan**

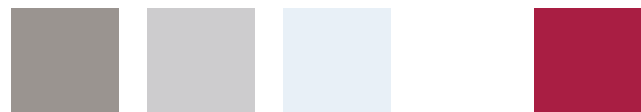
- Bi-injection front panel (white and red models only)
- Lever and drip grid in metal
- 19 Bar pressure pump
- Thermoblock heating element
- Programmable coffee quantity
- Backlit on/off, espresso and lungo buttons
- Ejection of used capsule
- Back-lit capsule container for 15 used capsules
- Cup storage side trays for 6 Espresso cups
- 1 litre removable water tank
- Dimensions : 226 x 230 x 230 mm
- Drip tray water capacity : 250 cc
- Cable length : 1.1 m
- Weight : 4.5 kg



THE CUBE-SENSATION

For Pablo Picasso it signalled a revolution in art, for Le Corbusier, it was the model for a chair and the quintessence of an entire design philosophy. Geometry regards it as a “Platonic body” and it secured the Apple Macintosh a permanent spot at the Museum of Modern Art. Even Julius Caesar proved he was on the mark again when he declared “Alea iacta est”, for the die had indeed been cast: the cube. And with four sleek colours and a host of convenient functions, Nespresso is proud to add its own homage to the distinguished design history of this perfect form by introducing its newest machine: Le Cube.





Model D180
Double plastic coated cover
Storage space for cups
Available colour: red



Model C180
Double plastic coated cover
Storage space for cups
Available colour: white

Coffee Master – Perfection in form and function: Le Cube

When the cube first appeared in art, it heralded the birth of a new era. Similarly, a new leaf has turned in the history of espresso machine design. It was the power of the cubic form as a contemporary statement that inspired Nespresso designer Antoine Cahen to create his latest masterpiece. “Nespresso Le Cube has a strong identity and it is a trendsetter,” explains the designer. With strong, clear lines and a timeless, elegant form that underscores its easy to use, yet intelligent functions, the Le Cube is an objet d’art unto itself. With four model colour variations in white, titanium grey, aluminium and red, the Le Cube embodies a visual sophistication and versatility fitting to any setting.

In a sleek new packaging design, the Le Cube also comes with accessories from the Nespresso Glass Cups Line: 1 Espresso and 1 Lungo cup each with matching black saucers, a 12 capsule sampler and a ringbook containing descriptions of the Nespresso Grands Crus, accessories descriptions and other practical information.

Reinventing design to advance coffee pleasure to its heights has always been a Nespresso trademark, and with its ideal dimensions of 226 x 230 x 230 mm and a weight of 4.5 kg the new Le Cube range is no exception.

NEW AT NESPRESSO

Art: Cubic Universe

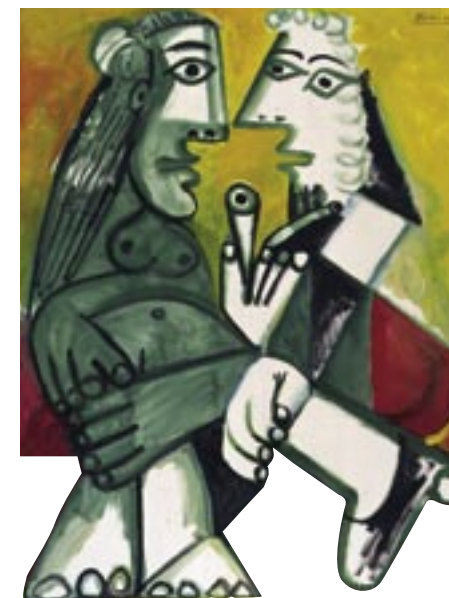
The intellectuals of the fin de siècle welcomed with enthusiasm the idea that painting would finally bid farewell to traditional ways of depicting nature. It was a sensation. The world of art was no longer round. Angles, corners, rectangles and squares appeared from nowhere to shake the centuries-old buttresses on which art was built.

In 1908, the pictures adorning the walls of Henri Kahnweiler’s Parisian gallery took their public by surprise with their abstract analysis of the objects they artistically reproduced. It was not nature but rather the artists themselves who determined which basic geometric shapes would be used to deconstruct their models. The Parisians soon found a name for this new style as the cube quickly established itself as the favourite shape, and Cubism was born – despite the famous dictum of the post-Impressionist master painter Paul Cézanne that everything in nature takes its form from sphere, cone and cylinder. Paris-based Spaniard Pablo Picasso and French painter Georges Braque quickly established themselves as the nascent cubist school’s foremost exponents. One of the earliest proponents of cubism was Fernand Léger. He adopted the new style in 1908 and used the strictly geometrical structures of machines as inspiration for his paintings. In contrast to the works of Picasso and Braque, Léger’s shapes and colour areas are generally smaller, thus tending towards a more abstract vision.



Fashion: Fashion meets architecture

Designer Elsa Schiaparelli dressed anyone with a taste for eccentricity and penchant for the public limelight. Schiap, as she was known in Paris, made use of every piece of theatre, every new painting, every travel destination as inspiration for unusual fashion effects. Picasso made his imprint on her materials. Schiap also collaborated with Jean Cocteau and Salvador Dali and had her pullovers embroidered with cubist and surrealist designs. Together with her cubes, perhaps Schiaparelli’s most famous legacy remains her “shocking pink”, which became her personal signature and which she declared to be the fashion colour of the 1930s. The “architect” among couturiers was Cristobal Balenciaga, whom Hubert de Givenchy once called “the man of straight lines”. Balenciaga, however, never the one to be pigeonholed, proceeded to design a balloon dress that distinguished him once again as a revolutionary architect of femininity. Another unforgettable chapter in fashion history was Yves Saint Laurent’s tribute to Piet Mondrian. Graphic lines, rectangles and squares in primary colours and all on the surface of a mini-dress. Contemporary fashion designers like Marni have generously studded coats, suits and dresses with the cube. Its shape even embellishes Marc Jacobs’ elaborately draped sweaters. The cube: this perfect composition of six classic squares persists throughout the world of fashion as an ace among patterns.



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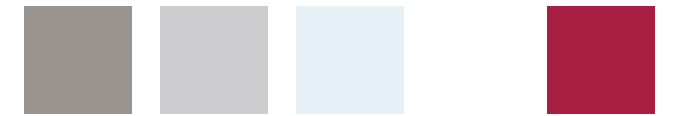


Bauhaus Design

The early 20th century saw architects such as Walter Gropius become acolytes of a new faith. In succession they erected monuments to the lifestyle of classic modernity: the Bauhaus was conceived and ready for inhabiting. Its architecture was driven by a vision of clear lines, functionally stylised interior spaces, and modular combinations of structural and design elements formed by a keystone of Bauhaus philosophy: the cube. Bauhaus aesthetics used strikingly constructed industrial product design as a broadside against both the frilly baroque style of the late Art Nouveau and the expressionist excess that followed. The comprehensive and radical aesthetics propounded by the Bauhaus, which amounted to a complete reorientation of architecture and design, had its precursor in the German Werkbund association of innovative architects, designers and industrialists founded in 1907. Walter Gropius was the first director of the Bauhaus art and architecture school in Weimar in 1919 and spearheaded what would soon become a transatlantic design movement. Architects like Frank Lloyd Wright, Le Corbusier and Pierre Jeanneret favoured cubist structures. Mies van der Rohe showcased the Bauhaus with his pavilion for the 1929 Barcelona International Exhibition. In the world of industrial design the cube inspires designers of all sorts, from Lexon's cube-shaped radio and Apple's Cube computer, to the cube-shaped ashtray by Vodoz & Danese or the mind-bending Rubik's Cube.

PHOTOS: Stephen White/White Cube, Antonia Krübi/Sol LeWitt, Intentionalities/Shuwa Tei, Cassina I Maestri Collection/LC2/ Le Corbusier, P.Planerret, C.Perrinard, Andreas Lobe/ Zeitenspiegel/ CONTRAST/la Grande Arche

NEW AT NESPRESSO



Model C185
Aluminium cover with titanium finishing
Cup warmer plate
Available colour: titan grey



Model D185
Aluminium cover with titanium finishing
Cup warmer plate
Available colour: aluminium

Le Cube: At the heights of design and technology innovation

In addition to its overall visual impact, the details of the new Le Cube have been designed to meet the expectations of the savviest coffee aficionados. Nespresso equipped the Le Cube with three original devices that are entirely new to its line of machines: a cup warming plate to guarantee coffee tasting experience at an ideal temperature; an adjustable drip grate that accommodates larger latte macchiato glasses; and a permanent backlit capsule collection container – so you know when it is full, in style. The four Le Cube models come fitted with two sets of design features. The C/D 180 in white and red have side storage space for espresso cups with transparent cup covers. The lever and drip grid have a metallic sheen, while the bi-injected front panel creates a particular 3-D visual impact. The C/D 185 in titanium grey and aluminium feature under black espresso cup covers additional warming plates to optimize coffee drinking pleasure, and sport an aluminium front panel in titan finish, with lever and drip grid in shiny chrome. In all models, an ergonomic capsule injection lever and backlit buttons for used capsules and coffee preferences make coffee preparation a simple joy. Even the insertion and ejection of the capsules become a spectacle, as used capsules are collected in a transparent container. And an energy conscious function puts all at ease when the Le Cube switches into power save mode when not in use. Once again, Nespresso continues to move forward in its vision to maximize coffee pleasure with continued innovations in inspiring design and functionality.