

Press Kit

Salone Internazionale
del Mobile

EuroCucina | FTK, *Technology*
For the Kitchen

International Bathroom
Exhibition

International Furnishing
Accessories Exhibition

Workplace3.0 | S.Project
SaloneSatellite



Salone
del Mobile.
Milano

16–21.04.24
Fiera Milano, Rho

Where experience evolves

How do we talk about design? ■ Emotionally ■ Rationally



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Salone
del Mobile.
Milano

62nd Edition
Salone del
Mobile.Milano

The aim of the 62nd edition of the Salone del Mobile.Milano is to produce lasting value for its exhibitors, to create top quality experiences and generate synaesthesia and cultural short-circuits for all.

174,457 square metres all on one floor, over 1,950 exhibitors from 35 countries, 185 brands including first timers and returnees. An extremely high quality focus on kitchen and bathroom design; 25 years of SaloneSatellite and a special 15-euro ticket for students; a cultural offering spread throughout the pavilions to trigger new reflections on the future. The Salone del Mobile.Milano is turning the international spotlight back onto an ecosystem that is unique in the world. Keyword: evolution.

The Salone del Mobile.Milano is throwing open its doors again. From today and for the next six days, the latest edition of the fair will be taking place at Fiera Milano, Rho confirming the change of pace set in 2021 thanks to an unprecedented process of evolution and renewal in the exhibition sector – aimed at responding to the new needs of the furniture market and the expectations of an international design community expected from 180 different countries.

Edition number 62 – which involves more than **1,950 exhibitors from 35 different countries**, ranged over a one-storey **174,457 square metre** exhibition area – is marking a further leap forward following the confirmation of the validity and success of the design approach adopted at the previous edition, the Salone has adopted the **pioneering support of neuroscience and the aegis of a “people first” philosophy** to revise the arrangement of the companies within the exhibition area in order to create **groups of exhibitors that are similar in terms of content and visitor target** and generate **homogeneous clusters**, amplifying the value of the visitor experience. Also, in response to the needs of specific goods categories, the walkways have also been **remodelled inside the International Bathroom Exhibition and EuroCucina**, which will also accommodate the protagonists of FTK, *Technology For the Kitchen* for the first time. The new urban layout of the pavilions is intended to create significant benefits: **energy saving (physical and mental) for visitors, clearer walkways, equal visibility and recognisability for all the exhibitors**. It is also geared to creating the best possible conditions for giving shape to special content, in order to **recalibrate and slow down the fast pace** usually demanded by trade fairs, with **spaces for cultural insights and rest areas**. The third new departure at this edition is the **organisation of the cultural offering throughout the trade fair**, comprising installations – intimate and cosy like **Interiors by David Lynch. A Thinking Room** or on the contrary, out of scale, like **Under the Surface by Salotto.NYC**, or subject to constant flux such as **All You Have Ever Wanted to Know About Food Design in Six Performances** – not to mention meetings and conversations – **Drafting Futures. Conversations about Next Perspectives** – which will see the most interesting figures of our time take turns on the stage of the **Drafting Futures Arena**, regenerated by **Formafantasma**, which will see succession of the most interesting figures in the field of architecture and contemporary languages, from **Pritzker Prize-winner Francis Kéré** to **Hans Ulrich Obrist**.

Maria Porro, President of the Salone del Mobile.Milano, had this to say: *“Over the past few months, we have been introducing the Salone del Mobile in Milan, meeting with journalists, architects and interior designers from all continents. These days the Salone has taken shape, thanks to the work of more than 1,950 exhibitors, who have been busy for more than twenty days setting up the wonderful worlds that await us in the Pavilions of the 62nd edition of the Salone. An increasingly sustainable edition, thanks to the circulation of new green guidelines for installations, marking a further step forward in terms of the events ISO20121 certified Sustainability Policy. But also a Salone that is increasingly open to experimentation. From neuroscience, as applied to the redesign of layouts and visitor routes to the 2024 Cultural Programme, capable of triggering synaesthesia and short circuits for all. This challenge has been taken up by those who renew their trust in the Salone year upon year, and also by 185 new-entry brands that have chosen for the first time (or again) to take part in the trade fair. 2024 also marks the anniversary of SaloneSatellite, that extraordinary ‘factory’ of connections for over 14,000 young talents from all over the world: 25 years that we will celebrate with a large exhibition at Triennale Milano. A special new dedicated initiative for Italian and foreign students has also been introduced, allowing them to visit the Salone from the Friday to the Sunday with special cut-price 15-euro tickets. It is an invitation to throw themselves into the trade fair experience, to explore and connect with the design and product culture. It is also a response to the needs of a sector increasingly on the look-out for the kind of new professional biodiversity that will accelerate evolution. An impetus towards the future that we also hope to trigger with the new 2024 Special Projects, starting with the intimate space of David Lynch's Thinking Rooms to arrive at the many opportunities for listening and direct contact offered by the Talks and the Round Tables, as well as by the Design Kiosk, a new venture in Piazza della Scala. A place where the verb to design has already become a face-to-face, thanks to a series of conversations with the city. Who will we see at the Kiosk? Stefano Boeri, Cino Zucchi, Piero Lissoni, Parasite 2.0, Luca Nichetto. But most of all, I hope, a new generation of builders of the future.”*

Claudio Feltrin, President of FederlegnoArredo, commented: *“I like to think of the appointment with the Salone del Mobile.Milano, the most important business occasion in the wood-furnishing industry, as the sector's ‘New Year's Eve.’ A special, unrepeatable and unique time that kicks off the design year. The best of Made in Italy is proudly showcased to the world in the Rho Fiera Milano pavilions, with products designed and expertly made on our territory, with a quality whose strengths lie in the research of materials, technology and sustainability. As always, the trade fair will also help companies identify new markets and new target audiences, first and foremost the younger generations whose purchasing criteria have imposed a change of perspective. Having an international fair such as the Salone del Mobile.Milano represents a certainty and an irreplaceable value for the entire supply chain and all credit is due for having been able to evolve over the last 62 years while keeping its roots intact. The extremely complex period that the production system is experiencing, due to the ongoing conflicts, inflation that shows no sign of falling, and rates of interest that are still too high for businesses and families, means that we are faced with increasingly complicated challenges that the Federation is called upon to tackle with a systemic outlook. The final figures for 2023 drawn up by our Study Centre show*

a 7.8% contraction in the supply chain compared with 2022, which does not come as much of a surprise, after two excellent years of unexpectedly good performances. The Italian market (32.8 billion euros) and export market (almost 20 billion euros) have nevertheless remained above the pre-pandemic levels of 2019. Focusing on the furnishing macro system (around 28 billion euros), the sector is only lagging 3.8% behind, but is still above pre-Covid levels. Exports, which account for 53% of the total, are nudging 15 billion euros, while the Italian market, at 13 billion, registered a 3.7% fall, largely due to the changes to the building bonuses. The trade balance is extremely positive, at almost 10 billion euros, demonstrating that our Made in Italy is still attractive, and the Milan Salone is the best way to strengthen and expand this relationship with international markets.”

The 2024 events – the Salone Internazionale del Mobile, International Furnishing Accessories Exhibition, Workplace3.0, S.Project, EuroCucina / FTK, *Technology For the Kitchen* and SaloneSatellite – collectively account for **1,950 exhibitors from 35 different countries, including 600 young talents under 35 from 32 different countries and 22 design schools from 13 different countries.** They all express their own identities with complete creative freedom, thanks to stands that are both, increasingly sustainable architectural and communicative elements, because they are reused or regenerated. Spaces that welcome visitors to showcase the excellence of the new collections and the lifestyle concepts of the individual brands. An immersive and emotional visitor experience that distinguishes and makes the Salone del Mobile unique on the international trade fair scene.

The Salone Internazionale del Mobile, the International Furnishing Accessories Exhibition, S.Project and Workplace3.0 (1,060 exhibitors, 31% from abroad, over 129,209 square metres) give shape to powerful messages and visions, ranging from environmental and social responsibility and regeneration to the valorisation of craftsmanship, sometimes combined with digital technologies; from the story of the authenticity and culture of design, made up of re-edited objects – employing new construction techniques and circular materials – to design suggestions full of meaning that come from afar – from Japan, for example. And again: the (re)confirmation of the importance of the outdoors and the incursions of fashion into this sector. The abacus of forms is expanding, ranging from sculptural and architectural to soft and organic, from decorativism to essential and light; from fluidity to the quest for customisation or, diversely, functionality.

The 24th edition of **EuroCucina** will be taking over Pavilions 2 and 4, along with FTK, *Technology For the Kitchen*, now into its 9th edition (**105 exhibitors in total, 30% from abroad, over 23,807 m2**). Together they will tell the story of the hybridisation of contexts, the desire for the outdoors, sustainability and artificial intelligence. If the holistic approach to living has become a common design direction, the kitchen is reasserting its primary role, opening up to and being hybridised with other contexts, lending itself to becoming the setting for new forms of sociality and practices that have “historically” been the prerogative of other spaces. The boundaries with other domestic areas have thus become blurred, leading to a rethinking of the design of the furnishings with an eye not just to flexibility and versatility but also to stylistic and aesthetic coherence with the rest of the living room. Maximum attention is given to environmental sustainability, to what can be designed “outside” and to Smart Kitchen technologies. As regards the form and aesthetics

of design, there are architectural and sculptural yet clean, minimalist approaches, organic shapes and natural materials and colours that evoke a sense of welcoming and comfortable beauty.

The 10th edition of the **International Bathroom Exhibition**, in Pavilions 6 and 10 (**185 exhibitors, 27% from abroad, over 17,941.5 m2**), will champion new materials and aesthetics and design languages, nature, sustainability and a great desire for wellbeing. Adherence to eco-design principles is increasingly important, from the sourcing of raw materials to production, from the final product to its care and disposal process. For years, bathroom furniture companies have been investing in research and innovation to come up with products with low environmental impact. This has led them reflect far more deeply on the water footprint, the production cycle and materials.

The **600** protagonists at **SaloneSatellite**, in Pavilions 5 and 7, will be celebrating the **25th anniversary of the event**. This year's theme is **Connecting Design Since 1998**, underscoring SaloneSatellite's importance as a hub and incubator of connections and relationships between budding professionals and companies from all over the world. The initiatives marking the celebrations include **mentoring opportunities**, giving the young participants at the 2024 edition a chance to make contact with designers from past editions, whose careers have "taken off" at SaloneSatellite. The unmissable **SaloneSatellite Award** is now in its 13th edition: this year, in addition to the usual presentation diploma, there will be a **trophy designed by the artist Daniele Basso**, who previously made his debut at SaloneSatellite. Alongside the **Award**, there will be **two round tables**: the first will celebrate ten designers whose careers were launched at the event: **Rodolfo Agrella, Pedro Franco, Sebastian Herkner, Patrick Jouin, Francesca Lanzavecchia, Zhang Lei / Pinwu, Francesco Librizzi, Satyendra Pakhalé, Daniel Rybakken, and Nao Tamura**. The second will consist of a conversation between **Nasir Kassamali, co-founder of Luminaire, and Tony Chambers** on best practices for presenting, communicating and selling design. Another new venture this year is the collaboration with **FrankBros**, the first online design store with a curatorship, which will launch a selection of products created for SaloneSatellite, giving it permanent visibility. Finally, the exhibition **Universo Satellite. 25 Years of SaloneSatellite at Triennale Milano** traces the history of this outpost of connections and discoveries. It has been curated by **Beppe Finessi and Ricardo Bello Dias**, who with his studio has also designed the exhibition installations from the first edition onwards. The graphic design of the exhibition is by **studio òbelo (Claude Marzotto and Maia Sambonet)**.

Back to the neuroscientific approach: as the brain is spurred to get out of its "comfort zone" by art and culture, which can become extremely powerful channels for sparking innovation, the Salone has put together a **cultural programme spread across several different pavilions to keep visitors engaged right along the entire visitor itinerary**. Neuroscientific experiments have, in fact, shown that diverting visitors' attention away from the succession of stands, by giving them something different to look at, can **increase their powers of memory by 40%**.

There are three large installations. The first, **Interiors by David Lynch. A Thinking Room** (Pavilions 5-7), has been designed by the famous director of films that channel the unconscious himself: these are two mirrored "thinking rooms," imagined as symbolic doors

to be entered in order to immerse oneself in the event. They are spaces full of blue, of gold, of light and silence, that prepare us for the next experience, that of the Salone, in a more conscious, profound and concentrated way.

A large immersive space and a fluid, welcoming stage bang in the middle of **EuroCucina** (Pavilions 6 and 10) will host six independent food magazines that, together with performers, artists, designers and chefs from all over the world, will present a critical and original vision of the present and future of cooking. **All You Have Ever Wanted to Know About Food in Six Performances** is the overarching title for six projects involving presentations, reflections, performances, exhibitions and tasting experiences that will unfold day by day. The magazines **Family Style** (USA) with **Sophia Roe** and **Studio DRIFT**, **Linseed Journal** (United Kingdom) with **Francesca Sarti / Arabeschi di Latte**, **The Preserve Journal** (Austria) with **Grace Gloria Denis**, **Magazine F** (South Korea) **Bobby Cortez**, **Farta** (Portugal) with **Projecto Matéria** and **L'Integrale** (Italy) with **Tommaso Melilli** and **Luca Trevisani**, will enliven the debate on the challenges and the opportunities the food sector has to offer the design world.

Ethics, sustainability and technology as well as the power, fascination and fragility of water: there are many considerations that have informed **Under the Surface**, the second installation designed and created by **Salotto.NYC – Accurat, Design Group Italia** and **Emiliano Ponzì** for the **International Bathroom Exhibition** (Pavilion 10). **Under the Surface** takes the form of a submerged island and turns the spotlight on the vital importance of global water resources and their conservation, aiming to investigate and reflect on the water footprint of the bathroom furniture sector, encouraging strategies for the responsible and efficient use of the most precious resource on our planet. The external reflections of light move and change incessantly, representing data on global water consumption, while the technological and manufacturing advances related to water protection in the field of bathroom furnishing will be illustrated through the innovative use of dynamic data-visualisation.

The new programme of meetings, entitled **Drafting Futures. Conversations about Next Perspectives**, curated by **Annalisa Rosso**, is split into two different formats, with the Talks (in the morning) and the Round Tables (in the afternoon), and will feature some of the most interesting figures on the international design scene – Pritzker Prize-winner **Francis Kéré**, **John Pawson**, **Deyan Sudjic**, **Jeanne Gang**, **Johanna Agerman Ross** and **Hans Ulrich Obrist** – in a bid to show that project, design and architecture are capable not just of understanding and analysing the present but, especially, of imagining the future. The afternoon Round Table events will be devoted to discussions between authoritative voices on crucial issues for design and architecture, such as the **relationship between sailing and design** – in collaboration with the **Salone Nautico Internazionale di Genova**– the **use of artificial intelligence and the latest developments in the hospitality industry**.

The venue for this packed programme of events will be the **Drafting Futures Arena** designed by **Formafantasma**, reusing the seating from the previous edition, entirely covered with carpet printed with abstract designs, its pattern reminiscent of the doodles we make while thinking hard or while on the telephone. This edition will also see the launch of a new project right inside the Arena: the **Salone's Library**, also designed by



Formafantasma, which will stock books suggested by speakers at this and future editions of the event, destined to change our future actions and prospects for the better.

Hard on the heels of last year's successful debut, the **Corraini Mobile Bookshop** will again be set up next to the Arena this year, curated by **Corraini Edizioni**, which will sell a wide selection of international publications devoted to the world of design, art and illustration, as well as the topic of food and food design, and representative of more than **110 publishers**. There will be plenty of books for children of all ages, to help them find out more about the design world in a fun and original way, as well as limited edition posters and graphics, ceramics, small artefacts and one-off pieces, curiosities and rarities.

Corraini Edizioni will also be organising another extremely new and engaging Salone del Mobile project in the city, aimed at underscoring the bond between the trade fair and Milan, highlighting the charge and value of cultural stimulus. As part of the Salone's evolutionary path and jointly devised with **Interbrand**, the **Design Kiosk**, designed by **DWA-Design Studio** is being set up from 8th to 21st April in **Piazza della Scala**, right in the very heart of the city. It will be open from 10am to 7pm. Made from **sustainable materials** and designed to be **dismantled and reused**, the newsstand is an **interactive tool** – hosting presentations of publishing projects directly involving a large number of designers – capable of communicating the values of which the Salone is a mouthpiece. The authors include **Stefano Boeri**, **Parasite2.0**, **Cino Zucchi** and **Luca Nichetto**. The editorial selection includes new publications, second-hand books (for collectors), a selection of international design and lifestyle magazines and Salone publications, such as the catalogue of the fair and other publishing products.

While **environmental, economic and social responsibility** are the common thread between the installations and projects at the biennials and the Design Kiosk, and the narratives of the Talks and Round Tables (the Salone gained ISO 20121 certification at the previous edition), our collaboration with the **Department and School of Design at Milan Polytechnic University** has the ambitious goal of looking into the phenomenon that is Design Week, assessing its **impact on the city in social, financial and environmental terms, as well as legacy and skills**, through a series of interpretative organisational, cultural, entrepreneurial and professional keys. The research is intended to lay the foundations for a future **Salone del Mobile Observatory**, i.e. a permanent research platform geared to identifying the opportunities and challenges affecting the event and the city. The aim of the Observatory will be to **create scientific evidence to support and steer the future decisions of those involved with Design Week**, making the event more sustainable, inclusive and in line with Milan and its current policies.

Giuseppe Sala, Mayor of Milan, commented: *“Quality, creative energy and a keen eye on the challenges of everyday life are the elements that help to make the Salone del Mobile.Milano the international point of reference for the furniture and design sector that the whole world looks at with constant interest. The solutions that major brands and new businesses propose and present every year tell the story of the innovative and visionary spirit of this event which, now in its 62nd edition, is confirmation of liveliness, contemporaneity and pragmatism. With its novelties and opportunities for interface, the 2024 edition of the Salone will surprise architects, designers, creatives, buyers,*



students, tourists and fans, as an authoritative mouthpiece for the enterprising, young and concrete spirit of our city of Milan-”

The Salone del Mobile.Milano has renewed its **Sustainability Policy**, raising the bar in terms of its objectives and increasingly active and responsible involvement, and has once again launched procedures to identify certified suppliers or suppliers able to provide recyclable or reusable solutions and materials, and strives to maintain its role as a stage and sounding board for business models structured along paths of responsible and inclusive development. It has chosen institutional partners that already have people and the planet at the heart of their strategies and has already expanded the guidelines for sustainable installations proposed to the exhibiting companies last year. The Salone is also confirming its adherence to the **United Nations Global Compact**.

While innovation today largely concerns the **digital dimension**, the Salone’s **online platform** – which serves as a form of primary connection with visitors and exhibitors – plays an even more crucial role, expanding and strengthening connections, to create a complete and engaging experience also aimed at nurturing the relationship with the social media community. Thus, **for exhibitors**, in addition to the introduction of packages with diversified digital and communication product solutions, the matchmaking and appointment booking services at the stands will be fundamental, making it possible to optimise the time spent at the trade fair and forge quality contacts in real time. **For visitors**, there is a wide range of dedicated services, such as online ticketing, the interactive map, exhibitor wayfinding and the opportunity to make their own appointments. To strengthen the connection and relationship with the community, the Salone has finalised projects capable of narrating the complex world of design in a contemporary narrative key, involving authoritative figures from within the sector, who will not only bring their professional value, but will also add depth and authenticity to the story, consolidating the Salone’s capacity for cultural promotion.

The **content strategy** is aimed at high quality, diversification, new languages and effective multi-platform distribution, reflecting the Salone's constant commitment to enhancing a complex world, packed with stories, perspectives and information. At the fair, the narrative will continue to be enriched with **content aimed at promoting exhibitors, and facilitating knowledge and orientation within the event to make it easier to plan visits**. In addition, our collaboration with Fuorisalone has been confirmed, again this year, enhancing the **visibility of exhibitors by strategically identifying their locations in the fairground pavilions and their events in the city on the Fuorisalone.it map**.

Innovative and contemporary, the Salone del Mobile.Milano communication project has been devised by **Publicis Groupe** with the scientific collaboration of **Paolo Ciuccarelli**, Professor of Design and founder of the DensityDesign Lab at Milan Polytechnic University and the Center for Design at Boston’s Northeastern University. The campaign has used **three different key visuals** to tell a single huge story which sees the design communities, industry professionals and the experience of the event itself as the protagonists. The current phase involves an in-depth analysis of the dialogues in which the Salone del Mobile.Milano and design are present: the image generated reflects their growing complexity and the many shades of meaning and is also defined by a series of live data collections: the contributions provided in real time during the event will be used by A.I. to



generate new artwork. Which is precisely why the body copy has become *Where Experience Evolves* – showing that the Salone is the stage on which the experience of design itself defines the future.

Underscoring the mission for inclusion, service and training that the **Salone del Mobile.Milano** has always upheld, and reconfirming its international role, the **Welcome Project** will be renewed for the ninth year, thanks to our collaboration with the **Municipality of Milan, Fondazione Fiera and the city's leading design schools – NABA, Nuova Accademia delle Belle Arti, IED European Design Institute, Design School/Milan Polytechnic University and Domus Academy** – which represent educational excellence in the field of design and architecture. This collaboration should be seen as a key factor in a process of rapprochement between the world of education and the world of work, which is based on dialogue and the sharing of experiences and opportunities for growth. The Salone is setting up welcome stations located at key points in the city, manned by a hundred or so students who will provide the public with information on moving around the city, on the fair itself, and also on the main events taking place in Milan during this particular week. The young people will have an opportunity to dialogue with professionals from the design industry, learn about the dynamics and mechanisms of organising an event such as the Salone and take part in dedicated open lessons and in all the multidisciplinary cultural initiatives being held this year. As a testament to the Salone's belief in academic training and the value of young people, **cut price 15 euro tickets will be available to students wishing to visit the fair from Friday 19th onwards.**

In the spirit of ever greater openness to the exchange and circulation of ideas, culture and creativity, and to underscore just how powerful and valuable the Salone's close ties with the city of Milan are, our collaboration with the **Teatro alla Scala Foundation** is confirmed for a fourth consecutive year. A partnership born of the desire to combine common values, which also has the dual objective of promoting and valorising the talent of the Teatro alla Scala Orchestra as well as offering the design community an opportunity to enjoy a unique experience. This year, conducted by **Riccardo Chailly** and sung by the tenor **Juan Diego Flórez**, the programme contains nine pieces from the most famous masterpieces by the Masters of opera: from the Sinfonia from Giuseppe Verdi's *Nabucco* to Vincenzo Bellini's Overture to *I Capuleti e i Montecchi* and Giacomo Puccini's *Manon Lescaut*, amongst others.

Attilio Fontana, President of the Lombard Region, said: *“The Salone del Mobile and the ‘fuori salone’ phenomenon not only represent an extraordinary opportunity to promote the design and interior design sector, but are also a real economic and cultural driver for the Lombard Region. These events not only attract thousands of visitors from all over the world, but also help to consolidate our leadership position in the sector, stimulating innovation, creativity and industrial development. We are proud to be part of this extraordinary international showcase and will continue to support and promote the Salone del Mobile di Milano as a driver of growth and prestige for our region.”*

The **Salone del Mobile.Milano** sees **Federlegno Arredo Eventi** collaborating effectively with the **ITA – Italian Trade Agency**, the government agency that supports the economic-commercial development of our companies abroad and promotes the attraction of foreign investment in Italy, in order to devise a set of strategic activities to stimulate the

interest and participation of foreign operators, especially buyers, architects, interior designers and journalists in the various editions of the Salone. Once again this year, ITA has made available to the Salone del Mobile.Milano an important and invaluable support to bring the largest number of qualified foreign operators to Milan, testifying to the country's need to work as a system for the benefit of businesses and territories.

Back again this year is the IBL-International Business Lounge. Located at the reception area of Pavilions 13 and 15, it will host 430 business operators from more than 50 countries. Regarding the largest delegations, they will be those from the United States, India, the United Arab Emirates, the United Kingdom, France, Saudi Arabia and China. Operators from Qatar, Japan, South Korea as well as several operators from Latin America, Southeast Asia, Europe, and Africa will also be present.

For the eighth consecutive year, **Intesa Sanpaolo** is supporting the Salone as an institutional partner, confirming its commitment to sectors such as design and furnishing, the excellence of Made in Italy, with the aim of accompanying companies on their path to growth and incentivising its attractiveness. In the talk **Made in Italy Excellence – Strategic Investments and Competitive Advantages for the International Development of the Supply Chain**, scheduled for Thursday 18th April at 4.30 pm in the Drafting Futures Arena in Pavilion 14, Intesa Sanpaolo will dialogue with companies, designers and start-ups, share ideas and reflections on innovation and tradition and good sustainable practices and provide tools to support competitiveness and tackle the next challenges, from technological and digital repositioning to geographical and generational repositioning, in a medium-long term logic. The Salone has embarked on its first partnership with **Aesop**, the cutting edge company that offers face, hair and body care formulations imbued with a genuine interest in sustainable and intelligent design. Its approach to spaces and objects, shared by the Salone, has always been an integral part of the brand, faithful to the belief that few things are more conducive to a life well lived than well-thought out and responsible design, a subject that will also form the focus for the talks the brand will be holding in the Drafting Futures Arena at the Salone.

Our collaboration with **Panerai**, the **Official Salone del Mobile.Milano Timekeeper** continues, underscoring the historic connection between the two brands. As is now traditional, our official partners **Piquadro**, **Ca' del Bosco**, **S.Bernardo** and **illycaffè** have confirmed their support, and our collaboration with **Radio DeeJay**, **Radio Capital** e **Radio m2o**, back providing the soundtrack – and more – to design during the entire week, with **Linus** and **Nicola Savino**, **Albertino**, **Alessandro Cattelan**, **Vic** and **Marisa Passera**, **Mixo** and **Luca De Gennaro**, **Marco Maisano** and **Betty Senatore**. **Frecciarossa** is the **Official Salone del Mobile Train**, with up to 26 Frecciarossa connections a day to and from Rho Fiera in order to get straight to the heart of the fair. **Highsnobiety** will also be back with its multichannel **Not In** series, which celebrates cultural capitals all over the world. Not in Milan will be presenting six ready-to-wear pieces that channel the rich legacy of the event. After last year's T-Shirt Icons success, the new collection will comprise an archive sweatshirt, a "Milano" shirt, an iconic chairs jumper, a jumper featuring the names of Masters of Design, a canvas bag and a hat.



Maria Porro, President Salone del Mobile.Milano © Gianluca Vassallo



Salone
del Mobile.
Milano

Salone's Figures



Salone's Figures

The 2024 edition promises to be packed with people and projects: 174,457 m² of net exhibition space and 1,950 exhibitors – including the 600 SaloneSatellite designers – 33% of them foreign companies (excluding SaloneSatellite).

Work has begun on the 62nd edition of the Salone del Mobile.Milano, the superlative showcase for the quality, innovation and creativity of the furnishing industry and an unmissable event for professionals, and many others, attracted by the wide range of goods on offer and the packed programme of events and projects.

Seven events will be taking place contemporaneously at the Rho Milan Fairgrounds, from Tuesday 16th to Sunday 21st April, open to professionals every day from 9.30am to 6.30pm, and also open to the public on the Saturday and Sunday. Students enter from Friday 19th with a reduced ticket price of 15 euros.

THE FIGURES

Salone del Mobile.Milano

Over 174,457 m² of net exhibition space and 1,950 exhibitors

Including 600 SaloneSatellite designers – 33% of them foreign companies (excluding SaloneSatellite).

Salone Internazionale del Mobile

International Furnishing Accessories Exhibition

Workplace3.0, and S.Project

1,060 exhibitors (31% from abroad) over 129,209 m²

EuroCucina, FTK, *Technology For the Kitchen*

105 exhibitors (30% from abroad) over 23,807 m²

International Bathroom Exhibition

185 exhibitors (27% from abroad) over more than 17,941.50 m²

SaloneSatellite

600 designers and recent graduates from international design schools over 3,500 m²



Salone
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Design News
Salone Internazionale
del Mobile

Design News.

Salone Internazionale del Mobile, S.Project, Workplace3.0

From April 16th to 21st, the world's leading design event opens its doors at Fiera Milano, Rho and welcomes the finest Italian and international brands for a chance to exchange ideas and compare notes, offering a glimpse into the future of home living.

Every edition of the Salone del Mobile.Milano is a chance for the global community of design to meet and take stock of the meaning and the results of one year of work, **research and experimentation**. The pavilions of Fiera Milano take on a hybrid artwork-workspace dimension, becoming the set for a showcase of environments, furnishings, objects and installations that turn the venue into an enchanting “middle earth”. Here, **new combinations of ideas, meanings, shapes and functions materialize and become visible, perhaps in embryonic form**, anticipating – sometimes imperceptibly, sometimes very clearly – the identity of tomorrow's home living.

This **reservoir of potential solutions for the needs and dreams of design for the home** – striving to overcome their inevitable limitations and propelled by their beauty, strength and inherent value – is a showcase of a wealth of **expressive languages**, a mix that gives shape to **different aesthetic paths that symbolize a way, an approach, a vision, but also a function that cannot be neglected or overlooked**. This edition will once again send out **powerful messages and visions ranging from environmental and social responsibility and regeneration to the enhancement of craftsmanship, skillfully blended with digital technologies; from the storytelling of authenticity and design culture (through objects that return to the market in a new guise to embrace new construction techniques and circular materials) to design suggestions that come from afar (for example, Japan)**. Among welcome returns are also the *third space*, when in becomes out or vice versa; and fashion's forays into this attractive but, in a sense, hostile territory. **The abacus of forms expands even further: from the sculptural and architectural to the soft and organic, from decorativism to essential lines, from fluidity to the quest for customization or added functionality**. Once again, the Salone with its energy shows the way in a multiverse of forms, materials and functions.

From sustainability to regeneration (and tomorrow, to ethics)

Any talk about sustainability today is taken for granted, or comes across as quaint, perhaps even nostalgic. But if the focus on aesthetics, product content and experience, technology and production processes are no longer enough, what could be the “next step”? Most likely ethics, a vision that embraces not only environmental issues but also social aspects like equity, justice, value and inclusion. Many designers have long embraced these concepts as well, which fortunately are now being taught in schools to train new generations in the fundamentals of the profession. But when will companies start implementing them? At the Salone, many brands are trying to cross boundaries that have started to appear on the horizon.

A.I. from Kartell (Pav. 22 | A11 B10 B15 C12 C18) and Philippe Starck, is the brand's first collection designed through a collaboration between human and artificial intelligence. Their research and technological development have enabled the use of materials in products that can be regenerated and have no negative impact on the environment. The latest addition to the collection is **A.I. Lounge**, which combines sustainable materials and comfort, defined by bold lines that look to both the future and the well-being of the body.

Designed by **Patrick Jouin** and made of FSC-certified ash or American walnut, the **Héra** series by Pedrali (Pad. 14 | A23 B24) is enriched by a new version with a cellulose woven seat. The brand's focus on environmental sustainability is expressed through its choice to use certified woods and finishes like water-based paints and plant-based resins.

Maximo by Nardi (Pav. 18 | D23 E22), the brainchild of **Raffaello Galiotto**, is a modular sofa with a regenerated resin frame and fabrics with a high proportion of recycled components. The clean and balanced lines develop horizontally, the volumes are wide, the seating is deep and comfortable, and the modularity ensures flexibility and harmony. The ample and cozy cushions are also made of partly reclaimed fabrics. The collection includes a slatted coffee table and a storage rack made from recycled plastic.

Pianca (Pav. 15 | A23 A25) presents **Orizzonte**, the brand's first kitchen, an experiment in new materials and stylistic solutions: sculptural and light in its essentiality, **Orizzonte** gives shape to a space where functionality and aesthetics coexist. The sustainable materials are earthy: natural stone and agglomerate, made by reclaiming marble scraps, aesthetically evoking the suggestion of Venetian terrazzo.

Then there is **cc-tapis** (Pav. 22 | L16) with **GRAND TOUR**, a new catalog of hand-woven carpets that are respectful of India's social heritage and tradition. The brand learned the techniques of local textile craftsmanship, influenced by natural resources and cultural practices and repurposed through the designs of **Universo Uchronia**, **Patricia Urquiola**, **Charles-Antoine Chappuis**, **India Mahdavi**, **Doshi Levien**, **Mae Engelgeer**, **Clara Von Zweigbergk**, **Chiara Andreatti** and **Yabu Pushelberg**.

In the same vein, **Verdi** (Pav. 24 | H05) presents a collection of artisanally manufactured rugs for outdoor spaces made from a new generation of materials specially chosen with their environmental friendliness. The fabrics are resistant to moisture and indirect sunlight, and reflect the hues of the natural landscapes they are inspired by.

The **Layers** Collection by **Thomas E. Alken** for **Mindo** (Pav. 14 | B35) illustrates the brand's commitment to blending luxury and sustainability. The **Layers** outdoor sofa is made to last, and each of its components can be individually replaced if necessary, further extending the product's lifespan and cutting down on waste. Components are chosen and manufactured to be of high quality, weather-resistant and recyclable. The **Olyna** yarns, which are technical but feel similar to wool, offer exceptional outdoor durability and are resistant to dirt and stains.

Radici (Pav. 05 | A17) presents the printed pattern **Sipario**, which is a pinnacle of sustainability. The printed variants have Bloom carpeting as their backing, made from Econyl, a presentnylon yarn regenerated from industrial waste such as fishing nets, carpet flooring, and fabric and plastic production waste. The raw material, sourced from 100% waste products, is given new life and transformed into an innovative fiber that aspires to generate a positive, green impact.

Caimi (Pav. 22 | C23 D20) presents **Biosfera**, a recyclable sound-absorbing fabric resulting from a collaboration between the brand and a young Taiwanese designer, **Hsiang Han Hsu**, who was discovered at SaloneSatellite 2023. In this fabric, acoustic comfort blends with designs that evoke elements of nature, promoting real mental and physical well-being.

Laminam (Pav. 22 | G16 G18) places sustainability at the heart of its strategic development vision, translating it into surfaces created from recycled and fully recyclable materials. The production of the new brand line **twO** – ultra-thin and ultra-lightweight surfaces – has a positive environmental impact on the entire supply chain, leading to a decrease in the company’s carbon footprint that concerns about 70% of its production processes thanks to a product that is lighter and less bulky. What’s more, the entire product life cycle is optimized by virtue of its reduced thickness: the firing phase is faster and relies on all-electric kilns powered by solar panels, and the lower overall weight makes for a significantly lower environmental impact from transportation.

Lastly, **Florim (Pav. 24 | G02 G03)** showcases its “**CarbonZero**” collections: Carbon Neutral surfaces that offset the CO2 emissions generated by their production and life cycle. The brand measures the environmental impact of its products throughout their lifecycle, from extraction of raw materials to disposal, and to curb the emissions of its operations it reduces the use of natural resources and invests in making the process up to 100% sustainable in terms of water, electricity and recovery of raw production waste. The remaining emissions are offset by purchasing certified carbon credits from renewable energy projects in developing countries.

Modern cabinetry

Woodworking represents the epitome of tradition, and is an art that is synonymous with beauty and skilled craftsmanship. Today, more and more, wood is making its way into our homes: symbolically, we are welcoming nature into our domestic kingdoms, reconnecting with it and thus performing an action with cultural, ecological and ethical value. This is how we feel about wood, and it is a feeling shared by brands, too.

For example, wood craftsmanship is the essence of **Zanat (Pav. 24 | L02 L04)**. Combining the centuries-old tradition of wood carving with technology and challenging the limits of artisanal handcrafts, this Bosnian company presents **Genkan**, designed by **Naoto Fukasawa**: a collection for the home entrance hall that includes a console table, mirror and small storage unit. The furniture is made entirely of wood, and its carvings add warmth and tactile relevance to daily rituals, bestowing depth and beauty to the objects.

An innate passion for wood, combining quality craftsmanship, technical knowledge and creativity, also characterizes **Very Wood (Pav. 09 | D11 E12)**, which entrusted the **Livorno** collection to **Antonio De Marco**. The challenge for the designer consisted of creating a chair that embodied the excellence of Made in Italy. In the seat, the focus is on creating a dynamic dialogue between all the elements: the legs are all derived from the same section and the seat rests on four equal crossbars. A distinctive feature is the special peeling of the round leg section, where a milling process creates a series of flat surfaces. The natural vibrations and veins of ash wood emerge with character in the slightly curved backrest that embraces and supports the seat. **ALPI Xilo Ice Frisé** is the new **ALPI** wood (**Pav. 24 | H06**), a veneer that reproduces the tightly curled wood grain of figured maple. It is part of the **North Light** collection, which draws its strength from the perfect intensity of nature, reproducing the grain and colors of three boreal woods through a calibrated color scale. The collection is curated by **Piero Lissoni**.

The design of the folding chair **Lauren** by **Antonio Citterio Design** for **Flexform** (**Pav. 09 | E05 E11**) follows in the footsteps of tradition reinterpreted with a contemporary twist and results in an object that pays tribute to Italian cabinetmaking. The frame is hand-turned and hand-finished solid wood, and the elegant armrest is metal covered in leather, as are the seat and back.

Fratelli Boffi (**Pav. 13 | C10**) proposes **Archi**, based on a design by **Storagemilano**, a monumental table entirely covered in inlaid walnut burl, born of the encounter between the classical architectural forms of arches and crossvaults with the tradition of the noblest workmanship of cabinetmaking. The base, made of six legs that create a series of arches, not only supports the top but also becomes a true tribute to bygone eras. The rectangular top, with its very stoic and austere geometry, is embellished with a hammer-worked inlay in dark heat-treated oak that reproduces the design of the architectural base in two dimensions.

In its projects, **more** (**Pav. 11 | D18 D20**) uses only solid wood from sustainable forests in Europe, often of regional origin, never varnished but treated with oil based on hard waxes obtained from natural raw materials: these oils impart a slight sheen, accentuate the structure and protect the wood without completely sealing it. The material can breathe, live, and retain its authentic character, and becomes more beautiful over the years. At the Salone, **more** presents **OSO**, a collection designed by **Peter Fehrentz**, made of solid ash wood and inspired by the bear, the king of the forest.

Paolo Castelli (**Pav. 9 | H02 H06**) presents **Giano**, inspired by the ancient myth of Janus, the two-faced deity: this project interprets a classic seat with a wooden frame, defined by the apparent conjunction of the two back legs in the middle section, extended towards the backrest to define a perfect split into a pair of twin elements. **Giano's** dual essence is also replicated in the two available versions, Walnut-stained or Black-stained ash wood frame, with elegant brass details.

Japanese horizon

Japanese culture is imbued with a sense of lightness and a strong connection with the landscape: this is particularly evident when observing domestic spaces, where

nature takes center stage. The internal layout of the rooms starts from the center and expands toward the perimeter, which, however, is never perfectly closed and defined but opens outward toward the garden. Japanese design favors essential forms, simple furniture and unique or repeating modular elements, neutral hues, clean lines and natural materials. Because of this connection with nature and this sense of harmony, Japanese design has been seducing the West for some time now.

Porro (Pav. 11 | D15 E18) presents the new bench **Origata** designed by **Nao Tamura**, balancing memory and innovation, archaic forms and contemporaneity. Monolithic in appearance, it is inspired by the making of kimonos, in which a flat, rectangular fabric is cut in straight lines and then sewn together so as to avoid waste. This principle is echoed in the making of the bench, which is created from aluminum foil which is cut and assembled in a way that maximizes the use of the material.

Living Divani (Pav. 11 | C15 D16) presents **Kasumi**, the armchair designed by Studio **Mist-o**. The name is a reference to the atmospheric phenomenon by which the glow of the sunrise filters its way through fog and mist at dawn. Thus, **Kasumi** conveys a sense of lightness and naturalness through a wooden frame, a crisp, clean silhouette composed of a few elements designed to give the product a measured but distinctive character.

For **Gervasoni (Pav. 09 | D11 E12)**, **Gabriele and Oscar Buratti** have expanded the **Yaku** Collection with a console table. The name is a reference to the Japanese tradition of connecting simple elements into sophisticated compositions, and the series celebrates the essence of wood in its most authentic forms: the desk elements, with their essential geometric shapes, seem to be assembled as if in a compositional, elegant and sophisticated artwork, recalling the ancient oriental game in which you move interlocking pieces to create symmetrical three-dimensional units. There are also selected Japanese exhibitors that the Salone del Mobile.Milano has welcomed for their iconic value, quality of design, manufacturing and production system.

Gessi (Pav. 24 | G06 F11) presents the new **Incastri** faucet collection, combined with the capsule collection of washbasins, created in collaboration with **Kengo Kuma** and inspired by the Japanese tradition of **Chidori**, an ancient game of connections, intersections and overlaps in an exploration of natural materials, craftsmanship and design. The collection is also inspired by the concept of “**Chōzu**”, the ritual of washing one’s hands with water before entering Japanese shrines, temples, and gardens, as an act of purification and respect toward the sacred place one is about to visit.

ADAL (Pav. 14 | E41) bases its production philosophy on the desire to create a “domestic landscape” in harmony with nature according to the Japanese spirit. The **Look into Nature** collection, designed by **Michael Geldmacher**, uses **igusa**, a type of reed traditionally used in Japan for making **tatami** mats, as its main material. The woven texture of **igusa**, three-dimensional in depth, creates monochromatic flat surfaces characterized by undulations and shine that, when combined with oak and walnut wood in the same shades, result in unique furniture pieces. The latest addition to the existing collection is the armchair **Boku**, characterized by a clean, minimalist design signed by **Cutu Mazuelos**, founder of **Stone Design**.

Maruni (Pav. 24 | D06) updates the modular sofa **Hiroshima** and presents a new open shelf by **Naoto Fukasawa**, the sofa **Lightwood** by **Jasper Morrison**, and **Shoto**, a new collection of tables by **Cecilie Manz**.

Nagano Interior (Pav. 01 | D10) debuts with a wide range of living furniture inspired by the highest principles of the **Wa** philosophy: **Harmony and Balance**. The raw material is a range of solid hardwoods, handcrafted by skilled artisans and combined with selected fabrics and high-quality natural leather as well as metal and glass elements. The beauty of natural wood, the harmony of the flowing and dynamic lines, and the attention to the smallest detail make each piece unique and instantly iconic in its own right. Highlights of the collection include a table, two chairs, a small armchair, and a line of multifunctional stools. The **dT614 table**, available in different shapes and sizes, combines a thin wooden top with modern steel legs.

Ritzwell (Pav. 09 | B01 B03) presents **Constantino**, with finishes and details handcrafted by skilled master craftsmen, which reinterprets classic elegance in a more contemporary vision. Its solid oak or walnut wood frame is distinguished by tapered legs and curved armrests embellished with two different contrasting finishes, in leather or hide, to ensure maximum support and comfort, and is available with two special stitchings: the leather armrest version is hand-stitched, while the hide version is creased with a more minimalist finish. The padding of the backrest and seat cushion, layered with materials of varying intensity, provide excellent ergonomic support by inducing the user to relax even for a long time.

Karimoku Case (Pav. 24 | G05), the Japanese brand that develops contract furniture under the artistic direction of Danish studio **Norm Architects** and in collaboration with Japanese architect **Keiji Ashizawa**, presents custom-designed furniture for **CASE 07** by **Norman Foster** and the new furniture collection for **CASE 10**, characterized by a warm and inviting look in **Zelkova** wood. A familiar wood in Japan, it is commonly used for the construction of temples, shrines, and high-end furniture, as well as small objects. The dining chairs created for **CASE 10** feature rounded upholstered parts and a wooden frame with a slender shape that conveys an impression of lightness. The fully upholstered sofa, with its cozy, rounded silhouette, offers relaxing seating comfort.

The value of our roots

What is the value of our roots in the era of globalization and liquid society? Priceless, according to designers. The cultured and intelligent reappearance-curated with extraordinary philological care-of furnishings from the past suggests a world of colors and shades, bonds and values, balance and difference. A re-edition is, therefore, a nexus that binds us to our ancestors, restoring an origin, a meaning and, perhaps, even a destiny. These are furnishings rooted in our collective imagination and personal experience and, for this reason, all the more identifiable and reassuring. The public not only appreciates their historical value but also understands their economic value as well, so much so that these items often become the best performing on the market. Obviously, re-edition means adaptation to the contemporary concept of comfort, rethinking materials to match the current

environmental sensitivity—history is only the beginning, followed by a contemporary interpretation that gives the furniture an independent and updated life.

With this approach, **Gufam, Meritalia and Memphis Milano (Pav. 24 | M10 M12)** land together, for the first time, at the Salone. Their joint stand is home to three different environments where visitors are given a comprehensive view of the history of radical design, side-by-side and overlapping. **Gufam** presents the iconic **CACTUS®** by **Guido Drocco and Franco Mello** in a new limited edition, **The Invisible Spectrum**, available for one year only and made in 365 pieces. The collection consists of three pieces inspired by special colors found in the light spectrum: Ultraviolet, Gammablue and Infrared. The idea of working on colors aims to highlight the power of this piece as a symbol of a renewed concept of radical design, a new way of looking at an icon from a fresh and contemporary perspective. Since its founding, **Meritalia** has been animated by a distinctive sense of freedom that marks its inherent pop-modernism: not only an intellectual stance that critiques stability and celebrates heterogeneity, but also a happily incoherent vitality that generates everyday objects of desire. At the Salone, the brand presents the re-release of **La Michetta** by **Gaetano Pesce**, a binge of irregular shapes, colors and materials, for sitting and lying down depending on whether the module is horizontal, vertical, seat or back or armrest, single or multiple. Forty years after its founding, **Memphis Milano** debuts at the Salone presenting a careful enrichment of its historical archive. Extensive technical research has led to the modernization of production, pursuing the goal of preserving the original aesthetics of products such as **Carlton** by **Ettore Sottsass** or **Bel Air** by **Peter Shire** and updating critical production aspects.

Poltronova (Pav. 24 | D01) recreates at the Salone a hub that brings together all its hyperpop creativity, a place to (re)discover the brand's design. The visual and performative journey unwinds through environments that recall in shape or color the 20+ objects on display, including the mirror **Ultrafragola** by **Ettore Sottsass**; **Safari**, **Superonda** and **Mies** by **Archizoom Associates**; the sofa **Rumble** by **Gianni Petti**na; and the bench **Canton** by **Franco Raggi**.

Knoll (Pav. 24 | D11 E12) reissues the **Tugendhat** chair, designed by **Ludwig Mies van der Rohe**, which features elegant design, comfort and versatility thanks to its cantilevered frame and backrest made of leather straps. It can be customized with a wide selection of fabrics and leathers to suit a wide range of residential spaces.

Meanwhile, **Contract Exteta (Pav. 11 | A 19 B20)** offers a special reissue of the **Locus Solus** collection by **Gae Aulenti with Jacquemus**: a pop series featuring bold lines with vintage appeal, revamped in fabrics and colors from the contemporary eye of designer **Simon Porte Jacquemus**, a longtime admirer of Aulenti's work and an avid collector of her chairs.

In collaboration with **Archivio Joe Colombo, Tacchini (Pav. 24 | C01 C03)** presents the reissue of **Additional System**: a modular system (in armchair, ottoman and daybed versions)- with timeless appeal, still "futuristic" 50 years later. Cushions of six different sizes, inspired by ergonomic studies from the 1960s, come together in dynamic and flexible combinations created by varying the number of elements and their composition.

Venini (Pav. 09 | L06 L08) brings to the Salone the re-edition of the **Clessidre Sommersa** by **Fulvio Bianconi** and **Paolo Venini**, a series of timeless gems that narrate the relentless passage of time in a world suspended between past and present. The display is a tribute to the skill of the master glassmakers in combining the technique of submerged glass with that of incalmo through the superimposition of multiple layers of color to create striking chromatic effects.

Cantori (Pav. 13 | C05) brings to the Salone a new edition of the bed **Iseo** by **Daniel Rode Gallotti**: a tribute to design and a historic product of the brand. The frame, inflowing lines of satin-finished pewter, accentuates the headboard's vertical quilting in burgundy aniline leather. Like all Cantori products, both the headboard and the bed frame can be customized.

Gallotti&Radice (Pav. 09 | F09 G10) presents the lamp **Bubbles** by **Massimo Castagna** with its distinctive spherical shape and soft, enveloping light, inspired by the ethereal nature of playful soap bubbles. Bubbles lights up with new hues: Bronzite, Amber, Amethyst and Topaz.

With **200 Years, Vista Alegre (Pav. 15 | B21 B23)** showcases the brand's capacity for renewal by combining various aesthetic elements from different eras in a tableware collection that plays with undulations and grooves, reflecting the brand's historical path.

Design meets fashion

The fashion system's attraction to interior design continues to grow, and numerous creative liaisons await you at this edition of the Salone del Mobile.Milano. The connection between the two worlds actually goes back decades. So many designers have brought design to the runway (or were inspired by it): from Elsa Schiaparelli to Tom Ford, from Miuccia Prada to Hussein Chalayan, from Bill Gaytten (Dior) to Viktor&Rolf, from Maison Martin Margiela to Nicolas Ghesquière (Louis Vuitton). Today, however, many creative directors have crossed the line and designed (or inspired) new clothes for the home.

Carpet Edition (Pav. 18 | D09) and **Ken Scott** present a collection of tapestries and rugs that draws on the iconic works of the famous fashion designer. His style is free, color-hungry, primal and almost childlike; his works are reminiscent of Boetti and Warhol, but the pop vein of his paintings (primarily flowers) combines with new tones in a cheerful, ironic way. The new Carpet Edition collection, which includes 33 items, is a tribute to the floral, geometric and animal artworks that have been a hallmark of Scott's artistic journey. Among the 33 pieces, 8 are flower-shaped and were intended as a Capsule Collection and an allusion to the designer's favorite plants.

Jannelli&Volpi (Pav. 24 | E06 E08) presents three collections, each a collaboration with a different fashion brand: **Wallcoverings Marimekko 07**, **Inspired Moods by Armani/Casa** and **Missoni Wallcoverings05**. The first brings together both new and historical patterns while introducing new printing techniques: glossy and matte finishes, silver and gold finishes, and 3D inks to restore tactile sensations as well. The second is dedicated to escapism, and reproduces themes inspired by literature and poetry that come to life on wallpapers made with artisanal techniques in large-

format designs capable of dressing up any room with evocative images, exotic reminiscences and enveloping atmospheres. The third was created under the curatorship of Alberto Caliri, creative director of the Missoni Home collection, to bring out the brand's signature colors and patterns.

The **Couture Collection by Jaipur Rugs (Pav. 01 | C10 C12)** stems from a collaboration with Vimar1991, a company in the Chanel textile chain, and takes inspiration from the high-fashion fabrics used by the brand, reinterpreting them with traditional weaving techniques. There are also "home" collections of fashion brands that have entered the design arena directly.

Among them, **Etro (Pav. 15 | A11)** presents **Quiltana**, an armchair with soft, enveloping lines, embellished with refined quilting. The floral Gobelín fabric, selected from the Etro archive, features a pastel color palette with vintage charm.

Ferré (Pav. 15 | B14) presents **Brygge**: contemporary design and flowing lines for an armchair with sculptural appeal. Like a modern work of art that creatively responds to the desire for relaxation, its shape recalls the fingers of a hand, ready to welcome and cradle.

Roberto Cavalli (Pav. 15 | A19 B16) presents **Toulou**, an armchair with soft lines that blends rich details with the feeling of natural comfort. Covered in soft and warm faux fur, the seat embodies the glamorous mood of the brand's fashion collections.

This year, **Turri (Pav. 13 | A09 B10)** also gets inspired by Italian leather goods and fashion and brings to the Salone a sofa designed by **Matteo Nunziati: Atelier**, which celebrates the boldness of Italian savoir-faire and contemporary experimentation, featuring leather inserts and fabric upholstery that promises luxurious comfort in a wide seat.

Curvy obsession

As you stroll among the stands, you may start to wonder: "Why do we love curvy design so much?" Science, and in particular, neuroscience, has the answer: it has been scientifically proven that our brain detests edges and the rigidity of lines that are too sharp. This sort of primal revulsion has not gone unnoticed among contemporary designers, who have embraced a more plastic and supple vision and approach to furniture design, also influenced by the organic forms that exist in nature. But what is it that we find so appealing about curves? It's fairly simple: curved shapes are reassuring, comfortable and welcoming; they create an idea of movement and depth, and are reminiscent of maternal shapes, landscapes and atmospheres. It is for this reason that once again curves dominate in interior design: to trigger a kind of domestic revolution celebrating harmony and pleasantness, conviviality and sharing. But there is a side effect: visual lightness gives way to magnified, massive and sculptural proportions, blunted but amplified. Is it perhaps because during the pandemic we craved protection so much? Whatever the case, the fact remains that many brands are moving in this direction.

There is **Arper (Pav. 22 | C21 D12)**, presenting **Lepal** by **Doshi Levien**. An armchair that harmoniously balances a rigid but generous outer structure with a soft, cozy

inner seat, both supported by an essential, sculptural base, it's not just a comfortable place to relax, but an invitation to consider rest as a silent source of energy and inspiration. Lepal combines comfort, ergonomics, functionality and aesthetics in a single product in which the contrast between sculptural profile and soft upholstered seat results in an expressive and identifiable piece.

Cimento (Pav. 18 | F14) develops its collections around the interplay of shapes that are most often soft and organic. The contrast between polished and rough surfaces, the striped finish, and the choice of different color shades all contribute to an aesthetic and formal balance, always in constant dynamism. The "sprayed" collection by **Patricia Urquiola**, consisting of chair, stool, and coffee, side and dining tables, is based on organic and primitive forms. With spraying and shading that highlight the soft shapes, the pieces resemble real monoliths.

ImperfectLab (Pav. 22 | H18 H20) brings to the Salone **Òrghen**, designed by **Verter Turroni**: a fiberglass table with curved, clean and solid geometries that seem to impossibly defy our concept of balance. Even in its larger version, it demonstrates that size is an illusory concept that expresses an unexpected lightness.

Lago (Pav. 24 | E11 F06) presents the sofa **Altana**, an upholstered modular system inspired by Venetian roof terraces, sheltered places for meeting and relaxation. The sofa is light and linear, with visually curvy and soft cushions designed to provide optimal comfort in part thanks to the quality of the materials used. Its distinctive legs feature an ovaloid cross-section that intersects at 45° with the upholstered, sloping profile of the bases, while the seat cushions and backrests rest on the platforms in a play of successive volumes.

Lema (Pav. 11 | B15 C20) brings to the stage **Omega** by **Federica Biasi**, a lounge chair that sums up the meeting of history, materials and iconicity. Its design is inspired by 1950s styles: featuring a lightly padded molded shell upholstered in natural and synthetic leather, with shapes accentuated by a raw seam defining its edges, the seat combines soft lines with the solidity of a metal frame.

Poliform (Pav. 09 | A05 A09 B05 C06) presents **Ernest** by **Jean-Marie Massaud**, a sectional sofa characterized by generous, soft and sinuous silhouettes that infuse a pleasant feeling of home comfort: not only a seat but also a more organic way of understanding space design.

Meanwhile, with **Studiopepe, Visionnaire (Pav. 09 | L11 M06)** elevates the quintessential soft, rounded form of the knot into the realm of furniture. The knot is in itself full of ancient symbolism. In Egypt it represented life, immortality and divine love; for Buddhism, in China and Tibet, infinite devotion. In the West it alludes to eternity and fidelity: a well-made knot does not untie, come undone, split up. The **Shibari** chair is a soft, enveloping knot, consecrated to achieving well-being through touch. The lines, which reconcile and intertwine, give rise to an organic architecture, in which the geometry of edges yields to soft volumes, corners are transformed into curves that welcome and soften daily living, and the shades of colors are soft and soothing.

De Castelli (Pav. 24 | B01 B02) also opts for round shapes in **Folio Round** by **Draw Studio**: a volume that is pure and precise, characterized by a composition of orthogonal planes made of thick metal plates placed on parallel planes that generate an interesting play of light and shadow. A stage presence as simple as it is bold, which is achieved with two round DeDeep steel plates that accommodate a DeErosion brass back band and define the large top.

Acerbis (Pav. 22 | G15 H12) has enlisted **Sabine Marcelis**, who fuses matter, light and color in the small **Lokum** tables. A collection made of pure forms, enhanced by the artisanal use of blown glass, they are available in rectangular and square versions, strictly without edges but with rounded and curvy corners, and in three different shades.

Desalto (Pav. 09 | D10) presents **Roller**, a project by **Francis Rota** that breaks down seating into essential graphic elements: armchairs, poufs and chaise longues come to life from round and oval, geometric, sculptural and defined rollers designed to ensure maximum comfort through the use of polyurethane in different densities. The forms mold around the person who shapes them by sitting down, resulting in a product that welcomes and embraces. The metal component, which is aesthetically and technically fundamental, manifests itself in the form of a round tube, outlining in space a load-bearing skeleton that supports the seat cushions.

Kristalia (Pav. 22 | D25 E20) proposes **Dimora** by **Cristina Celestino**: two structures “embrace” the bed, combining soft rigor and regal presence to highlight the footboard and give the bed an original identity.

The **Cartesio** system with integrated washbasin by **Antonio Lupi (Pav. 22 | A19 A21)** also boasts a sinuous personality and offers versatile solutions adaptable to modern needs: an advanced modular system of vertical and horizontal elements that can be combined in different positions and sizes to create customized interiors. The countertop sink adds a distinctive design element, and with its elevated position and elegantly curvy shape, it becomes the focal point of the bathroom.

Calia (Pav. 03 | E15 F14) presents **I Sassi** designed by **Timothee Studio**, a collection featuring curvy-styled modules enveloped in soft, organic lines. The main module, which can be expanded with others, and two different types of side seating respond to all living room needs, whether for conversation or relaxation. The collection includes armchairs and “special” pieces.

Potocco (Pav. 11 | L15 M12) presents a preview of the new armchair with arms from the **Jade** collection designed by **Hanne Willmann**. Fully upholstered, it consists of a round seat cushion and a semicircle cushion that serves as a backrest, to create an enveloping and reassuring nest.

Milla&Milli (Pav. 14 | C29) offers the capsule collection **Edge**, designed by **Alain Gilles**. The common denominator of the different products, inspired by a dynamic and sculptural concept, is found in the soft lines of the horizontal tops combined with legs and crossbars with a more rigorous and architectural presence. It is made of solid oak worked by master craftsmen.

Tonelli Design (Pav. 24 | L12) present **Split** by **Francesco Forcellini**: a family of mirrors characterized by a vertical cut, inside which two inclined mirrored surfaces reflect the surrounding space and mirror each other, creating a dynamic play of reflections. This collection was born from the idea of entering the mirror, a space beyond. The slit, which divides the mirror into two parts, also holds the object together, creating new perspectives.

Frigerio (Pav. 11 | C23 C25) presents **Poltroncina**, designed by **David Lopez Quincoces**, a reinterpretation of a traditional cockpit seat that offers great comfort thanks to the almost total wrap-around effect of the backrest, defined by a curved line that extends beyond the canonical semicircle to evoke the idea and feeling of an embrace. Clean, formal lines, warmed by extremely balanced proportions and a light silhouette punctuate this versatile and functional product.

The “plain” shape of things

If we leave curvy behind and visit the opposite end of the spectrum, however, things aren't too bad either. Here lines, geometry and materials affirm their formal and chromatic value as well as the relationship they establish with space. This is where the magic of the essential and the versatile happens, when Wallace Stevens' “plain sense of things” recomposes and gives value to space.

Molteni&C (Pav. 24 | A09 C06 C10) presents **Logos**, signed by **Vincent Van Duysen**: cleanliness, modularity, functionality and lightness are the main features of this fully flexible home design system. It introduces a new approach to space furnishing, characterized by the lightness of the vertical dividers that determine its compositional and aesthetic modularity.

Fantoni (Pav. 22 | F15 C12) proposes **Decumano**, a table designed by **Giulio Iacchetti** and **Matteo Ragni**, who opted for an essential structure, a simple orthogonal intersection of light beams supporting the plane and combining to create a quadrilateral shape metaphorically reminiscent of the layout of Roman settlements. The choice of the name is telling: a junction that gives rise to a structure conveying solidity and simplicity; in its most iconic versions, the tops are transparent to enhance simplicity.

Fiam (Pav. 09 | C09) has once again collaborated with **Patrick Norguet**, who has always sought innovation in refined simplicity. His emotional and intuitive approach to design is reflected in **Type**, a collection of small tables designed in three different formats, representing pictograms that convey meanings quickly, clearly and universally. They are versatile glass and solid wood coffee tables that combine form, function and innovation and can overlap to form new glyphs to convey innovative formal expressions, expressive combinations that create a new formal language with each use.

With designer **Giulio Iacchetti**, **Kryptonite (Pav. 14 | D39)** presents a modular bookcase, **Klark**. It is, on the one hand, the onomatopoeic sound of sheet metal bending gently, along perforated lines, to transform into the modules of the bookcase—but it is also the name, albeit slightly modified, of Superman's alter ego (Clark Kent): a tribute to the brand, whose name recalls the only element capable of

neutralizing the superhero and his supernatural strength. The modular system is characterized by an essential and rigorous profile, based on three simple compositional elements: the base, folding plates, and locking corner magnets. The interlocking system allows mounting without wall fastening: the sheets are manually folded and the corners are then locked in place by magnets. The result is a versatile and simple design, conceived as a freestanding element, but open to infinite modularity.

Fantin (Pav. 14 | E28) presents the desk **Wave**, designed by **ruga.perissinotto**, made of folded metal worked into a precise parabola of curves and rays that enhance its functionality and formal cleanliness.

The collaboration between **Lapalma (Pav. 24 | G09 H10)** and **Mario Ferrarini** brings to the Salone the evolution of the seat **Hawi**. Characterized by an essential and timeless aesthetic, it presents an interesting twist generated by the counterpoint between the solidity of the structure and the graceful backrest that adds lightness to the whole. Stackable and extremely versatile, in the version that combines injection-molded plastic back and seat it lends itself to both indoor and outdoor use. All components can be easily disassembled for easy recycling.

Atlas Concorde (Pav. 03 | C13 C15) presents **Boost Color**, a project featuring a color palette created by **Piero Lissoni**. First and foremost an architect, he imagines color in relation to space, so prefers simple neutral tones that fit well in space and allow things in that space to come alive. The surface is either smooth, soft and velvety or has an original texture (dubbed “Frog”) in three colors. The soft, sinuous lines are reminiscent of organic shapes inspired by nature.

Nikari Oy (Pav. 22 | E16 E18) proposes **Archetyp**, new lobby and lounge seating, created by **Jasper Morrison** in birch, ash or oiled oak. Functional, simple and straightforward with dimensions and shapes that suggest the concept of a chair reduced to the essential, with subtle refinement, they appear decidedly new and yet familiar to the eye.

Decor never goes out of style

For its part, the appeal of decorativism shows no signs of abating: it is a journey into color, bold positivity, playfulness, layered patterns and textures, and dynamic shapes if somewhat lighter and more mature, a sort of hedonistic elegance. The desire to overcome conventions and move past rigor to enthusiastically embrace something else likely arose as a natural response to the difficulties of the past few years. The renewed allure of decorativism reminds us that we can play with patterns, combine and even overlay materials—what matters is doing it with care. Topping the charts are, once again, plant patterns and decorative floral themes.

There is **Lithea (Pav. 18 | B08)** presenting the **Marina** collection designed by **Elena Salmistraro**, which illustrates through abstract composition the depth of the sea in all its complexity and wonder. In the collection, **Anemone** is a modular decorative panel that depicts the seabed through the designer’s creative alphabet, moving from plants and mollusks to essential boat profiles.

Cedit (Pav. 24 | G02 G03) offers a series of “compositional duets” that give rise to unprecedented visions of living—the result of the dialogue between different forms, colors and textures. Originating from a creative selection and interpretation process by **BRH+ (Barbara Brondi & Marco Rainò)**, the compositional duets enhance the original designs of individual authors and create innovation through unexpected ceramic juxtapositions. On display here are creations by **Franco Guerzoni & Zaven**, **BRH+ & Formafantasma**, **Matteo Nunziati & Federico Peri**, and **Cristina Celestino & Zanellato/Bortotto**.

Villari (Pav. 13 | C09) presents the **Laguna** collection, consisting of chandeliers, mirrors and vases designed by, among others, **Ciarmoli Queda Studio**, **Debonademeo**, **Giulio Gianturco**, **Ferruccio Laviani**, **Marcantonio**, **Fabio Novembre**, **Emanuele Pangrazi**, **Li-Jen Shih**, **Elena Trevisan** and **Elena Xausa**. The collection is inspired by the charm of the Venice lagoon and opens the door to new expressive horizons. Made with meticulous attention to detail, the chandelier in the collection has a commanding presence and is composed of monstera leaves in murano glass and porcelain, in silver and emerald green tones. The delicate and detailed leaves are skillfully shaped, creating a visual effect that captures and diffuses light in a striking way.

L'Opificio (Pav. 13 | F07) presents **Filigrana**, a fabric inspired by the various traditional processes of Murano glass reworked in a contemporary way. The project, by **Zanellato Bortotto**, refers specifically to *murrine*, colorful patterns or images made in a glass rod that become visible when the rod is cut into sections. Starting from geometric and regular patterns, craftsmanship and high temperatures soften the many individual decorative points, transforming them into irregular and sinuous patterns. These endless decorative patterns, this universe of irregular shapes and textures are the inspiration on which the collection draws. Unexpected patterns give life to a moving texture that lends dynamism to cushions, curtains and furnishings.

Bosa (Pav. 22 | L18) presents **Oasis**: inspired by the idea of the place, the versatile **Sara Ricciardi** imagines a landscape made of palm trees, papyruses, lotus flowers and paradisiacal birds, representing their vivid colors and full of vigor on ceramic vases and tables enriched with textures, decorations and precious details.

By contrast, it is beauty of gems and their random combination that inspired the new **Gem Rugs** collection designed by **Alain Gilles** for **Illulian (Pav. 15 | D18 D20)**. The project concept comes to life through the encounter of differently shaped stones through a design that brings out the sharpness of the cuts typical of crystals: the roundness of one element enhances the sharpness of the other and vice versa, in a kind of geometric play that emanates light. The two silhouettes appear to overlap due to the optical effect generated by the different heights of the fabric. In all models, the typical veining of gemstones is highlighted, enhancing their nuances and reflections in a unique interpretation of the distinctive characteristics of each gemstone.

The new collection by **Wallpepper (Pav. 07 | C10)**, highly flexible and versatile, consists of about 100 brand-new and original graphics: a collection of extraordinary images that transform nature, colors, geometries, architecture, landscapes, fantasy,

and dreams into decor, and envelop the environments of everyday life by recreating sceneries and atmospheres that fit the personality and function of places.

For its part, **Wall&Deco (Pav. 22 | L21)** also decorates wet environments, such as bathrooms, showers, and spas. **WET System 2024** is totally impermeable to water, and offers excellent resistance to yellowing and household detergents.

Inside Out

Today's furniture believes in intersections, in the possibility of stepping over the boundaries of defined spaces to find other places in which to feel at home and to which new functions can be assigned. The outdoors is no longer the child of a lesser design, but a space to be (re)claimed, transformed into a comfortable, functional (and beautiful) place of gathering and conviviality, inhabiting it with increasingly hybrid furnishings in the name of cross-pollination.

We were designed for outdoor living: this is the tenet of **Pratic (Pav. 22 | F19)** which, through its pergolas, presents the forms of an ideal neuro-architecture that encourages well-being naturally in open-air spaces. Carrera changes the shape of the bioclimatic pergola to create the first outdoor shading with alternating blades that rise and overlap, following the natural movement of the sun. Innovation is defined by the dynamic design of the roof: fixed and movable blades alternate on two depth levels, giving the closed ceiling a refined three-dimensional effect. With a gesture, the movable blades rise and slide until they disappear above the fixed ones in perfect alignment. Depending on the angle of the sun or the desired level of light, the blades move from right to left and vice versa. This technology, combined with Pratic's weather sensors, allows the shade to regulate its own movement along with that of the sun's rays, from sunrise to sunset, for an experience of the outdoors in all the comfort of the indoors.

Roda (Pav. 24 | C02 C04) presents **Teseo**, the new dining collection from **AMD L CIRCLE** by **Michele De Lucchi**: the collection, a perfect marriage of craftsmanship and industrial efficiency, consists of dining table and chair and features a tailoring detail that joins the teak slats through a continuous stitching of ropes. The continuous stitching on all chair slats lends a unique touch of cohesion and savoir faire to the collection, almost as if it were designed for an indoor setting.

Rigor is the watchword of **Konstantin Grcic** and his new collection **South by Magis (Pav. 22 | D15 E14)**, the epitome of "designed for outdoor use but also excellent for indoor use". Made of steel tubes and rods, it is available in several colors. Sinuous yet essential at the same time, made with high technology combined with selected materials and creative yet practical know-how, the collection consists of a small armchair, a high bench, a low armchair, and a low bench. It also includes three tables and two side tables and is complemented by woven mats for seating, rugs, baskets and a plaid, all in the same fabric suitable for outdoor use.

Unopiù (Pav. 18 | A05) presents **DAVOS**, by designer **Matteo Nunziati**, and its endless modular options. Designed for both indoor and outdoor use, it is perfect in either naturally open environments or indoor spaces, thanks to its extremely soft padding

and maxi cushions. The distinctive graphite-colored aluminum frame allows for great modularity; the seats can be alternated with small table modules.

Ethimo (Pav. 22 | L22 L24) presents **Boldini coffee tables**, inspired by megalithic architecture and exuding a robust character, sculptural soul and careful craftsmanship. They would be perfect in a living room but inhabit the outside space. The tops, available in three “soft” shapes, are made of marble with a bright glossy finish that accentuates the beauty and natural grain of the materials. The legs, made of glazed ceramic, echo the colors of the tops and the glossy effect, adding dynamism and cohesion to the overall design.

Talenti (Pav. 24 | M02 M04) presents the lounge chair **Allure**, designed by **Christophe Pillet**, a seat that calls out to anyone seeking peace and relaxation. Available in different color combinations, Allure conveys a feeling of lightness, made evident in the aluminum frame, a green and practical material that allows endless combinations and ease of movement. The frame and the upholstery, in their different variations, generate a pleasant material contrast.

Musola (Pav. 01 | E09 E11), true to a philosophy of pure minimalism, offers pieces that are characterized by fluid lines, timeless design, and noble and sustainable materials. **Brise**, a collection of tables and coffee tables, is elegant and functional, light but stable. The top is made of high-tech ceramic laminated with glass, an innovative material that combines durability and aesthetics, facilitates cleaning and provides exceptional durability.

Slide (Pav. 18 | D 14) presents **Coliseum** by **Alvaro Uribe**: inspired by the architecture of the Colosseum, the monolithic body of this seat is punctuated by multiple arches, giving it a sense of lightness. With its grooves, the chair plays with light and shadow, adding visual rhythm to any space, indoor or outdoor.

Over the past year, **CPRN (Pav. 15 | H15 H19)** has expanded its collections with new indoor and outdoor elements inspired by the 1970s and 1980s. The result is a mixture of styles and influences that reflect the natural adaptability of all its products to create a continuum between indoor and outdoor spaces. The new elements draw inspiration from nature, both in the materials used (such as fine handcrafted Mahogany and Iroko woods) and in the fabrics and leathers with natural tones. The **Pedro** collection consists of sculptural sofas, where the external structure in wood essence is the absolute protagonist: the solid mahogany wood, finished with a gloss evoking the 1970s, brings the sofa closer to the nautical world.

Home fitness mania

Home fitness mania? Since the pandemic, we have all gained a new appreciation of fitness at home. Today, the trend is ablaze everywhere, as part of the “wellness project” that seems to have taken so many sectors by storm, and has certainly not passed the furniture and design sector by. Therefore, it comes as no surprise that several brands are now offering home fitness solutions that combine functionality with curated aesthetic research.



Pent Fitness (Pav. 13 | D02) proposes **Irena**, a curved treadmill that combines bronze, leather and natural wood in an exquisitely crafted masterpiece. Its innovative design engages multiple muscle groups and improves the overall effectiveness of cardio workouts. It runs silently and without the need for electricity: the user controls the pace and speed, adapting it to a variety of fitness levels.

Fuoripista (Pav. 18 | F06) presents **Fuoripista Bike**, a project by **Adriano Design**, a stationary bike with elegant leather-finished legs with contrasting stitching for expressive impact on a piece that is a high-performance training machine but also an exclusively designed piece of furniture. Built according to an artisanal process, **Fuoripista Bike** has a smart and interactive soul and hyper-technological equipment that is the result of specific skills and constant research.

Meanwhile, **RS Barcelona (Pav. 18 | C06)** brings the tenets of its philosophy to bear on the Salone: Play shamelessly; turn each day into a new game; dare to play in contexts where it was never considered appropriate to do so; break rules and reinterpret conventions. The brand excels at balancing design, aesthetics and fun. Its new **shuffleboard Track** expands spaces and makes them more flexible and inclusive, so that more people can be included in the game.



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Design News
EuroCucina /
FTK, *Technology*
For the Kitchen

Design News.

EuroCucina / FTK, *Technology For the Kitchen*

The 24th edition of EuroCucina with FTK, Technology For the Kitchen, now in its 9th edition, showcases context hybridization, the lust for the outdoors, sustainability, and artificial intelligence.

As the holistic approach to living becomes a sophisticated but necessary pathway for design, the kitchen reaffirms its central role, leaving behind its more private and familiar identity to open up and hybridize with other contexts. The kitchen is becoming the setting for new forms of socializing, experiences and practices that were traditionally the prerogative of other spaces. From both a strictly physical and a symbolic point of view, the kitchen is turning into a layered “hyperworld”, lending itself to different interpretations in terms of experience and representation. It has taken on the characteristics of a space in the making, a relational platform that connects, chameleon-like, different aspects of life (personal, social, formal, informal, work, leisure) that hybridize in a time-flow continuum where all contours are blurred. Similarly, the boundaries with other domestic areas have become extremely indistinct, fluid, at times literally nonexistent, leading to a rethinking of furniture design with a view to flexibility and versatility while ensuring stylistic and aesthetic coherence with the rest of the living environment to accentuate its social and convivial features. There are several inescapable factors at play: environmental and social sustainability, openness towards the outdoors, and of course, technology. As regards the form and the aesthetics of the project, we will see different architectural and sculptural approaches that remain clean and minimalist to enhance the functionality and versatility of the furniture, organic forms and natural materials and colors that evoke a sense of warmth, a welcoming and comfortable beauty.

Compositional continuum

The kitchen has become an open environment, one that invites meeting and sharing, that values people, relationships, time and our pace of life (ideally, slow). As such, it has been redefined as a modular, dynamic space that is open to other domestic environments, especially the living area of our homes. The designer’s task is then to create a single aesthetic and conceptual thread that governs the design of furniture in the different living areas: from the confines of the kitchen to the comfort of the living room to the functionality of the home office.

With this in mind, Scavolini (Pav. 02 | A15 B12) proposes Stilo, a furniture system designed by Spalvieri & Del Ciotto, which reinterprets the kitchen as an open environment, giving it a markedly architectural and material imprint combined with maximum functionality. The design of the project is characterized by geometric and essential lines that create a harmonious combination of aesthetics and organization, and the pure and rigorous shape of the cylinder is its hallmark. Large sculptural islands, suspended modules, cabinets and open elements are inserted into the volumes of the compositional designs, complementing their aesthetic and functional

potential, expanding modularity and making the system extremely versatile in any context.

Binova (Pav. 02 | A12) presents new versions of its **Kitchen's Architecture**. A space for innovative mechanisms, all-glass wall units, and original stoneware and natural stone work create an environment that connects the spaces of our home, eliminating the separation between the kitchen and other living areas. Through the use of enclosing and functional vertical elements, each room is developed into delimited but open areas, similar to theater spaces, with an ample breadth.

Eggersmann (Pav. 02 | B15), in collaboration with **Yabu Pushelberg**, proposes a bold and architectural approach to this space: **Nami** is a sculptural island that evokes the mutability of a sea wave. In this way, the designer breaks away from a more traditional language oriented solely to function: in conceiving the shape of the island, **Pushelberg** focused on context, on how the space in which the island is placed is used and, in particular, how that use might evolve and change over the course of the day. As the succession of tides constantly transforms the landscape, **Nami** adapts to different uses of the environment: a kitchen, a convivial place, a representative space.

Kasper Egelund, third-generation head of **Vipp (Pav. 02 | B19)**, has conceived a kitchen that is a sculptural piece in itself: **V3** is made of aluminum and is a modular design that blends functionality and minimalist aesthetics. True to the brand's philosophy that "a kitchen is a tool, not a decoration," it is designed for everyday use but has an iconic presence strong enough to fit into any living space. Even the appliances on display at FTK, *Technology For the Future* are no less iconic or less integrable in more convivial environments.

Take, for example, the refrigerator **MoodUP™**, by **LG (Pav. 04 | C19 C30)** featuring LED doors that, with an app, change color to suit your space, mood or the group of friends you're dining with: the upper door of the two-door refrigerator offers 23 color options, while the 4-door model allows you to mix and match shades in excess of 190,000 combinations.

Cooking in the open air

Over the past decade, the "outside" has become the new living space, sometimes imposing itself on domestic interiors just as, conversely, what was inside the home has found new life in gardens, on terraces and on urban balconies. It is not a privilege for a happy few, but a true way of life: in the ongoing quest for good living, the outdoors represents an additional dimension of well-being because it is a way to experience every aspect of daily life more serenely and in harmony with the planet. It is in this area that the furniture industry has focused most specifically in terms of innovation, material research and refinement of production techniques. This also applies to the kitchen. Here, the challenge for designers lies in defining new approaches, forms and functionalities to enhance the outdoor cooking experience.

With this in mind, **Abimis (Pav. 04 | C14)** presents **Àtria**, the outdoor kitchen born from the collaboration with **Studio Delineo** and **Massimo Rosati**, opening the world of mixology with its new block of accessories for aspiring bartenders. Defined by

rigorous and essential lines, the collection is made of stainless steel, a material that is extremely resistant to corrosion, temperature changes, weathering and UV rays. Along with kitchens, appliances are also breaking out of their traditional boundaries and entering what can be called the third dimension of home design: a space that is not inside but neither is it outside, because it is experienced as if it were inside.

And for this space, **Barazza (Pav. 04 | C20)** has expanded its outdoor collection with the two new built-in **Thalas** cooktops in AISI 316 steel, a material of extraordinary strength. The built-in teppanyaki top and barbecue were conceived to meet the most sophisticated needs for customizing open spaces for the kind of open-air dining experience that real professional chefs can deliver.

(Emotional) ecology

In 2024, sustainability remains the undisputed buzzword, even though adherence to its guiding principles is now a given, and as such requires no reiteration or flaunting. Yet, when one comes across the narratives at FTK, *Technology For the Kitchen*, the term sustainability still vies for primacy alongside the more futuristic definition of “Smart Kitchen”. FTK is, in fact, the perfect place to find out how much the environmental footprint of household appliance production, packaging and logistics has decreased, how many recycled materials are used not only in packaging but also in products, how much the life of products has been extended or is extendable, and what happens to them when they are discarded. Among other key aspects that keep coming up at the stands is energy conservation and the capacity of an appliance to operate more efficiently and to be used responsibly, for example through smart lighting, automatic management of certain features, or interfaces that suggest green modes of use. Another priority today is the ability for most household appliances to provide deep sanitization and ad-hoc cleaning programs.

A case in point is **ASKO (Pav. 04 | D04 D06)**, that communicates, even through the setup of its stand, that its materials are sustainable and high-quality and they are purchased responsibly; the products are made with the goal of saving energy, reducing emissions, and increasing recycling and reuse opportunities; its appliances exceed a 20-year lifecycle while operating 365 days a year. An example? The **DW60** dishwasher, featuring the innovative UV Cleanse™ mode that uses UV light, eliminating up to 99.99% of bacteria, fungi and viruses even when using the ECO program. This means that the highest level of cleanliness and hygiene can be achieved while saving energy and with the highest load capacity ever: 17 place settings, or 180 dishes. Environmental responsibility is an absolute requirement for surface manufacturers as well.

Cosentino (Pav 03 | E22 E24) presents the new collection **Earthic® by Silestone® XM**, developed with **Formafantasma**: these new hybrid surfaces are made from a blend of selected minerals and recycled materials like glass, PET, post-consumer bio-resin derived from vegetable and cooking oil, and recycled fragments of Dekton®, that significantly reduce the extraction of raw materials, limit soil erosion and CO2 emissions, and, for the entire production cycle, use 99% recycled water and 100% renewable electricity. But sustainability can and should also be viewed from other,

equally fundamental perspectives, such as the social perspective, focusing on the recovery of human relationships.

In line with this philosophy, **ARAN Cucine (Pav. 02 | A01 B01)** presents **CUCINAnD'O**, a kitchen designed by **Davide Oldani** in collaboration with **Attila Veress**, which emphasizes the values of conviviality. The true gem is the snack side in elm wood, under the worktop, adapted to accommodate personal items and electronic devices, allowing people to digitally disconnect and fully focus on conversations and the shared dining experience. It's an approach that reflects the value of conviviality and human connection, emphasizing the importance of creating meaningful bonds and sharing authentic moments around the table, a relational and gathering space. The continuous search for functional and emotional comfort returns in the dialogue between the open module and the bookcase: equipped with shelves, they combine elegance and practicality, allowing for the best use of the available social space.

Smart kitchen

Nothing amplifies the sense of conviviality and pleasure in the kitchen better than increasingly smart, versatile, and multifunctional technology that simplifies the everyday motions involved in meal preparation and allows for easy, tasty cooking while minimizing waste. In this edition of *FTK - Technology For the Kitchen*, technology becomes increasingly responsible and resilient, intuitive, accessible, and easily integrated and embedded in our lives.

Signature Kitchen Suite (Pav. 04 | C19 C30) presents its **French Door 48**: built-in and panelable, it features large versatile spaces, customizable compartments, high storage performance and the highest precision in temperature control. It consists of five separate compartments: a double-door refrigerator, three freezer drawers (one of which has an auto ice-maker), and a convertible drawer. Like all of the brand's appliances, it is wifi-ready and can be managed remotely through LG's ThinQ app. Among the smart features, the Smart Diagnosis system allows you to check for proper operation and detect any issues by bringing your mobile device close to the appliance.

Gama decor (Pav. 04 | C01) opted for the self-explanatory **Smart Kitchen** as the name for its latest innovation: a new invisible induction system that serves as a cooktop but also as a device for charging small appliances and mobile devices, a project that combines innovation and design, capable of providing power transmission of up to 2,000 watts without batteries or external cables. The invisible plates are activated via touchscreen for all functions and the brand provides an app with which to check products in the pantry and suggest proper eating habits.

Focus on the function

Even without mentioning AI, IoT or Smart Kitchens, the finest solutions in this sector tell us stories that speak of research and typological innovation. After all, in today's kitchens we look for smart, efficient and functional ways to optimize our cooking experience, meeting our needs not only for multifunctionality and integration but also aesthetics.

Häcker (Pav. 04 | D07), for example, proposes **Concept130**, which features well-thought-out spaces, ergonomic design, intelligent organization systems, and state-of-the-art technology, and is suitable for every situation: from a candlelight dinner to a quick lunch, from coffee breaks to a large family breakfast.

Functionality concerns not only furniture, but also appliances: **Unox Casa** (Pav. 02 | B07) presents **SuperOven**, a technological and state-of-the-art solution featuring an easy-to-use digital panel to manage more than 400 cooking programs. All you need to do is select the type of food and the desired result, and the oven automatically determines the settings, adjusted for quantity. **SuperOven** has an integrated steam-condensing hood with professional activated charcoal filters that absorb cooking vapors and eliminate odors in the kitchen, is self-cleaning, and can even teach cooking thanks to an extensive online recipe library.

Bora (Pav. 02 | A10) is also focusing on efficiency and innovation: **BORA M Pure** is the most flexible of the brand's compact cooktop ventilation systems. It is suitable for cookware of all shapes and sizes—from large steak pans to small frying pans, from soup pots to coffee pots, the system recognizes every implement perfectly, thanks to the induction cooking zones on the left and “full” induction on the right that can be joined via the Bridge function to form a single surface. The touch control with slider features white LEDs while the inlet vents come in different colors (orange, red, blue, jade green, light gray, and sunshine yellow) and are interchangeable.

Smeg's new 178-cm wine cellar (**Pav. 04 | D01 D03**) is the largest model in the collection: a black glass column equipped with two independent temperature-controlled zones (5 to 20° C) that can hold 83 bottles (in fact, up to 105 if the accessory drawer is removed). The ergonomic design of the corrugated base facilitates the placement of bottles, preventing damage or breakage. The wine cellar is equipped with a display rack where the connoisseur's accessories can be stored: drip catcher, pourer spout, corkscrew with champagne tongs, and specific stoppers for red and white wines.

Functional minimalism

Which is functionality's best aesthetic style? Most definitely minimalism, with sober lines, essential elements and delicate colors that go hand-in-hand with customization. Which brands bring all this to the kitchen?

Snaidero (Pav. 04 | D05) confirms its commitment in the pursuit of essential aesthetics with **Elementi**: the new island block system, which transforms the working area into a sculptural, elegant and extremely functional monolith that emphasizes its minimalism. A surface that stands out for its ability to integrate functionality and aesthetics, creating a kitchen environment where beauty and practicality coexist in perfect harmony. It adds excitement with the new mirror finish that reflects all the surroundings, creating singular scenes.

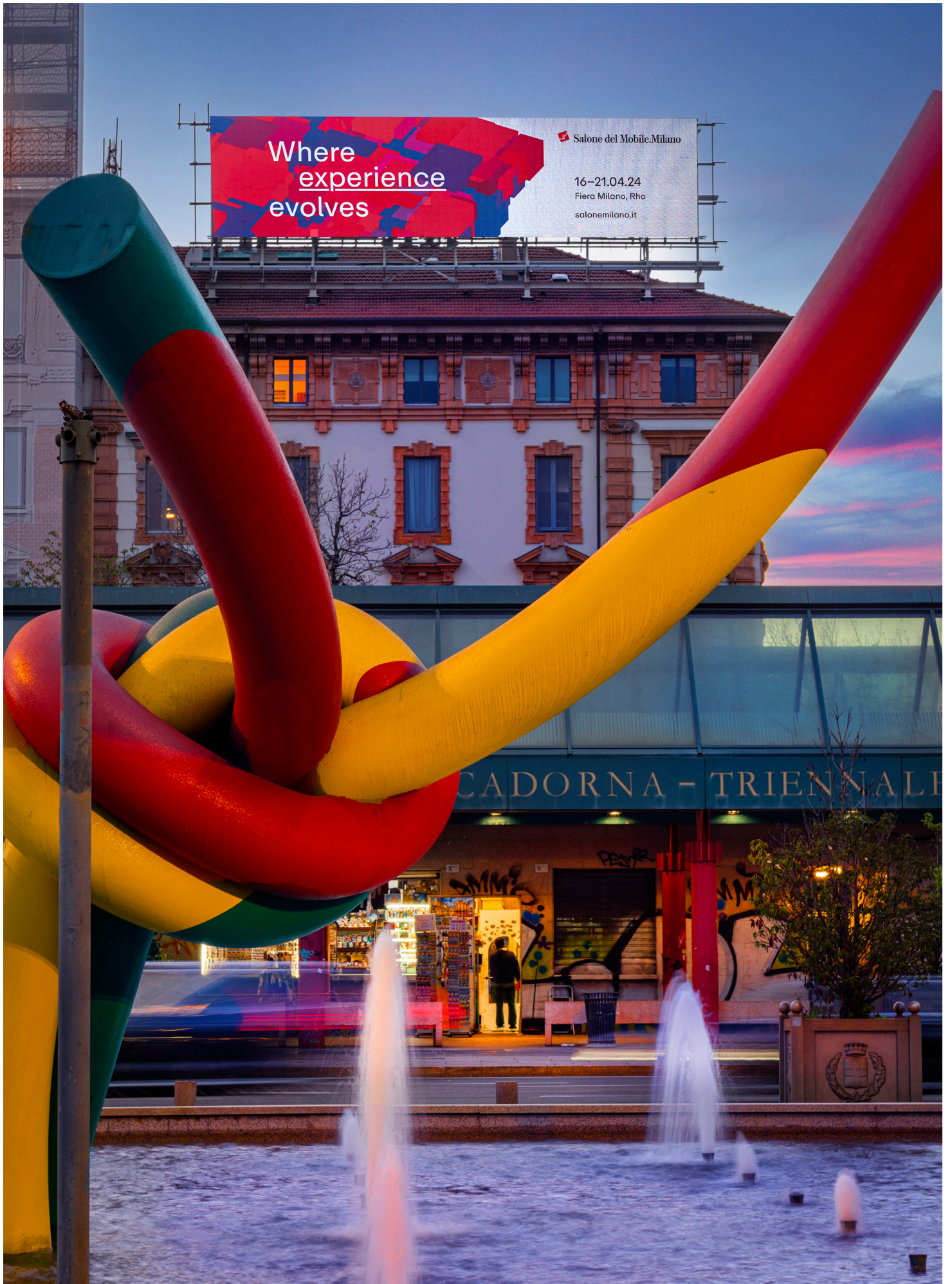
Leicht (Pav. 02 | A14) presents **Bahia**, with aesthetics inspired by the essentiality of Bauhaus. A special feature of the island is the front punctuated by a tactile surface generated by a vertical groove structure: within any one front, the individual grooves are set asymmetrically to each other, but in the sequence of several fronts, an



identical fanning structure emerges. The result is a symmetry in asymmetry that makes up a monolithic, uniform, yet dynamic look.

Miele (Pav. 02 | A02 A04) is also taking a less-is-more approach with **ArtLine**, a collection that stands out with its total absence of handles; a special sensor that opens each door with a touch. The collection includes ovens, combi ovens, microwave ovens, coffee makers, induction hobs, stoves, vacuum drawers, wine cellars, freezers, and dishwasher front panels.

Essentiality, formal reduction, clear lines and details with a strong expressive impact also represent the aesthetic values of the new oven **Virtus Multi 60 DD** by Elica (Pav. 02 | A03 A05 B02). The appliance is the result of design synthesis work and is an expression of how minimalist design and attention to detail can become one. The cooking experience is simplified as well, to be used in everyday life: the Static, Ventilated, Grill and Intensive modes become more high-performance thanks to Perfect Heat, which manages internal heat in all cooking functions and can deliver rapid heating up to 300°C, precise control, high thermal inertia and energy efficiency. Internal heat stability and perfect insulation prevent leakage, even when opening the door.



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Bathroom Exhibition

Design News. International Bathroom Exhibition

The 10th edition of the International Bathroom Exhibition is all about new aesthetic and design languages, nature, responsibility, innovative materials and well-being.

The bathroom has come a long way: from a necessary, functional and aesthetically essential amenity, this space has evolved, acquiring new roles, embracing new values and breaking out from its boundaries. Through gradual **deconstruction and redesign**, it has opened the door to a new kind of furniture that speaks a **language consistent with the rest of the domestic environment** and then, idealizing its function, turning into a **wellness and regenerative area**. Even its physical boundaries, once considered insurmountable, have been erased: the **bathtub has left its confines**, while furnishings for “living” in its widest sense have appeared to **expand storage space and provide partitioning**.

The novelties presented at the **International Bathroom Exhibition** reflect this evolution. The ultimate place of self-care, the bathroom has become a sort of **democratic (or nearly so) home spa**, where water and its rituals reconnect us to our deepest selves. Professional and private buyers are looking beyond high emotional and aesthetic value, shifting their focus on **brand adherence to the principles of eco-design and sustainability**, from the sourcing of (preferably innovative) raw materials to production, from the final product to its care and disposal. For years, bathroom furniture manufacturers have been investing in research and innovation to achieve environmental friendliness, launching an in-depth reflection on **water footprints, production cycles and materials**. Today, the industry has learned how to respect the world we live in without compromising aesthetics, functionality and quality.

Back to green basics

In an era when technological and digital factors permeate every corner of our lives, the bathroom furnishing industry not only embraces innovative solutions for truly responsible production and casts a positive eye on the future, but also goes back to the origins of design to reflect on form and function. From the early concept stage, design has become increasingly sustainable to ensure ever-lower water and energy consumption without taking anything away from the authentic “wellness experience.”

Laufen (Pav. 10 | B21 C16) has committed to a more sustainable and inclusive future by developing innovative materials and carefully planning production, but also through intelligent solutions that are made to last over time and are characterized by high quality as well as aesthetics. In this sense, at the International Bathroom Exhibition they present the new **MEDA** collection created with **Peter Wirz**: a comprehensive line that responds to the needs of a *total bathroom*: pure, extremely functional, based on formal design language and soft geometries, because the bathroom should be a place of peace, a shelter from the hustle and bustle of the world around us. Among the fittings, the wall-hung toilet features the innovative Silent Flush technology, which directs the water discharge in the inner bowl powerfully but

quietly, reducing water consumption: precise water channeling results in less environmental and structural noise and meets strict sound insulation standards.

SDR (Pav. 10 | Stand B04) adopted a very similar production approach, and can now accommodate water recycling systems, scrapped ceramics, and plaster molds that are no longer in step with the times. The company uses a kiln with low atmospheric emissions and lower methane gas consumption for firing ceramic sanitary fixtures and collects energy through photovoltaic panels to produce 350 kw of clean energy. At the Salone, they present **Pilo**, the brand's first **Vanity Unit** consisting of a powder-coated stainless steel structure and a ceramic washbasin, with a sleek, modern design that encloses storage compartments, shelves, tops and niches for smartphones, soap dishes, and towel racks.

Victoria + Albert (Pav. 06 | B30 B32) presents **Ledro**, a bathtub designed with user experience and bathroom ergonomics in mind. The project concept was guided by a question: how to reduce water consumption without sacrificing design and a pleasant wellness experience? The answer is a product with a sculptural design and a comfortable reclining angle, ample space for shoulders and knees (in spite of a 180 liter capacity, smaller than the average 200/250 liters) and made of **QUARRYCAST™**, an environmentally friendly material consisting of a unique mix of finely ground **Volcanic Limestone™** and high-performance resins, offering unlimited strength and durability.

Lana is the first modular radiator by **Antrax IT (Pav. 06 | A31)**, designed by **Michele De Lucchi's AMDL Circle**. It is designed as a square panel, made of 100% recyclable cast aluminum: with rounded corners and a domed effect generated through surface pleating, it allows multiple configurations to achieve the desired thermal comfort and maximize thermal and energy efficiency. Thanks to the advanced technical and aesthetic solutions adopted, the radiator is designed to increase radiant capacity: the pleated pattern has a dual functional-decorative function and ensures high thermal performance in both the electric and the hydraulic versions (the latter requiring very low amounts of water).

Nature *docet*

The environment is not only a resource to be safeguarded, but also a source of inspiration. In fact, nature itself is a skilled designer, conceiving solutions to survive, adapt and evolve; for this reason human designers are guided and influenced by the ecosystem around them.

Ceramica Cielo (Pav. 10 | A18) presents **Itaca**, a new collection designed by **Luca Cimarra** and based on the idea of the island: a patch of land surrounded by water, a world in itself yet open to the sea, limited yet complete. As such, it also becomes a metaphor for an increasingly intimate domestic space. Ithaca, a symbol of homecoming and reconnection to one's roots, inspires a range of monolithic ceramic elements with great aesthetic impact: the collection's washbasins and sanitary fixtures, with their simple, primordial forms, stand out from the walls but at the same time blend harmoniously into the surrounding architecture, thanks in part to the rich color palette of glossy and matte glazes matching the brand's hues. The moon is one of the wonders of creation that humanity has always looked at with admiration and

ardor, so much so that we have strived to reach its surface and learn its mysteries. The bond that the moon has with the many phenomena of the Earth is well known, especially with water, its course and patterns.

The Lune collection by Terzofoco (Pav. 06 | C33), designed by Emanuel Gargano, was born from the desire to bring a fragment of this magic into our daily lives. The slender metal structure supports a perforated ceramic top where all the elements included in the collection are inserted. The main element of the sink houses a hemispherical cap that echoes the convexity of the satellite and at the same time hides the water drain.

Adolini Studio also looked to nature to design Skinny, the new collection of countertop washbasins designed for Scarabeo Ceramiche (Pav. 06 | B31). Its shape is inspired by the natural process of erosion where the rock's smooth, flowing curves tell the story of patient and skillful evolution. The rigorous exterior and clean design express a minimalist approach, while the organic internal shapes add warmth.

The new Pietra Tiburtina collection by Casalgrande Padana (Pav. 01 | C05), in its careful interpretation of the patterns and tones of stone slabs, comes in four shades that reproduce those of the original stone, while at the same time offering a tribute to the ancient and popular tradition of using travertine in architecture, in Italy and elsewhere. The entire color range is offered in two versions, vein-cut or cross-cut, that reflect the different approaches to stone cutting. Earth-toned shading, multi-shaped streaks, and a three-dimensional play of light and shadow expand within the ceramic slab, drawing a textural fabric full of charm.

Rak Ceramics (Pav. 06 | A30) uses actual stone, specifically particles of mica, a Moscow mineral, which are added to the mix to create a new artistic glaze. The result is the RAK-BATU washbasin collection, which suggests a natural, tropical ambience reminiscent of Balinese homes, while maintaining the minimalist aesthetic of contemporary design.

New design languages

In these past months, exhibitors have also explored new design and aesthetic languages. Many brands have worked to develop a new narrative in terms of forms, rethinking and rewriting functions in addition to adopting new materials, approaches and inspirations.

Fima Carlo Frattini (Pav. 06 | A29) presents the new SLIDE mixer tap designed by Davide Vercelli, the heart of which is a revolutionary opening mode, a feature that breaks away from traditional vertical motion. The water flow can be precisely adjusted with a simple touch of the hand thanks to a mechanism based on the sliding of two cylindrical elements on an inclined plane, ensuring an effortless user experience. Gestures and physical interaction with the object were the starting point for the design, which focused on two elements: the mode of opening and the material (pure 316 stainless steel). The result is a perfect steel cylinder equipped with a control that slides gently and lightly to open the flow.

AXOR Citterio C by AXOR (Pav. 06 | A41 B36) reinterprets the faucet with a view to increasing comfort in smaller bathroom spaces. Minimalist in spirit, with soft contours and a sensuous shape, the faucet invites touch with its distinctive detail: a subtle bevel surrounding the socket and lever handle. **Antonio Citterio** explains: “I sensed the need for a new design language for the sink. The collection had to be streamlined and to become more compact, with a softness that spoke to our desire for comfort and a reduced materiality that reflected the contemporary imperative to create more with less. It had to fit every lifestyle, especially in terms of surface colors. Above all, the design of each piece had to last.”

The Nu faucet collection by Roca (Pav. 10 | B19 C12) designed by **Studio Inma Bermúdez** reinvents forms and plays with color for a new and original approach to bathroom fixtures. With three different opening levers and six eye-catching colors (honey yellow, cobalt blue, mint green, glossy white, titanium black, chrome) inspired by the brand’s Mediterranean DNA, the collection blends form and function, adding joyfulness to the user experience, stimulating creativity and imagination.

RubINETTERIE Stella (Pav. 10 | B10) presents **SIDE** designed by **Meneghello Paoletti**, a faucet combining distinctive product design with the material element and touch. Here the knobs take center stage, taking the form of an instantly iconic lever divided into two primary volumes, each representing two distinct elements that exist harmoniously on a formal and material level and can be tailored and customized to the client’s specific needs.

Where do you go without personality?

Creativity sometimes calls for an extra touch of eclecticism and out-of-the-box thinking to interpret the relation between space and life, between daily times and expectations of well-being.

This seems to be the driver that inspired **Rista** by **Kohler** (Pav. 6 | A38 A40), designed by **Daniel Arsham** and made using a unique 3D printing process created by the brand after years of research and development. Each sink takes more than seven hours to be formed and must meet strict specifications before moving to the production line, where it is to be hand finished as a true limited-edition work of art.

Another new collection that certainly does not lack personality is **Master** by **Arbi Arredobagno** (Pav. 06 | A43 B38), characterized by the formal rigor of the one-piece cabinet offset by the aesthetic boldness of color. The sharp furniture lines, with open-fronted compartments that add dynamism to the compositions, come alive in 56 different shades, including the new Bricks finish, a schematic play of shadows and perspectives that adds depth and visual relevance to the front.

Interpretative freedom and creativity are also celebrated in **Wall**, the wall paneling solution by **Ideagroup** (Pav. 06 | A34 B36): initially conceived as floor modules to house accessories for daily self-care or to conceal utility elements, it has now become a furnishing and storage element for passage areas, the entrance or the hallway, but also the living area and the bedroom—like the headboard, which can accommodate small objects, books, and furnishing accessories to support the daily rituals of waking up or taking a break.

Diametro35 Impronte by Ritmonio (Pav. 10 | C08) ensures a distinctive expression of the most diverse styles and gives each bathroom environment a clear identity, making each project unique and markedly individual. Ritmonio presents a new material and tactile dimension for the mixer tap control, which becomes the absolute protagonist of the wellness space. The brand's research results in three-dimensional textures for a faucet collection that offers four imprints to reinterpret products and projects from an original perspective: Prisma, Tratto, Rigo, Punto.

A similar approach also guided **Match by Carimali (Pav. 10 | A11)**, the new collection of wall-mounted showerheads, which is characterized by customizable finishes through original contrasts of color and materials: a multifunctional object, a pleasing balance between distinctive choices and evocative power that allows for the creation of refined architecture in perfect harmony with any furnishing style.

Another presence that cannot go unnoticed is **Incanto Arté by Graff (Pav. 10 | A06)**, which revamps the line with more artistic details, highlighting intricate and shimmering knurled patterns and precious metal finishes including polished gold, brushed pink, rose, nickel and polished chrome. Made with high-quality materials, precision engineering, and innovative design, they are an expression of experimentation in the bathroom.

Less is (still) more

Another trend moves in the opposite direction, towards the hallmarks of discreet, never aggressive interior design, punctuated by a careful use of colors, natural materials, and a few select furnishings with simple shapes positioned according to precise rules.

Such a philosophy devoted to balance and order is found in **Caleido Infinito by Caleido (Pav. 10 | B25)**, a modular system of heating fixtures in which the elegance of minimal architecture meets functional efficiency in the service of design: parallel horizontal bars enter the wall with a perfect curve; vertical mimetic and charismatic segments conduct heat from earth to sky. A soft U that emerges from the floor or descends from the ceiling, becoming a drawing, a stroke, a sculpture on the wall. Modularity and flexibility lie at the heart of the system: the bar, the curve, the T, available in galvanic finishes, lend themselves to endless architectural compositions that interact with interiors in new ways, redefining the spaces of daily routines.

Clean and light lines, subtle proportions and design innovation also characterize **Soul SPA**, the new mini-whirlpool bath designed by **Marc Sadler for Treesse (Pav. 10 | D11)** that blends contemporary design and functionality. Soul SPA adapts to any environment, because the **Ghost system®** conceals the vents within the narrow side slots that also house the multicolor LED lighting. Soul SPA provides the soothing massage of the jets combined with color therapy, redefining the concept of relaxation and transposing it into a versatile hydrotherapy solution with high scenic impact.



Porta Romana, Milano, Salone del Mobile.Milano 2024
Where Experience Evolves © Alessandro Russotti



Salone
del Mobile.
Milano

Cultural Programme



Cultural Programme

Special Projects

16th – 21st April, Fiera Milano, Rho

Interiors by David Lynch. A Thinking Room

Curated by Antonio Monda

Salone Internazionale del Mobile, Pavilions 5-7

Under the Surface

Curated by Accurat, Design Group Italia and Emiliano Ponzi (Salotto.NYC)

International Bathroom Exhibition, Pavilion 10

All You Have Ever Wanted to Know About Food Design in Six Performances

EuroCucina / FTK, *Technology For the Kitchen*

Food Design Arena, Pavilions 2-4

Live Food Performance: 9.30 am – 5.30 pm

Food Project Presentation: 2.30 pm

Tuesday 16th April

Family Style with Sophia Roe and Studio DRIFT

Wednesday 17th April

Linseed Journal con Francesca Sarti / Arabeschi di Latte

Thursday 18th April

The Preserve Journal with Grace Gloria Denis

Friday 19th April

Magazine F with Bobby Cortez

Saturday 20th April

Farta with Projecto Matéria

Sunday 21st April

L'Integrale with Tommaso Melilli and Luca Trevisani

Talk 2024

Drafting Futures. Conversations about Next Perspectives

Curated by Annalisa Rosso

Drafting Futures Arena, Pavilion 14

Wednesday 17th April

11.00 am, in English

Francis Kéré in conversation with Giulia Ricci

Thursday 18th April

11.00 am, in English

John Pawson in conversation with Deyan Sudjic



Friday 19th April

11.00 am, in English

Jeanne Gang in conversation with Johanna Agerman Ross

Saturday 20th April

11.00 am, in English

Maria Porro in conversation with Hans Ulrich Obrist

Round Tables 2024

Drafting Futures. Conversations about Next Perspectives

Curated by Annalisa Rosso

Drafting Futures Arena, Pavilion 14

Tuesday 16th April

4.00 pm, in Italian

Yachting and Design. Made in Italy's positive influence

In collaboration with the Salone Nautico Internazionale di Genova

Wednesday 17th April

4.00 pm, in English

Form Follows Formulation: Maria Cristina Didero in Conversation with Aesop

Thursday 18th April

4.30 pm, in Italian

The furniture industry, excellence of Made in Italy: strategic investments and competitive advantages for the international development of the supply chain.

Curated by Intesa Sanpaolo

Friday 19th April

4.00 pm, in English

New Shapes of Hospitality

Saturday 20th April

4.00 pm, in English

The Present and Future of Artificial Intelligence

SaloneSatellite 2024

Exhibition

Universo Satellite - SaloneSatellite 25 years

Triennale Milano

Viale Alemagna 6

16th – 28th April

Free entrance

Award

Wednesday 17th April

3.00 pm

SaloneSatellite Award - 13th edition

Fiera Milano, Rho, Arena, Pavilion 7



Round Table

Thursday 18th April

3.00 pm

A Celebration by former SaloneSatellite designers

Fiera Milano, Rho, Arena, Pavilion 7

Talk

Friday 19th April

3.00 pm

Telling & Selling. Nasir Kassamali and Tony Chambers on best practice for presenting, communicating and retailing design

Fiera Milano, Rho, Arena, Pavilion 7

SaloneSatellite – Table Tennis Game Match

Friday 19th

4.30 pm

2023 Designers Vs 2024 Newcomers

Fiera Milano, Rho, Arena, Pavilion 7

SaloneSatellite Table Tennis

Saturday 20th April

Available to the public upon reservation

Fiera Milano, Rho, Arena, Pavilion 7

In the City

Design Kiosk

Piazza della Scala

8th – 21st April

10.00 am – 7.00 pm

Monday 15th April

Ore 18.00

A conversation with Luca Nichetto

Wednesday 17th April

6.30 pm

Collective keywords, collective books.

Parasite 2.0 with Alessio D'Ellena, Lukas Feireiss, Matylda Krzykowski and Jerszy Seymour

Saturday 20th April

Ore 18.30

A conversation with Cino Zucchi



Salone
del Mobile.
Milano

Interiors by David Lynch. A Thinking Room

Interiors by David Lynch. A Thinking Room

Through David Lynch's two identical imagined and imaginative rooms, symbolic gates which have to be entered in order to immerse oneself in the exhibition, visitors to the Salone del Mobile.Milano are treated to an immersive experience of silence and reflection, in search of a meaning and a connection with the space, with others, and with the other.

For its 62nd edition, the Salone del Mobile.Milano has chosen David Lynch, the director of films that channel the subconscious, to provide an original and metaphysical narration and reflection on the production of interiors and how this can shape and create spaces that will strike up a deep, sometimes symbiotic and symbolic relationship with those who will live in them and furnish them. The upshot is an evocative, enveloping and visionary installation offering an intimate and profound experience.

Harnessing the scenographic language of film and theatre, "Interiors by David Lynch. A Thinking Room" (Pavs. 5-7) consists of two relatively small, empty rooms, apart from the large central armchair equipped with tools for writing, drawing and painting and seven cylinders that connect it to the ceiling, a few niches with images – if not downright disturbing, unsettling at the very least – chosen by the filmmaker, a mirror and a clock. All around, an undulating curtain gives rhythm to the walls and marks the time, below one's feet are slats like ocean waves, above one's head a curved, gilded ceiling connected to the tubes and to the armchair by seven strands of light. The emptiness, however, is only illusory: the rooms are full of blue, of gold, of light and of silence. David Lynch allows us to pass through them and experience them – preferably in solitude – just before we come into contact with their very opposite: the crowd, the buzz, the multitude of projects being showcased at the fair. Why? Perhaps because an empty room can teach us how to become empty receptacles, yet ready, capable and welcoming. The ability to be in a room like this is to free the heart and mind, to cast opinions, assumptions and prejudices aside so that other spaces, other possibilities, can be revealed, new thoughts, perceptions, images and sensations can be welcomed. So, perhaps, these blue rooms prepare us for the next experience, that of the Salone, in a more conscious, profound and concentrated way.

David Lynch said: *"Even thinking about A Thinking Room is nice to think about. A room conducive to thinking."*

Antonio Monda, curator of the project, tells how Lynch enthusiastically welcomed the idea of creating two spaces to "give" to those visiting the fair this week; for its part, the Salone was well aware that the interiors of the director's films – and probably the furniture he builds with his own hands and of which his studio is full – do not represent a simple landscape, but are the reflection of the state of mind of the protagonists, who exist in a state of perpetual, precarious balance. *"For Lynch,"* Monda explains, *"there is nothing that is inanimate and nothing that does not possess an intimate, vibrant vitality. This shines through in everything he creates: in his visionary films, in his figurative art and in the furniture he designs. The two Thinking Rooms created for the Salone del Mobile plunge us into a harmoniously*

thought-out universe, thanks to the vital thrust of every single detail, managing to seduce us by reaffirming that true art does not provide answers, but asks questions". In Lynch's work, every one of the interiors is a character endowed with its own life, which is it up to the viewer to interpret. These Thinking Rooms are enveloping places, deep and evocative, places in which every impulse, every spasm and every hope finds a moment of reflection, perhaps of stillness, even. Which is what makes them the ideal antechamber for embarking on visits around the fair.

Maria Porro, President of the Salone del Mobile.Milano, had this to say: *"David Lynch allows us to enter his world and thought process. His Thinking Rooms are places that inspire, suggest, send messages. They are places of synaesthesia, i.e. spaces that offer stimuli that involve multiple senses, different from those that would normally be used to process those stimuli: here, you can "feel" blue and "see" silence. Here, the protagonist is sensory overload – which will also serve to better interpret the design visions outside these confines."*

Lombardini22, a leading group on the Italian architecture and engineering scene, designed the masterplan for the positioning and the architectural footprint of the curved perimeter leading to David Lynch's work, devised in such a way as to give maximum scenic impact to the rooms whilst also guaranteeing good, close relations with the exhibitors, without impeding their visibility, for instance. Thus, the spaces envisioned by the filmmaker are incorporated inside two ovoid-shaped shells, side by side and symmetrical. Between the perimeter of the shells, made of a theatrical and cinematographic red curtain and the Thinking Rooms, is an intermediate space that, through a large full-height portal, welcomes visitors as they make their way to the actual entrance to the rooms. It is a soft waiting space, made up of carpet, velvet and seating, an intimate and spectacular backstage. Or, to take the formal notion of the egg further, it is a metaphorical place of comfortable amniotic fluid, in which to immerse oneself in order to access a state of suspension and cushion the dizzying experience of the fair, preparing oneself for the more muffled, cosy and reflective dimension of the rooms. Here, the shots of Alessandro Saletta e Melania Dalle Grave (DSL Studio) document the process of creating the Thinking Rooms.

The Interiors by David Lynch. A Thinking Room project was carried out in collaboration with the **Piccolo Teatro di Milano**, which translated David Lynch's fascinating imagery and artistic thinking into a material reality. By harnessing a work process that unfolded dynamically in different directions and in different phases, bringing the technical/operational and creative plans together, the Piccolo Teatro has given shape to the instructions and vision of the brilliant film director.



David Lynch, Interiors by David Lynch. © Dean Hurley



Salone
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Milano

All You Have Ever Wanted to Know About Food Design in Six Performances

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A large immersive space and a fluid, welcoming stage bang in the middle of EuroCucina will host six independent food magazines that, together with performers, artists, designers and chefs from all over the world, will present a critical and original vision of the present and future of cooking, celebrating food as a symbol of resilience, a source of emotion and a design material.

All You Have Ever Wanted to Know About Food Design in Six Performances is the overarching title for six projects involving presentations, reflections, performances, exhibitions and taste experiences that will unfold day by day in the centre of Pavilions 2 and 4 of EuroCucina / FTK, *Technology For the Kitchen*, for a reflection on what “food” is today and where the heart of future design lies.

Starting from the awareness that food is **mythology, philosophy, culture, spirituality and folklore**, and as such should be preserved, handed down and reimagined, this series is designed to **throw open debate on the challenges food poses to design and on the opportunities that the food sector has to offer the design world**. Through the combination of food and design, multiple investigative opportunities open up: the state of food resources, the sustainability of processes, the innovations in progress, the social implications of an activity that is both natural and cultural. **Education and the food industry, the entire production and consumption cycle and waste management** provide room for intervention and creativity. Through food design, concrete and radical commitment, poetry and experimental research can be expressed. When it comes down to it, **food is a product and a project like any other**, which is why the six experiences are designed to be an exhortation to break down barriers and throw open new avenues for the advancement of experiments in the field of food that will make a difference to the future of human beings on this planet.

The installation design for **All You Have Ever Wanted to Know About Food Design in Six Performances** was conceived by the Lombardini22 studio, a leading group on the Italian architecture and engineering scene, which had to design a **system capable of accommodating a publishing and design exhibition space and a succession of performative acts** by different actors, which would have proved difficult to perform in a single, predetermined space. The idea from which the project arose, was an oxymoron: to create a “**characterised neutrality**,” in other words, an installation neutral enough to accommodate all the activities whilst, at the same time, able to be reconfigurable to adapt to the needs of each magazine. Split into two parts, separated by a technical wall, which is turned into a **communicative and relational surface**, the installation provides a **fixed yet multipurpose area for magazines and design exhibitions** and a **flexible area for the activities of the various chefs, artists, designers**, responding dynamically to a few immediate gestures: from curtains that can be repositioned, modulating the space and the relationship with the audience, to the variations in intensity and colour of the light. As a whole, Lombardini22's installation acts as a reactive collector of situations, a frame



that, albeit designed, remains a “blank canvas” onto which different pictures can be painted.

In these spaces, the six food magazines – **Family Style**, **Linseed Journal**, **The Preserve Journal**, **Magazine F**, **Farta**, **L’Integrale** – from different countries – **United States**, **the United Kingdom**, **Austria**, **South Korea**, **Portugal** and **Italy**, respectively – present their particular perspectives on the emergencies of our time and on possible future scenarios through experiences designed together with artists, designers, chefs and creatives.

The performances and food tasting experiences will follow on from each other throughout the day, while the presentations of the projects and editorial visions that generated them will take place live at 2.30 pm.

All You Have Ever Wanted to Know About Food Design in Six Performances

EuroCucina / FTK, *Technology For the Kitchen*

Food Design Arena, Pavilions 2 - 4

Food Performances: 9.30 am – 5.30 pm

Food Project Presentations: 2.30 pm

Tuesday 16th April

Family Style with Sophia Roe and Studio DRIFT

The American magazine **Family Style** – presenting a preview of its debut edition, scheduled to come out this summer, at EuroCucina – will discuss how foodstuffs can be **Objects of Affection** with the chef, food editor and winner of the James Beard Award, **Sophia Roe**, and **Lonneke Gordijn** and **Ralph Nauta**, founders of the Amsterdam-based studio **DRIFT**. The project stems from a menu created ad hoc for the magazine by the renowned Argentinian chef **Francis Mallmann** (with nine successful restaurants around the world, the author of successful books, more than one million two hundred thousand Instagram followers, and the world’s leading *open flame* cooking expert), which **Sophia Roe** will bring to life through her own very personal vision and aesthetically surreal food design, whilst also exploring the ancestral ties that bind us to food and its preparation. **Family Style** has entrusted the **Drift studio** with the project for an original artwork for the cover of a limited edition of the issue. The Dutch designers will create it in the wake of their latest research project on materialism, which analyses the way in which people interact with everyday man-made objects. Products in daily use, such as cars, pencils and watches are stripped down to the raw materials from which they are made and then presented in the form of rectangular blocks.

Sophia Roe’s taste experience will focus on breadmaking. Growing up without any family or local food customs being passed down, her work represents a pilgrimage dedicated to bolstering her sense of family, tradition and belonging. It is through the process of breadmaking that she finally found a purpose. Her approach to the simplest of foods involves the use of dozens of different doughs, techniques, mixtures and tools, thus representing her deep respect and her unwavering belief that, if united in harmony, we too can all be the “ingredients” of one family.



Taste Experience curated by Sophia Roe

9.30 am – 12.00 pm: breadmaking

12.30 pm – 2.30 pm: breadmaking

2.30 pm – 3.00 pm: Family Style Presentation with Sophia Roe and Joshua Glass

3.30 pm – 6.30 pm: breadmaking

Family Style is a new art and style, food and culture magazine. Founded in New York and created by journalists from all over the world who have gained experience at the United Nations, Vogue and the New York Times, it is published quarterly and chronicles unique and compelling culinary experiences.

Wednesday 17th April

Linseed Journal with Francesca Sarti / Arabeschi di Latte

Louise Long, founder and creative and editorial lead of the British magazine **Linseed Journal**, and Francesca Sarti, founder of the design studio **Arabeschi di Latte**, will join forces on the visionary and impactful project **A Humble Gathering**, which is a return to nature, starting from the word “humilis” which literally means “from the earth.” In the face of aggression, exploitation, waste and greed, the project launches an appeal for respectful coexistence and fruitful cooperation with nature. Thus, on this stage, the practice of **Dorodango**, which literally translated means “**mud dumpling**,” will be enacted. It is a **Japanese art form**, in which mud and water are shaped by hand to create a shiny, perfect sphere. A simple act, in which the humblest of materials is given the greatest possible attention. **A Humble Gathering** offers visitors the space, time, ingredients and recipes to create their own “dango” to give back to nature. Made from mud, clay, compost and wildflower seeds, the “dangos” are placed in the ground and, once flowered, will feed the bees. Those made with truffles, nut seeds and grains mixed with fat will provide high-energy food for wild birds during the winter months. Water treatment “dangos” are composed of natural minerals that can purify and improve water quality in rivers and ponds. A video illustrates the slow manual process of making a “dorodango”, lending a quiet, meditative rhythm to the workspace. Tea will be on tap throughout the day, made with a selection of wild herbs and served in simple terracotta teapots.

Each print edition of Linseed starts from a single ingredient with a profound cultural value, to weave a series of human and natural content with essays, reflections, recipes and poems, and specially commissioned works of art. To date, Linseed has collaborated with more than 50 journalists around the world and runs a programme of cultural events – dinners, exhibitions and shows – throughout the year. Linseed Journal was founded by Louise Long in London in 2022 and is distributed worldwide in specialist bookshops, independent newsstands, galleries and institutional venues.

Thursday 18th April

The Preserve Journal with Grace Gloria Denis

The Preserve Journal, an Austrian magazine, is collaborating with the Belgian artist **Grace Gloria Denis** on **Digesting Degrowth – Care, Commons, Frugal Abundance, and Conviviality**, discussing how the concept of “degrowth” (contemporary political, economic and social thinking in favour of the controlled, selective and voluntary reduction of economic production and consumption, geared to establishing



ecologically balanced relations between man and nature for sustainable development) can and should be applied to the production and consumption of food. Through a performance and food tasting experience, some of the fundamental principles of this movement, such as “care,” “nourishment,” “frugal abundance” and “conviviality” will be creatively explored. The menu has been put together in collaboration with Claire Staroccia and Dan Gibeon of Rito Pane di Stiffe, in Abruzzo.

Taste Experience curated by Grace Gloria Denis

9.30 am – 11.30 am

Menu: bread, honey, tahini, salt

Group activity: making lemon posset and orzata

Community

11.30 am – 1.30 pm

Menu: pasta laminated with foraged wild herbs

Group activity: making the pasta sheets

Frugal Abundance

1.30 pm – 2.30 pm

Menu: lemon and wild herb posset

Drink: Carnaroli rice and Piedmontese hazelnut orzata

Group activity: preparing the leaves for the dolmades

Conviviality

3.15 pm – 5.30 pm

Menu: dolmades with Carnaroli rice

Drinks: a selection of natural wines

Group activity: making the dolmades

In order to remain faithful to the principles of the project, local agricultural producers have been involved in these activities who, through their important work of regeneration and care, challenge and resist the dominant model of growth *tout court*. The food is served in containers made of biodegradable materials. Intended to invite visitors to become aware and deepen their knowledge of the concept of Degrowth, a booklet created by the same magazine will be handed out.

The Preserve Journal is dedicated to observing and reporting on a sustainable, resilient and responsible food culture. The Journal was founded in 2018, born of the desire to take part in the environmental debate through the magnifying glass of food to create a place where an “other,” fair food culture can be imagined. The magazine aims to be an activist and transformative storytelling platform.

Friday 19th April

Magazine F with Bobby Cortez

Food Documentary Magazine. Origin – Transformation – Consumption is a project by the South Korean publication **Magazine F**, which has brought in the visionary and eclectic American food artist Bobby Cortez (former private chef to Paul Allen, Eddie Murphy, Antonio Banderas, Melanie Griffith and Lady Gaga, who creates spectacular pop-up installations for lunches and dinners, in which he blends design, architecture, art, photography and cuisine) to come up with engaging and interactive creations



and tastings of the world's most-loved ingredients. They will also discuss the main themes of the magazine with **Christopher Mascis**: "Origins" (how and where a particular food is grown, tended and harvested), "Transformations" (how history, economics and culture influence the way in which human beings behave around ingredients to satisfy needs and express desires), and "Consumption" (how the preparation and tasting of ingredients reflects our identity, creativity, curiosity and joie de vivre).

Christopher will also highlight the relationship between these themes and the magazine with the Salone. Like food, the need for furniture manifests a human need and a tradition as ancient as our need to nourish ourselves. Like food, the products at the Salone originate from the earth (wood, rock, metals), are designed and physically transformed, and then "consumed" in homes and offices, literally supporting our daily lives. Finding the commonalities between the way in which man has transformed the raw materials that the earth provides us with into sustenance (food) and tools for living (furniture), for thousands of years, is the common factor between Magazine F and the Salone del Mobile.Milano.

Taste Experience curated by Bobby Cortez

Origins: The Farm

Menu: chocolate-mushrooms-spices / chocolate soil, tarragon, caramelised mushroom cream, Ceylon cinnamon

Presentation: visitors examine their food very closely through a magnifying glass to savour its details from a new perspective before eating it.

Transformations: Metamorphosis

Menu: honey-tea-yoghurt / honey cake, whipped yoghurt, edible fragrance

Presentation: Individual glass vases contain a calla lily; inside the flower there is a honey-scented sauce to be poured into a bowl containing a square of honey cake, soft yogurt cream and candied bergamot peel.

Consumption: The Curious Table

Menu: rice-coffee-wine / cream of Aquarello risotto, Barbaresco sauce, Gesha coffee with Zabaglione

Presentation: a small black box and a key to open it; inside the dish

Magazine F, a food and wine magazine that enriches its readers' culinary experience with everyday ingredients. Each issue is a 360-degree exploration of how an ingredient is grown, prepared and shared around the world. In-depth interviews, fascinating events, provocative stories and extraordinary photos tell the story of everyday ingredients that chefs use to prepare food in a totally innovative way.

Saturday 20th April

Farta with Projecto Matéria

Farta is a magazine dedicated to the presentation of popular Portuguese dishes. In line with this culinary concept, two of the magazine's founders, **Rafael Tonon** and **Ricardo Barbosa**, are collaborating with **Projecto Matéria**, an initiative that narrates the value of Portuguese producers, their good agricultural practices and the different local crops grown throughout the country, acting as interpreters and amplifiers of



their quality. This is the focus of their tasting experience and presentation at EuroCucina.

Taste Experience curated by Projecto Matéria

12.00 pm – 12.30 pm

4.00 pm – 4.30 pm

Performance by Projecto Matéria: chef João Rodrigues serves up a taste of one of Portugal's most traditional dishes, Cozido à Portuguesa. This performance, which takes the form of an aperitif, is served around the chef's table.

Farta is a mix of magazine and artistic platform with the mission of highlighting Portugal's underappreciated traditional dishes. More than a printed object, Farta is a conversation at the table, which underscores the collaboration between food journalist Rafael Tonon and the design studio Another Collective. Each issue not only celebrates popular Portuguese cuisine, but also delves into the artistic and behavioural aspects of these dishes. Through essays, and creative works inspired by each recipe, Farta unveils what it is that shapes Portugal's rich culinary identity.

Sunday 21st April

L'Integrale with Tommaso Melilli and Luca Trevisani

The Italian magazine L'Integrale, helmed by Diletta Sereni, is staging **Mangiare il Mare/Eating the Sea** with the visual artist Luca Trevisani, who is curating the installation and the chef and writer Tommaso Melilli, who is organising the taste experience. The sea of the future will be devoid of fish – leaving humans to explore beyond the confines of what they are in the habit of fishing. We will be presented with a kitchen/larder on the stage that is capable of extracting the flavour of the sea with broths, juices and sauces derived from invasive species that have taken the place of known ones. In the sea of the future, even stones will become resources of taste and nourishment and algae, currently confined to the margins of our culture, are a fundamental ecological resource – food and medicine. The installation narrates this perspective: there are algae resting on mirrored steel structures and totems on the large table also composed of stones and crabs. The presentation/talk will preview the upcoming issue of the magazine, which is entitled **Splash, Seas and Other Waters**. The focus is on themes around the nutritional value of the sea's forgotten things and on the history of broths, a staple food at the origin of restaurants as we know them, and for their symbolic value as food/water that can have all possible flavours. We will talk about how to eat the sea, with what objects, what gestures and what forms of aggregation.

Taste Experience curated by Tommaso Melilli

9.30 am – 12.30 pm

4.30 pm – 6.00 pm



Bobby Cortez, Food Artist © Magazine F



Salone
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Under the Surface

Under the Surface

Ethics, sustainability and technology, but also the power, fascination and fragility of water. The Salone del Mobile.Milano reflects on the footprint and value of water resources in the bathroom furniture supply chain with a major exhibition project.

Through the installation **Under the Surface** – a large, submerged island, an evocative symbol of water as a source of life – designed and created by **Accurat, Design Group Italia and Emiliano Ponzi (Salotto.NYC)**, the Salone del Mobile.Milano offers a careful look and an immersive, meaningful experience exploring the **state of the art of bathroom furniture production**. Located in **Pavilion 10** of the **International Bathroom Exhibition**, the project turns the spotlight on the **vital importance of global water resources and their conservation**, aiming to **investigate and reflect on the water footprint of the bathroom furniture supply chain**, encouraging strategies for the **responsible and efficient use of this planet's most precious resource**.

Under the Surface takes the form of a submerged island, a symbol of water as a source of life and the challenges bound up with our relationship with it. Starting from the idea of Atlantis and the suggestion of a landscape made up peaks and valleys, the island appears like an imposing and multifaceted relief. The volumes fade from deep shades of blue and azure to white, making up an adventurous and dynamic landscape, in which it is up to the visitor to choose their own exploratory direction and how long to spend there. The sensation of finding oneself in an **extraordinary yet real place** is amplified by the projections, which recreate the movement of water in a series of waves and refractions and by a protective canvas over the installation as if it were the surface of the water, creating a space in which one can stop, learn, reflect and allow oneself to be moved.

A visit to **Under the Surface** is a combination of physical and digital experience. Externally, information on water consumption made available by the World Bank is projected onto the island's reliefs in three different areas. **Data on the availability of freshwater from renewable resources per capita** take the form of imaginary shoals of fish, grouped by country and region, within the time frame 1961-2019. Their movement serves to predict the possible end to this resource, unless virtuous behaviours and technological solutions are adopted to safeguard them. The **data on freshwater withdrawal in the domestic and industrial sector** come together to form suggestive geysers, uncontrollable phenomena intended to trigger the reflection that, if nature cannot be controlled, the relationship between man and nature can and must be. Finally, **data on global rainfall in mm³** become impalpable drops destined to fall onto a plain, intended to represent the geographical area under examination bathed by the rainfall.

Internally, three niches carved into these same reliefs illustrate the state of the art, innovations and technological and manufacturing advances in the field of bathroom furnishings, thanks to the use of dynamic data visualisation, abstract 3D

printed seascapes and holographic projections. The starting point for these stories is three specific water-related challenges.

First and foremost, **cutting water consumption**: more than 2.3 billion people in the world do not have access to a source of drinking water and 3.6 billion live without safely managed sanitation – two figures that make the lack of water security a real global emergency. How are companies and designers tackling this problem? **Traditional taps consume about 15 litres of water per minute for a shower, while mixer taps use over 7.5 litres.** These days, however, there are technologies, also incorporated into the products on exhibit at the International Bathroom Exhibition, which mix air and water to ensure a consistent flow even when water output is significantly reduced. **Showerheads, which add a little air to each drop, save up to 45% of water, for a total of about 262 full bathtubs per household each year.** Similarly, **tap aerators can cut water consumption by up to 50%.** Modern radiators can function with up to **80% less water than the classic tubular models**, achieving high levels of thermal efficiency. Innovation also extends to lavatories, which require increasingly less water: the average is dropping to **4.5 litres for maximum volume**, while **dual flush models offer a choice of 6 or 4.5 litres each time**, as an efficient alternative to more dated models, characterised by much higher volumes.

The second challenge concerns **the reduction of energy consumption**: in 2023, global CO₂ emissions reached a new record high of 37.4 Gt, making for an annual increase of about 410 million tons. Thus, many bathroom furniture companies are also aligning themselves with the United Nations' Sustainable Development Goal 7, which concerns actions aimed at ensuring **access to affordable, reliable and sustainable energy systems for all.** Others are taking very ambitious steps forward – such as **cutting CO₂ emissions by about 835 kg per year, for a family of 4, thanks to energy-efficient showers** – or more gradual ones, such as **drastically reducing the lead content of products to less than 0.25%, or cutting down on the raw materials used.** The sector, as a whole, is moving towards **green energy sources and carbon neutral infrastructures**, promoting on-site production. Energy waste is also reduced, thanks to **nanotechnologies integrated into radiator paints, systems that distribute hot water only when strictly necessary**, and smart water systems capable of **optimising water and energy consumption thanks to a simple smartphone application.**

The third challenge focuses on **the reuse and recycling of materials.** It is estimated that by 2050 the total weight of plastic in the oceans will be greater than that of fish. This is just one of many alarming statistics that underscore **the critical need to manage waste effectively and implement reuse strategies.** The sector is moving in this direction: at the International Bathroom Exhibition, for example, we will see shower enclosures **created from 100% recyclable glass and aluminium, installed on plates treated with non-slip resins made from recycled PET bottles, produced by systems that reuse 99% of wastewater, and engineered to ensure the easy separation of the different materials at the point of disposal.** Taps with universal components and radiators in aluminium or carbon steel are made of **100% recyclable materials in a bid to eliminate environmental impact.**



Maria Porro, President of the Salone del Mobile.Milano, had this to say: *“Under the Surface is a large space geared to design and the environment, an installation in which the terms knowledge and responsibility are fundamental, and through which we demonstrate that knowing how to bring knowledge, skills and technologies together is crucial for generating projects and products that improve life by being respectful – of water in this case. With this installation, the Salone has concretised a narrative that will appeal to a wide public, triggering food for thought that is never trivial and even emotional. Today, more than ever, we need to be conscious of the influence of our everyday choices on the future.”*

The immersive **Under the Surface** experience is rounded off by the sound atmosphere that envelops the visitor, based on the same World Bank data. The suppliers of the materials and installation builders were also chosen on the basis of their **geographical proximity, in an attempt to curb transport and emissions.** The reliefs were produced from EPS, a light, recyclable polymer that will be removed and reused to produce building insulation panels. Under the Surface thus shows that we can imagine a different way of creating products in complicity with nature, without continuing to consume water resources but implementing virtuous ecological processes.





Salone
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Drafting Futures. Conversations about Next Perspectives



Drafting Futures. Conversations about Next Perspectives

The new version of Salone del Mobile.Milano Arena, designed by Formafantasma, will host a packed palimpsest of Talks and Round Tables on cross-cutting topics, not just to help understand the present, but also to imagine the future. The protagonists, some of the most brilliant figures on the contemporary scene, from Pritzker Prize-winner Francis Kéré to John Pawson.

Following the success of the previous edition, ensured by luminaries such as Shigeru Ban, Nao Tamura, Snøhetta and MAD Architects, the 2024 edition of Talks and Round Tables boast a packed cultural palimpsest. Entitled **Drafting Futures. Conversations about Next Perspectives**, and curated by Annalisa Rosso, the event is designed to spark reflection on our shared opportunities and responsibilities towards a future that is already present. As well as being the leading business event for the furnishing industry, the Salone del Mobile has become over the years an unmissable cultural benchmark, conscious of the fact that meeting face-to-face and exchanging wide-ranging points of view are opportunities for growth, with cross-cutting and far-reaching virtuous repercussions. Split into two different formats, with the Talks (in the morning) and the Round Tables (in the afternoon), the programme will feature some of the most interesting figures in international design, demonstrating that project, design and architecture are not just capable of understanding and analysing the present, but especially of imagining the future, opening up new possibilities and exploring the possible, activating intuition and imagination. This is something we can learn from Hans Ulrich Obrist, who will converse with our president, Maria Porro in *The Infinite Conversations: opportunities for dialogue*, meetings between excellent thinkers and the free flow of ideas are all crucial drivers of evolution and knowledge. The afternoon Round Table events will be devoted to discussions between authoritative voices on crucial issues for design and architecture, such as the relationship between sailing and design – in collaboration with the Salone Nautico Internazionale di Genova – the use of artificial intelligence and the latest developments in the hospitality industry. The venue for this packed programme will be the **Drafting Futures Arena** designed by Formafantasma, reusing the seating from the previous edition, entirely covered with carpet printed with abstract designs, its pattern reminiscent of the doodles we make while thinking hard or while on the telephone. The Arena will also host the launch of the new Salone del Mobile Library project, with a selection of books suggested by the speakers themselves – including those at the last edition – delivering inspiration for the future.

Talks 2024

Drafting Futures. Conversations about Next Perspectives

Curated by Annalisa Rosso

Drafting Futures Arena, Pavilion 14

Wednesday 17th April

11 am, in English

Francis Kéré in conversation with Giulia Ricci



A meeting devoted to the practice of the architect Francis Kéré, the first African winner of the Pritzker Architecture Prize in 2022, characterised by a profound sensitivity towards sustainability and social inclusion. A demonstration of the way in which architecture can become a powerful tool for addressing global challenges such as access to drinking water and the promotion of education. In conversation with the architect Giulia Ricci, journalist on *Domus*.

Thursday 18th April

11 am, in English

John Pawson in conversation with Deyan Sudjic

Two excellent speakers discuss the role of architecture and the deeper meaning of contemporary design from their own perspectives: the architect John Pawson, appointed a Commander of the British Empire for services to design and architecture, and the architect, author, curator and critic Deyan Sudjic, Director Emeritus of London's Design Museum and a member of the Order of the British Empire.

Friday 19th April

11 am, in English

Jeanne Gang in conversation with Johanna Agerman Ross

One of the most authoritative names in architecture, Jeanne Gang is known for her projects that focus on creating connections between people, their communities and nature. Together with Johanna Agerman Ross, Chief Curator of the Design Museum in London, she will discuss how we can achieve a deeper recognition of the cultural and environmental value of the existing building heritage, as well as expand it in order to give our communities beauty and new opportunities. There will also be space for a reflection on Gang's latest book, *The Art of Architectural Grafting*, which details her work and research as a founding member of Studio Gang and Professor in Practice at the Harvard Graduate School of Design, showing how the horticultural technique of grafting can be a source of inspiration for a new paradigm of sustainable design.

Saturday 20th April

11 am, in English

Maria Porro in conversation with Hans Ulrich Obrist

A conversation around the new perspectives of design between Maria Porro, President of the Salone del Mobile.Milano, and Hans Ulrich Obrist, Artistic Director of London's Serpentine, and one of the most influential art curators in the world. An opportunity to explore the challenges and opportunities that will define the near future, from the standpoints of two authoritative figures in architecture and design.

Book signings with the authors

Bookshop Corraini Mobile, Pavilion 14

12.15 pm after the Talks

Thursday 18th April

John Pawson: Making Life Simpler

by Deyan Sudjic with John Pawson



Friday 19th April

The Art of Architectural Grafting

by Jeanne Gang

Saturday 20th April

Remember to Dream!: 100 Artists, 100 Notes

by Hans Ulrich Obrist

Round Tables 2024

Drafting Futures. Conversations about Next Perspectives

Curated by Annalisa Rosso

Drafting Futures Arena, Pavilion 14

Tuesday 16th April

4 pm, in Italian

Yachting and Design. Made in Italy's positive influence

In collaboration with the Salone Nautico Internazionale di Genova, designers and companies will discuss the increasingly crucial role of design in the development of the shipbuilding industry.

Panel

Adam D. Tihany

Designer, Tihany Product Design

Chiara Massarani

Architect, Senior Project Director, ACPV ARCHITECTS Antonio Citterio Patricia Viel

Stefano de Vivo

Chief Commercial Officer, Ferretti Group and Managing Director, Wally

Francesca Attuoni

Head of Interior Design, Baglietto

Sergio Buttiglieri

Style Director, Sanlorenzo

Moderator

Luisa Bocchietto

Architect, Member of the Steering Committee of the Design Innovation Award, Salone Nautico Internazionale di Genova

Wednesday 17th April

4 pm, in English

Form Follows Formulation: Maria Cristina Didero in conversation with Aesop

The meeting explores how Aesop's design and customer experience principles are reflected in the way the company formulates its products, alongside some of the people who have helped shape Aesop's unconventional vision.

Panel

Suzanne Santos

Chief Customer Officer, Aesop

Marianne Lardilleux

Director of Global Store Design, Aesop



Jean-Philippe Bonnefoi
Head of Retail Design Europe, Aesop

Moderator

Maria Cristina Didero
Author and Design Curator

Thursday 18th April

4 pm, in Italian

The furniture sector, a Made in Italy excellence: strategic investments and competitive advantages for the international development of the supply chain.

Curated by Intesa Sanpaolo

After a two-year period of strong growth, the furniture industry has come out of a complex 2023, with exports remaining at high levels, compared with the historical average, especially in some districts. Sustainability and investments are strategic drivers for the international development of the sector, where design, sustainable innovation, creativity and quality make it a Made in Italy excellence. Following an overview of the overall scenario within the sector, a number of companies and start-ups will share their growth paths. Finally, ideas and tools will be suggested to support the competitive advantages and international development of the supply chain.

Panel

Anna Roscio
Executive Director, Sales & Marketing Imprese Intesa Sanpaolo
Stefania Trenti
Head of Industry & Local Economies Research, Intesa Sanpaolo
Giorgio Castagno
Founder, Wave
Stefania Lazzaroni
General Manager, Altagamma Foundation
Ludovica Serafini and Roberto Palomba
Architects and Designers, Founders of Studio Palomba Serafini

Moderator

Enrico Pagliarini
Journalist, Radio 24

Friday 19th April

4 pm, in English

New Shapes of Hospitality

An event dedicated to a rapidly evolving sector, on the look-out for new opportunities and markets to develop. A meeting between the clients of large hotel groups and international designers.

Panel

Wu Bin
Designer and Founder, W.DESIGN
Davide Angeli
Deputy Managing Director, AMDL CIRCLE
Andrea Obertello
General Manager, Four Seasons Hotel Milan



Antonio Ducceschi
Chief Commercial Officer, Starhotels Group

Moderator
Lauren Grace Morris
Head of Digital, FRAME

Saturday 20th April
4 pm, in English

The Present and Future of Artificial Intelligence

Artificial intelligence (AI): Everyone is talking about it, and if the hype surrounding it is to be believed, very few aspects of life will remain immune to it. Governments are careful to be vigilant about the possible harms that derive from its use, and the EU recently passed the first regulation on the subject, the AI Act. With the infinite potential of AI, which is already able to analyse data like never before and create architectural masterplans based on written prompts, the design world will certainly not be spared from these momentous changes. We will discuss the significance of AI for the disciplines of architecture and design and try to understand whether it will be just another tool at the service of the sector or if it can potentially have a much broader and disruptive impact.

Panel
Paolo Ciuccarelli
Director, Center for Design, Northeastern University, Boston / Founder, DensityDesign Lab, Milan Polytechnic University
Sherif Tarabishy
Associate Partner, Foster + Partners
Hannes Koch and Florian Ortkrass
Artistic Directors and Co-founders, Random International
Cas Esbach
Project Leader and Licenced Architect

Moderator
Ed Stocker
Europe's Editor at Large, Monocle



Francis Kéré © Astrid Eckert



Salone
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Milano

SaloneSatellite.
Connecting Design
since 1998



SaloneSatellite. Connecting Design since 1998

SaloneSatellite is back at Pav. 5-7 at Rho Fiera Milano. The most influential young design event celebrates 25 years of connections and relationships between budding professionals, cultures and projects from around the world.

The year was 1998. The Salone del Mobile spread out across the entire area of Fiera Milano, that had expanded with the new Portello pavilions, and Pavilion 9 was going to offer a direct opening to the public. This new space would host collateral exhibition events, but above all would be home to a new offshoot: the **SaloneSatellite**. This new initiative brought together **65 young exhibitors from around the world and a group of international design schools**. “*We launched this SaloneSatellite into orbit*”, the catalog of that first edition reads, “*because we believe in young people and the future they represent. Design, which is inherently avant-garde, needs places of reference and encounters. And what would be a more suitable place to communicate young design than the Salone Internazionale del Mobile in Milan?*”

It was a visionary declaration of intent that still holds true today, on **SaloneSatellite's 25th birthday**, with an edition featuring some **600 participants from 32 countries and 22 international design schools and universities in 13 countries**. These include, for the first time, Prince Sultan University (Saudi Arabia), Belgrade Business and Arts Academy of Applied Studies (Serbia), Michael Graves College (USA) and Xi'An Jiaotong-Liverpool University (China); this comes alongside an unprecedented collaboration between La Cometa SCS (Italy) and CMQ – Campus des métiers et des qualifications (France) on a project that will be launched right here at the SaloneSatellite 2024, taking place this year at Rho Fiera in Pav. 5-7.

“*Incredible, it's been 25 years!*” exclaims **Marva Griffin Wilshire, Founder and Curator of SaloneSatellite**. “*It feels like yesterday when, after discussing young designers together, Manlio Armellini – CEO of Cosmit (at the time, the Organizing Committee of the Italian Furniture Fair) – entrusted me with the task of organizing an event dedicated to them, on the premises of the Salone.*” Since then, the close proximity with the companies that exhibit at the Salone del Mobile.Milano has led to fruitful collaborations, opening the door to professional growth and international recognition for dozens of designers making their debuts.

Among the initiatives that were planned for the celebrations, the SaloneSatellite launched a **mentoring program to give young participants in the 2024 edition the opportunity to connect with designers from past editions** (whenever possible, according to nationality and linguistic affinity) whose careers “took off” at the SaloneSatellite itself; they all enthusiastically accepted the invitation. This put **mentors and mentees in touch** – by phone, video call, e-mail or in person, depending on availability and physical proximity – **with the goal of giving and sharing advice, emotions, approaches and design methods**.

Now, an exhibition at the Triennale Milano is tracing the history of this outpost of connections and discoveries. The show is curated by Beppe Finessi and Ricardo



Bello Dias (the latter, with his studio, designed the display of all exhibitions since the very first edition). The pair, along with **Marva Griffin Wilshire**, were also part of the commemorations of the 10th and 20th anniversaries (with the exhibitions “**Avverati. A Dream Come True**” at Fiera Milano, Rho in 2007 and “**SaloneSatellite 20 Years of New Creativity**” at Fabbrica del Vapore in Milan in 2017, respectively). This year, the graphic design was entrusted to **studio òbelo** (**Claude Marzotto and Maia Sambonet**). The exhibition opens on April 16th and will close on April 28th, a week after the end of the 2024 Salone del Mobile.Milano.

The **SaloneSatellite Award** was established by SaloneSatellite in 2010 to encourage young designers, and the 13th edition will once again reward and encourage the most promising new names in the field. The jury of experts, chaired once again by **Paola Antonelli, Senior Curator of the Department of Architecture and Design at MoMA** (New York), will evaluate the projects nominated by the 2024 exhibitors, which are on display together in Pav. 5-7. The winners will be announced at a ceremony to take place in the early afternoon of Wednesday, April 17th. And for the exhibition’s 25th anniversary, there’s something new being introduced for the award. As a **memento of their participation and a tangible memory of the award ceremony**, recipients will also receive a **trophy** along with the customary diploma: it’s a sculpture in metal by artist **Daniele Basso**, who himself **debuted at a past SaloneSatellite**. When he was invited to create the work, he chose to celebrate young designers by drawing inspiration from **Singer, the “chair for very brief visits” designed by Bruno Munari in 1945**. In his interpretation, the famous chair/sculpture is **red**, as a tribute to the brand color of the Salone del Mobile.Milano, and is intended to convey Munari’s teachings as a Master and an undisputable reference for Italian and international design. Occupying the middle ground between theory and practice, he once famously suggested, “*Find a different way of doing things.*” And that invitation to change our point of view on design and our surroundings seems to reflect the commitment and creativity that, each year, reappear at SaloneSatellite in new forms.

This year, for the 3rd time, will be assigned the **Róng Design Award** promoted by the Róng Design Library from the Yuhang district of Hangzhou, China. It consists of a one-month residency granted to the designer marked with the Special Mention. The winner will be fully documented with traditional Chinese crafts and materials into his creative process during the residency in China. The mission is to introduce and promote Chinese traditional peculiarities to the global design world, while supporting the creativity and growth of young designers. The designers behind the organization of the Róng Design Library participated in the SaloneSatellite in 2011. The studio is called **PINWU** and they are: **Zhang Lei** (China), **Jovana Bogdanovic** (Serbia) and **Christoph John** (Germany).

This year, another novelty is the **collaboration with FrankBros, the first online design store conceived to launch a curated selection of products created for SaloneSatellite in past years to the international market**. The online design platform will **permanently give international visibility** to the creativity of the best under-35 designers participating in SaloneSatellite 2024, making their works and objects readily available for purchase.



Furthermore, thanks to a collaboration with **Teckell**, a fully revamped play area will be available, where past and current SaloneSatellite designers will face off at **table tennis** on the **Effetto 71 table** designed by **Adriano Design**. Who will be victorious?

Award Ceremony

Wednesday, April 17th

3.00 pm

SaloneSatellite Award 13th edition

Pav. 7, Arena

Round Table

Thursday, April 18th

3.00 pm

A celebration of past SaloneSatellite designers

Pav. 7, Arena

Panel discussion

Rodolfo Agrella, Venezuela-USA

Pedro Franco / A lot of, Brazil

Sebastian Herkner, Germany

Patrick Jouin, France

Francesca Lanzavecchia, Italy

Zhang Lei / Pinwu, China

Francesco Librizzi, Italy

Satyendra Pakhalé, India-The Netherlands

Daniel Rybakken, Norway

Nao Tamura, USA-Japan

Moderator

Katrina Burroughs

The Times and *The Sunday Times* Interiors editor

Talk

Friday, April 19th

3.00 pm

Telling and Selling

Pav. 7, Arena

Nasir Kassamali, Retired Co-founder, Luminaire and Tony Chambers, Creative Director, Design on best practices for presenting, communicating and selling design

SaloneSatellite Table Tennis Game Match

Friday, April 19th

4.30 pm

2023 Designers vs. 2024 Newcomers

SaloneSatellite Table Tennis

Saturday, April 20th

Available to the public by reservation

Pav. 7, Arena





Salone
del Mobile.
Milano

Universo Satellite.
25 years of
SaloneSatellite

Universo Satellite. 25 years of SaloneSatellite

At Triennale Milano, the exhibition “Universo Satellite”, curated by Beppe Finessi and staged by Ricardo Bello Dias, looks back at the history of the Salone through an overview of the elements that have animated this event over time: dialogues and relationships, young talents, schools and communication, sketches, prototypes and products.

Since its launch in 1998, SaloneSatellite has been the quintessential place for creativity. While remaining perfectly integrated with the Salone del Mobile.Milano, it has become, over time, a “Universe” in its own right, fully autonomous and characterized by a strong and original identity. Today, as the 25th edition unfolds in the spaces of Fiera Milano,Rho, the exhibition “**Universo Satellite. 25 Years of SaloneSatellite**”, curated by **Beppe Finessi**, celebrates this important milestone at the Triennale Milano. The display is a tribute to all the ingredients of **Marva Griffin Wilshire’s** winning recipe: she conceived a **Universe proper, resolutely centered around a core idea**: at once unified and multifaceted, the SaloneSatellite is made of **dialogues, relationships and people—young people** in particular (so, with a major focus on schools) and, of course, **the projects they presented** (and proudly exhibited to a large audience) in the hope of catching the eye of entrepreneurs and companies interested in the endeavors of such a fresh talent pool.

While young designers bring to the SaloneSatellite a vast array of primarily prototypes, with an obvious focus on the world of furniture, the exhibition at the Triennale looks even farther. It is far more than merely a display of design objects, because the breadth of this event is not limited to the success of individual projects themselves – a lamp, a chair, a vase. The SaloneSatellite has been fertile ground for meetings, partnerships, relationships, dialogues; it has broken new ground in new directions and contributed to writing the new languages of international design. It has fostered the creation of new companies and workshops; it has been a springboard for creative professionals who, in the meantime, have made a name for themselves in complementary fields outside of furniture and product design; it has welcomed several hundred schools to present their own view of education in the training of designers. “**Universo Satellite. 25 Years of SaloneSatellite**” is, then, an exhibition that brings together the many souls and facets of an event that has become an inescapable reality of the design world. As such, it is a sort of vast **Wunderkammer** that puts the spotlight on the objects, but also on the catalogs, posters, sketches and early drafts, drawings in progress from the R&D centers of far-sighted companies that appreciated their potential, and of course the **prototypes and true-to-life or scale models**, as well as **photographs, maps and articles** from the Italian and international press that have chronicled the event over the years.

Curator Beppe Finessi explains: “*We always called it SaloneSatellite, but over the years, it has become a real Universe in its own right. Full of stories, projects, encounters and passions, always animated by the dreams and hopes of its young*



protagonists, who have become over these twenty-five years the new leaders on the international creativity scene.”

The exhibition staging is a project by **Ricardo Bello Dias**. His markedly architectural language, compositionally rigorous and balanced, is accelerated and made dynamic by luminous openings between the walls that bring the different spaces into dialogue and showcase some of the most significant objects that have, over time, become products. In the center of the three main spaces, free aggregations of several dozen objects are presented on large platforms, while the walls exhibit photographs and drawings of as many projects: the “product” is, after all, the beating heart of the exhibition. In the large connecting spaces, the long walls welcome a variety of other materials, presented in an elegant graphic layout by **studio òbelo (Claude Marzotto and Maia Sambonet)**. These documents tell the story of the life, friendships and relationships born at the event’s editions, and aim to recreate the magic and the many surprises that happened there, from the story of the selection committees to the prize-giving ceremonies, the special moments with the juries and the images of the event, the staging by **Ricardo Bello Dias**. All the designers who have attended (more than 14,000 over the years) will be represented, along with hundreds of examples of the best school input and some of the most amazing stands among the many that have been featured over the years. Lastly, there will be no shortage of valuable materials documenting the extraordinary vitality, passion and generous energy that the SaloneSatellite’s founder **Marva Griffin Wilshire** has consistently poured into the project.

Universo Satellite. 25 years of SaloneSatellite

Triennale Milano

Viale Alemagna 6, Milan

April 16th – 21th: 11.00 am – 9.00 pm

April 23rd – April 28th: 11.00 am – 8.00 pm

April 22nd: closed

Opening: Tuesday, April 16th, 6.30 pm

Marva Griffin Wilshire

SaloneSatellite Founder and Curator

Curator

Beppe Finessi

Curatorial assistance

Marta Elisa Cecchi

Exhibition design

Ricardo Bello Dias with Hariadna Pinate

Archive coordination and lender relations

Porzia Bergamasco with Chiara Ghilardi

Graphic design

òbelo studio – Claude Marzotto, Maia Sambonet

Come, come!
hope to see you!
Marva



Salone
del Mobile.
Milano

Design Kiosk

Design Kiosk

A new project dedicated to learning and knowledge is further expanding the cultural breadth of the Salone del Mobile, reinforcing the ties between the event and Milan. A programme of meetings will transform the Design Kiosk, making it an obligatory stop and an unmissable opportunity for connection and direct, genuine dialogue between established and emerging designers and a curious, passionate public.

As well as the Welcome Project, set up in various focal points around the city, providing a dedicated service to people passing through Milan, the Salone del Mobile.Milano was extremely keen to establish another presence in a strategic position in the city, to further underpin its ties to the design culture and community and its synergy with Milan, a global crossroads of design. **Designed by DWA-Design Studio**, the Design Kiosk will be open every, in **Piazza della Scala**, in the heart of the city, between 10am and 7pm from 8th to 21st April. The project was conceived in collaboration with Interbrand, and is designed to promote and amplify in time and space the role of the event as a destination of excellence for the entire design community, 365 days a year.

Highly technologically innovative and made from sustainable materials, the kiosk is designed to be dismantled and reused and is an interactive tool – hosting presentations of publishing projects directly involving many designers – capable of communicating the values of which the Salone is a mouthpiece. The authors include Stefano Boeri, Cino Zucchi, Parasite 2.0 and Luca Nichetto. Curated by **Corraini Edizioni**, the editorial selection includes new publications, second-hand books (for collectors), a selection of international design and lifestyle magazines and Salone del Mobile.Milano publications, such as the catalogue of the fair and other publishing products. It will also stock design and furnishing objects, stationery, posters and accessories.

Design Kiosk

Upcoming events

Monday 15th April

6.00 pm

A conversation with Luca Nichetto

Wednesday 17th April

6.30 pm

Collective keywords, collective books. Parasite 2.0 with Alessio D'Ellena, Lukas Feireiss, Matylda Krzykowski and Jerszy Seymour

Saturday 20th April

6.30 pm

A conversation with Cino Zucchi

In case of bad weather, the meetings will be postponed.



Design Kiosk, Piazza della Scala Salone del Mobile.Milano 2024 © Salone del Mobile.Milano



Salone
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Milano

Salone as Ecosystem

Salone as Ecosystem

The science-based process of study and analysis of Salone del Mobile Week, promoted by the Salone and carried out by the Design Department at the Polytechnic University of Milan, in collaboration with its Design School and the Municipality of Milan, has begun, geared to understanding its organisational, financial, cultural, social and professional impacts on the city.

The Salone del Mobile.Milano is an event of global reach, a system of connections, creativity and innovation that, for a week in April each year, attracts more than 300,000 people to the trade fair and the city with a raft of opportunities that generate positivity, enthusiasm, entrepreneurship and emotion. Despite all this, until now the interaction between the Salone and everything that revolves around the trade fair, and their impact on Milan, have never been studied rationally and exhaustively, i.e. scientifically.

With this fact as its starting point, the Salone del Mobile.Milano commissioned the Design School at Milan Polytechnic University to carry out research exploring this relationship in greater depth and promote greater sustainability, inclusion and circularity during this particular week. Both the Salone and Milan Polytechnic University intend the Salone as Ecosystem project to respond to the ambitious task of investigating this phenomenon, assessing its impact on the city and extending the analysis to take in the asset *Milan Design System* with regard to legacy and skills, through a series of organisational, economic, cultural, social, entrepreneurial and professional interpretative keys. The research aims to lay the foundations for a future Salone del Mobile Observatory, i.e. a permanent research platform geared to identifying the opportunities and challenges affecting the **Salone del Mobile.Milano and the city**. The Observatory will aim to create scientific evidence to support and guide the future decisions of the actors involved in Design Week, making this event more sustainable, inclusive and dialoguing with Milan and its current policies. In line with the open and inclusive approach of the research, in its first few months, the transversal Polytechnic and Salone del Mobile.Milano working group set up numerous meetings, involving the main stakeholders of Design Week, from the districts to the organisers of events rooted in the territory. On an institutional front, Salone-as-Ecosystem has gathered the **support of the Mayor of Milan, Giuseppe Sala, and the collaboration of the relevant Municipal Departments.**

Methodology and process of analysis

The survey is employing a mixed research methodology, both qualitative and quantitative, based on different sources: **analysis of heterogeneous databases provided by private and public entities**; a process of data collection **together with Design Week stakeholders and a field observation operation** conducted by students at the School of Design at Milan Polytechnic University. The survey will adopt an **original interpretative key informed by four different levels of analysis.**

Level 1. Salone del Mobile.Milano Analysis.

A qualitative and quantitative analysis of the Salone del Mobile.Milano, both as an organisation (e.g. governance policies, the path towards sustainability) and as a

trade fair event. The quantitative part of the analysis will be based on the data collected by the Salone del Mobile.Milano at this edition (e.g. visitor numbers, exhibiting companies involved, percentage of foreign companies/visitors).

Level 2. Design Week in Milan

At this level, the research will consider the phenomenon that is Milan Design Week, analysing the numbers of events in the city, through a questionnaire directed at the organisers. The figures will be integrated with a field study, conducted by School of Design students involved in the *Passion in Action* programme. Through a structured observation protocol, the students will be tasked with recording a series of aspects, which will provide an objective gauge of the accessibility and sustainability of the 2024 edition of Milan Design Week.

Level 3. The Impact on Milan

This level will provide a perspective of the impact of Design Week on the city of Milan and its services. A quantitative analysis of available data will be carried out as *open data* and as *public and private data holders*. The main keys to understanding these data will be: *Financial impact on the city, Impact on the liveability of the city, Environmental impact and urban circularity management*. For this analysis, we intend to examine the variation in values during Design Week for the years 2022, 2023 and 2024 compared to other times of urban activity during the same years.

Level 4. Milan's Design System

At this level, the analysis will provide an update of the Polytechnic's historical research on the *Milan Design System (1999)*, i.e. the territorial system that forges the economy and culture of Milanese design. The Salone del Mobile.Milano will be assessed in relation to the constituent elements of this system: professions, production, training, culture, publishing and communication, fairs and events, research and innovation. The analysis will focus on how the Milan Design System is connected to the Salone del Mobile.Milano, and how the changes in one are mirrored in the other.

The results will be collected into a final report in an informative format, due to be published by the Salone del Mobile.Milano in October 2024.

Maria Porro, President of the Salone del Mobile.Milano, had this to say: *"We decided to set up an ambitious but essential research project aimed at investigating the cultural-socio-financial impact, as well as the influence, in terms of growth, legacy and skills transmission, that the Salone del Mobile Week has to offer after gathering stimuli from a number of different directions and environments and, above all, because we felt there was a strong need for it. As part of this endeavour, which I would describe as responsible, we chose an authoritative and 'super partes' partner with sufficient scientific rigour to analyse and re-tell this unique global phenomenon, highlighting its influence on the city context in the short, medium and long term. With the collaboration with the Polytechnic and under the aegis of the Municipality of Milan, the aim is to set up a permanent observatory that will devise a system for detecting, observing and interpreting what happens in the city during this particular period and promote actions that will guarantee greater sustainability, inclusion and circularity for the event in its entirety."*



Donatella Sciuto, Rector of Milan Polytechnic University, said: *“As a centre of knowledge and education, being in a dynamic and creative city such as Milan means taking on the responsibility of understanding the most important phenomena, which clearly include Salone del Mobile.Milano Week. In this project, the Polytechnic will act as a connector and facilitator for the actors within the design ecosystem (and beyond), in order to build common visions and goals, together. It is an example of a good practice that triggers dialogue between institutions, academia, society and culture for sustainable and responsible growth.”*

Professors Stefano Maffei and Francesco Zurlo commented: *“The Salone as Ecosystem is unique in the world and boasts many attempts at imitation. It is a collective phenomenon that involves actors and resources in order to create new knowledge on technologies, styles, behaviours and expressions of beauty year after year. By adopting a methodological approach and a design-driven attitude, the Polytechnic aims to systematise data and information and spark and orient conversations between stakeholders in order to learn more about the phenomenon with a view to helping operators and institutions, the Salone first and foremost, to increase its sustainability and beauty”.*





Salone
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Milano

Comunità Continua



Comunità Continua

The Salone del Mobile.Milano has renewed its collaboration with Gianluca Vassallo again this year, to document the human landscape that transforms Milan's Design Week into a unique global event.

A continuum between the Salone – ‘an intercontinental city’ – and Milan, with the lens trained on its human capital. **Comunità Continua** is a new project commissioned to **filmmaker and photographer Gianluca Vassallo**. A calendar of sessions in the city, running up to 15th April. Six days of portraits, on the borders of the Salone del Mobile at Rho Fiera Milano, from 16th to 21st April.

Protagonists, designers, architects, journalists, entrepreneurs, press officers but also those who live in the city all year round. A city that generously welcomes a community passing through it from all over the world in April every year. Faces that tell of other faces and of a different city.

Maria Porro had this to say: *“Following Lost & Roll, a photographic study commissioned by the Salone del Mobile.Milano for the event's 2023 edition, our collaboration with Gianluca Vassallo continues. A second act dedicated to the great design system community that brings Milan alive during the Salone, 365 days a year. The 2024 project will cover the entire duration of the event. Parts of this great ‘sociological’ survey will be published along with the first Annual Report of the Salone del Mobile.Milano, due out next autumn. The Report will be the first tangible result of the research project entrusted to Milan Polytechnic University, with which the Comunità Continua has a common thread: the world of design.”*

Gianluca Vassallo commented: *“They are almost always referred to as photographs, but for me they are relational processes in which in which photography is a documentary asset. Driving it all is a fundamental question: What is a city? An easy question to ask, but its complexity has intrigued the human and social sciences, from Georg Simmel to Marshall McLuhan right up to the present day, with Marc Augé, Derrick de Kerckhove and Zygmunt Bauman in a production of meaning that has enveloped cities in myth, shame, pride and rationality, but in which social bodies, the ones that we like to call communities, have always maintained a centrality in terms of the mutation of the dynamics of coexistence. The relationship between Milan and the Salone del Mobile is incontrovertible, but the point for me is whether the Salone is not in itself an intercontinental city, a ‘continuous community’ that forms inside another for a brief, highly anticipated time, multiplying the ability to produce processes, meanings and change. The Comunità Continua was therefore born of the idea for a register of relationships between a foreign body, my own, and that of the individual inhabitants of Milan's design community, first, and then that of the ‘intercontinental city’ that becomes a part of it during the trade fair period. They are almost always referred to as photographs – and perhaps that's all they are. Or perhaps they are what we allow them to be.”*



Comunità Continua

Updating Events

15th April / Isola and Piazza della Scala

10 am – 4 pm

Piazza Tito Minniti

5 pm – 8 pm

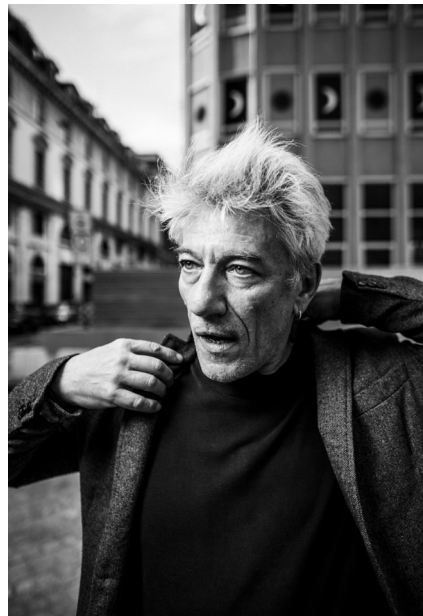
Piazza della Scala

16th - 21st April

10 am – 6 pm

Salone del Mobile.Milano

Fiera Milano, Rho



From the top left: Piero Lissioni, Francesca Russo, Simona Giroladini, Francesca Celato, Michele Calzavara, Alessandra Baldereschi, Aldo Cibic, Rudi von Wedel, Elisa Ossinox. © Project Comunità Continua



Salone
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Communication Project

The latest phase of the Salone del Mobile.Milano 2024 campaign is the definitive representation of the Design Community

Mirroring the dynamism of the design community: the third artwork in the Salone's communication campaign is a constantly moving visual map that goes live to narrate the opinions, reflections, observations and emotions produced by a visit to the Salone, through patterns and colours.

The Salone del Mobile.Milano 2024 communication project – designed and implemented by **Publicis Groupe** with the scientific collaboration of **Paolo Ciuccarelli**, Director of the Center for Design at Boston's Northeastern University and founder of the DensityDesign Lab at Milan Polytechnic University – is entering its **third and final phase**, following the same data-driven approach that has characterised it throughout, and **further enriching the debate and conversations about design**. The result is a **powerful and immediate narration of the experiences, suggestions and conversations of those who really live and visit the event**.

In the initial phase, conversations among the design community were evaluated with the focus on **reasoning and emotion** – the same focus as in all the subsequent phases – **harnessing artificial intelligence, to generate visual assets** representing the public's perception of design. At that time, the body copy of the campaign, **"Where Design Evolves,"** encapsulating the essence of the Event, beautifully expressed the fact that the Salone is not simply a place or a destination, but, on the contrary, the stage upon which design happens, evolves and defines the future.

During the second phase, however, the listening field was narrowed down: the first generalist and public bottom-up listening phase was followed by a second 'expert' one, in which the participants were selected beforehand – using the main awards as a filter, more than 2,500 designers who had received one or more prizes were identified – and their conversations (or conversations about them) were gathered and then processed and visualised, adopting the same approach as in the first phase. In this way, a level of absolute competence **was added to the public conversation, with a professional vision**. The contributions of these innovators enriched the second key visual, which photographed a broader and more comprehensive debate on design culture, which, in the meantime, it helped to promote and foster. In this intermediate phase, the body copy of the campaign, **"Where Community Evolves,"** expressed the fact that the Salone is a privileged observatory from which to detect the changes and evolutions of the community that take place in it.

The third phase is broadening the horizons even further, by conducting a **specific and in-depth analysis of dialogues featuring the Salone del Mobile.Milano and design**, taking overlaps and other references to the event into consideration to find out how greatly the Salone **facilitates or is part of the conversations**. The following questions conditioned and modified the representation of the artwork: *"How does the Salone del Mobile influence and stimulate conversations about design?"* and *"How involved is the Salone del Mobile when it comes to design?"* The new image generated during



this phase is intended to reflect the increasing complexity of the dialogues and the many nuances of meaning within the discussions.

The body copy has now become **“Where Experience Evolves”** – to show that the Salone is the stage on which the experience of design defines the future – and is also defined by a series of live data gatherings: A.I. will be using real-time contributions during the event to generate new artwork. These contributions will actively involve the general public, gathering opinions and points of view on relevant topics during the trade fair, interpreting the emotions of the speakers at the Round Tables and Talks, for instance, capturing the feelings of the chefs and foot artists at **All You Have Ever Wanted to Know About Food Design in Six Performances** and even analysing, as a valuable input, the visitor dynamics of the crowd at the fairgrounds. Closer observation involves ‘here and now’ listening in real time, geared to gauging the impact of the event and integrating it with the findings from the previous conversations. This will make it possible to identify and catalyse the most valuable insights, creating artistic systems capable of expressing, interpreting and valorising the event and the culture of design. By integrating human creativity with the innovative power of Artificial Intelligence, the campaign visuals become real, constantly changing containers of experiences, memories and conversations in order to convey live the perceptions aroused by the trade fair.

Paolo Ciuccarelli had this to say: *“Working at the scale allowed by Publicis Groupe’s tools and expertise has exposed me directly to the dual nature of algorithm-assisted creativity – with the formidable strengths and the inherent limitations that the use of data entails. What fascinates me most is how much exploiting that potential and mitigating those limitations still calls for a consistent ‘injection’ of ‘human’ knowledge; human judgment is still crucial for designing relevant artefacts.”*



Salone
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Milano

Partners



The Partnerships

Adding new partnerships and consolidating previously established ones, the Salone del Mobile.Milano 2024 promotes and supports ideas and projects of mutual value, that blend creativity, sustainability and savoir-faire.

While the 62nd edition of the Salone del Mobile.Milano presents itself as an ecosystem, this approach is also reflected in the selection, or confirmation, of partnerships that become part of the event to offer a unique and original all-round visitor experience.

Entering its first partnership with the Salone del Mobile.Milano, the Australian company **Aesop**, set up in Melbourne in 1987, which produces **face, hair and body care formulations**, shares the event's interest in sustainable and intelligent design. Its cutting edge, sensitive approach to spaces and objects has always been an integral part of the brand, in the firm belief that few things are more conducive to a life well lived than well thought-out, sustainable design, a subject that will be focus of a talk by the brand in the Drafting Futures Arena at the Salone del Mobile.Milano.

Launched in 2017, the institutional partnership between **Intesa Sanpaolo and the Salone** continues to flourish in the name of furnishing and design. Italy's largest banking group valorises the country's entrepreneurial fabric, accompanying businesses right along the supply chain in their path towards sustainable growth. It will be showing its support for the Italian furniture, furnishing and design sector, a jewel in the crown of Made in Italy, with a view to supporting a supply chain that is fundamental to the country's economy, with incentives for companies on the path to digitalisation, curbing environmental impact and developing activities abroad.

The Official Salone del Mobile.Milano Time Keeper, the historic luxury watch brand Panerai, which combines Italian design with Swiss technology, is further underscoring its synergy with the trade fair and the city of Milan, as the international capital of design, with two touchpoints that highlight its meticulous technical skills, aesthetic value and innovative spirit. An innovative pop-up in Corso Italia at the fairgrounds will trace the history of the Florentine brand with a timeline and a series of historical as well as an installation reflecting the concepts of dynamism and competition, central to the Maison's storytelling for 2024. In the city, Casa Panerai, which recently opened in Via Montenapoleone, will be the venue for a series of events, offering visitors a unique experience.

Our collaboration with **Piquadro** goes back more than a decade, reaffirming our shared values with regard to the design world and sustainability. Founded in 1998 and with a presence in 50 different countries, the Italian brand of tech-design products for work, travel and leisure has achieved a well-defined positioning, inspired by the values of design and performance. For its commitment to safeguarding the environment and the territory, the brand was recently awarded Corporate Standard Ethics Rating (SER) "EE-", an important recognition that indicates compliance with sustainability standards, as does its use of leathers from



a responsible Leather Working Group (LWG) supply chain, and totally recycled state-of-the-art technological fabrics.

2024 marks the 11th year of our partnership with the internationally acclaimed Italian winery **Ca' del Bosco**, which will be setting up an all-new 190 square metre stand, again located on the axis of Corso Italia, its materials, colours and modernity inspired by the style of some of the winery's recently inaugurated spaces. It is confirmation of the reciprocal respect and the values that bind Ca' del Bosco and the Salone together: passion, style, inventiveness, ingenuity and innovation, which go hand-in-hand with craftsmanship and tradition. For an all-round experience, fans will have an opportunity to taste Ca' del Bosco wines paired with equally high-quality gastronomic offerings.

As well as their support and passion for design, **S.Bernardo** and Salone del Mobile.Milano, partners since 2019, also share an awareness of the urgent need for ecological transition. Committed to becoming CO2 neutral by 2026, the company has already put concrete strategies in place to curb its impact, using clean energy from a wind farm to power over half the activities at its Garessio plant. What's more, its sustainable approach includes the promotion and use of ecological packaging, such as returnable glass bottles and bottles made of 100% recycled and recyclable RPET 100% – like Ely, the helical bottle inspired by the twisted column at the Salone and the iconic Gocce bottle designed by Giorgetto Giugiaro – as well as aluminium cans.

Another well-established Salone partnership is with **illycaffè**, a global leader in the field of high quality sustainable coffee, which will have a presence at various points at the trade fair, from the Press Cafe to the Red and International Business Lounges, encouraging designers, buyers and journalists to discover and sample the unique illy 100% Arabica blend during down times.

Our collaboration with **Radio DeeJay, Radio Capital and m2o** has been renewed for the third year running. Their truck will be back outside Pavilion 22 at Rho Fiera Milano, with a live account of the great global design event on air from Wednesday 17th to Sunday 21st April 2024. Five days of music, entertainment and information, broadcast in keeping with the musical styles of the three radio stations, featuring guests, news, audience participation and an unprecedented look at the events and atmosphere of the Salone, for a schedule packed with an alternating selection of programmes and top speakers and DJs, such as Linus and Nicola Savino, Albertino, Alessandro Cattelan, Vic and Marisa Passera, Mixo and Luca De Gennaro, Marco Maisano and Betty Senatore.

Frecciarossa is the official train of the Salone del Mobile. Up to 26 daily Frecciarossa connections are available from/to Rho Fiera to directly reach the heart of the fair.

Highsnobiety will also be back at Salone del Mobile.Milano with its multichannel Not In series, which celebrates cultural capitals all over the world. Not in Milan will be presenting six ready-to-wear pieces that channel the rich legacy of the event. After last year's T-Shirt Icons success, the new collection will comprise an archive sweatshirt, a "Milano" shirt, an iconic chairs jumper, a jumper featuring the names of Masters of



Design, a canvas bag and a hat. Highsnobiety is a brand dedicated to a new generation of cultural pioneers, whose mission is to unearth and promote the best that culture has to offer, connect people through style, and expand the community of emerging creators. Always on the cutting edge, Highsnobiety is dedicated to discovering what is to come.

When it comes to the mobility of the future, inevitably the talk turns car-sharing. For this reason, at the next edition of the Salone del Mobile.Milano, all holders of an entrance ticket to the event will be entitled to a discounted rate to rent a car with E-VAI, a car sharing service.

Last but not least, **our collaboration with Fuorisalone** is confirmed again this year, enhancing the visibility of exhibitors with a strategic presence on the Fuorisalone.it map. The map will not only highlight exhibitors' events in the city, but will also offer guidance as to their pavilions, thus making it easier for visitors to locate and make their way to the exhibitors' stands at the fairgrounds, creating an effective bridge between city events and the Salone experience.

Acknowledgements

The Salone del Mobile.Milano would like to generously thank the following companies for contributing their furniture to set up the cultural installations and the relaxation and refreshment areas of the 62nd edition of the Event.

Interiors by David Lynch. A Thinking Room

Pavilions 5-7

Targetti

All You Have Ever Wanted to Know About Food Design in Six Performances

Arena Food Design, Pavilions 2-4

Artemide

Drafting Futures. Conversations about Next Perspectives

Arena Drafting Futures, Pavilion 14

Flos

SaloneSatellite

Pavilions 5-7

Gallotti&Radice, Living Divani, Luceplan, Magis, Pedrali, Poliform, Slide, Teckell

Red Lounge

Entrance Porta Sud, Service Centre, Ground Floor

Arper, Artemide, Colos, Davide Groppi, Desalto, Edra, Exteta, Flos, Foscarini, Goccia, Kartell, Lago, Lema, Living Divani, Luceplan, Lumina Italia, Magis, Molteni, Oluce, Pallucco, Pedrali, Poliform, Porro, Secto, Vibia

Restaurant

Pavilion 6

Foscarini, Davide Groppi, Flos, Colos, Infiniti, Pedrali

Restaurant

Entrance Porta Sud, Service Centre, First Floor

Minotti

Caffè della Stampa

Entrance Porta Sud, Service Centre, First Floor

Kartell



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