

Press Kit

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Design News
Salone Internazionale
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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 **Studioepepe, 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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Salone
del Mobile.
Milano

Contacts



Press Office Salone del Mobile.Milano

Patrizia Malfatti

International Press Office Manager
patrizia.malfatti@salonemilano.it

Vlatka Selakovic Zanoletti

International Press Office Senior Support
vlatka.zanoletti@salonemilano.it

Luca Adornato

Marketing & Communication Director

Susanna Legrenzi

Press & Communication Strategy Advisor

Marilena Sobacchi

Italy Press Office Manager

Andrea Brega

Head of Press Office Coordination

Patrizia Ventura

International Press Incoming

Massimo Poggipollini

Secretariat