



The Salone del Mobile.Milano unveils the fifth communication campaign poster produced by Emiliano Ponzi to mark its 60th edition.

The multi award-winning Italian illustrator breathes life into the Salone del Mobile of the 2000s, a tribute to the light, versatile, stunning and hospitable architecture of Fiera Milano, designed by Massimiliano Fuksas and inaugurated in 2005.

With just a few weeks to go to the opening of the 60th edition of the **Salone del Mobile.Milano**, **Emiliano Ponzi** has unveiled the **fifth illustration, devoted to the Salone del Mobile of the 2000s**, which set the seal on the new millennium with an exhibition devoted to the Salone, for the first time in the history of any trade fair, at **London's Victoria & Albert Museum**. The famous British museum launched its Contemporary Space (devoted to contemporary art) with **Milan in a Van**, an exhibition put together by the gallery's curators on their return from the fair in Milan with a truck laden with the most interesting products seen at the Salone. In 2006, the 45th edition of the Salone made its debut in the brand-new fairgrounds at Rho designed by the architect **Massimiliano Fuksas** according to cutting edge technological criteria: a stunning venue, functional and welcoming, with clear, rational pathways and a spectacular glass roof, the Vela, over the 1.482 metre walkway between the East and West entrances. That same year also saw the launch of the **International Bathroom Exhibition**. It was in this decade that the collateral city events were established, with a view to suggesting new outlets and directions, anticipating future design and productive scenarios.

The main subject of the fifth of Emiliano Ponzi's posters is therefore **the event's new venue, the futuristic Rho fairgrounds**, all glass and steel, and inaugurated in 2005. It is also intended as a tribute to all the exhibitors who showcase their creative abilities every year while respecting the first axiom of design: the blend of looks and functionality. The illustration depicts the huge space that fills up with different people, from all four corners of the world, captured with eyes full of wonder. It distils a unique occasion made up not just of business but also of masses of design culture, events, exhibitions and experiences. The composition, built around two vanishing points, focuses on the female figure at the centre, who is looking the viewer in the eye. Then, on a decreasing scale, other people appear right and left, until the crowd coming through the South Gate can be seen. The most complicated part for the illustrator was depicting the roof designed by Fuksas, which takes up most of the space, given its iconic status, and which looks almost flat but even more enveloping, with the promise of a precious interior made up of encounters, materials and renewed normality.



Like the previous four, this poster is also characterised by the introduction of a disruptive element compared with traditional publicity campaign images, achieved by harnessing **augmented reality**. When the QR code in each poster is scanned by smartphone, the illustrations come to life, changing from a static, two-dimensional state to a moving one. With a leap, the ballerina magically turns into an elegant, graceful swan, before fluttering her wings and exiting the scene, making for an element of surprise and poetry. The digital part of the image has again been created by **Alkanoids**, a Milanese creative studio specialising in motion graphics, 2D/3D animation and filmmaking.

Milan, 19th May 2022

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