



What the Salone del Mobile.Milano 2023 has in store

Visiting the Salone del Mobile.Milano means embarking on a quest for **innovation, quality and practical function** as well as **aesthetic and communicational value** – the objects represent a way of being and of being in the world, of living and portraying our time. Talking about annual trends in this sector, therefore – a term that the people who work in it refute, but which remains more popular than ever – really is an oxymoron. The fact is that the furnishing that enters our homes does so in order to cohabit with us at length and to turn a generic space into something that truly represents us. What we see at the Salone del Mobile, therefore, necessarily represents an **almost infinite plurality of voices and interpretations, stories and solutions** – a really surprising, personal and authorial mix. And seldom fleeting.

On the other hand, time passes, society evolves, innovation becomes standard. So across the pavilions of this Salone too, there will be **visions, concepts and proposals** that make up the **through line of design** across the '20s and, after careful observation, it should be easy to intuit what will remain *timeless* or *au courant* and what will lapse.

But above and beyond the aesthetic and functional paths taken, the two keywords for 2023 are **wellbeing and sustainability**. By focusing on the original of materials, the production methods, the durability and end of life of the objects – attention now taken for granted and, therefore, no longer flaunted or reiterated - design sends a very precise message: “*Take care of yourselves, of others and of the planet.*” This implies a commitment on the part of designers to preserve beauty, well-being and that sense of serenity so crucial to our times.

DESIGN CHROMOTHERAPY

Consistent with that message, this year's stand-out colours are calm hues that imbue calm and serenity. **Light, bright, warm shades**, reminiscent of the nature that surrounds us – **earthy ochre, cream, ivory, dove grey, camel, terracotta, wood colours and mustard yellow** as well as **forest green, emerald and sage, crimson, various shades of pink and the turquoise of the sea**.

Counterbalancing this inspiration is a sophisticated feel for **saturated colours**, in a nod to the '70s and '90s – **violets, yellows, reds, greens, blues** – which also leave room for somewhat bold pairings. **Gold** is also making an appearance, offsetting **ultramarine, peacock and cornflower tones**.

One company that leverages its colour palette is **Raggiosole**, the new wood from **ALPI (Pav. 4 | Stand M12)**, a result of the company's collaboration with **Konstantin Grcic**, who focused his research on the possibility of blending one tone into another: from afar, the effect is one of shading, but closer to it looks almost like natural veining. The designer was inspired by the shiny guitars of the '60s, evidencing sunburst effects in colours ranging from orangey red to ivory, black, ivory and again orangey red. Violet arabesques, contrasting with a more or less clear white background, fading into pink and green with golden flickers are what characterises the **violet Calacatta marble** chosen by **antoniolupi (Pav. 2 | Stands B23-B25)** for its re-edition of **Carlo Colombo's Albume** washbasin. **Cattelan (Pav. 10 | Stands A15-**

B18) has also been working on its mood board, introducing neutral, delicate shades reminiscent of the colour of rocks and dusty earth for its new hides. The **Pietre** collection is inspired by the material used by Andrea Palladio and Antonio Canova, while the **Terre** series boasts warm, welcoming tones. These leathers are used to cover the brand's chairs, including **Camilla**, by **Luca Signoretti**. **Eleganza Missoni**, **Philippe Starck's** chair collection for **Kartell** (Pav. 2 | Stands A11-B16 A21-B18), on the other hand, goes for saturated colours; jacquard fabrics retain their powerful geometrical patterns and the deep shades that characterise the fashion brand and dress the green-spirited chair – the structure has been made out of recycled Illy capsules, a system presented last year.

NATURE, THE DESIGN MATERIAL

The leading material for 2023 derives from **nature** – with **fabrics such as cotton, velvet, wool and jute** as well as **wood, stone, marble and even paper**. Materials distinguished by their **imperfect, almost raw texture**, championing a **primitive and tactile look**, right up to a certain hyper-structurality that makes for contrasting veining, wefts and designs.

Thus, **Poliform's** (Pav. 5 | Stands A03-A05 B02-B10) **Neolith** table was inspired by the blocks of stone used in dolmens, sough on the outside and smooth on the inner face. The fineness of the marble, wood or igneous rock tops create a contrast and underscore the monumental quality of each of the legs, their rotundity conferring even greater visual softness. **More** (Pav. 10 | Stand C23) has also been looking at the power of mountain landscapes: the **Avar** table boasts a double A as a support for the solid wood top. The construction of the marble legs is reminiscent of the superimposed layers of rock found in mountain chains. Marble and natural stone also predominate in the **Dal Classico** project from the Sicilian firm **Lithea** (Pav. 10 | Stand B08), carrying forward its exploration of the Mediterranean with interpretations by **Astrid Luglio, Elena Salmistraro, Mario Scairato and Martinelli Venezia**. Classical culture is the inspiration behind the new collections of surfaces and accessories, making for hyper-decorative or minimal aesthetic outcomes, which combine different natural materials, playing on light/dark contrasts or creating sophisticated colour palettes. Reflecting and reproducing natural stone, **Calacatta Black, Cristallo Macchia Vecchia, Onice Grigio** and **Cristallo Gold** make up the colours of **Laminam's** (Pav. 2 | Stands G12-G20) new **Diamond Collection**. The brand will be seizing the opportunity of Euroluce's return along with the Salone del Mobile, to showcase its Lucidato Starlit finish, which channels light into its surfaces, thanks to a special powdered quartz-based formula, making them reverberate with light. **Nendo** on the other hand, has gone for **clay**, designing the almost sculptural **Kasane** collection of tables and pouffes for **Gervasoni** (Pav. 5 | Stands D11-E12) channelling the interplay of different interlocking and superimposed elements. Inspired by the action of stacking cups, the collection is characterised by the rhythmic feel of the overlapping edges and the material texture of the clay, which makes for a naturally tactile feel. Wood is also one of the most popular materials in this edition's furnishings. **Very Wood** (Pav. 5 | Stands D11-E12) harnesses it for its spare and poetic chairs. The **Weekend Series**, designed by **Neri&Hu**, consists of two solutions, **Saturday and Sunday**, brought together by their beech frame, chairs with concave backrests and carved solid wood bases. **Saturday** comes with an oblique, shallower backrest, while **Sunday** boasts a broad, close-fitting one. **Pedrali** (Pav. 6 | Stands A23-B24) has opted for concrete: **Pio and Tito Toso** have designed **Anemos**, a simple, architecturally-shaped table that underscores the

material quality of the concrete, imbuing it with a new expressive language. The base is made up of two slender, separate concrete shells fixed to the top. The upshot is a table that seems to have been sculpted by the wind, visually light but stable, its opaque surface shaded in cement or clay-coloured tones.

Environmental respect has also prompted the rediscovery of **0 km materials** – or almost. Companies and designers have hunted out **raw materials with territorial links**, whilst also embracing **ancient or traditional processing techniques**. Thus, there are many furnishings that narrate their culture of provenance, without pretence or affectation, and just as many objects that express **craftsmanship and handmade** qualities.

One such example is the **Detalji** bench designed by **Jenni Roininen** for **Nikari (Pav. 2 | Stands E16-E18)**. The raw material is entirely natural: solid wood and Woodpecker paper yarn designed by **Ritva Puotila**. The covering is devoid of synthetic ingredients and, accentuating the biophilia feel, the version on show carries a touch of spring green. **Verdi (Pav. 4 | Stand H05)**, the Columbian weaving workshop, is bringing the country's traditional and sustainable craftsmanship to the Salone. The **Textile Falls** collection is made of natural fibres and woven metal threads that form weaves in which colours, light and textures create a sense of wellbeing. Fig, banana, silk, alpaca yaré and cumare fibres are artfully interwoven with copper and steel threads to trigger natural plays of light on the raw panels. **Alonpi (Pav. 3 | Stand M25)** is celebrating the sophistication of cashmere from Biella with a collection of **rugs and cushions** produced entirely in Italy, combining innovation and traditional craftsmanship. Precious yarns and a passion for colour have gone into the rugs from **Battilossi (Pav. 3 | Stand M23)**, making its Salone debut with the **Eclectica** collection, designed in Italy and made by hand in Pakistan from 100% Ghazni high quality wool. The uniformity of the surfaces and the careful manual dyeing of the wool accentuate the abstract, organic pattern inspired by artificial surfaces, thereby underscoring the extraordinary ability of yarns to transform images and tell stories. **The House of Lyra (Pav. 4 | Stand F06)** is showcasing collections created right at the heart of Prato's textile and craftsmanship tradition, distinguished by the use of natural fibres such as wool, linen and cotton and particular colours obtained from organic sources, such as coffee, tea or ash, and is premiering a family of sofas and armchairs designed by **Federico Pazienza**. **Woodnotes (Pav. 2 | Stands E16-E18)** has harnessed pure raw materials deriving from the rugged Finish countryside, working them with a mix of artisan techniques and cutting edge technologies, and was the first company in the world to use paper yarn in a contemporary key in the textile sector. It is presenting **Minore** at the Salone, a rug hand woven to a design by **Hanna Korvela**, made of virgin wool and paper yarn – the former gives body and rhythm to the rug and the latter warmth and softness. The colour palette is earthy precisely because the natural colours of the sheep's wool are not achieved using chemical dyes. Obviously, there's no shortage of **glass or metals**. New transparent objects, their design airy and gently coloured, play to our desire for lightness and space.

One such example is the **Luxence Gem** coffee table from **Luxence Living Luxury (Pav. 7 | Stands C23-E20)**. The design features a slender metal frame juxtaposed with a bronze mouth-blown glass top. Its workmanship evokes natural stones in an interplay of material transparencies and shiny finishes. Inspired by the sophisticated and sinuous Art Nouveau

aesthetic, the **Xilo** side table, designed by the **Delineo studio** for **De Castelli** (Pav. 4 | Stands C01-C03), is an actual metal sculpture that underscores the firm's craftsmanship skills – it is made of sheets of brass rounded at the extremities and of different heights, bent and juxtaposed irregularly to create a rhythmic movement. Each element features a distinctive weave of imprints that dissolve into a delicate *degradé* of marks, contrasting with the smooth surfaces of the metal. Metal has also been harnessed for the **HEA** table, designed by **Francesco Rota** for **Desalto** (Pav. 5 | Stand C15), defined by its double T structural profile, with brass-covered steel legs, supporting the steel top.

CURVY ROCKS (AND IS COMFY)!

Organic doesn't only apply to materials, but also to **form: soft, sinuous, curved lines and rounded corners** have taken over every type of furniture and every object. A combination of a desire for harmony and comfort and '60s inspiration.

The forms of the new **Juliette** modular sofa designed by **Christophe Delcourt** for **Baxter** (Pav. 5 | Stands H01-H11 L08-L10) are thus soft and rounded, enhancing the feeling of comfort and informality produced by the many configurations, and come in Majorelle Blue, which seduced Yves Saint Laurent. The forms of the **Joss** sofa by **Toan Nguyen** for the Vietnamese brand **District Eight** (Pav. 10 | Stand B05) are also a declaration of harmony and serenity, its design narrative speaking to artisan techniques and knowledge and local inspirations. **Joss**, a monolithic chair defined by the curvature of the solid wood base and chairs, pays homage to the traditional roofs in South East Asian architecture. Natural inspiration and advanced modularity are what inform the **Lithops** collection of chairs, which breaks with traditional upholstery composition, thanks to the collaboration of **Andrea Steidl** and **LaCividina** (Pav. 2 | Stand L21). Driving the design for the sofa is the "living stone" succulent plant of the same name: the flat, asymmetrical surface of the seat is enveloped in a sculptural backrest that works as the load-bearing element of the system, generating an appealing fluidity of soft lines and clean volumes. Just as in nature, the individual elements come together spontaneously and, following the tangency of their own curves, evolve into colonies that take full advantage of the dimensionality of the space. Soft, generously padded goose down volumes, calibrated proportions and refined manufacturing details also serve to make up the distinctive traits of the **Perry UP** sofa, designed by **Antonio Citterio** for **Flexform** (Pav. 5 | Stands E05-E11 F02-F08) C23). Curved and harmonious lines also define the **Ark** armchair by **David Lopez Quincoces** for **Living Divani** (Pav. 7 | Stands C11-D16). Expressing the beauty of wood, a living and natural material, the chair is defined by its simple, pure lines. The wood is treated and bent to create a dynamic yet harmonious form, playing on the clear contrast with the metal rod legs. **Frag's** (Pav. 4 | Stand 11) **Syren** armchair is soft and extra-large. The comfy seat consists of a single extremely voluminous cushion, and boasts a powerful aesthetic presence. The back and arm rests, however, have been conceived as mobile, soft cushions that adapt to the body for a feeling of total comfort. Inspired by the curvaceous marine form par excellence, the shell, **Liu Jo Living** (Pav. 18 | Stand C18) has come up with **Coquille**, a range of products designed by **Simone Cagnazzo**. The sofa, armchair, daybed and pouffe are poised to transmit a balanced feeling of peace. **Bombosoft**, on the other hand, is a soft, welcoming upholstered bed with bedhead, designed by **BlueZone** for **MD House** (Pav. 2 | Stands D25-E20) : the generous padding and soft backrest are suggestive of relaxation. While everything

seems fluid and sinuous, along comes the **Flux** carpet collection, conceived by **Carpet Edition (Pav. 6 | Stand E31)** with the **STORMO** studio, composed of abstract forms in a continuous, “flowing” movement. Three different silhouettes, in the form of soft wool rugs, their lines soft but decisive, seem to make the concepts of time, space and light converge in a single piece

THE OUTDOORS AS A NEW WAY OF LIFE

The **outdoors** is certainly the place where furnishing strikes up a **seamless relationship with nature**, respecting it whilst also evoking **materiality, nuances and suggestions**. Over the last decade, the “outside” has become the new living space, sometimes encroaching on our domestic interiors, just as the reverse happened when things formerly inside the home took on a new life in gardens, terraces and urban balconies. It’s no longer just a matter for the privileged few, but of a real way of life: in the ongoing quest to live well, the outdoors represents an **added dimension of wellbeing**, because it is connected with a more serene way of living **every aspect of our everyday lives** in harmony with the planet. This is the field in which the furniture industry has mostly focused on **innovation, materials research and honing production techniques**.

Thus the new **Eolie** collection from **Roda (Pav. 4 | Stands D02-D04)**, designed by Gordon Guillaumier, is a world apart. Comprising sun loungers, small tables, canopies and gazebos, it is developed around the progression of a wide wooden stave, which links the furnishings together to form veritable islands of comfort. Creating an outdoor refuge, a gazebo reminiscent of the typical *cabaña* provides shade for a pair of loungers side by side, in a welcoming, private space. Particular to **Coco Seating**, the first collection of padded seats from **ames (Pav. 10 | Stands D09)** designed by **MUT design**, is the fact that they can be used indoors or outdoors. They are inspired by the art of origami, known in Latin American culture as *comecocos*. The module profile is simple and geometric, the sharp seams of the fabrics are reminiscent of the fine edges of the paper objects, whilst the coloured fabric introduces bold pops of yellow and orange. In Colombia, this sort of fabric is traditionally used for making hammocks: the designers chose it to generate depth and perspective, ensuring that the pattern and nuance seem to change from different angles. Devised to furnish open air dining and socialising areas, **Allaperto Bistrò** has been reworked by **Ethimo (Pav. 2 | Stands L22-L24)**, **Matteo Thun and Antonio Rodríguez**, inspired by the cosy ambiance of typical French cafés. The dining armchair combines lively Parisian echoes with a simple, functional and refined design, in which the materials reveal the fascinating hand-woven rope seat teamed with teak. Inspired by a rocky landscape, the **Talo** set of tables from **Expormim (Pav. 2 | Stands F21-F25)**, designed by **Altherr Désile Park**, is as perfectly asymmetrical as nature. The tables are made of painted aluminium and brushed steel which, besides being sustainable materials, are almost indestructible. **Knoll (Pav. 4 | Stands D11-E12)** has also rediscovered the outdoors, with a collection by **Piero Lissoni** that channels a sober, elegant aesthetic. The elements that bring together the products making up the collection are the linearity and essentiality of the design and a modernist style, while the generous cushions and upholstery ensure a level of total comfort and informal relaxation. **Joana Vasconcelos** is making her outdoor furnishing debut with the **BomBom** collection for **Roche Bobois (Pav. 5 | Stand C24)**, which reflects her playful and optimistic approach. Fluid, organically-shaped sofas, rugs and cushions in pastel colours like the old

houses in Lisbon. Rugs, a typically indoor piece of furnishing is migrating outside. The Spanish outdoor furnishing firm **Calma (Pav. 14 | Stand D32)** is presenting **Cuina**, designed by **RUN**, and inspired by traditional Empordà kitchen tiles: a hand-knotted, weather resistant Soumak rug made from 100% recycled polypropylene bottles. Multifunction is a word that often applies to outdoor furnishings, and which has been very entertainingly interpreted by **Diabla (Pav. 2 | Stands D19-D21)**: **Cacao** is an inflatable sun lounger – and what's more, it floats! – that can be turned into a daybed, thanks to the powder-coated aluminium structure complementing it. Designed by the **Odosdesign** studio, it is easily inflated, making it suitable for all outdoor spaces and constituting an invitation to give oneself over to the pleasures of being in the open air. **Gandiablasco (Pav. 2 | Stands D19-D21)** is showcasing **Lademadera**, a sofa, longue chair and coffee table, designed by **Francesco Meda** and **David Quincoces**, and made of natural teak and powder-coated aluminium – two extremely durable and tough 100% recyclable materials. The teak bears the Otazen stamp, which means that the raw material is FSC (Forest Stewardship Council) and V-Legal (Indonesian Legal Wood) certified. Moreover, in order to ensure a sustainable production cycle, Otazen chooses teak from controlled plantations that follow rigorous reforestation procedures, and many of the production stages are carried out by hand. Lastly, **Pratic (Pav. 2 | Stand G19)** is showing its latest pergola, a jewel that turns outdoors into indoors so that it can be enjoyed 365 days a year. **Carrera** is the first outdoor screen with alternate fixed and moving blades, capable of lifting up and overlapping in perfect alignment, following the natural movement of the sun from dawn to sunset.

LIVING OFFICE

The office is in search of an identity and Salone is showing it more than one solution. Nowadays our homes have to be able to morph into offices and vice versa, according to need, which is why the design of public and work spaces is crying out for **innovation, flexibility and adaptability** to respond to work/life balance needs. From the point of view of furniture, accessories and materials, there's room for, **modular chairs and desks, dynamic, playful colours**, that go well with the home furnishing, **high tech materials, customisable lighting options and mobile charging points**.

The **NOTE** design studio believes that workplaces should be more like sitting rooms and offices, so when designing **Adagio** for **Wittmann (Pav. 5 | Stand C09)**, the focus was on communication and wellbeing rather than the efficiency of the furnishings. In the music world, the term “adagio” means that a piece should be played at a slow tempo: this feeling of serenity inspired the designers' creation of a series of chairs and pouffes that express fluidity, relaxation and reflection. The chairs, pouffes and benches in **Ichiro Iwasaki's** modular **Ralik** system for **Arper (Pav. 4 | Stands D06-C09)** can be used singly or combined to create different shapes and sizes. A complementary family of small tables can be used to provide work or relaxation surfaces for each configuration. Elegant and casual, Ralik celebrates the fluidity of beauty without label – home, office or even workplace. For those looking for a home micro office or a private space in an office, possibly even portable, **BOB Solo** from **Bla Station (Pav. 4 | Stand L05)** comes equipped with small, but robust wheels that allow the pieces to move around the space as required. The chairs and tall padded backrests, adjustable armrests, small tables ideal for laptops, small shelves, clothes stands, cup holders, a removable power bank for charging smartphones wirelessly, lighting and a folding rectangular

chair transform this piece into a parallel universe, a private space, no matter where they're placed. **Fantoni (Pav. 2 | Stand F11-G12)** has responded to the need for a new way of conceiving work spaces with the **Panorama** collection, devised by **UNStudio**, in which tertiary spaces are becoming increasingly important: in-between areas, hybrid spaces in which the first place (home) and the second (office) are combined to generate welcoming, flexible spaces. Panorama is a human-centric landscape, a system of partitions of various heights for different levels of privacy, but it can also be a soft seating system, prioritising a sense of comfort and community, or even a series of fixed or temporary work stations for a welcoming and integrated workspace. **Caimi (Pav. 2 | Stands B21-C20)** is showcasing **Fiber 12**, the first sound-absorbent fabric to be made using a completely new technology that employs reclaimed ECONYL® Nylon yarn to respond innovatively, responsibly and sustainably to the rising demand for acoustic comfort and wellbeing. Fiber 12 is soft and lightweight, whilst also being tough, and is indicated for curtains and furniture coverings. Furthermore, this material is traceable and at the end of product life, can be returned to the company and put back into circulation after being regenerated, thus activating a production, recovery and regeneration process that can be reproduced an infinite number of times.

QUIET LUXURY

Luxury, in its new “quiet” dimension, is another of this edition’s keywords. The **quest for simplicity, the enhancement of perceptual intensity, the interweaving of memory and innovation, the move towards a green ethic** championing **aesthetic and emotional values** – taken in this sense, luxury ends up standing for **an attitude, a state of mind**. A look that doesn’t fix fleetingly on an object that must be acquired, possessed or displayed, but which remains open and capable of surprising us, rediscovering the pleasure of slowness, of simple actions that become everyday rituals.

In this sense, our homes become – or we would like to inhabit them – as if they were resorts or 5-star *relais* in which time, comfort and elegance reign. Which is where rich, warm, soft and precious textures come in, altering the look of many furnishings by lending them **natural, never ostentatious glamour**, decidedly cosy, personal, and perhaps also therefore, **happy**. The approach doesn’t so much consist of designing individual pieces but of considering the atmospheric effect of the whole, perpetuating the great tradition of interior decoration.

From this perspective, brands sharing an aesthetic with careful attention to detail, in which every single material is chosen to build up an overall feel of sophistications, are perfectly at their ease. **Maxalto (Pav. 2 | Stands C11-D12)**, for example, is presenting a non-collection in which each piece rounds off an environment that is conceptual rather than domestic, in which nothing is left to chance or dictated by ostentation, but carries a precise meaning. **Arbiter** by **Antonio Citterio** is a system of extra-large modular chairs suitable for large environments, which are counterbalanced by the stylistic essentiality of the rigorous, almost archetypal lines. The range of materials introduces sophisticated fabrics, markedly woolly, and with a substantial feel. Meanwhile **Chelini (Pav. 1 | Stand H06)**, is showcasing the sinuously-shaped **Chanel** armchair, with a spacious seat, embodying the classic style built on elegance and comfort, embellished with decorations carved into the wood and a sumptuous velvet fabric. Hospitality is the real luxury we crave, according to **Vincent Van**

Duysen, who has reconfigured the dining concept with a new table design for **Molteni&C** (Pav. 4 | Stands A03-A07 B02-B06): **Mateo** boasts a cylindrical and conical central pedestal, broken in two vertically at the base. The round version includes a central turntable, or Lazy Susan, from which people can help themselves to food, fostering conviviality. For **Gessi** (Pav. 4 | Stands G06-F09), on the other hand, luxury is synonymous with “*haute culture*,” the highest expression of experimentation in terms of material, form and technique, geared to creating a new cultural value, that of wellbeing and beauty in the round. Exclusivity, sensory and natural experience characterise the **VentiTre** walk-in closet system from **Lema** (Pav. 7 | Stands B12-B21 C20-C24): highly customisable and modulable, it is a sartorial design that also takes environmental impact into account. It has been designed with circular economy in mind, being easily disassembled, allowing each of its components to be properly disposed of, and is made from ecological, carefully selected 100% recycled wood panels. For **Tacchini** (Pav. 4 | Stands D01-D04) the value of heritage is the through line that defines modern luxury. The brand’s research process has informed a mix of reworked past masterpieces and the promotion of contemporary talents. The stars are two re-editions by the architect **Tobia Scarpa**: the ‘80s **Sempronia** chair and the ‘70s **Dialogo** chair, along with the **Orpheus** tables and console, designed by **Lorenzo Bini**. **Rugiano** (Pav. 3 | Stands B12-C16-C20) is expressing its concept of luxury with the **Fandango** bed with its carefully researched details, soft, delicate and enveloping lines, sartorial finishes, bronze details that highlight the folds generated by the abundance of fabric. **Turri** (Pav. 1 | Stands A07-B08) is also busy in the semantic field of luxury and, with the designer **Toan Nguyen**, is seeking that balance between the function and emotional impact of a furnishing piece, also generated by the sensuality of the materials with which it is made. Thus **Ratio** is a sofa, its woven leather frame clearly vaunting a contemporary elegance devoid of nostalgia or lifestyle compromise and contemporary comfort. For **RS Barcelona** (Pav. 10 | Stand C06), luxury goes beyond the purely aesthetic. Rather it’s a way of interpreting and living life with passion and enjoying every moment. It’s the opportunity to enjoy our daily whims without having to justify them, and casual luxury is another way of interpreting design. The firm is showcasing the new **Track Shuffleboard**, designed by **Rafael Rodriguez**, at the Salone, which brings a playful feel to the space. The lines of the playing field and the scoring tip a wink at more minimalist graphic design and its glass top means that it can also be used as a high table. Because play, with a chalice and an aperitif, takes on a distinctly different flavour.

CROSS DESIGN

Transversality is one of the brands’ most commonly trodden paths. **Unique**, for example, designed by **Gabriele and Oscar Buratti** for **Frigerio** (Pav. 5 | Stand G05), is a shelving system that can be used both against a wall or in the middle of the room, as a single piece or side by side or even back to back. Not just fluidity as regards position, but also as regards mode of use: **Porro** (Pav. 27 | Stands D15-E18) is presenting its new small **Romby** armchair, born of the transformation of the chair of the same name designed by **GamFratesi** in 2019, which takes on new possibilities in the home office and contract sectors. The shapes of the padded shell have been broadened and lifted to create the armrests, releasing a feeling of softness and naturalness, without skimping on the lightness and essential quality of the original model. The central wooden legs and the full, suspended upper volume make for a cosy and functional visual effect. The brand **Gemla** (Pav. 4 | Stand L07) has

come up with furnishing for lounge areas in offices, hotels or even at home. Pierre Sindre's sleek, lightweight bentwood sofa with its ample, comfy seat, adapts perfectly to different environments. But there's also a certain amount of coming and going. **MDF (Pav. 2 | Stands G11-H14)** is presenting the **Rock Table** by **Jean Marie Massaud**, a family of indoor/outdoor tables with a solid conical central base and a slender top which, with its rounded corners, serves to foster conviviality, facilitating interaction and dialogue. **Elephantino**, the first chair from **Kristalia (Pav. 2 | Stands D25-E20)** with its post-consumption recycled and recyclable plastic shell, designed by **Eva Paster and Michael Geldmacher**, is also suitable for outdoor use. The bright but unsaturated colours are interesting, due to the particular composition of the plastic employed.

CONTEMPORARY MAXIMALISM

Where the rationalist culture of 'less is more' is becoming a bit tired, **maximalism**, or perhaps that '**more and more**' that makes decoration an important part of the design vocabulary, is making inroads.

Visionnaire (Pav. 5 | Stands L11-M06)) has interpreted this aesthetic concept in a distinctive manner, taking a sartorial, meta-luxury and visionary approach. The brand is presenting a wide-ranging collection: the furnishings include the **Blanche** mirror by **Studiopepe**, which beautifully interprets the sense of wonder that the current maximalist trend engenders. The surface of the mirror bears a hand-carved symbolic image, a woman or a serpent, hidden behind a curtain made of thin strips of leather. To unveil the figures, and consequently look at oneself in the mirror, you have to move the curtain by caressing it, an act of kindness but also of pleasure, which involves the use of two senses, sight and touch. More expressive and stratified designs also have complex stories to tell, as with **Surus**, the elephant by **Alessandra Baldereschi** for **Bosa (Pav. 2 | Stand H21)**, which tells us that this animal too, is in danger of extinction. Made entirely by hand, this ceramic object boasts three-dimensional textures, brilliant enamelling and precious metals. The eclectic decorativism of the **Jumbo Collection (Pav. 1 | Stands L05-M07)** finds its perfect expression in the **Nénuphar** sideboard: the geometric shapes typical of the Deco style, are lightened by the bright colour palette. The water lilies that lend their name to the piece bloom on the exterior of the structure, adding a decorative touch of oriental inspiration, along with the cast brass bamboo-shaped handles. **Versace Home (Pav. 7 | Stands C23-E20)** has explored this concept rather more subtly with the **Discovery**, sofa, which reproduces a herringbone pattern with contemporary visual references to the brand's V. The cushioning works both as a backrest, which also reclines, and a comfortable cushion. This maximalist look isn't just confined to the indoors, but is beginning to colonise outdoor spaces too. **Roberto Cavalli Home Interiors (Pav. 3 | Stands A11-B1)**, has come up with **Dahlak**, a modular outdoor sofa characterised by its ample, comfy seat and typical *animalier* pattern – giraffe, zebra and jaguar – in a combination of black and white.

'70s GEOMETRY

As regards the past, taking not a nostalgic, rather a curious and contemporary look has informed reinterpretations of the buzzing '70s, both in terms of colour schemes, with retro shades of **orange, brown, green and cyclamen** and in terms of materials, such as **bouclé fabrics**.

One such example is **Fulham swivel chair** from **Gianfranco Ferrè Home (Pav. 3 | Stands A19-B14)**: as cosy as a nest, with its organic, rounded shapes and harmonious proportions, it's a furnishing piece that also exudes charm through its soft white bouclé covering, which underscores its contemporary style with vintage references. **Galeotta**, designed in 1968 by **Jonathan De Pas, Donato D'Urbino and Paolo Lomazzi**, and now reworked by **Zanotta (Pav. 2 | Stands B14-C15)**, proved an innovative and groundbreaking project that took the concept of traditional armchairs apart, introducing different ways of sitting down and of home living. Transformable, appealing and dynamic, the chair cushions can be turned over, and the chair can be opened out and elongated, becoming a chaise longue and a *meridienne*. Made entirely of polyurethane foam of differentiated densities, it is devoid of support structure and internal mechanisms and is composed of three geometric blocks with an irregular profile that allow for just as many configurations. Inspired by the full-bodied look of that period, **Hero** by **Mauro Lipparini** for **Lago (Pav. 4 | Stands F08-E11)**, also boasts radical geometries in the arm and backrests, which wrap around the seats in an interplay of joints and protrusions. *Recherché* sartorial upholstery, with skilful quilting, confers rhythm and movement to the internal surfaces, made dynamic by the interplay of light and dark. The **Gilbert bed** by **Sebastian Herkner** for **Linteloo (Pav. 7 | Stand G19)** also channels a geometric, even cubist look and is reminiscent of Tetris: simple-shaped neatly interlocking building blocks. The visible line between the blocks is what makes the design of the bed stand out, ensuring that the two single bedheads are decorative elements in their own right. The wallpaper produced during that period, based on the repetition of figures or patterns, both large and small, is also making a come-back. **Altagamma Tissé** from **Jannelli&Volpi (Pav. 4 | Stands E06-E08)** takes this to a whole new level. The collection is the result of painstaking research, embossing and innovative production techniques, accompanied by a careful study of material and colour combinations. That period also saw the development of Op-Art, which was **MUT Design's** inspiration in designing **Giro** for **GAN (Pav. 2 | Stands D19-D21)**, a collection of two models of rugs employing the hand-tufting technique to create a surprisingly precise graphic play on virgin wool. The carpet is based on a succession of mathematical curves which, thanks to the slight variation in shapes, generate the optical illusion of a tube wrapped around itself. **Nanimarquina (Pav. 2 | Stand D16)** is also showcasing a collection under the banner of movement: the **Doblecara** carpets designed by **Ronan Bouroullec** boast a geometric pattern created with thin, intermittent linear strokes that culminate in a blurred dot, combining positive and negative colours. This visual play comes to life when the carpet is turned upside down: the 'A' side shows the linear design in its fullest expression, while the 'B' side is more subtle and delicate.

LESSONS FROM JAPAN

Dovetailing completely with the concept of eco-sustainability, what we would term the **Japanese lesson** underscores the **ties between man and nature**, the **warmth of wood**, the delicacy of certain materials, the preciousness of leather, the elegance of the balance between form and function. An approach that leverages functionality, but is a sensory, delicate and comfortable practicality, dressed in clean, soft lines and interpreted by natural materials.



Thus the common denominator of **Ritzwell's (Pav. 5 | Stand D10)** proposals for 2023 is spare design with tapered, dynamic lines, moulding to the body, providing a warm sensation of relaxation and wellbeing. The new **Mercury Lounge Chair** by **Shinsaku Miyamoto** boasts an unusual take on the seat, where the protagonist is the void created between the rear legs and the backrest. The **Hiroshima** collection, designed for **Maruni (Pav. 4 | Stands C06-C08)**, by the master of essentiality **Naoto Fukasawa**, includes chairs, tables and upholstered seats, sofas and armchairs. In common are delicate lines and rigorous shapes that seem to be intended to highlight the genuine purity of the wood and a manufacture that combines traditional methods with precise and innovative industrial processes. **Taiju Yamashita**, the Japanese architect and founder of the brand **Daft about Draft (Pav. 6 | Stand C23)**, which is based on an 'all happy about design' approach, imbues his pieces with a feeling of happiness and freedom: the designer compares his creativity to the freedom of expression and cheerfulness that is characteristic of the world of fashion, and defies traditions and stereotypes to channel an irrepressible joy through furniture. Thus, the **ZA-01 dormeuse** focuses on fine, precise details such as the seat buttons and straps of the leather cushions. The lines of the frame supporting the seat are sinuous and hyper-smooth, lending a sophisticated, light and relaxed form to the piece.

THE NARRATIVE VALUE OF OBJECT

Leaving aside the different approaches that can be seen at the fair, the rehabilitation of the **narrative value of objects** that **embody cultures and societies**, almost becoming critical platforms, is clear to see. Proof of this is the new **Segno** collection designed by **Pedro Franco** for **A lot of Brasil (Pav. 4 | Stand E05)** and developed with Bruno Lourucras, one of the many *pixadores* (Brazilian graffiti artists) living in the suburbs of Sao Paulo. The inspirational motif is an evolution of Brazilian expression: the drawings carved by the primitive Brazilian Indians to communicate with the afterlife have culminated in the contemporary *pixação*, through which the Brazilian poor protest against inequality. Protest writing with a clear and precise aesthetic is imprinted on the **Pixo rugs** in the collection, while the theme of ancestry is the inspiration behind the **Ancestral** and **Icons** chairs.

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