



Euroluce 2023.

The City of Lights: six exhibitions and a great installation, an invitation to explore, experiment and delve beyond the visible.

The City of Lights – the concept and the common thread running through the exhibition – suggestive not just of the quantity and quality of the products on exhibit, but particularly the power of the imagination and the concreteness of the vision that will characterise its interdisciplinary content, making Euroluce a successful hub of shared emotions and knowledge.

For the 31st edition of **Euroluce (Pavs. 9-11 and 13-15)**, the Salone del Mobile.Milano has turned this biennial into a veritable space/time continuum built on **multidisciplinary creative activities** related to **light, both artificial and natural**. An opportunity for discovery and rediscovery, for reflection on the past and on the future, an open space of precious things and emotions, a time for dialogue between technology and poetry, and a peerless source of inspiration.

The lead concept underpinning this **plural multidisciplinary and polycentric** cultural project is “**The City of Lights**,” playing out in a **packed palimpsest of events, exhibitions and installations**, devised and coordinated Beppe Finessi, built on the **power of a multitude of different approaches** and the **dialogue between voices that may be geographically distant**, precisely because of the **added value that comparison can generate**. “*After seeing the new layout devised by the studio Lombardini22 for Euroluce, our aim was to valorise design and the ‘city’ concept that they came up with. With that in mind, we imagined a ‘city of lights,’ a series of cultural initiatives around a programme of structured content, entrusted to curators and designers of different sensitivities, languages, provenance and generations. We invited them to work with us on a project of complementary content to design, bringing other disciplines such as contemporary art, architecture and photography into Euroluce through a series of exhibitions held in a number of different locations within the pavilions,*” said **Beppe Finessi**.

The many different authors involved, with their design-related, linguistic, aesthetic and theoretical differences, will enable perspectives to be experimented with and experiences lived, contradictory ones included, the object and subject of which will be **light**. Objects, photographs, drawings, sculptures and videos, but also the powerful imprint of **Maurizio Nannucci** are the protagonists of a **great site-specific installation and six large exhibitions**, including **Constellations**, seven separate architectural and display ‘intermezzos’ designed by Formafantasma, providing poetic interludes and opportunities for rest along the path through the exhibition.

The most powerful expression of this event is **Aurore**, the **large plaza in Pavilion 13**, also designed by **Andrea Trimarchi and Simone Farresin (Formafantasma)**, containing what will prove to be an exceptional **arena**, an **installation** in its own right, original and sophisticated,

devised to spark new experiences of light. For this project Formafantasma is again working with regular collaborator and philosopher **Emanuele Coccia** to **reflect on light** more profoundly than it tends to be addressed in product design. The installation consists of **a chromatically coherent sitting area**, with velvet upholstered furniture and carpeted flooring, **topped by seven large-format LED screens**. These screens are mounted above the sitting area – as if floating in space – **showing a film featuring seemingly abstract video compositions that only occasionally reveal the filmed subjects more clearly**. The film is accompanied by an unseen voice, reading out **a text written with Emanuele Coccia, exploring the cosmological and existential dimensions of light**. After exploring light as a **natural phenomenon and its engineering** as a man-made tool, the film concludes with a **critique of the misuse of design and engineering**, referring to the so-called **Phoebus Cartel** held in Geneva in 1925. The Phoebus cartel, set up by some of the most influential lightbulb producers of the time, aimed to **control the worldwide incandescent lightbulb market by planning the obsolescence of these products**. By 1925 the cartel had established a limit of 1,000 hours for a household bulb. This was considerably less than the previously standard 2,000. *“Our ambition is to come up with a functional space that can serve as the venue for the Talks and, equally, showcase a sufficiently complex vision of light to trigger reflection on the possibilities and responsibilities associated with design,”* said **Andrea Trimarchi and Simone Farresin (Formafantasma)**.

The arena is also home to a **series of conferences** held by some of the most brilliant figures on the contemporary lighting project scene, and others: **Shigeru Ban, Nao Tamura, Kjetil Trædal Thorsen and Marius Myking of Snøhetta, and Andrea D’Antrassi of MAD Architects** in conversation with an equal number of international journalists on the centrality of human beings in contemporary design, along with the importance of light – from natural to artificial light and solutions for different spaces and functions – which with the latest technological innovations can improve our lives. The debates will show just how projects, design and architecture can embrace the present and imagine the future, open up new avenues, come up with solutions, explore the “possible,” triggering insight and imagination. When not in use, though, Aurore will be turned into **an immersive video and audio installation reflecting on light** both as a product and as a natural phenomenon, and on its existential side: **a meditative space** in which the effects of light on human beings and beyond can be gauged. Thanks to different light and colour frequencies, the installation will play on all our senses, referring to the cosmological scale and the time light takes to travel from the stars to the earth, and touching on natural phenomena such as natural bioluminescence and the use of light in intensive cultivation practices and in the field of biomedicine

Another important space, and a veritable “cultural garrison,” will consist of the **specialist design, art and illustration bookshop**, which will also stock literary tomes that explore the **theme of light, design and architectural and interior projects** in different ways. Alongside the great international publishing houses, there will also be small niche publishers, rare books and currently unavailable books, along with posters, ceramics, small objets d’art and one-off pieces, up-to-the-minute and vintage accessories, and limited-edition prints. The space has been curated by **Corraini Editori** and designed by studio **Formafantasma** as an intimate, warm, welcoming space, quite unlike the typical bookshop set-up. The Corraini ethos ensures a special focus on books that help children of all ages approach the world of



planning and design in a fun and original way. The space has been conceived not just as a place where books are sold, but also as a place in which they can be consulted, like a library. Its aesthetics will dialogue with all the Euroluca installations and displays, becoming an integral part of the overall curatorial and exhibition project.

Milan, 18th April 2023

Press info:

Marva Griffin – Patrizia Malfatti

press@salonemilano.it