

AD

JULY-AUGUST 2016

INDIA

₹150

ARCHITECTURAL DIGEST THE MOST BEAUTIFUL HOMES IN THE WORLD

TROPICAL MODERNISM

SRI LANKA'S STAR ARCHITECT PALINDA
KANNANGARA'S COLOMBO HOME

THE TRAVEL ISSUE

HOLIDAY HOMES
BY LOULOU VAN DAMME
AND MARC NEWSON

BOATS THAT ROCK

YACHTS DESIGNED BY
ANOUSKA HEMPEL
AND GILLES & BOISSIER

DESTINATION DESIGN

REINVENTING JAIPUR
AND JODHPUR

THE
MILAN
REPORT
20+ PAGES OF
SALONE DEL
MOBILE

PLUS AMBRISH ARORA • RAJIV SAINI • ASHIESH SHAH • NIPA DOSHI AND JONATHAN LEVIEN

AD *perspective*

NEWSMAKERS, OPINIONS
THAT MATTER, PLUS
THE LATEST IN ART,
ARCHITECTURE AND DESIGN

Nipa Doshi and Jonathan Levien
at Fondazione Prada.

SPOTLIGHT

THE MILAN REPORT

This power-packed report brings to you all the news, launches and buzz that defined Salone del Mobile in 2016. Four of the biggest names in Indian design give us an insight into the places, products, people and food that made the week memorable for them. Five international designers making waves tell us about their latest launches. We also give you the low-down on the top five trends that will inform interiors this year, present a showcase of the top offerings by Italian brands, and introduce you to state-of-the-art kitchens and bathrooms

WRITER SANHITA SINHA CHOWDHURY · PHOTOGRAPHER ASHISH SAHI

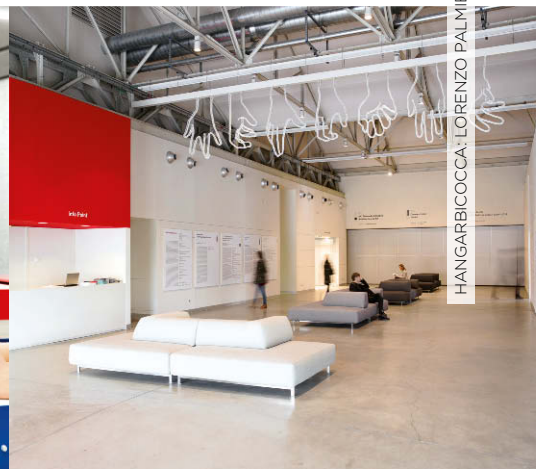
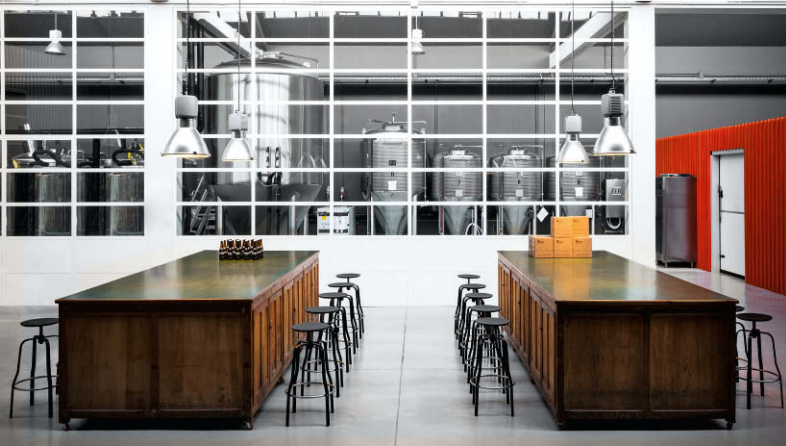


Clockwise from above: Nipa Doshi, Jonathan Levien and Philippe Starck at the B&B Italia showroom. A chair from the Armada collection by Doshi Levien for Moroso. The Bolon By You display. Pirelli's HangarBicocca museum. Doshi and Levien at the Fondazione Prada. The all-day cafe by HAY. The HAY display at La Pelota. The Birrificio Milano brewery.

NIPA DOSHI & JONATHAN LEVIEN

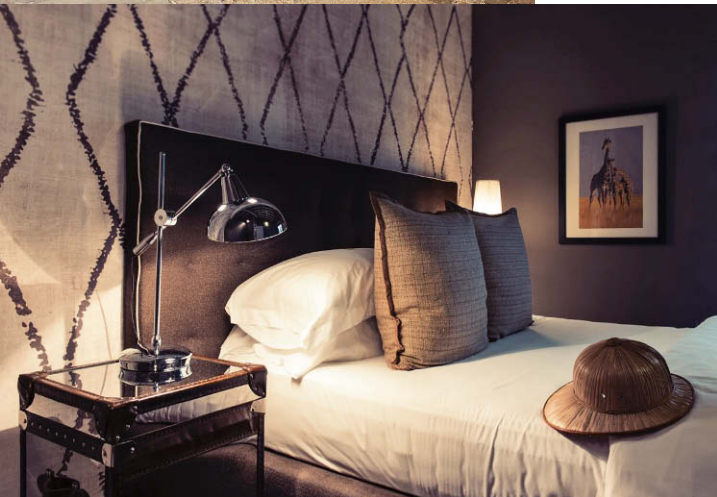
This design duo first visited the fair in 1996, as students of The Royal College of Art. They haven't missed a year since

We launched eight new collections this year—for Moroso, Bolon By You, B&B Italia, Kettal, and HAY—and before we got caught up with these launches, we decided to head to the **Fondazione Prada**, which we were both very eager to visit. We had heard that Miuccia Prada and Patrizio Bertelli had left no stone unturned in designing the space. Enormous slabs of marble were flown in just to avoid too many joints in the floor! The aluminium foam panels on the ceiling fascinated us. Although the materials used by Rem Koolhaas, and his firm OMA, through the space are industrial materials, they look refined and are beautifully detailed. Among the art on display, we really liked the 'To the Son of Man Who Ate the Scroll' project by Goshka Macuga. We also wanted to visit Pirelli's HangarBicocca museum, but had to head back to the city. Our first stop was the **B&B Italia** showroom on Via Durini. While shooting with *AD*, we spotted Philippe Starck looking at the window display. Since the store officially opened its doors to the public only on 12 April, he was denied entry. A quick word with the brand's owner Giorgio Busnelli, and five minutes later Mr Starck was posing with us! From there we went to **La Pelota**; HAY had taken over the 2,000-square-metre space with high ceilings—this was an absolute favourite. The brand brought over chef Frederik Bille Brahe from Copenhagen to set up a cafe on site and serve a healthy and delicious all-day menu. The best part of the Milan Design Week is meeting our friends, clients and collaborators, and in that regard the Kvadrat dinner was great! They invited a small gathering of designers, writers and artists to this improvised location—the **Birrificio Milano** brewery—for supper. This happens every year and it is always at a surprise location. We met fashion designer Raf Simons; Karim Habib and Martina Starke from BMW; Anders Byriel, the CEO and owner of Kvadrat; Patrizia Moroso; Patricia Urquiola; architects Lyndon Neri and Rossana Hu; and David Chipperfield—all in one evening!





Clockwise from top left: Rajiv Saini at the De Padova showroom. The T'a restaurant and chocolate shop. Saini at Fragile. Shelves and stools by Karakter, Copenhagen. The Yard hotel, Milan. The new collection by BassamFellows. The 'Targa Sofa 200', a sofa and footstool by GamFratesi for Wiener GTV Design.



RAJIV SAINI

The AD50 designer believes that for anyone vaguely interested in design, this is the best time to visit Milan

I had an early breakfast at **The Yard**—the stylish boutique hotel on Naviglio Grande canal where I was staying—and headed to the heart of the city to visit **Fragile**, a design gallery dressed in pistachio green and pale pink by the legendary Alessandro Mendini. Committed to historical design, it typically showcases vintage pieces by the likes of Giò Ponti, Carlo Scarpa and Franco Albini. However, during the Milan Design Week, the gallery favours a contemporary aesthetic. In this year's exhibit, the lamps and sculptures from the **Liquida** collection by Marzio Rusconi Clerici particularly impressed me. These pieces were handmade—without using any tools or moulds—with thermoformed plastics. Across the street from **Fragile** is **De Padova**—one of my favourite stores in Milan. In October 2015, after Boffi acquired it, the brand relocated to Via Santa Cecilia, off Corso Monforte—where Dolce&Gabbana had been hosting their fashion shows for over a decade. While I am quite familiar with De Padova's merchandise, this was the first time I was visiting the new space, which has been designed by Piero Lissoni, who acts as the creative director of both brands. I love the way he has reinterpreted some of the pieces, adding new flavour without diluting value. My next stop was **Spazio Rossana Orlandi**. I quite liked the pieces by **Karakter**, a brand from Copenhagen; I might be sourcing from them soon. After grabbing a bite at the gallery's outdoor cafe, I was off to see the new collection by **BassamFellows**, which is run by Connecticut-based furniture designers Craig Bassam and Scott Fellows. Their products—with perfect proportions and exquisite craftsmanship—are destined to become timeless classics. I spent the late afternoon roaming around the **Brera** district and then dropped in at the **Bulgari Hotel** for drinks with friends. For dinner, I headed to **T'a**—a restaurant and chocolatier designed by Vincenzo de Cotiis—where I met friends from across Europe. My favourite find this year is the **'Targa'** sofa by GamFratesi. I love the way this Danish-Italian duo has reinterpreted the cane and bentwood palette that Wiener GTV Design is famous for; we'll certainly be using a few of their pieces in our upcoming projects.





Clockwise from top left: George Yabu and Glenn Pushelberg with Ashiesh Shah and a friend. The Iittala X Issey Miyake collection. The Restaurant installation. The Diversity collection by Nacho Carbonell. Lindsey Adelman's lighting at Nilufar Depot. Shah with the founders of Dimore Studio. Carlo e Camilla. The BDDW showroom.



ASHIESH SHAH

A regular since 2009, the AD50 architect compares attending the week-long fair to doing a year's worth of design research

You know you're going to have a good day when you start your morning at **Nilufar Depot**; it's definitely on top of my list of things to do during Milan Design Week. I can say without a shred of doubt that this space is every architect's dream—with pieces ranging from antique Moroccan carpets to designs by the likes of Giò Ponti and Gaetano Sciolari to contemporary designers like Lindsey Adelman, Massimiliano Locatelli and Federico Peri. My next stop was **Via Santa Marta**, which, in addition to a few boutique design galleries, is home to two of my favourite showrooms in Milan. **BDDW** is a must-visit for its exquisitely handcrafted furniture; I often use their pieces for my projects. I also like **Apparatus Studio** for their chic, innovative lights. I broke for lunch with New York-based architects George Yabu and Glenn Pushelberg at **10 Corso Como**, where we discussed the new collection of furniture they were showcasing for the design week.

I then made a quick pit stop at **Galleria Carla Sozzani** to see the Iittala X Issey Miyake collection of textiles, ceramics and glasses, one of my favourite presentations. Next on my list was an exhibition organized by the gallerist Rossana Orlandi at the **Palazzo Ferré**. Titled **Diversity**, it showcased the works of Spanish designer Nacho Carbonell and was perhaps one of the most interesting projects I saw this year. I made sure to pick up pieces for my clients and my personal collection. **Dimore Studio** is my Milan staple—whether during the fair or otherwise. This year it was converted into a dark yet dramatic space, with the focus on a range of retro modern furniture and lighting pieces. I also had the opportunity to spend some quality time with Britt Moran and Emiliano Salci, the studio's founders. Next up was **The Restaurant**, an installation of four kitchens designed by Tom Dixon for Caesarstone, which I thought was fantastic. From there, I headed for dinner at **Carlo e Camilla**—a restaurant and cocktail bar run under the direction of Michelin-starred chef Carlo Cracco. The space used to be a defunct sawmill, and has managed to retain its industrial look; it now features two long wooden community tables under antique chandeliers. A perfect way to end the day.

IITTLA X ISSEY MIYAKE: COURTESY CARLA SOZZANI. THE RESTAURANT: PIER LINDGREEN. NILUFAR DEPOT: MATTIA IOTTI. CARLO E CAMILLA: ENRICO DE LUIGI. COURTESY BDDW



Clockwise from above: The Stay collection by Sé, London. Pans from the PAN 999 project. Il Salumaio di Montenapoleone restaurant. Mauricio Rocha's installation for Hermès. Jo Nagasaka's installation for KinnaSand. Akanksha Himatsingka at Bellora. The new Marble Faces collection at the Salvatori showroom.



AKANKSHA HIMATSINGKA

The managing director of soft furnishings brand Atmosphere attended Milan Design Week for the first time this year

My day started with a 45-minute drive out of Milan to Fagnano Olona, an industrial zone between Milan and Varese, which used to be the Italian textile district. There, I visited **Bellora**, an Italian brand that was founded in 1883 and is now a subsidiary of the Himatsingka Group. Specializing in home linens, it is amongst the most recognized luxury bedding brands in the country. I was there to curate the home linen collection that is now on display in Atmosphere's New Delhi and Mumbai stores, which have recently been renovated by Rajiv Saini. From Fagnano Olona, I headed to **Spazio Rossana Orlandi** where I met Pavlo Shtakleff, director and founder of Sé, a London-based furniture brand. They presented a line of delicate pieces of furniture with a hint of fantasy, upholstered in pastel shades. A project that stood out for me was PAN 999, which is in line with the traditional practice of eating in silverware and capitalizes on the bactericidal, fungicidal and antiviral properties of silver. Designed by Tobia Scarpa, the pans have a

galvanic coating of silver on iron and don't contain other materials like chromium, cadmium, or PFOA non-stick coating found in most cooking utensils, which can have negative health effects. I then stopped by the **KinnaSand** store, where architect Jo Nagasaka had created a luminous installation of different sizes and forms with textiles and optical fibre. I had just enough time to browse through Alaïa's collection at **10 Corso Como** while I waited for a table at the cafe. After a quick lunch, I headed to the **Salvatori** showroom to see the new Marble Faces collection that stems from research of archetypal forms, and has been translated into pure geometry and reinterpreted with a contemporary twist by Elisa Ossino. This collection—accompanied by elegant faucets by Fantini and Silvia Fanticelli's collection of home and bathroom accessories—was an interesting find. Next up was **Teatro Vetra** where Mexican architect Mauricio Rocha designed a stunning display for the Hermès home collection launch. Rocha's raw stacked-brick columns contrasted the softness and warmth of the Hermès leather furniture and accessories, and the rich colours of their textiles. I ended my day with a sumptuous meal at **Il Salumaio di Montenapoleone** with my aunt Jayshree Poddar, and Alberto Pezzato, the creative director at Rubelli.

—MILAN—
BROOM

The British designer decided to do things differently this year, with an entertaining mobile display



Lee Broom inside his mobile display. The pendant, table and floor lamps are from Broom's Optical collection.

Why did you choose to create a mobile installation this year?

Each year, Milan Design Week increases in size with more and more exhibitions and installations to see. People always tell me, "I loved your show, but I didn't have time to see it." So I thought, instead of getting people to come to us, why don't we bring the show to them? And that's what we did. We were able to capture a much more varied audience because of the mobile nature of the show.

Tell us about the Optical collection.

The Optical collection's sense of drama comes from both the bold monochrome colour combination and the crisp graphic linear pattern. I wanted to create something that—when viewed from all sides—changes at every angle, and this in turn creates a lot of visual drama.

Does your training in theatre and your work in fashion influence your process?

I started my career as a child actor and I worked in film and television till I was 17. I was a member of the Royal Shakespeare Company and that's the career I thought I would take. What I loved about acting, and what I certainly try to incorporate into my work is a sense of theatre and creating a real "show". In my installations I think of every detail; from the product down to the uniforms of staff, everything is considered in order to create an authentic immersive-ness. We are staging experiences for people. I won a fashion competition at the age of 17 and that's when I moved away from theatre and started with fashion. I was privileged to have worked with Vivienne Westwood for almost a year, and what I learnt from her was how we can learn from techniques of the past and

bring them to the modern day rather than being influenced by the modern day. This has definitely filtered into my approach as a product and interior designer. I like to look at traditional manufacturing techniques and materials and reimagine them. I also try to change the collections every season [by experimenting] with new materials—crystal, marble, brass, and wood—but I maintain an overarching look.

Tell us about your brand logo—of a crown and a broom.

When I started my own brand, I was inspired by heritage brands with very British emblems and royal warrants. I guess this was my starting point to create the logo. Incorporating the broom was a little theatrical nod to my name. The crest is on all of my products and it's something I'm very proud of.

VINCENT VAN DUYSSEN

The Antwerp-based designer—with a penchant for all things balanced, serene and tactile—has added an architectural lighting collection to his repertoire



Left to right: Vincent Van Duysen with the Infra-Structure tubular lighting system, and the Casting collection of LED bollard lights for outdoor installations—both for Flos.

What makes a lighting collection “architectural”?

The Infra-Structure collection is derived from engineering, from Bauhaus. It has this typical Bauhaus design language with its tubular structure and industrial aesthetic. It has a very architectural, graphical expression through its rhythm and sequences, and is functional and decorative at the same time.

How did your past experiences as an architect inform this collection?

Piero Gandini of Flos requested me to develop an architectural lighting concept. Normally, architectural light installations

always tend to be as invisible as possible. But my experience and previous interior projects [that I had worked on]—using more expressive customized lighting—led me to develop a visible structure that becomes part of and interacts with the interior.

With Le Corbusier and Louis Kahn as key influences, have you ever visited India?

I've been to India a couple of times, but unfortunately never had the chance to visit Chandigarh. But it's on my wish list and I would like to combine it with visiting Studio Mumbai and meeting Bijoy Jain. I appreciate

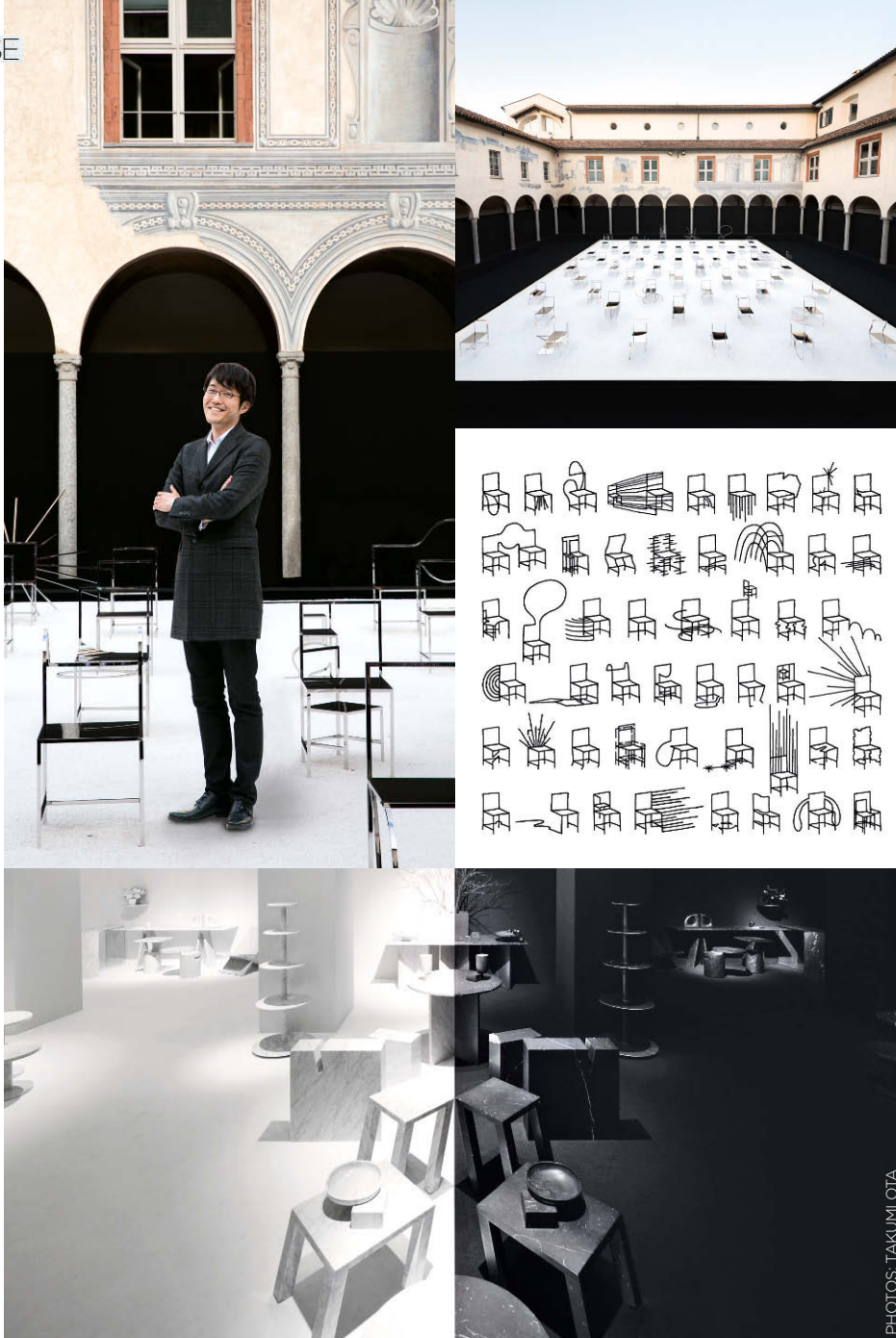
their work a lot. They have a very poetic approach, very much related to nature. You feel their deep research and use of materials in each of their projects.

What projects are you working on right now?

In America, a yacht, and a South Hampton summer residence; the interiors of a penthouse in Beirut; our first hotel project and a home for the elderly in my hometown [Antwerp]; the interior design of an office building in Beirut; the redesign of part of the Molteni&C store in Tokyo; and the renovation of a part of La Rinascente in Rome.

OKI SATO

The Japanese designer is working on 400 projects right now, all designed to “give people a small smile in the end”. AD caught up with him at the 50 Manga Chairs exhibit for Friedman Benda



Clockwise from top left: Oki Sato at the 50 Manga Chairs exhibit at Chiostro Minore di San Smpliciano. A sketch for the exhibit. Sato created the Light and Shadow installation for Marsotto Edizioni, using the brand's Carrara and Marquina marble.

PHOTOS: TAKUMI OITA

What importance does the Milan Design Week hold for you?

I graduated in 2002 with an MA in Architecture from Waseda University, Tokyo. When I went to Salone Internazionale del Mobile for the first time in 2002, it was a big impact for me to see the designers playfully design both products and installations. In Japan, people who have studied architecture usually only design architecture, interior designers design interiors, and product designers design products. But I wanted to design more flexibly—[to] transcend genres. That is why I started Nendo.

Why did you choose manga as a theme for the 50 Manga Chairs exhibit?

When I was a child, I liked reading manga books all day, and my mother would be angry with me. But if I went to the museums, my mother would be happy. So I started questioning what the difference is between going to museums and reading manga. When I really didn't understand the difference, and the fact that this remained in my head for quite a long time, I did a little bit of research about manga and learnt that it's deeply rooted in Japanese culture. I started thinking [about whether] we could use the techniques used in manga for furniture and objects. It's a way of expressing feelings and emotions and movements.

Nendo launched 13 projects at the Milan Design Week. How do you manage to

produce such a massive body of work?

If I focus on only one or two projects, I can only think about one or two projects. When I start thinking about working on close to 400 projects, it relaxes me. The more ideas I think of, the more ideas I come up with. It is like breathing or eating.

Do you have any of your own products in your home?

No; actually, I have nothing in my house. It's almost empty. There is a bed, desk, chair, and some magazines. I'm sure that there are designers in the world who work while constantly staring at prototypes and samples, but in my case I want to “forget” about a project as much as possible, so that my head is clear, like the space of an empty gallery.

HERVÉ VAN
DER STRAETEN

The French designer pushes the envelope on sculptural design with an art-filled exhibition



Hervé Van der Straeten poses with the 'Stool Capsule' in lacquered aluminium and the 'Armoire Partition' in blue lacquered wood.

Tell us about your exhibition at the Robilant+Voena gallery.

The idea of this exhibition is to stretch the dialogue between periods and mediums—to show how my work could [intersect] with a classical painting by Bernardino Licinio or works from a more modern period like [those of] Andy Warhol and Lucio Fontana. The curating was done in partnership with the gallery. We worked closely on the lights and the layout; the walls were entirely repainted, which transformed the setting.

What is your design process like?

Everything starts with a sketch. I start drawing, precisely, the structure of a piece; then I look for the material that will best express what I intend to create. Sometimes, I

start with a material that inspires me and that leads me to a form. I have my own workshops in Paris—one for bronze and one for cabinetmaking—where 30 craftsmen work. I work with a large range of materials; some of them are traditional, like antique parchment, ebony and marble. I also love challenges and new materials, and use Plexiglas and anodized aluminium, as [seen] in the 'Propagation' and 'Origami' consoles at Robilant+Voena gallery.

From concept to realization, how much time do you spend working on a piece?

I have the luxury of time. I want to develop my pieces. I do a new show every two years, when I feel it is ready. One piece can take up

to one year to develop.

You also design jewellery. Is there a common design language that links the jewellery and the furniture?

Creating jewels is a great way of researching new shapes for furniture and objects. Jewellery allows me to grasp, at a small scale, what I will create on a bigger scale. On the other hand, a structure studied for furniture can be brought to a piece of jewellery. There is a continuous dialogue between my furniture and my jewellery.

How would you define rarity?

Rarity is not about the price. It is the combination of a great idea with a very high quality of execution.

TORD
BOONTJE

Part of the nine-designer team for the debut collection by Atelier Swarovski Home, the Dutch designer spoke to AD about collaborative designing



PHOTOS: MARK COCKSEGE



Left to right: Tord Boontje with a wine cooler, bottle stoppers and lanterns from the Lux Orbit collection. Sketches by Boontje for the collection.

Tell us about your Lux Orbit collection.

For a long time, I wanted to design tabletop objects with Swarovski. I love how the sparkling crystal adds something festive and glamorous to the table. The theme came from enjoying sci-fi stories—*Battlestar Galactica*, *Neuromancer*, *2001: A Space Odyssey*, and *Alien*—and depictions of the future and otherworldly landscapes and space. It's also influenced by space photography—[from the] Hubble telescope—and imagery. I chose to work with smaller crystals that are normally used for fashion accessories and jewellery because of their refined elegance and large colour range.

What is your design process?

I used to believe that as a designer you always had to be very precise with drawings, computer-rendered models [and so on]. But I have come to see that actually it is more

important to be open to collaborations and inputs from others. With industrially produced objects, I try to be quite precise in my drawings to show what my intentions are and what the important aspects of the design are. Then by working with the engineers and product developers, the design always changes, and depending on the team, it becomes better! With craft-driven or handmade objects, it is sometimes better to not be very precise and to leave room for the artisan to add their own skill and knowledge.

Do you often produce your own pieces?

There are a few things here in the shop, which are studio-produced: the Lightweight collection of lamps made with bamboo, copper, stone, and paper; the Shipwrecked collection of dinner plates; and the 'Botanical' chandelier made of laser-cut COR-TEN [weathering] steel. It is fun to make some

things in self-production; sometimes it's the only way to be creative and independent. On the other hand, it can also be very time-consuming, risky and sometimes limiting in reach. I also enjoy working with other people or companies who are skilled and specialists in what they do.

A camping tent, laptop skins and even stamps—what's next for you?

Floral balconies for town houses in London; a galactic chandelier in a hotel entrance in Macau; a new botanical textile collection with Christopher Farr; street furniture along the Thames; a bar for Sarabande (the Lee Alexander McQueen foundation) based on snakes; Yamaha audio speakers transformed with horsehair; and an exhibition in September in the studio, for which we have invited 28 other designers to show their work under the title Electro Craft.



'FRAME BY YOU' ROOM DIVIDER BY SARA HELD GOTFREDSEN, VIA DESIGN



'NODE' LAMP BY ELS WOLDHEK AND GEORGI MANASSIEV, ODD MATTER



'STENO' DESK BY CAIMI LAB, CAIMI BREVETTI



'GRID' MODULAR DAYBED BY POOL, PETITE FRITURE



TRENDS 2016

AD shortlists six trends from Milan Design Week



'GRAN TURISMO' LAMP BY DAVIDE G AQUINI, ADG DESIGN

HAUS RULES

Baubaus expanded its bold on furniture to linear perfection



'ROLLINGIN' BAR TROLLEY BY GIO TIROTTO, MINGARDO

'LITH' TABLE BY MAURO LIPPARINI, ARKETIPO



'MINI BARCELONA' CLOCK BY JOSÉ MARÍA REINA, NOMON



BOWLS FROM THE TABLE COLLECTION BY JAIME HAYON, BOSA



'PARENTESIT' FREESTANDING AND WALL PANELS, 'DIZZIE' TABLES AND 'CATIFA 53' CHAIRS, ALL BY LIEVORE ALTHERR MOLINA, ARPER



'STENO': ROUL LACOMETTI; 'ROLLINGIN': DARIO BREGGIÉ; 'PARENTESIT', 'DIZZIE', 'CATIFA 53': MARCO COVI; 'GRID': PETITE FRITURE; 'MINI BARCELONA': NOMON



'EMMA' DAYBED BY MÜLLER & WULFF, SOFT LINE



'ANKARA' SUSPENDED LIGHTS BY CONSTANCE GUISETT, MATIÈRE GRISE

SOFT SERVE

Pastel shades ruled the colour charts with these candy-coloured pieces



'RAW' CUSHION BY BORJA GARCIA, GAN

'GRAPY' EASY CHAIR BY KENSAKU OSHIRO, GAN



'PRO' SWIVEL ARMCHAIR BY KONSTANTIN GRČIC, FLÖTTOTTO



'FUGATO' SPEAKER, KÄHLER DESIGN

'GIUDECCA' HANDMADE RUG BY ZANELLATO/BORTOTTO, CC-TAPIS

'JOIN' SERVING BOWL BY MARK BRAUN, PETITE FRITURE



'TOY' SIDE TABLE, ATELIER BIAGETTI



'GENDER' ARMCHAIR BY PATRICIA URQUIOLA FOR CASSINA, POLTRONA FRAU GROUP DESIGN CENTER

'ELISABETH' LAMP BY JULIEN PHEDYAEFF, HARTO DESIGN



'EYES' ARMCHAIR BY FOERSOM & HIORT-LORENZEN, ERIK JØRGENSEN

'ANKARA': CONSTANCE GUISETT; 'PRO': FLÖTTOTTO; 'FUGATO': FLÖTTOTTO; 'RAW' & 'GRAPY': PINHOLE STUDIO

'TIGMI' DEEP SOFA WITH DETACHABLE ROOF BY JEAN-MARIE MASSAUD, DEDON



'GIARDINO' OUTDOOR PENDANT LAMP, SERVOMUTO



'CHIEMI OGURA #1' FROM THE KYOTO COLLECTION, PET LAMP



'AYAKO HOSOGAKI #2' FROM THE KYOTO COLLECTION, PET LAMP



'JOSEPHINE' SUNBED, SIKA-DESIGN

'RIO' CHAISE LONGUE BY OSCAR NIEMEYER, NILUFAR GALLERY



CANE & ABLE

Cane, nicker and woven materials emerged as hot new favourites this year



'LIALA STRAW' CHAIR BY U ASNAGO, PORADA

ROCKING CHAIR FROM THE MARNI BALLHAUS COLLECTION, MARNI



'MAJORDOMO' COAT HANGER & FOOTWEAR STAND BY NATHAN YONG, WIENER GTV DESIGN



'LIBELLE' BOOKCASE BY PIETRO RUSSO, BAXTER



'SOFA SELLIER' BY NOË DUCHAUFOUR-LAWRANCE, HERMÈS



'RIO': MATTIA OTTI; 'SOFA SELLIER': STUDIO DES FLEURS; ROCKING CHAIR: MARNI; 'JOSEPHINE': SIKA-DESIGN; 'GIARDINO': GUIDO BARBAGELATA

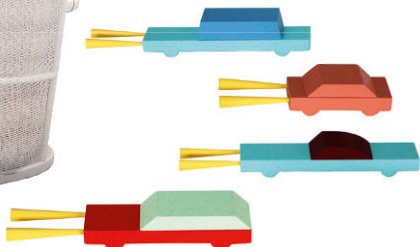
'FANTASY AIR BALLOON' BED BY ANDRÉ OLIVEIRA, CIRCU



'AIRWAY' SWING BY PHILIPPE STARCK, KARTELL



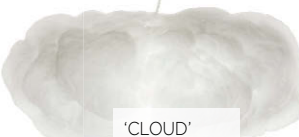
'CARTOOLS' TOY CARS BY FLORIS HOVERS, MAGIS



PLAY HOUSE

Children got a solid dose of design attention with these playful new entrants

'CLOUD' LAMP BY ANDRÉ OLIVEIRA, CIRCU



'FURIA' ROCKING HORSE BY FRONT, WIENER GTV DESIGN



'TESTACALDA' TRACTOR BY PIERO LISSONI, KARTELL

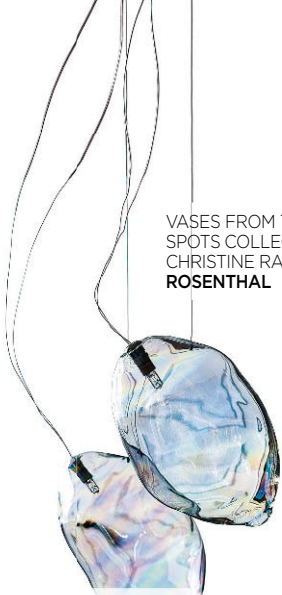


VASES FROM THE HOT SPOTS COLLECTION BY CHRISTINE RATHMANN, ROSENTHAL



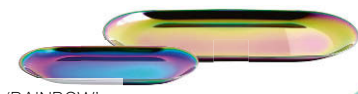
'PLI' SIDE TABLE BY VICTORIA WILMOTTE, CLASSICON

'CLOUD' CEILING LAMP BY ORIANO FAVARETTO, CATTELAN ITALIA



PRISM BREAK

Multi-coloured surfaces injected life into crisp forms



'RAINBOW' TRAYS, HAY



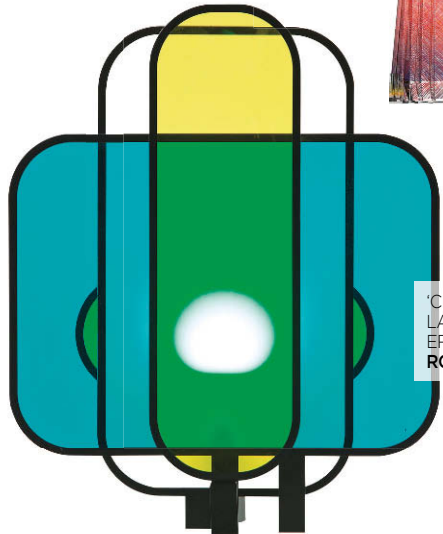
'ABCD' SIDE TABLE BY RONA MEYUCHAS-KOBLENZ, KUKKA STUDIO



'PRISMANIA' CHAIR BY ELISE LUTTIK, NOON FURNITURE



VASE AND BOWL FROM THE PRINTED COLLECTION BY RAW EDGES, ATELIER SWAROVSKI



'CHROMA' TABLE LAMP BY ARTURO ERBSMAN, ROCHE BOBOIS

'RAINBOW': HAY; 'PRISMANIA': LISA KLAPPE; HOT SPOTS VASES: ROSENTHAL

SHAPE UP

Curvy or edgy—these pieces blurred the lines between furniture and sculpture



'KEYSTONE' CHAIR BY SOPHIE MENSEN AND OSKAR PEET (STUDIO OS Δ OOS), PLEASE WAIT TO BE SEATED

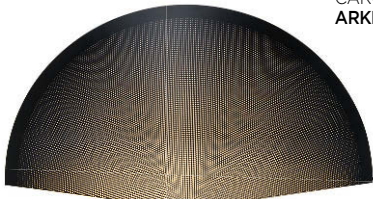


'VALLE' SHELVES BY ZAHA HADID ARCHITECTS, CITCO



'ORACLE' DINING TABLE BY GINO CAROLLO, ARKETIPO

'KARESANSUI' (GRAVEL) RUG BY MATTEO CIBIC, SCARLET SPLENDOUR



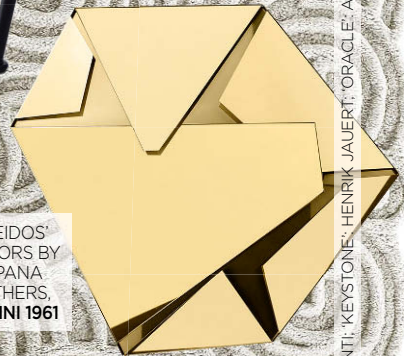
'LUCID LIGHTS' DAVID DERKSEN DESIGN



'DO-MARU' ARMCHAIR BY DOSHI LEVIEN, B&B ITALIA



'CURVED' HOTEL RECEPTION DESK, WONMIN PARK



'KALEIDOS' MIRRORS BY CAMPANA BROTHERS, GHIDINI 1961



'ERMES' VASE BY GIORGIO SORESSI, GIORGIO COLLECTION



'AERON' COFFEE TABLES BY RODOLFO DORDONI, MINOTTI



'COMPRESSION' SOFA BY PAUL COCKSEGE, MOOOI

'CURVED': WONMIN PARK; 'VALLE': FRANCO CHIMENTI; 'KEYSTONE': HENRIK JAUERT; 'ORACLE': ARKETIPO FIRENZE

The 'Wallace' chest of drawers by Jumbo Collection is inspired by the rococo chiffonier that was added to the bedchambers of Louis XV's private apartment in Versailles in 1739. The 'Wallace' is the result of 200 hours of work by 10 craftsmen.



Thousands of crystals tumbling down from curly brass castings plated in 24-carat gold make the 'Cascade' chandelier by Masiero a treat for maximalists. The glittering effect is further enhanced by the teardrop pieces in Venetian glass.

This Russian neoclassical armchair from Rbo has been upholstered in an extraordinary silk velvet. Made with beechwood, this piece stands out because of its gilded trompe l'oeil and ebonized detail.



LA DOLCE VITA

AD handpicks furniture pieces from the fair that showcased the best of Italian expertise and craftsmanship

The elaborate baroque 'Valery' bed from the La Boutique L4 collection by Asnaghi Interiors is an absolute showstopper. Eight artisans worked on carving, lacquering, gold-leafing and painting the piece.



Bring in a touch of 17th-century European glamour with the 'Valery' vanity desk from the La Boutique L4 collection by Asnaghi Interiors. The exquisitely crafted piece has been finished with 24-carat gold trim.



Turri's all-white 'Blanche' sofa set from the Orion collection designed by Andrea Bonini is upholstered in leather. The centre table is from the brand's Noir collection, and the 3.5-metre-tall chandelier carries a Vetro Artistico Murano certificate.



The special feature of the 'Olympia.B400/B' storage unit by Cornelio Cappellini is its set of Murano glass-and-metal elliptical legs. The unit is outfitted with a Calacatta gold marble slab on top.



Flexform's 'Elisabeth' bergère by Roberto Lazzeroni pairs firm padding with armrests and a high back to create a cocoon of comfort. It is complemented by the 'Eaton' ottoman and a detachable beadrest cushion.

The 'Manta' dining table from Rimadesio by Giuseppe Baruso is characterized by a light and modular aluminium structure. A lazy Susan can be added on request.



The 'Visconti' console from the Next Art collection by Sicis seeks inspiration from the art and architecture of the Italian Renaissance. Its mosaic-beatbed front drawers are evocative of the fine craftsmanship of that era.



Flexform's 'Icaro' bookshelf has been designed by Roberto Lazzeroni. Its solid-wood shelves can be upholstered in either combide or suede. The metal tips at the base add to the sturdiness of the piece.





The back of the 'Indy' chair—by Italian design firm Arcbirivolto for Cattelan Italia—has a subtle, streamlined design. It has two variants, a fixed base and a swivelling one, and is ideal for the office.



The 'Bijou' cocktail table designed by Fabrice Berrux for Roche Bobois features a bubbled-glass top—available in transparent and coloured variants—and rests on a structure of thin steel piping.



The 'Edge (Two)' door by Marco Piva for Lualdi is a meeting point of geometry and functionality. This matt, iron-grey lacquered version has an angular cut on one side which creates a volumetric effect.

The 'Ops' mirror designed by Umberto Asnago for Porada has an unusual asymmetric shape. It can be created in one day, and undergoes eight different stages of production.

The 'Wind (Brushed Rame)' bookshelf designed by Giuseppe Baruso for Rimadesio is made entirely in aluminium. This large, free-standing composition, combines aesthetic lightness and structural strength with minimal thickness.

Visionnaire showcased its new launches in two separate spaces for the first time this year: The 'Hemingway' armchair, designed by Samuele Mazza, is part of its contemporary collection.



Minotti's 'Freeman Duvet' seating system features sumptuous seat cushions—each wrapped in a layer of memory foam padding and topped with soft down.

'OPS': DAVID CERATTI; 'HEMINGWAY': VISIONNAIRE HOME; 'WIND': RIMADESIO; 'BIJOU': ROCHE BOBOIS



Named after a popular 1970s' New York night club, the 'Xenon' swing lamp was designed by Paolo Vasi for Venini. The suspended lamps have been designed to look like luminous sponges.



The frame of the 'Diamond' sofa by Sicis is made of solid timber and plywood. It is upholstered in the 'Elios Gold' fabric from the brand's Tessere collection, which looks like it is made up of tiny mosaic pieces.

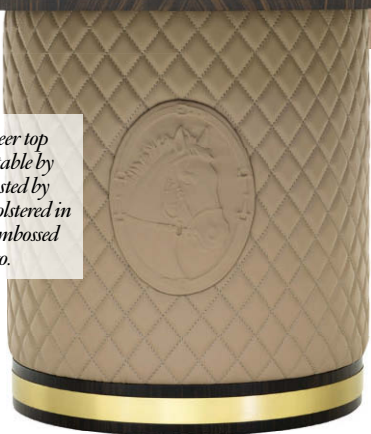


The 'Elvira' upholstered leather chair by Formitalia has lacquered wooden legs, the sides and back have been quilted, while the front of the backrest has been embossed with the horse logo.



The shape of the 'Adelaide.3100' chaise longue by Cornelio Cappellini is inspired by a sleigh. The backrest can be adjusted, making it comfortable for reading and relaxing.

The round wenge veneer top of the 'Elvira' dining table by Formitalia is contrasted by the base, which is upholstered in quilted leather, and embossed with the oval horse logo.



The slim Calacatta marble top and the slender iron structure—in a light bronze satin finish—of the 'Calder (Bronze)' console by Minotti highlights the brand's contemporary style.

The 'Niky' sofa was designed by Daniele Lo Scalzo Moscheri for i4Mariani. It can be upholstered in fabric or leather.





The 'Butterfly' chandelier from the Alchemy series of the Coliseum range by Giorgio Collection was designed by Giorgio Soressi. It takes two hours to make each of the Murano glass bulbs.



Jean-Marie Massaud has designed the 'Lloyd' bookshelf and storage system for Poltrona Frau Group Design Center. It comprises grids of thin vertical wooden rods that can be moved to create varied playful sequences.



Claudio Bellini designed the 'Piuma' bed for Natuzzi. The headboard is shaped like two pillows joined together. The perimeter of the bed has been created in leather and fabric.



The 'Micol' multifunctional dressing table by Giovanna Azzarello for Porada lends itself to both classic and modern styles because of its elegant yet formal structure.



The structure of the 'Outline' coffee table designed by Alessandro La Spada for Visionnaire is made of golden polished steel. It is fitted with rose gold and grey glass.



The gold Calacatta marble top of the 'Schubert' dining table by Longbi rests on tubular metal rods encased in a wood base. It is accompanied by the 'Frances' chair from the brand's Vanity collection, which is upholstered in suede leather.

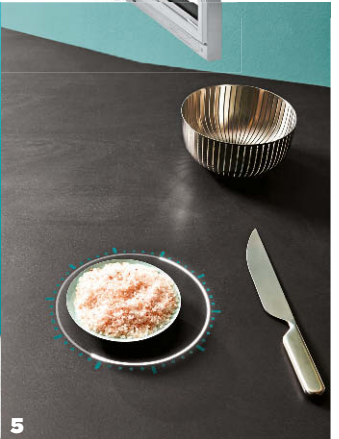
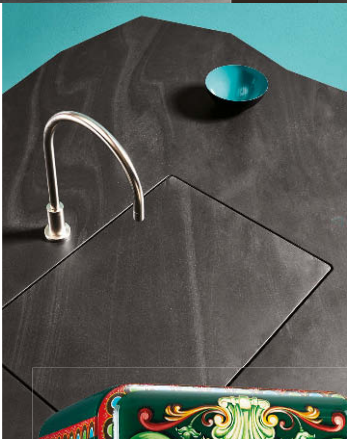
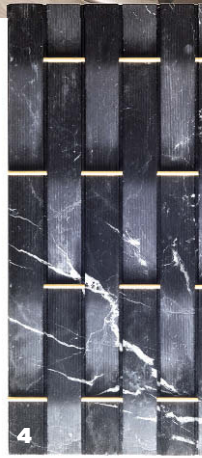
BUTTERFLY: GIORGIO COLLECTION; 'LLOYD': POLTRONA FRAU; 'OUTLINE': VISIONNAIRE HOME; 'MICOL': DAVID CERATI



LA CUCINA

This new breed of kitchens will raise the technological ante of your home

1. 'Genius Loci' kitchen system by Gabriele Centazzo for Valcucine.
2. 'Legno (Nova Lack)' kitchen by Nolte Küchen.
3. 'WTes 5872 Vinidor' wine cabinet by Liebherr.
4. 'Panama (Nero Marquina)' wall covering by Enzo Berti for Kreoo.
5. 'Tulér' interactive kitchen by Tipic for Offmat.
6. 'Pearl' hood by Miele.
7. 'Dots' modular shelf system by POLARISlife.
8. 'FAB 28' refrigerator by Dolce&Gabbana and Smeg.

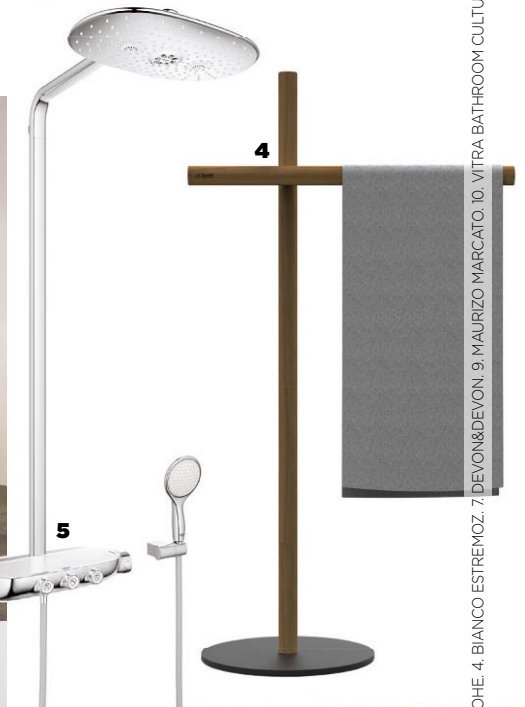




THAT'S AMORE

AD showcases the most well-designed bathrooms spotted at the fair

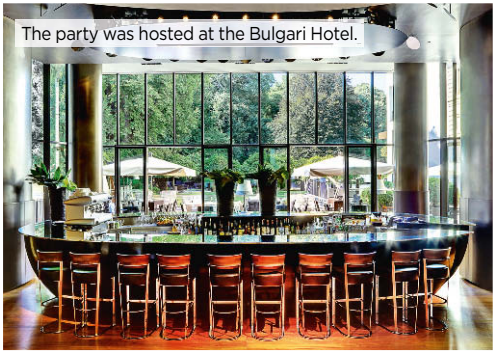
1. The Arcadia bath collection designed by Studio APG for **Cielo**.
2. 'Diesel Open Workshop' bathroom by Diesel Living for **Scavolini**.
3. 'Water Steps' from the Axor WaterDream collection by **Front** for **Hansgrohe**.
4. Freestanding towel holder from the Twig collection by **Boffi**.
5. 'Rainshower SmartControl' shower system by **Grohe**.
6. 'Kora' bathtub by Enzo Berti for **Kreoo**.
7. 'Harry Junior' washbasin cabinet and mirror by Paola Tanini for **Devon&Devon**.
8. 'Technic Dark' ceramic tiles by **Porcelanosa**.
9. The metal edition of the Edge bath collection by **Falper**.
10. 'Time and Moment' bathtub by **VitrA**.



Style Editor: **Sonali Thakur**
 Stylist: **Samir Wadekar**
 Production Assistant: **Shreya Basu**
 Interns: **Vidhi Shah, Satvik Gupta & Soumya**

For details, see Stockists

The party was hosted at the Bulgari Hotel.



Kaif Faquih, AD editor Greg Foster, Kekin Shah



Zarir Mullan, Shernavaz Bharucha, AD publisher Deepa Bhatia, Seema Puri Mullan

A TOAST TO DESIGN

Snapshots from the annual party hosted by AD and Sicis India celebrating the Milan Design Week



Satyendra Pakhalé



Mann Singh



Vinita Chaitanya



Matteo Cibic



Suman Kanodia, Ashish Bajoria



Kanhai Gandhi, Chandrashekhar Kanetkar



Richa Bahl



Enrico Monti, Kekin Shah



Rajiv Saini



Akanksha Himatsingka



Ravish Vohra



Prashaant and Natasha Kochhar



Leila Erfan



Gunjan Gupta, Greg Foster



Ankur Khosla



Rupesh Baid



Sangeeta Mansharamani and Sunil Jasani



Sandeep Taluja



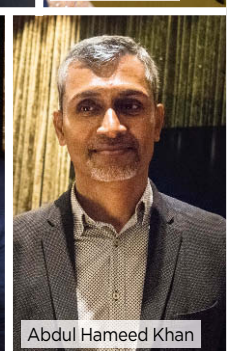
Sejal Shah



Jayshree Poddar



Ravi Vazirani



Abdul Hameed Khan