惊艳米兰

Stunning Milan

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Salone Internazionale del Mobile 2011

贾方　主编















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设计圣殿 创意狂欢

Design Sanctuary, Creation Carnival

2011 米兰国际家具展
Salone Internazionale del Mobile 2011

展会时间：2011 年 4 月 12 日—2011 年 4 月 17 日
展会地点：米兰新米兰国际展览中心
组 委 会：Cosmit & Federlegno-Arredo
官方网站：http://www.cosmit.it
展出类别：
国际家具展
国际装饰配套展
国际灯饰展
国际办公家具展
卫星沙龙展

Date: April 12-17, 2011
Place: Milan Fairgrounds, Rho
Organizing Committee: Cosmit & Federlegno-Arredo
Homepage: http://www.cosmit.it
Exhibition Variety:
Salone Internazionale del Mobile
Salone Internazionale del Complemento d'Arredo
Euroluce
Salone Ufficio
Salone Satellite

米兰再次迎来全球性的家具配饰设计狂欢，这次显得特别重要是因为，米兰国际家具展已经走过五十年了，并且已经发展成为全球最具影响力的家具展。展览期间，各国的家具生产厂商、配套厂商及各大设计公司的精英从全球各地齐聚米兰，分享由新材料、新工艺、新设计所引发的创意盛宴。

被称为世界三大家具展览之一的米兰国际家具展，自 1961 年举办以来，形成了包括米兰国际家具展、米兰国际灯饰展、米兰国际装饰配套展、卫星沙龙展等的展览。现在，众所周知的米兰国际家具展是全世界家具、配饰、灯具流行的风向标，走在现代家具时尚设计的前沿，不仅是向意大利出口家具的平台，更是全世界家具业界人士每年都热切期待的家具盛会。

展览会期间，以新米兰国际展览中心为圆心，配上周边的卫星展，整个米兰就是一个大展场，绽放着设计之都的惊艳魅力。参观展会的设计师、传媒、厂商如同疯狂的蜜蜂，在安排紧凑的时间里，飞舞于各个展区，采集创意之花的甜美蜜汁。

本书是由米兰展会参展专家带队，带领专业摄影师、设计师深入到各个展会现场，精心拍摄与编辑出来的米兰精华读本，全方位收录本届米兰展的创意之光及设计精华。通过本书，读者如同亲临展会现场，并由此对今年国际室内设计的发展趋势作出更为直观、准确与理性的判断。

米兰历史回顾

米兰家具展从 1961 年创办到 2011 年已经有 50 年的历史。50 年是一个重要的里程碑，见证了米兰国际家具展的诞生、成长和辉煌，50 年的辉煌还将在不朽的设计中延续。

从 1961 年的 12 000 人的观展者剧增到 2010 年的 297 460 人，米兰家具展用数字见证了这场盛会是怎样吸引着全世界的人们来到这里，而参与展会的商家数量也在飞跃，从最初的 328 家到现在的超过 2500 家，展示面积也从 11 000 多平方米飞跃到超过 200 000 平方米。



意大利米兰设计周已经成为一个融合设计、家具和相关设计领域高端学术研究和顶尖商业活动的演示平台。米兰家具展览是最能直接地让社会各界人士感受与体验国际设计潮流趋势脉搏的大舞台。

第五十届米兰展的主题活动

本届展览会的主题是花样年华五十岁（50 years young）。

此次米兰国际家具展是第五十届，意义自然非同寻常。米兰展览为庆祝五十周年，未开展前就已经举行了一系列纪念、宣传活动，将商业运营、品牌宣传、大师创意与艺术创想结合在一起，拉开了一场高潮迭起的宣传序幕。

米兰家具展公司 (Cosmit) 请艺术家 Laura Curino 以一种创新的手法策划一场独角戏，并在米兰的皮科罗剧院（Piccolo Teatro）演出。这部剧讲述米兰的先锋人物，设计大师和设计公司，表明可持续的创意和工业界成长都离不开他们的极具天赋的创造力。在二月份，一部名为“大师手笔源源不绝 (Great Hands, Without End)——米兰设计的诞生和腾飞：Castiglioni 兄弟、Magistretti、 Menghi、Sottsass、Viganò、Zanuso”的舞台剧在 Teatro Studio Expo 上演。这个演出是作为“超越极限”活动的一部分。放眼未来的同时回顾历史，创新地以舞台剧的方式描述 Castiglioni、Magistretti、Menghi、Sottsass、Viganò、Zanuso 这些设计大师的创意、手笔和经验，在历史上与一些设计公司永远连在一起，如 Cassina、Castelli、Gandini、Barassi、Bitossi 和 Sarfatti 等。这些企业和大师所创造的模式和激情，将给往后 50 年的人们在工作中提供参考和应用的灵感。

为了庆祝米兰国际家具展 50 周年，米兰三年展博物馆 (Triennale Design Museum) 将把第四届的展览献给这群伟大的设计大师和企业，因为是后者的贡献才建立了意大利设计系统。展览名为“梦工厂 (Dream Factories)”，展览时间为 2011 年 4 月 5 日到 2012 年 2 月 26 日。

因为今年的米兰国际灯饰展 (Euroluce), 米兰家具展公司 (Cosmit) 还在米兰市的核心地带，也就是现在的斯卡拉歌剧院广场 (Piazza della Scala) 和圣费代莱德拉广场 (Piazza San Fedele)（广场周围是过去古人崇拜的名为 lucus 的小树林，lucus 是光的意思，古人认为这些树是神圣的）通过灯光照射，营造出具有宗教象征意义的氛围。Attilio Stocchi 用布景的透视法来演绎这个“小树林 (CuoreBosco)”，使米兰市中心成为充满新气象的“天然剧场 (Theatrum Naturae)”，那里烟雾弥漫，充满了山间河流的气息，这些神树满布意大利北部波河山谷 (Po Valley)。场景音乐也很有特色，取材于散播在波河山谷的鸟声，比如金翅雀、长尾山雀、戴胜鸟和红尾鸟等的声音。展览时间与米兰国际家具展同步。

此外，4 月 12 日至 5 月 1 日还展出“原理——前进艺术 (Principia—Forward Arts)”的大型艺术装置。建筑师 Denis Santachiara 为想象中的未来而设计的大型艺术装置，以米兰大教堂广场 (Piazza Duomo) 作为背景，展览是一条通过八个空间的路径。与他合作创造这项目的有 Solares Fondazione delle Arti 公司和一些科学家, 以及一些年轻有为的艺术家。利用科学来演绎最新的科学发现，来创造独特的艺术品，根本的原理就是最新和最尖端的科技。

基于过去两届的成功模式，加上 Cosmit 和 Cosmit 活动基金会的支持，一个名为“平面设计师之手”的展览，在 Necchi Campiglio 别墅历史馆举行。该活动由意大利环境基金 (FAI) 主办，展览世界各地平面设计师捐赠给基金会的亲笔手绘以及签名的设计和草稿图。展览时间为 4 月 8 日到 5 月 8 日。

米兰国际家具展代表着意大利的制造，在专有技术、文化和历史、



创新、传播、创意和经济上都具有重要的意义。尤其是出现于 1998 年的卫星沙龙展 (Salone Satellite) 为设计领域提供了一个广阔的舞台，给那些初出茅庐的年轻人展示其前卫的设计作品，此展已成为设计领域里培养年轻设计师的熔炉。

2011 米兰国际家具展的特色及流行趋势

创新是本次联合展会的主题，具体就是追溯历史，展望未来，包括人类的创新和产品的创新。从第一届米兰国际家具展的诞生之日起，就已经从创始的企业家们身上看到了闪烁的创新精神。一方面是国际展览中心的商贸家具展，另一方面是米兰城市的设计创意 SHOW，米兰把创意时尚文化和家具展览项目都聚焦在这个以设计闻名的城市，使之成为确确实实的“设计沙龙之城”。

延续着米兰国际家具展在坚持质量的前提下，保持传统与创新之间平衡的一贯理念，米兰展馆还有许多以类型分类的展览，这些细分的类别有设计单件和组合系列；以风格分类有古典家具、现代家具和设计类家具；以产品分类有床、衣柜、椅子、室内照明、户外照明、办公家具等。

米兰家具展秉承五十年来辉煌的创新精神。随着每届展会的不断更新和成熟，根据 2011 年米兰国际家具展的总体概况以及国际最新的家居趋势和设计理念，可以看到 2011 年家具总体流行趋势呈现以下几个方面的特征，即自然主义、实用环保、混搭风格、民族主义、新奢华主义、手工艺复兴。

自然生态：设计师灵感的缪斯

“大自然永远是家具设计师最好的缪斯女神。效法自然，才是家具设计永恒的行歌。”空间设计大师史蒂芬·哈梅尔 (Stephan Hamel) 曾经说过，能在米兰家具展上大获成功的作品，其精髓莫不是在效法自然。

“蓝天白云、海涛水波、花鸟鱼虫，甚至包括人类本身的线条，在米兰家具展的 50 年历史当中，大自然总是如此源源不断地为设计师提供着灵感与创意。”英国《卫报》资深记者贾斯廷·麦古尔克 (Justin McGuirk) 在家具展的报道中称，虽然人们没能再次看到长满树叶的衣柜、动物造型的书架等这样具有戏剧效果的作品，但“自然缪斯”的身影依旧无处不在。

设计师马特·恩 (Matteo Thun) 和安东尼奥·瑞卓格斯 (Antonio Rodriguez) 从红蜻蜓翅膀获得启示，选用传统的意大利红玻璃吹制了“里亚尔托”吊灯。扎弗 (Zalf) 品牌参展区的一款烛台，就是以喀斯特地形中独有的钟乳石群作为参照，就连表面的粗制纹路，也和常年被水冲刷过后的碳酸钙沉淀物如出一辙。被国外一设计网站票选为展览中十大最佳环保设计之一的蜜糖吊灯，灯罩表面均匀分布的六角形，让人很容易联想起蜂巢。几乎和米兰家具展同时诞生的意大利床具品牌 Flou，依据云朵的造型，制作新床“漫步云端”。利用云朵的曲线，设计师把床头柜和床本身巧妙地融为一体。

“从自然中寻找原型，对设计者来说，是不会出错的选择。”以建筑设计师身份跨界操刀家具设计，扎哈·哈迪德 (Zaha Hadid) 的作品格外引人注目。在本次米兰家具展上，这位大自然的拥趸，受米兰萨瓦亚和莫罗尼设计事务所 (Sawaya & Moroni) 邀请，设计了一款造型扭曲的椅子。“烟尘本是自然界中最微不足道的东西，一瞬即逝，造型之美却无法用语言来形容。”在设计过程中，

扎哈·哈迪德悉心揣摩着烟雾的袅袅造型，以自己擅长的三维空间曲折造型、流畅的封闭循环线条，凝固了烟雾一刹那的美丽。为了让所有人对自己的设计灵感来源一目了然，她为椅子取名为“青烟”。

“从外观和线条上模仿自然界的事物，虽然新奇、有趣，有时难免让人感觉浮光掠影。大自然中有哲学的深意，有更深层次的美，就比如黄金分割，在家具设计上需要一种更加含蓄，却更有深度的表达，需要设计师有更多的智慧。”美国设计批评家爱丽丝·罗斯素 (Alice Rawsthorn) 对家居设计的评论有点吹毛求疵，却又不无道理。她表示，到目前为止，在历年米兰家具展上，令她最为惊艳的作品之一，要数 2009 年参展的“格拉迪斯”沙发。由以色列设计师安雅拉·瑟法蒂 (Ayala Serfaty) 设计的这一款沙发，乍看上去造型可怖。“你说不出它是具体模仿了自然界的哪种东西，但那种好像在让聚氨酯泡沫自由流动的线条，会让人不禁联想起人类对于自然流体规律的探索和发现的过程，然后莞尔一笑。”

尽管珠玉在前，本次家具展上也不乏在立意上能与“格拉迪斯”相媲美的作品。由 70 后设计师佐藤大创办的日本能度 (Nendo) 设计事务所，参展作品是一款全透明椅子。远远看去，这款透明椅好像只有靠背和扶手，其实，椅子的其他部分采用了一种透明的塑料薄膜，看上去很不结实，甚至不堪一坐。但这种塑料薄膜是专门用来包装精密仪器的高弹性新材料，承重力相当强大。最神奇的是，当有人坐在这种椅子上，在旁人看来，他好像是悬空的。用佐藤大的话来说，“设计师用一把椅子，创造了一个让人意想不到的情景，就像漂浮在空中一样，摆脱了自然界的万有引力。”

天然材质：实用环保是设计趋势

2010 年之后，尽管“回归自然”的风格取向可能被很多设计人士诟病，认为是欧洲在金融危机后整个市场的无奈之举，甚至连环保主义也被认为有哗众取宠之嫌。但是不可否认，本届米兰展参展作品带来的那些扑面而来的亲近和实用，让大家再次欣然接受了“实用环保”为未来设计的趋势。

作为 2011 米兰家具展的最大亮点，首次参展的奢侈大牌爱马仕惊艳





亮相，推出的新品家具沿袭了其一贯的手工工艺传统，也把它追求实用性的特点移植到了沙发、茶几甚至小配饰上。同时，爱马仕的展馆采用了全纸质的设计，所有的原材料均是大众生活中普通的硬板纸，犹如儿童搭积木一般，搭出了临时展馆，未曾用一滴胶水和其他污染环境的材料，将环保实用的主张发挥到了极致。

天然材质在 2011 年米兰家具展中上演回归风潮。设计师 Paola Navone 为 Gervasoni 品牌设计的 InOut 系列，大量使用实木材质做载体进行设计。在一个又一个的展位中，你还可以发现橡木和胡桃木正取代去年流行的涂塑金属，从沙发、扶手椅到玻璃桌，都偏向于采用木头椅腿或桌腿。陶瓷质地的边桌也乐于使用木模基。书柜和卧室家具，均采用天然实木涂装。

另外，可持续发展受到越来越多设计师的重视，这是生态环保设计的有益补充。Studio Formafantasma 设计机构的两名意大利年轻设计师 Andrea Trimarchi 和 Simone Farresin 展出了 Botanica 系列器皿，使用天然动物、植物的聚合物来制作，替代了传统的塑料。德国设计师 Werner Aisslinger 推出的首张 monobloc（设计术语，指只采用一种材料制成的）椅子，利用天然复合纤维制作。或许这些在整个展会上来说还只是星星之火，但是我们相信只要假以时日，在负责任的设计师和厂商的推动下，必将掀起燎原之势。

混搭风格：中性色调为主

虽然欧洲已经从金融危机的低谷中慢慢走出来，但从本届米兰家具展来看，中性颜色、绅士格调依旧是主流。东易日盛原创国际设计师陈鹏介绍说，今年主流色彩还将是以白色、胡桃色和冷灰色的色系为主。结合的一些彩色也与去年有所区别，去年的彩色有明黄色、草绿色和红色，今年则是灰蓝色、黄色，还有桃红色或紫色。意大利最顶级的板式家具品牌 Poliform，四年前就开始推广胡桃木，融入了中性色调。今年整体上胡桃木的展示量骤减，而加大了中性色混漆的使用。Flexform 一直以四五十年代的优雅形象出现，



灰色、略带有丝光的粗纤维面料、浅咖啡色的牛皮均透出浓重的怀旧感，今年却增加了淡黄色，优雅中又透露出一丝年轻与活力。同为意大利板式家具著名品牌的 FEG，一直走高技术及大气风格路线。2008 年后 FEG 率先融入了中性色调与绅士风格，今年在色彩上重新调整，也小心翼翼地尝试着彩色的融入。

奢华界重要的品牌爱马仕此次参展，找了知名设计师撑腰，例如曾担任品牌埃米尔设计奖评审的 Enzo Mari、爱马仕全球店装设计师 Denis Montel 等，设计范畴从办公室、餐厅到起居室，运用爱马仕经典柔软光滑的小牛皮，让家居回归最简洁的“游牧”形态。展出的系列家具保留着材质自然的色调，如大地色系与烟灰色。带着暖意的中性色调，配着精炼明晰的线条、经过严苛筛选的优质材料、独特精湛的手工技艺，在滚滚而逝的时尚大潮中永远不会过时。特别值得一提的是爱马仕的家具如同它的服饰产品，对工艺的执着与坚持让人肃然起敬。比如 Enzo Mari 设计的家具，保留了家具最核心的功能，让桌子回归最简洁的形态——由三部分巧妙组合而成——外部包覆精选的柔软光滑的小牛皮。它采用卡纳来拖 (Canaletto) 胡桃木，具有与和它配套的椅子所使用的木材相似的质感。胡桃木被打磨得如丝般光滑，扶手部分尤甚。

民族主义：中国元素备受瞩目

创新是本次米兰家具展会的主题，具体来说就是追溯历史，展望未来，追求人类的进步和产品的创新。民族风潮同样也是设计师灵感爆发的源泉之一。

本届家具展会上，中国的刺绣手法、筷子元素、八卦哲学被融入到新产品中，在展会上引起很大的轰动，众人的目光再次聚焦到中国这片热土上。

Armani，在中国拥有无数追随者的意大利时尚品牌，展会期间在其米兰 Armani 剧场里，展现了经典 Armanicasa（阿玛尼家具）场景，其中就不乏若隐若现的东方情结。不仅仅在时装中使用侧襟、盘扣、立领、中国结、水墨画，具有优秀设计师和经营者双重素质的领军人物乔治·阿玛尼先生，更是将他对东方，尤其是中国文化的热情，微妙地呈现在家居产品中。

中国风的崛起同时也说明了中国国际化的进程和地位的提升。中国的家具行业虽然只有二三十年的发展历史，但是中国五千年的文化底蕴成为中国家具行业一笔无穷的财富，一片还未被挖掘的宝库。国际著名设计师在中国寻求设计灵感，更多人开始关注中国文化、风俗习惯。

本次米兰家具展给我们传达了一个积极的信号，那就是“民族的才是世界的”。中国风家具将成为新一季的流行产品，并将在未来的几年内继续盛行，中国市场会在不久的将来成为国际各大品牌





的必争之地。

新奢华主义：利用现代科技与工艺为奢华打上时尚的标签

新奢华主义在古典馆里是最突出的。作为经典的装饰艺术风格的延续和发展，新奢华主义更多选用现代科技和工艺生产出来的材料来表达奢华，如高光油漆、亮光金属以及亮光的皮革，特别是更多使用黑色、白色、金属色，使它所表现的奢华气质更具时尚感。不同材质闪烁着不同质感的光泽，制造出戏剧性的光影效果和巧妙的层次感，打造出富有观赏性的家居空间。这种风格是崇尚奢华又追求时尚的精英阶层的首选。伴随着米兰国际家具新奢华主义的流行，世界家具设计突破传统古典奢华风格，将更进一步实现与现代时尚的完美融合。

手工艺复兴：新材料新工艺的研发与创新

未来主义建筑大师安东尼奥·圣泰利亚认为：未来主义的核心是以新的材料来满足当代生活的需求并适应现代技术的美学。今年的展会，新材料、新工艺在家居产品上被大量应用，很多家具的款式都是老款，更多的产品是在色彩、材料、五金上做新的探索，每一种材料都是建立在时尚与科技的基础上。

中国年轻设计师磊 (Lei) 和他的两个外国搭档克里斯多夫 (Christopher)、乔凡娜 (Jovana) 组成的设计小组“余杭纸伞的未来”，用中国原生态玩了一把超自然。在 2011 年的米兰家具展中绽放别样风姿。他们从中国余杭地区传统纸伞工艺中寻找设计突破口，通过纸伞折射出自然的深刻哲理：“伞，一开一合；灯，一明一暗；竹，一曲一直。制伞的传统手工艺，可以衍生出很多完全不同的产品。”他们将传统工艺与现代审美时尚相结合：1 根毛竹、5 根棉线、18 片皮宣纸、36 根伞骨、70 多道工序，运用余杭纸伞的传统工艺，呈现出盈、无、瞬、巢、纳、飘、忆、空等千姿百态的中国韵味。

从纸伞出发，他们先后制作出了酷似荷叶的灯罩、用暖气熏烤出的鸡蛋花宣纸座椅，以及根据纸伞折叠原理设计的“巢”——一种办公用具容纳装置，是用宣纸和胡桃木制作的六角形空间，因与蜂巢相似而命名。传统工艺经过全新的思考，以现代手法演绎出新的内涵。

代表世界家具与家居设计顶尖水平的米兰国际家具展是全球家具、家居、建筑、配饰、灯具流行的风向标，是现代家具时尚设计的前沿，成为意大利与世界各国进行家具进出口交易的平台，更重要的是这并不只是一个展示艺术与科学关系的展览，它强调的是通过科学原理来挖掘创造潜力，从而以艺术美学的形式表现出来，最终唤醒沉睡的艺术，用另一种语言来表达多种视角激发的情感体验。同时它还是激发艺术、设计、建筑、音乐、时尚灵感的源泉，它不是创造的终点，而是起点。

注：本书部分新闻资料由米兰国际家具展公司的甄健湘提供，标注橙色五角星的图片分别由以下摄影师提供:

SLV：Saverio Lombardi Vallauri

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CM：Carola Merello

在此对他们慨慷而友好的合作致以衷心的感谢!

PREFACE 前言

Another global carnival of furniture and accessories is coming to Milan. It becomes particularly important, because when Salone Internazionale del Mobile has gone through five decades, it has developed into one that's the most influential in the globe. Manufacturers of furniture or accessory and elites of design across the world will gather together in the original feast to share new materials, new technology, and new design.

As one of the world's three major furniture exhibitions, since 1961, Salone Internazionale del Mobile has developed into a fair including Salone Internazionale del Mobile, Salone Internazionale del Complemento d'Arredo, Euroluce, Salone Ufficio, and Salone Satellite. And now, the world industries of furniture, accessories, and lamps have viewed Salone Internazionale del Mobile as a popular benchmark, and a modern forefront. When it serves as a platform for the export of furniture to Italy, it's also a great fair that insiders look forward to visiting every year.

The Milan Fairgrounds, Rho clustered by satellite exhibitions, makes the city a big place for exhibition. Visitors including designers, media, and manufacturers, are like crazy busy bees flying from one booth to another.

Led by experts, professional photographers and designers carefully capture and record every essence. The book, a result out of good photography and carefully editing, is bound to make readers feel as if they were present on spot by collecting originality and creation all round. Prediction on international trends this year that is more intuitive, accurate and rational is thus made.

History

Salone Internazionale del Mobile has gone through 50 years from 1961 to 2011. The important milestone of 50 years witnesses its birth, growth and glory, and the glory of 50 years will also continue with its immortal design.

The initial number of 12,000 people in 1961 increased to 297,460 in 2010. The figure has proved how this event attracts people around the world. The number of exhibitors has also realized its leap from the early 328 to 2,500, while the area is presently above 200,000 square meters from 11,000 square meters at the beginning.

Milan Design Week has become a platform for design, furniture and related academic research and leading high-end business activities, which make people around the world feel the pulse of design trends.

Activities

The theme is 50 years young.

The 50th Salone Internazionale del Mobile is certainly significant. To celebrate its fiftieth anniversary, a series of commemorative, promotional



activities was held to start a promotional prelude along with business operations, brand promotion, creative and artistic creation before it really comes.

Laura Curino, an artist specially invited by Cosmit, created a monodrama in an innovative approach to be performed in Piccolo Teatro in Milan. The drama is about pioneers, designers and design companies in Milan. That indicates the sustainable creation and the growth of the industrial sector can not do without their talent. In February, a performance was acted out at Teatro Studio Expo, which was named Great Hands, Without End—the Birth and Take-off of Milan Design: Castiglioni brothers, Magistretti, Menghi, Sottsass, Viganò, Zanuso. As a part of the activities "Beyond Limits", the February performance looked forward to the future and at the same time looked back on the history of Milan. Master ideas and projects are incredible and surprising to be moved onto stage, which would have been closely related to design companies forever, such as Cassina, Castelli, Gandini, Barassi, Bitossi and Sarfatti. The patterns and the passion created by these enterprises and masters must provide people with reference and inspiration in the 50 years to come.

To celebrate its 50th anniversary, Triennale Design Museum will make the fourth exhibit in honor of these great designers and enterprises because of their contribution to the establishment of the Italian design system. Such an exhibition is entitled "Dream Factories" and lasts from April 5, 2011 to February 26, 2012.

Due to Euroluce, Cosmit plans to create an atmosphere of religious symbolism in the heart of Milan, where stands Piazza della Scala and Piazza San Fedele. Around the latter it was a small forest before named Lucus that had long been worshipped, for the ancient people thought that the small trees were sacred. The forest of CuoreBosco is interpreted by Attilio Stocchi in the method of scenography, and Milan center thus becomes Theatrum Naturae with a new atmosphere, which is filled with smoke and sense of mountain and rivers. The forest of CuoreBosco is now available in Po valley in Northern Italy. The spot music originates bird sound like that of goldfinch, long-tailed tit, hoopoe, red-tailed, and other birds. The exhibition will be held during Salone Internazionale del Mobile.





In addition, from April 12 to May 1, the large-scale art installations of "Principia—Forward Arts" were launched by Architect Denis Santachiara who imagined the future and took Piazza Duomo as the background. The exhibition space designed a road covering eight sections, where projects are cooperated with the company of Solares Fondazione delle Arti, some scientists, and some young and promising artists. The latest scientific findings were employed for the interpretation of unique artworks; and the basic principle is the newest and most cutting-edge technology.

Based on the successful models of the last two times, and thanks to the support by Cosmit and Cosmit Foundation, an exhibition of Hands of Graphic Designers hosted by Italian Environment Fund (FAI), was held at Necchi Campiglio from April 8 to May 8, which houses hand painting, designs and drafts with personal signature. All were donated by graphic designers around the world.

Salone Internazionale del Mobile is a representation of Italy manufacture, having great significance with regard to proprietary

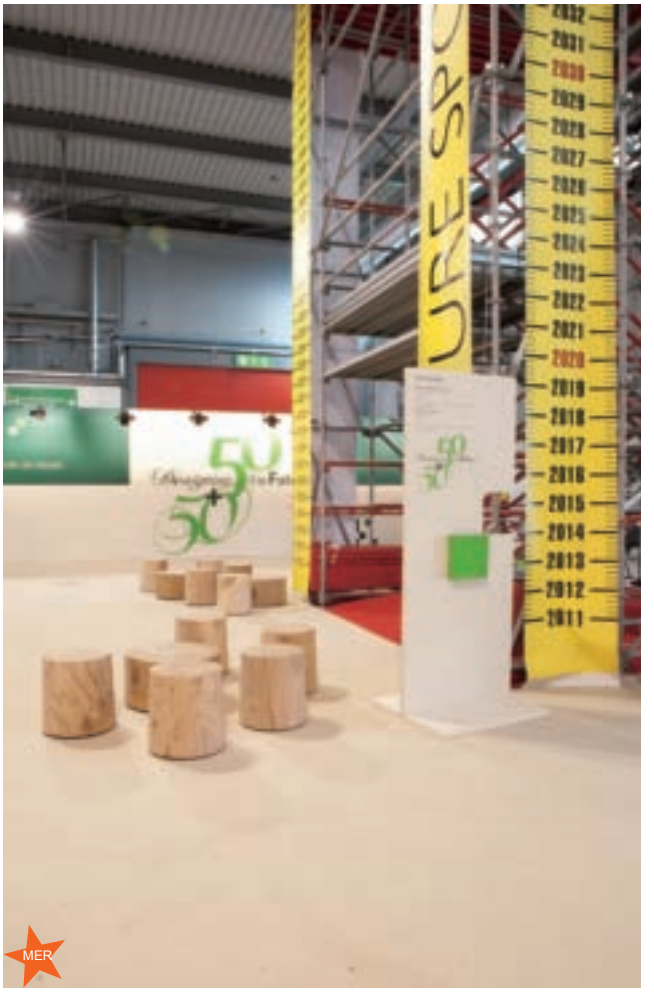
technology, culture and history, innovation, communication, creativity and economy. In particular, Salone Satellite emerging in 1998 provides a broad stage for young designers to display their avant-garde works. And now, the exhibition has become a melting pot to train young designers.

Characteristics and Trends in 2011

Innovation is the theme of this joint exhibition: to trace back and look ahead, including human innovation and product innovation. Since its birth, Salone Internazionale del Mobile has seen the flicker of innovation out of the entrepreneurs. The innovation mainly includes two respects. On the one hand, it is a business exhibition in International Furniture Fair Centre; and on the other hand, it is a show of design and creativity of Milan, which focuses on the creative fashion culture and furniture exhibition, making it a real "Salon of Design City".

The premise of upholding the quality carries on while retaining a philosophy to balance tradition and innovation. Many sub-category exhibitions are simultaneously held. If furniture is categorized by style, there're classic, modern and design; by products, there're bed, wardrobe, chair, indoor lighting and outdoor lighting, and office furniture.







The 50 years' obedience to innovation has been constantly updated and matured each year. The Salone Internazionale del Mobile 2011 reveals the international trends and design ideas, by which we can capture the furniture trends in 2011 which have the following characters: naturalism, and practicality and environmental protection, mixed style, nationalism, and new handicraft.

Nature: Forever Muse for Design Inspiration

Nature is always the Muse for furniture designer. Nature following is the eternal pop song for furniture design. "Any furniture succeeding in Salone Internazionale del Mobile would be no exceptional to the base on nature," said Stephan Hamel, a spatial design guru.

In the course of the 50 years history, from sky, to sea waves, to flowers and birds, to fish and insects, and even to lines of humanity, Mother Nature continuously provides designers with inspiration and creativity. As reported by Justin Maiguerke in the Furniture Fair, a senior reporter working for British "Guardian", though people did not see projects with dramatic effect such as wardrobes full of leaves or book shelves of animal patterns once again, the figure of "Natural Muse" still can be found somewhere.

With inspiration from wings of red dragonflies, Matteo Thun and Antonio Rodriguez have successfully made the "Rialto" chandelier with the material of traditional Italian red glass. A candlestick in Zalf brand exhibition area actually refers to stalactites that are quite common in karst topography and even the rough surface texture is exactly the same as the washed calcium carbonate precipitate. The honey chandelier voted as one of the 10 top greens by a foreign design site makes it easy to think of hive for its hexagon evenly distributed on lamp shades. The Italian bedding brand Flou that almost came into existence at the same time with Salone Internazionale del Mobile, has presented a cloud bed, named "Walking in the Air". Cloud curves skillfully integrate the bedside cabinet and the bed itself at the hands of designers.

"It is not wrong to find prototype from nature." Projects designed by Zaha Hadid, a designer and success in furniture design, are particularly noticeable. At this Salone Internazionale del Mobile, she was invited by



Sawaya & Moroni Design, and designed a distorted chair. As is quoted, "The smoke is the most insignificant thing in nature and vanishes in a flash, but its beauty is beyond words." In the design process, Zaha Hadid carefully figured out the smoke ring, and then frozen the beautiful moment with three-dimensional zigzag shape and closed smooth lines she was good at. The name of Green Smoke by her in person makes it clear for design inspiration.

"Though novel and interesting, imitations of natural things about its look and line, sometimes were inevitably felt superficial. Nature implies deeper philosophical meaning and beauty. Golden section, for example, should be employed more subtly when referring to furniture design. That requires designers to have more wisdom." To some extent, the comment made by Alice Rawsthorn, an American design critic, is caviling but not unreasonable. According to her, Gladys sofa has so far been the most stunning works in Salone Internazionale del Mobile. Gladys sofa designed by Ayala Serfaty, an Israeli designer, looks terrible at first glance. "You are not sure what natural thing it imitates, but lines that seem to be able to make polyurethane foam freely flow, are reminiscent of exploration and discovery of natural flow, and then you feel happy and give a soft smile."

Some in Salone Internazionale del Mobile 2011 come no second to Gladys in terms of conception. Japanese Nendo Design founded by Oki Sato born in the 1970s presented a transparent chair. In the distance, only back and armrest can be seen, but in fact, its other parts are of a transparent plastic film, looking too weak to sit. A new packaging material of high precision instruments, however, is used, with a very strong loading capacity. The most amazing is that when someone sitting in this chair, he seems to be suspended. According to Oki Sato, a chair like this creates an unexpected situation like an object floating in the air, and it seems free of the gravitational force.

Natural Material: Practicality and Environmental Protection Trend

After 2010, the style of "return to nature" is possibly criticized by many designers, who thought it's a passive choice after the financial crisis in Europe, and even the environmentalists are also suspected sensational. But it is undeniable that the current exhibits this year are practical, and successfully make people accept the future design trend: practical and environment-friendly.

As the starriest highlight of the Salone Internazionale del Mobile 2011, the debut of Hermes introduced new furniture that, followed its usual tradition of craftsmanship, and transplanted its practical features into sofas, coffee tables or even small ornaments. Meanwhile, Hermes





pavilion features a complete paper design; all the raw materials are ordinary cardboard, which made a temporary exhibition hall in the similar way children play building blocks, and no glue or other polluting materials are used, while environmental protection and practical ideas exalted to an extreme.

Recurrence of natural materials was triggered in Salone Internazionale del Mobile 2011. The InOut series of Gervasoni brand designed by Designer Paola Navone extensively employed wood material. In booths are woods of oak and walnut that replaced plastic and metal that were popular last year. Sofas, armchairs and glass table, are mostly involved wooden legs. This went true of wooden model for ceramic side tables, bookcases and bedroom furniture.

In addition, the concept of sustainable development has increasingly gained attention among designers, a good complement to the eco-design. The series vessels designed by Andrea Trimarchi and Simone Farresin working in Studio Formafantasma, were made of the mixture of natural animals, plants, instead of plastic. The world first monobloc (design terminology, meaning only one kind of material for a chair) by Germany Werner Aisslinger, was of natural fiber production. The spark of fire is believed to be fueled in the future, if promoted by responsible designers and manufacturers.

Mixed Style: Neutral Tone

Although Europe has been gradually recovering from the financial crisis, neutral colors and gentleman style are still the mainstream in the current Salone Internazionale del Mobile. Mr. Chen Peng, an original international designer of Dongyirisheng, introduced the hues of white, walnut and cold gray and said that they will still be dominating this year, and differing from last year, chromatic colors are not bright yellow, grass green and red, but gray blue, yellow, peach red and purple. Italy's top furniture brand Poliform since four years ago has been promoting walnut furniture in neutral tones. The amount of walnut this year was reduced, however, mixed paint of neutral color has found their way into the market. Flexform has been appearing with 1940-50s' elegance; gray, slightly silky crude fiber fabric and light brown leather always reveal a strong sense of nostalgia, and the increase of yellow this year makes it not only elegant, but also young and vital. FEG, another famous Italian furniture brand had been focusing on high-end



technology and grand style this year. In 2008 FEG took the lead in adding neutral color and gentleman style, and has readjusted the use of colors this year, carefully trying to integrate into the chromatic color.

Hermes, the important luxury brand, is supported by well-known designers, such as Enzo Mari who was a reviewer for Amir Brand Design Award, and Denis Montel, a global shop designer of Hermes. Projects made by Hermes in this fair extending from office to dining room, to the living room, and the materials involved were mainly its classic soft and smooth calfskin, so that the most simple "nomadic" form could successfully come to your home. The series of furniture exhibited retains natural color, like earth tones and smoky gray. Warm neutral tones accompanied with refined lines, high-quality materials that have undertaken a stringent selection, and unique exquisite craftsmanship, would never die away in the rolling tides of fashion and would never be out of date. Like its costume, Hermes furniture has won a good fame and respect for its devotion and persistence of process. Furniture designed by Enzo Mari has maintained the core functions of furniture, keeping its simplest form which is made up of three parts and coated with soft and smooth calfskin. The raw material is Canaletto walnut, while the chair of its set is of similar wood texture. The polished walnut is smooth, especially for handrails.

Nationalism: Chinese Elements

In accordance with the innovation theme, tracing back and looking ahead, the pursuit of human progress and product innovation never comes to a halt. National trend is also the source of the design inspiration.

In this fair, many new products are combined with techniques of China's embroidery, elements of chopsticks, and the philosophy of Eight Diagrams. The great sensation it has made attracted the world's attention to China again.

Armani, an Italian fashion brand that has won many followers in China, displayed classic Armanicasa scenes in Milan Armani Theater. It's actually a platform for Chinese elements, such as side flap, plate button, electing collar, Chinese knots, and Chinese ink painting. Mr. George Armani, an excellent designer and operator, has skillfully and subtly translated his passion towards Chinese culture into home products.

The increasing use of Chinese elements has fully shown China's modernization and status improving. Although its short history of two or three decades in furniture, China is possessed of a history of more than five thousand years which will be a big treasure for designers. And more and more internationally renowned designers are beginning to seek inspiration from China, to pay more attention to Chinese culture and customs.

Salone Internazionale del Mobile 2011 has conveyed a positive signal, that is, only those that belong to the nation can go global. Furniture of Chinese style will be popular in the new season, and become more popular and better in the next few years. And it's certain that the market of China is bound to become one of the important markets for major international brands.

New luxury: Fashion Labeled by Modern Technology and Craft

Neo-luxury becomes the most prominent in the classical hall. As the continuation and development of Art Deco, neo-luxury makes more use of modern technology and techniques to express its connotation, such as employment of high light paint, light metals and light leather while the particular, hues of black, white, and metallic make luxury more stylish. Different textures out of different materials are equally flashing, creating



dramatic lighting effects and making a home full of entertaining atmosphere. Luxury and fashionable elites have taken such a style as their primary choice. As the style of neo-luxury is becoming popular and popular, the world furniture design would break through the traditional classical style, and further achieve a perfect integration into modern fashion.

Revival of Arts and Crafts: Research and Innovation of New Materials and New Technology

"The core of futurism lies in new materials, which in return will meet the needs of contemporary life and lead its adaptability to the aesthetics of modern technology," said Antonio Shengtailiya, a futurist architect. This year, new materials and technology are widely used in home products. The reason why there is much furniture of old style is their new exploration in color, materials, and hardware. Materials of every kind are based on a solid foundation of fashion and technology.

Lei, a young designer from China, made a team named Future of Yu and Hang Paper Umbrella with his two foreign partners, Christopher and Jovana. Their supernatural style of China shows a different grace in Salone Internazionale del Mobile 2011. Technology for the traditional paper umbrellas from Yuyao and Hangzhou areas have been referred to make a breakthrough in design. The paper umbrella reflects a profound philosophy of nature: "Umbrella, open and close; light, bright and dark; bamboo, curved and straight. Traditional crafts are surprising and incredible to make various new products." Traditional crafts and modern aesthetics are combined into fashion: a piece of bamboo, 5 cotton threads, 18 pieces of rice paper, 36 ribs, and more than 70 procedures. Processes of the traditional Yu-hang paper umbrella make it eventually present a mix of Chinese flavor: light, instantaneous, nesting, tolerate, elegant, memorable...

With inspiration from paper umbrella, they have made leaf-like lampshade, the rice paper chair of egg-soup pattern, and a nest, a device to accommodate office equipment originated from the folding principle, whose hexagon is of rice paper and walnut, and which has the name of honeycomb because of their similarity. The traditional process is endowed with a new interpretation in a new perspective.

As a world top furniture fair, Salone Internazionale del Mobile doesn't decline to shoulder the responsibility to be a benchmark in terms of world furniture, household decorations, architecture, accessory and lamp. It's a forefront of modern furniture and modern design. It not only serves as a trading platform for the imports and exports of furniture between Italy and the world, but also



emphasizes scientific principles to tap creative potential as an art and science exhibition. The expression of aesthetics ultimately awakens and stimulates the art. Another language inspires a variety of emotional experience aroused by different perspectives. It's a spring giving out inspiration to art, design, architecture, music, and fashion, which is not the end of creation, but the starting point.

P.S.: Part of the news data in this book are offered by Marva Griffin from Cosmit, and the photos labeled with red star are respectively offered by the following photographers:

SLV: Saverio Lombardi Vallauri

PAS: Luciano Pascali

AR: Alessandro Russotti

MM: Mauricio Miranda

CM: Carola Merello

We hereby express our sincere thanks for their gernerous and friendly cooperations!

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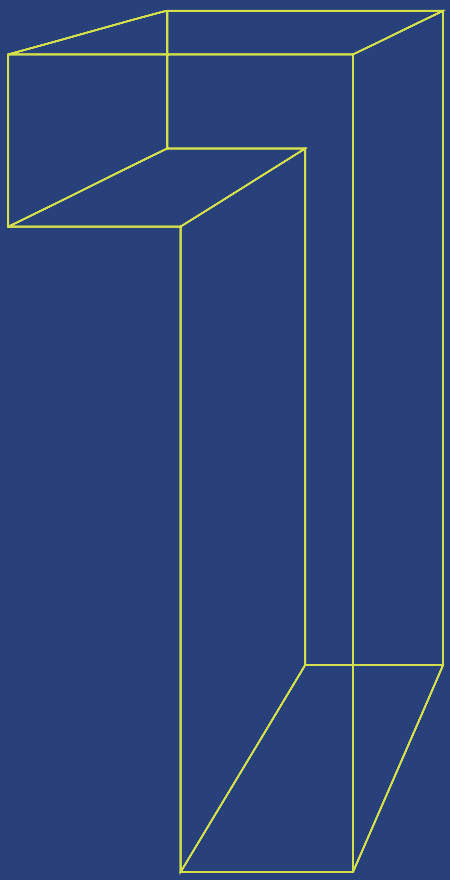

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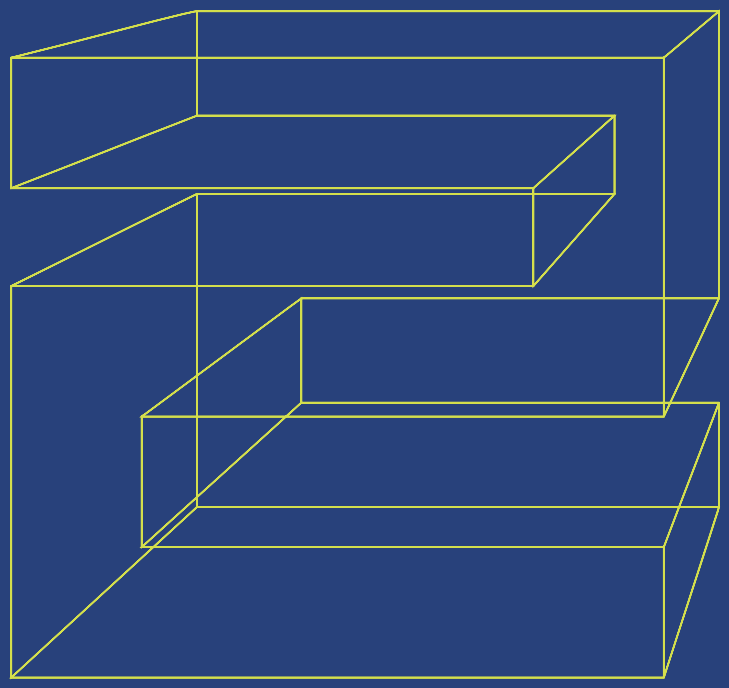

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