Milan Design Week 2024



Trend Report

HAWORTH

The stunning.
The surprising.
The spectacular.

In his novel Invisible Cities, Italian writer Italo Calvino imagines Marco Polo telling Kublai Khan of the many cities Polo has seen on his journeys. Polo describes dozens of cities in soaring prose; each account unfolds with surprise, wonder, intrigue. Eventually, Khan asks Polo about a city Polo has not described – Polo's hometown of Venice. 'Every time I describe a city,' Polo replies, 'I am saying something about Venice.'

Like Invisible Cities, **Milan Design Week 2024** was a kaleidoscopic contemplation of one elusive theme: design. And – like Invisible Cities – while Milan Design Week inspired new insights and raised fresh questions, it did not settle for any easy, definitive answers.

At Milan Design Week 2024, we did not look at trends as flashes in the pan that flare up and then disappear. Instead, we looked for trends that were fresh takes on the timeless. The seven trends in this report are ideas, designs, or insights that will last. They go deeper than fashion, rejecting the fleeting in favour of the enduring. These trends go beyond the surface – the inner thought at the core of these ideas can be expressed in manifold ways.

Finally, we looked for trends that could be implemented anywhere. Good design always includes – and therefore, it can never remain in one place. While these trends may begin in Milan – a city that celebrates design like no other – they were never meant to stay in Milan.

How they spread to your city – visible or invisible – is up to you.

Inside this review

Displays of Haworth Group

7 Trends

Continuing your journey

Great spaces empower people to thrive and work their best. As a leading global furniture maker, Haworth partners with customers, dealers, and influencers to create spaces that result in effective people and efficient real estate.

With a heritage in the workplace, Haworth is the founding brand of the **Haworth Group**. The Haworth Group designs at the intersection where people and environments meet to create desirable spaces and extraordinary experiences.

Amidst the veritable wealth of gems in Milan, Haworth Group brands dazzled. Storied brands including **Poltrona Frau, Cappellini, Cassina, Zanotta, Janus et Cie and Luxury Living Group** put on spectacular displays, highlighted in the brand feature pages that follow.

STUNNING DISPLAYS OF THE HAWORTH GROUP

Poltrona Frau

IMAGINING THE NEW AND SHAPING DESIRES

Imagine. Like a walk through Wonderland, a visit to the Poltrona Frau space felt like a dream – but this was no idle ode to unattainable fantasies. 'Imagine' messages throughout the space celebrated the soaring power of imagination available every day to each one of us.





Squash long mirror by Faye Toogood
Image courtesy of Poltrona Frau

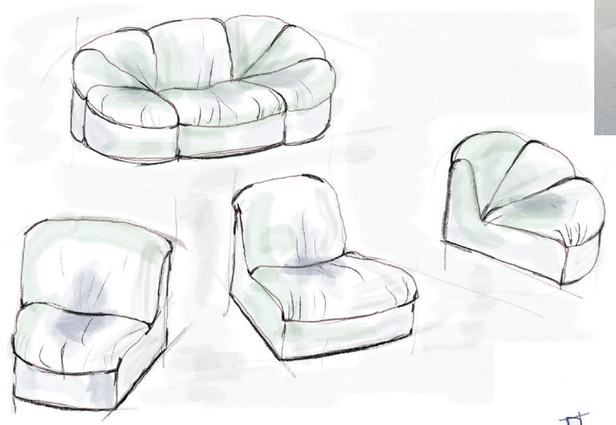
BRAND STORY

Poltrona Frau is a beautiful blend of heritage, elegant creativity, handwork, technology, and the finest materials, including leather. It is quintessentially Italian—with over 110 years of heritage in crafting upholstered furnishing and accessories for homes and public spaces, as well as servicing and upholstering interiors for the luxury automotive, aviation, and yachting sectors.

The space abounded with leather upholstery, Poltrona Frau's 'field of excellence'. This excellence was evident everywhere, from the unbelievably comfortable Pillow home cinema armchairs to the seats of a sleek black Ferrari parked in the courtyard.



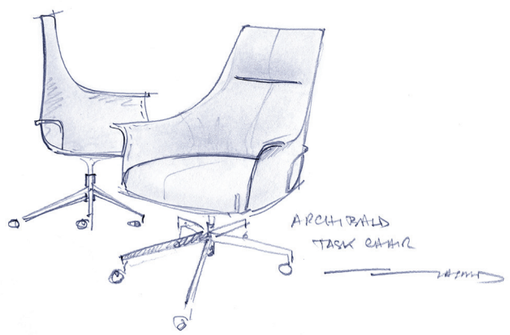
Poltrona Frau *Image by Liz Teh*



Sketches *Images courtesy of Poltrona Frau*

Poltrona Frau *Image by Liz Teh*





Among the various interpretations of imagination, the Imagine Versatility line showcased Poltrona Frau's long love of artistry across a vast range of materials. Nymph, a ribbed glass lampshade by the uber talented Sebastian Herkner, lowkey stole the show.

"Do you like me in haute couture?„



Poltrona Frau
Image by Liz Teh

HAWORTH cappellini

The long arc of Giulio Cappellini's design vision found masterful expression in the 2024 Cappellini Experience. Cappellini seeks to create a 'new ordinary elegance' that 'works everywhere'. It is a global vision as creative as it is courageous – and it was on full display in Milan.





BRAND STORY

Cappellini has become synonymous for contemporary and avant-garde design, featuring a collection marked by creativity and expertise, combined with a passion for experimentation. The brand has become known for its instantly recognizable designs. Quality and craftsmanship lead the way, from each unique design profile to how it's made.

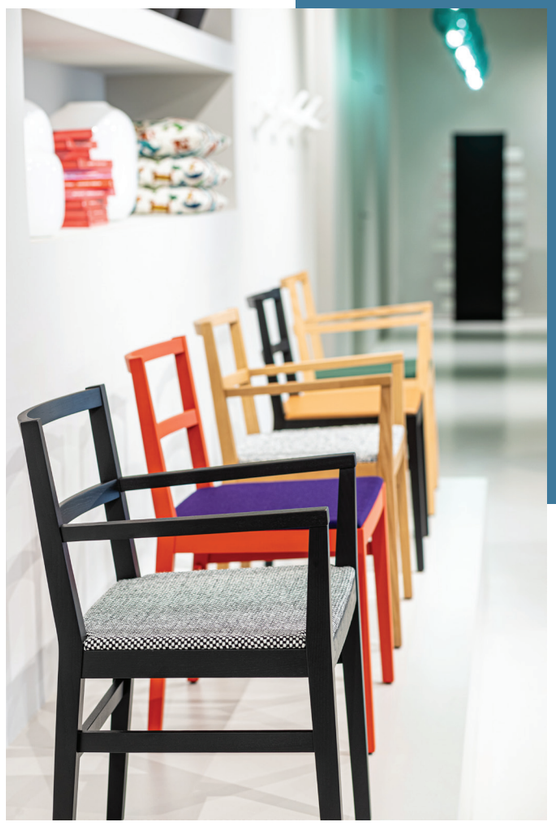
Cappellini







Images courtesy of Cappellini









Each step felt timeless. The work of established designers from Marc Newson to Patricia Urquiola to Giulio Cappellini himself were seamlessly interwoven with the work of new protagonists like Daisuke Kitagawa and Hsiang Han Hsu.



Like sturdy terracotta flowerpots holding brilliant blossoms, the Cappellini exhibition used a base of neutrals as a foundation for firework bursts of colour. Visitors walked from one ‘poetic island’ to another beneath textured floral fantasies crafted from yarn by young artist Elham M. Aghili.



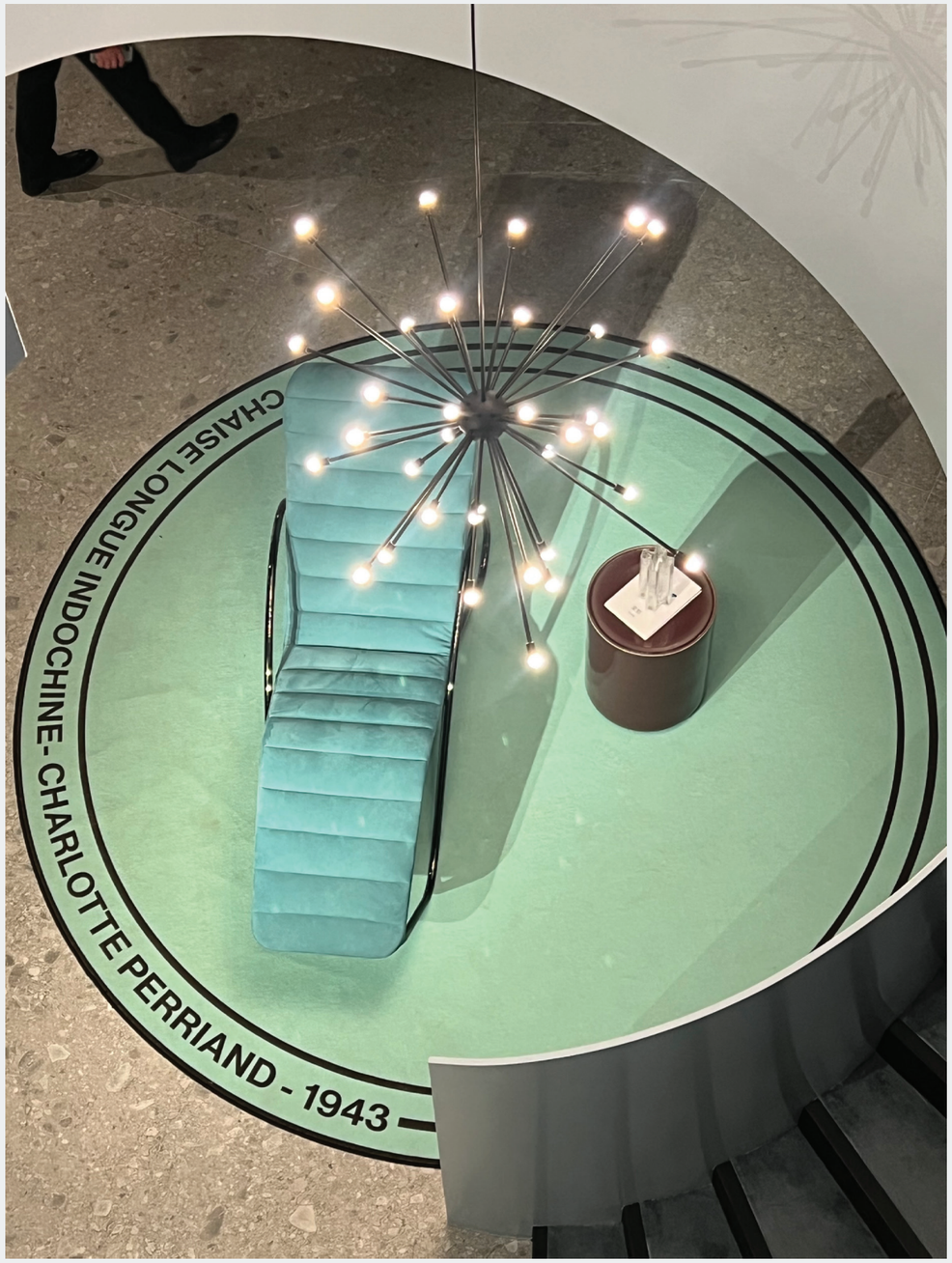
Images courtesy of Cappellini

Cassina art director Patricia Urquiola deftly curated from decades of design stories, blending classic and contemporary protagonists while keeping an eye on the future.

Cassina



Images courtesy of Cassina



Indochine Chaise Longue by Charlotte Perriand and lighting by Ray and Charles Eames at Cassina
Image courtesy of Cassina



BRAND STORY

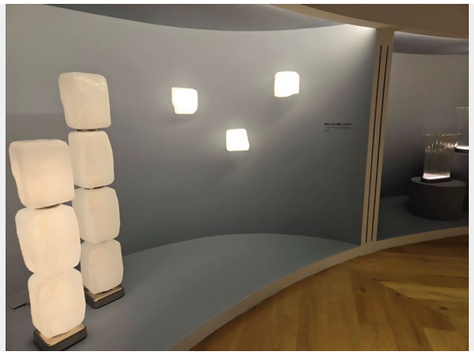
Always future focused, Cassina addresses contemporary lifestyles with the creation of complete and harmonious atmospheres. Its constant commitment to research and innovation, combining technological skill and traditional craftsmanship, is embodied in a unique, eclectic collection that spans over 12 decades of design excellence.





Urquiola spotlighted design legend Charlotte Perriand whose stunning Chaise Longue Indochine (1943) was the gem in the heart of the Cassina space. Urquiola also showcased Carlo Scarpa's Cornaro sofa (1973) in fresh, popping colours.





Pieces authored by Patricia herself brought warmth and texture – especially Dudet (2021), modern seating which lovingly echoes the past. Amidst yesterday's classics and today's triumphs, Cassina made space for the up-and-comers of tomorrow – including Linde Freya Tangelder and her beguiling Wax, Stone, Light lamp (2023).

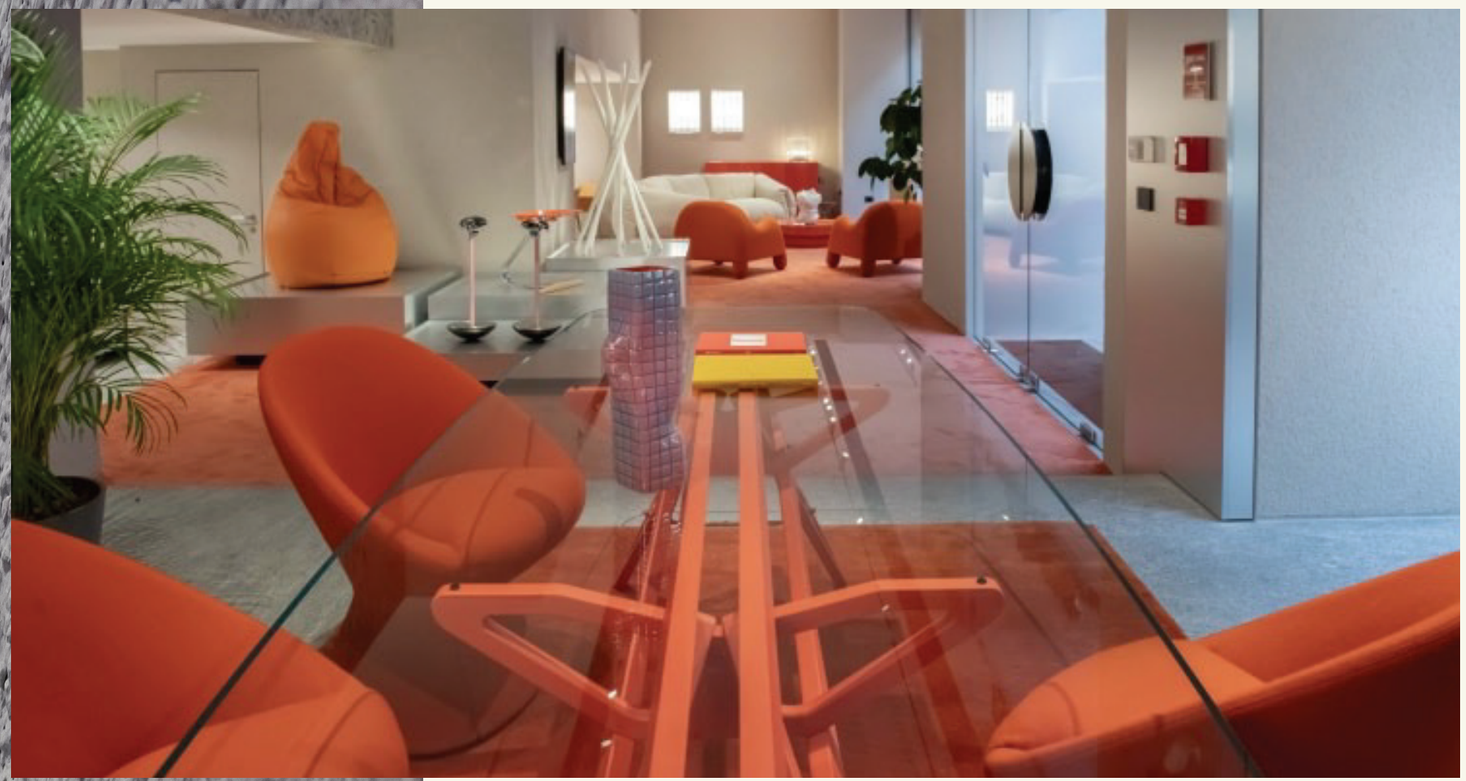


Images courtesy of Cassina

HAWORTH *zanotta:*

Every product at Zanotta has a story – and the products are eager to tell them. Zanotta has a rich history of great design, including pieces by legendary designers like Alessandro Mendini and Marco Zanuso and iconic products like Sacco – the first beanbag, created in 1968.

Zanotta



Zanotta *Images by Liz Teh*



BRAND STORY

The story of Zanotta is of one intuition—of risk taking, curiosity, reward and, above all, accomplishment—written over seven fruitful decades. In that span, the brand has churned out a staggering total of 550 designs, many of which became undisputed icons now also residing in permanent collections at the most prestigious museums and institutions around the world.

HAWORTH *zanotta:*









Images courtesy of Zanotta

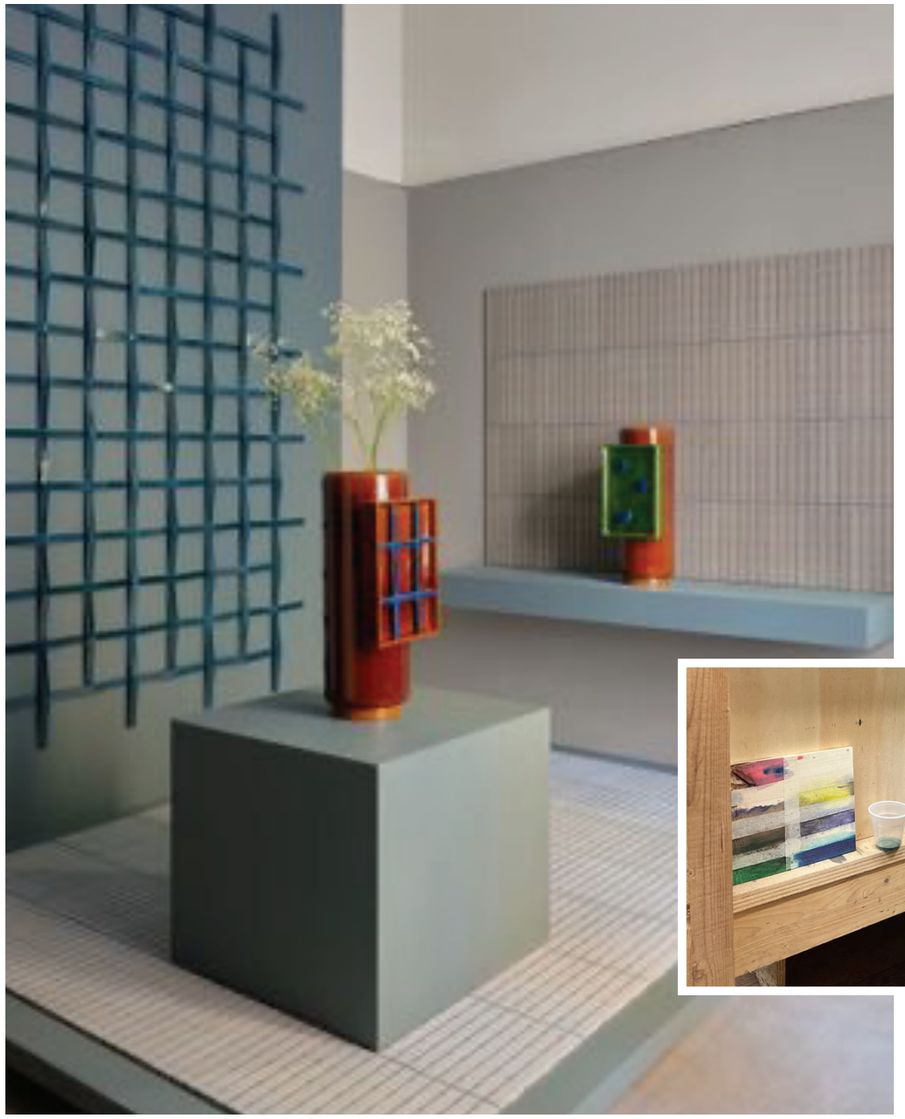
‘It’s a collection full of very creative products, stemming from very creative minds,’ Luca Fuso, CEO of Cassina and Zanotta, told us – as we sat in the unparalleled comfort of the **Gomma chai**r. ‘Our goal is to revive the spirit, the radical approach that characterised Zanotta for many, many years.’



Gomma – which means ‘chewing gum’ in Italian – is soft, cheerful, and elastic. It’s over fifty years old – but its allure hasn’t dimmed. ‘If you look at [Gomma] today, more than fifty years later, it is still a great design,’ Luca told us. ‘The best design is something you don’t need an interpreter to understand; it’s something you understand at the first look.’



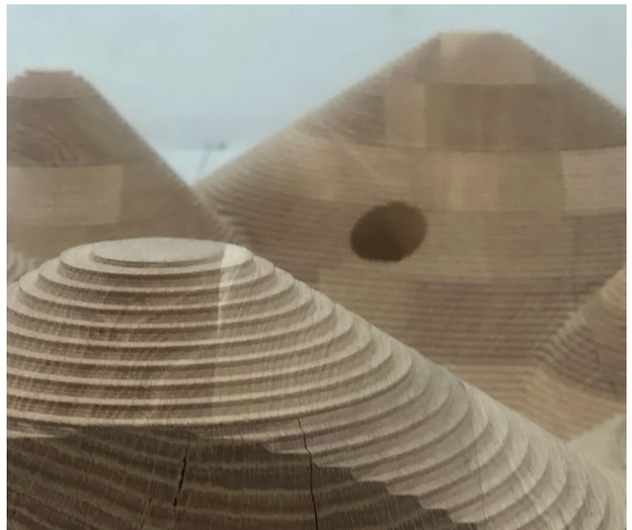
7 TRENDS





Ronan Bouroullec's Editions for Casa Mutina
Image by Liz Teh

AMDL CIRCLE. Studio of Michele De Lucchi, founding member of the Memphis Group
Image by Liz Teh



Memphian Memory 1

The memory of Memphis does not fade. At its best, Memphis is a celebration of exuberance, of abundance, of humanity, of joy. The Memphian echoes we saw in Milan seem to reflect a sense of optimism.

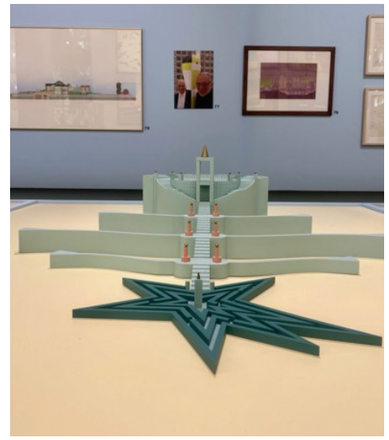
The founders of the movement honour imagination. As cofounder Michele De Lucchi told us in his studio, 'Don't give to the client what they ask for. Give them what they never could have imagined.'

Timeless thoughts are ever finding new expressions. The work of Jie Wu for the Dolce&Gabbana Casa Gen D exhibition thrums with joy and fantasy, echoing Memphis' fearless blending of styles.

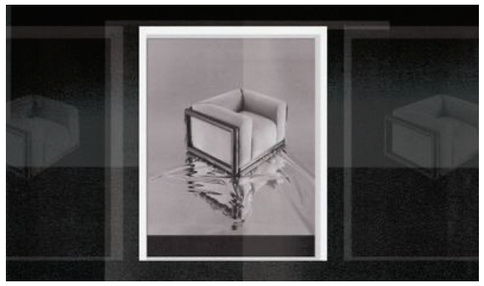


Triennale Milano.
Image courtesy of Triennale

Alessandro Mendini exhibition by Triennale Milano.
Image by Liz Teh



60s Interior 2



The ‘Cornaro’ armchair, by Carlo Scarpa for Cassina







Dimore Gallery
Boho Bouclé
Images by Liz Teh



Elle Décor Material Home
by Elisa Ossino

Google Making Sense of Colour
Image ©EdoardoDelille & GiuliaPiermartiri



Appartamento
Spagnolo
Image ©Andrea Breda



Good design is perennial. A wondrous expression in the past is likely to reemerge – and we noted frequent echos of 60s (and some 70s) elements during our time in Milan.

Carlo Scarpa’s Cornaro sofa (1974) in the Cassina space was a perfect example. With bright, optimistic colours and the clever combination of a thick industrial metal frame with softly textured fabric, Cornaro feels perfectly at home in our moment (and in any other!).

The 60s and 70s were a time of creative expression and freedom for designers. Similar to the memories of Memphis we felt, it seemed that designers are thrilling in new possibilities – in materials, processes, and finishes.

Another product highlight was Gomma by Zanotta. Originally designed in 1970, it is profoundly soft, fun, and comfy. Upholstered in bright, cheery green in Zanotta’s space, Gomma seemed to fold time – the present and the past shaking hands with a smile.



Zanotta: re-edition of the Gomma armchair (1970s) by De Pas d’Urbino Lomazzi
Image courtesy of Zanotta

Cane Made Soft 3

We found a material spin-off of the resurgence of 60s styling: cane, made soft. We found a tendency to combine natural or painted cane with softening elements – either physical or aesthetic.

In the Dimore Gallery space, a cane seat back curved over a thick, inviting seat cushion, creating a plush and welcoming effect.

We also saw cane 'softened' in an aesthetic sense by using bright or quirky splashes of colour. Cane, rattan, wicker all normally exude a serene, natural, content feeling; softened by bright colour, they become an enthusiastic, outgoing presence.

Mingyu Xu, a young designer in the Gen D exhibition by Dolce&Gabbana Casa, used cane to quirky perfection in his Wonderland collection.



Dimore Gallery
Image by Liz Teh



Dimore Gallery
Image by Liz Teh

Habitat 60 Years of Design collection



Endurance of Hand Made 4

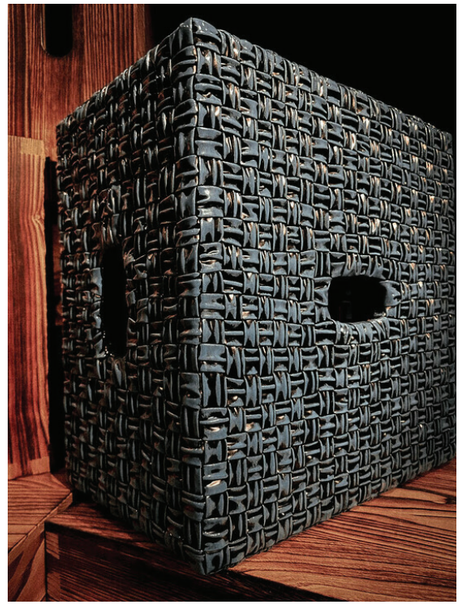
Designers are fascinated by the handmade. There is something indefinable and alluring in shaping materials with one's hands. The handmade merges the simple and the profound.

The fascination with the handmade often centres on wood. Bottega Veneta collaborated with Cassina to create stirring, scorched wood stools honouring Le Corbusier. Michele De Lucchi's studio featured charming mini-structures Michele created himself – with a chainsaw!

Given the rich tradition of glassblowing in Italy, exploring Milan's latest artistry in glass is a special highlight. This year the Lasvit installation – crafted in Europe's largest kiln – was truly stunning.

In another spectacular example of glasswork, the WonderGlass installation by Nendo merged contemporary design with traditional artisanship.





Bottega Veneta *Images courtesy of Bottega Veneta*





Re/Creation by Lasvit
Image courtesy of Lasvit





WonderGlass: Dusk by Nendo
Image courtesy of WonderGlass



Google Making Sense of Color
Image by Liz Teh



Re/Creation
Image courtesy of Lasvit



Azimut
Image courtesy of Azimut



Cappellini
Image courtesy of Cappellini



Anastassiades IC lamps for Flo
Image by Liz Teh

Paul Klee Blue 5

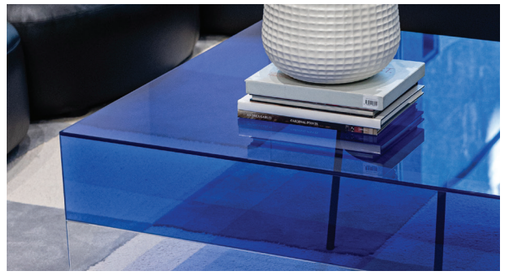
The bright, optimistic notes of a blue in the spirit of Paul Klee seemed to wait for us around every corner. From Google to Cappellini to Flos, we saw this blue utilised to emphasise comfort, imbue a feeling of calm, and enhance the allure of metallic elements like gold.

This blue managed to feel serene and energetic at once. The colour softened the rattan chair from Habitat we mentioned above; it encouraged a reflective mood in the Google Making Sense of Color exhibit; and Elham M. Aghili's floral designs mentioned above employed the blue to fantastical effect in the Cappellini space.



Dimore Gallery
Image by Liz Teh

This 'blue a la Paul Klee' expressed its cheering power to great effect elsewhere in the Cappellini space as well. Blue smoked glass brought out a bright, youthful optimism in the Smoke table (2001) by Marcel Wanders – a product normally seen in a reserved, collected grey.

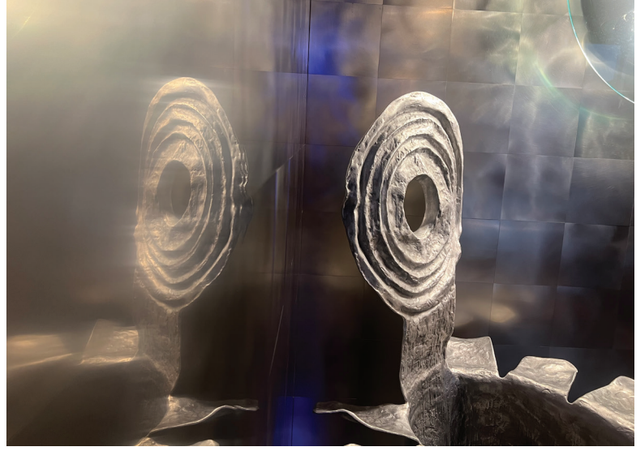


Cappellini
Image courtesy of Cappellini

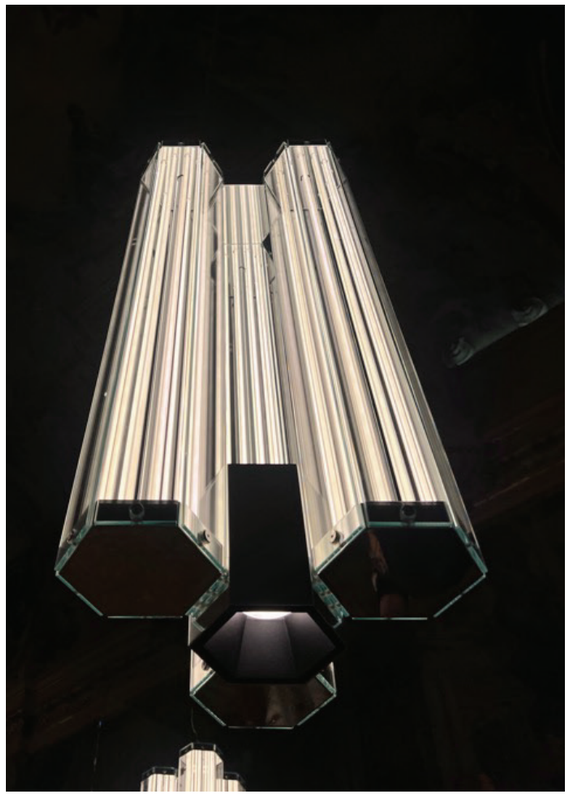
Malleable Mirrors 6

Metal emerged as one of the main protagonists this Milan Design Week. Aluminium – versatile and recyclable – was especially widespread.

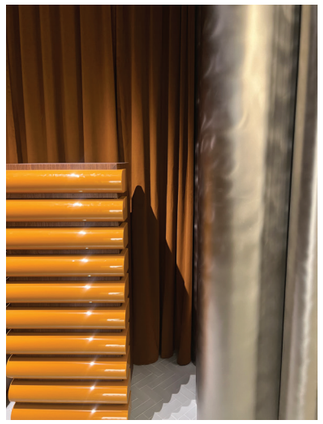
All this metal did not come across as harsh – in fact, we found that there was a softness to many of the exhibitions, accomplished in a variety of ways. Metal felt malleable and gentle rather than inflexible and brutal.



Dimore Gallery
Image by Liz Teh



Formafantasma's SuperWire

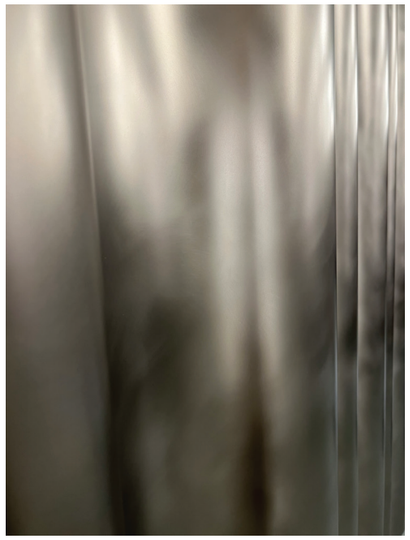




While there were some elements that were clearly reflective, it was a pleasant surprise to find metallic surfaces softened so frequently. This softening resulted in gentle – even cloudy – reflectivity.

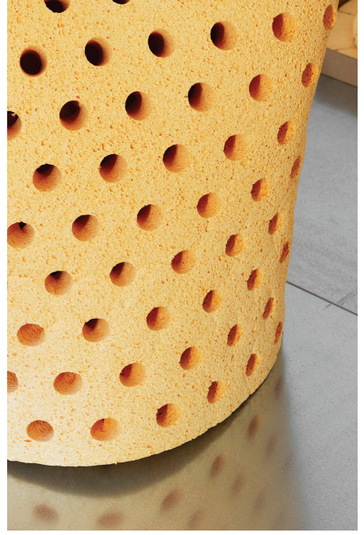


Andromeda by LSM and Unifor



Elle Décor Material Home
Images by Liz Teh

HAWORTH



VA53 by Alcova



ECAL project: Under Pressure Solutions
Images by Marvin Merkel

Materials Are the Protagonists

One of the highlights of Milan every year is watching for materials that steal the spotlight. Especially in terms of sustainability, 2024 expanded the boundaries of the possible – and designers all over the world stand to benefit.

ECAL explored using 'shape memory materials' with sponge-like qualities, which might greatly reduce the environmental impact of shipping and transporting furniture.

The yarn used in Elham M. Aghili's floral project for Cappellini consisted of recovered waste material – showing the beautiful potential of textiles, yarn, and fabric that would otherwise be discarded.

Glass was a clear stunner this year, spanning the ribbed Nymph lamp Sebastian Herkner designed for Poltrona Frau to the thoughtful balance of brutalism and empathy in Linde Freya Tangelder's Wax, Stone, Light.





Lasvit
Image courtesy of Lasvit

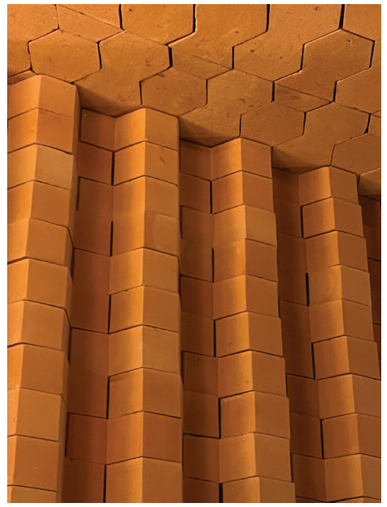


Elle Décor Material Home
Images by Liz Teh

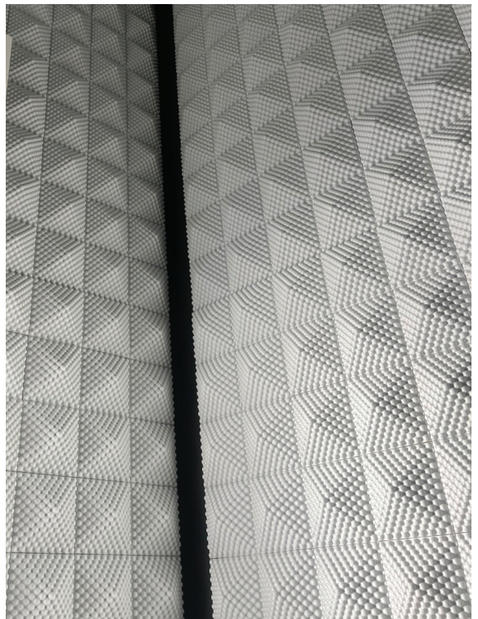
Wax, Stone, Light by Linde Freya Tangelder
Image courtesy of Cassina



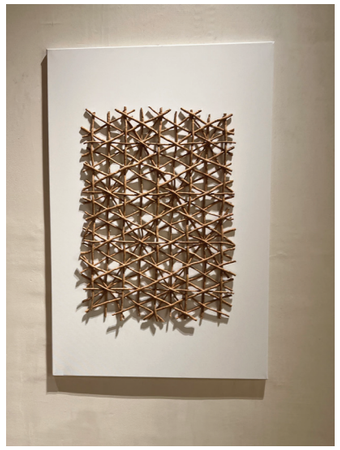
Cappellini
Image courtesy of Cappellini



Milan Design Week 2024 - Trend Report







Elle Décor Material Home
Images by Liz Teh

Continue the journey

Milan Design Week 2024 was a celebration of design –
the stunning, the surprising, and spectacular. The timeless was
examined from new angles. Classic materials were reinvigorated.
Material innovations pushed the envelope.

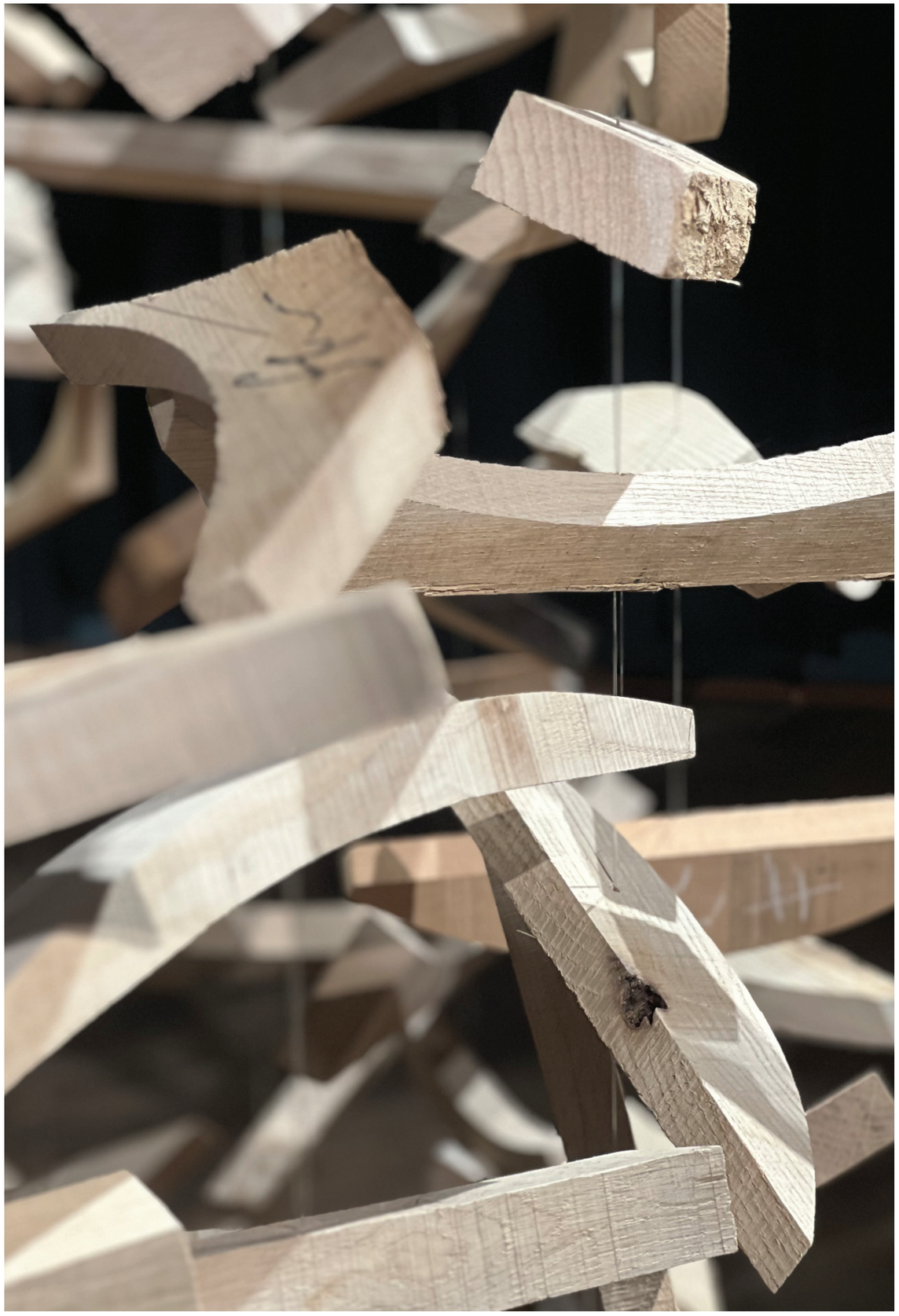
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Your daily, on-the-ground dose of the stunning, the surprising, and the spectacular: reexperience Milan Design Week 2024.

Creative Minds - Designer interviews
Hear directly from designers, innovators, and visionaries in Milan and beyond.



AMDL CIRCLE. Studio of Michele De Lucchi, founding member of the Memphis Group *Image by Liz Teh*

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