

INMOTION



INTERVIEW WITH ARRITAL CEO MAURO GIACOMINI.
"People used to sell kitchens.
Today they sell emotions." Page 21.



EVERYTHING BECOMES TRANSPARENT
The trends of the 57th edition
of the Salone del Mobile. From page 2.



TECHNOLOGY BECOMES INVISIBLE.
Design becomes discreet.
This also applies to movement systems. Page 3.

MOVEMENTS



Marco Müller
Managing Director GRASS Italy

"EuroCucina in Italy is increasingly becoming home territory for us: around 50 exhibitors in Milan designed the interior of their furniture with GRASS movement systems. Among them were companies from Spain, Italy and Germany. These are from the bathroom sector and, of course, the kitchen sector. This enabled us to expand our presence at the Salone del Mobile."

On the one hand, high-quality products are more in demand than ever, and the customer's desire for design solutions now extends right through to the furniture's interior. On the other hand, furniture components must be adaptable to a wide variety of production processes - from industry 4.0 to small professional businesses. With their intelligent concepts and simplicity, our movement systems meet these requirements and offer advantages to a wide variety of companies along the entire value chain, from processing to marketing. More than 50 exhibitors in Milan have recognised this - and we are certain that in two years' time there will be even more.



Salone del Mobile: for one week the northern Italian metropolis is completely under the spell of design.

Milan is the centre of opera, fashion, economic power - and every year is the world's capital of furniture design. This year, at the 57th edition of the Salone del Mobile, it was demonstrated once again that the northern Italian metropolis is always to be reckoned with, especially when it comes to the future of interior design.

EuroCucina: THE LIVING WORLDS MERGE.



The trends that were already apparent
two years ago are now very obvious.

The fact that the dividing line between kitchens and living rooms is becoming increasingly invisible is not completely new. However, the consistency with which this topic was explored further at EuroCucina was impressive, true to the motto: the kitchen is the new living room or, more interestingly, "the new living room is the kitchen".

An overview of the trends for 2018.

Milan – the big melting pot.

EuroCucina, which was held once more in 2018 as part of the Salone del Mobile in Milan, is the benchmark for kitchen developments. The latest trends are celebrated there every two years.

In the best weather and with a fashionable spirit that only Italy can offer, 117 exhibitors showed how the kitchen is changing. This year it was clearer than ever before – the kitchen is increasingly becoming the heart of the home. At the same time it is becoming less recognisable as a kitchen. Harald Kihn, the Global Brand Manager of GRASS, and the freelance journalist Martin Schäfer took another look around Milan as they did two years ago.

For a few days each spring, Milan becomes the Mecca of the furniture and furnishing industry. In contrast to other trade fairs, in Milan furniture is truly celebrated. Not the business takes precedence, but also the show, the staging, the new ideas. Every two years, when EuroCucina is held as part of the Salone del Mobile, this is also true of kitchens. This trend which was sparked in 2016 is continuing unswervingly, and cooking and living are becoming increasingly indistinguishable. The exciting aesthetic consequence is that "kitchens

are disappearing – or are becoming unveiled. But in contrast to EuroCucina 2016, the latter is much less in evidence," comments Harald Kihn. Two years ago, solid monoliths dominated the scene in halls 9, 11, 13 and 15. They combined the functional areas of living and cooking with a strong statement – cooking starts here! This year the fusion was conveyed in a completely different way, and kitchens are becoming less visible. Living elements are replacing traditional kitchen components. Anything vaguely reminiscent of work disappears at the touch of a button. The kitchen as we know it is vanishing and at the same time is more in the foreground than ever before – the kitchen is the new living room.

Transparency and love of accessories.

This fusion is achieved with various stylistic means. "One of the big trends at this year's EuroCucina is transparency," says Harald Kihn. "Walls, fronts, dividers – everything is made of glass. What used to be a cupboard is now a shelf." The bookcase is now right next to the hot plate – optionally complemented with a herb garden or the complete works of Leo Tolstoy. Everything is allowed. The beauty of the new transparency with its shelves and open storage areas is that it offers a blank canvas for the individual preferences of the kitchen user, who personally decides what

should draw the eye. The pieces of furniture are only an "amplifier" of their taste, so to speak. Accessories make the room, or as Harald Kihn says: "Individualisation is not achieved with the furniture, but with what people store in it. The canonical areas of living and cooking with a strong statement – cooking starts here! This year the fusion was conveyed in a completely different way, and kitchens are becoming less visible. Living elements are replacing traditional kitchen components. Anything vaguely reminiscent of work disappears at the touch of a button. The kitchen as we know it is vanishing and at the same time is more in the foreground than ever before – the kitchen is the new living room.

Nature is allowed in.

What immediately struck us when we entered the EuroCucina halls in the Milan exhibition centre was that walking through the more than 22,000 square metres of exhibition space almost felt like strolling through a summer forest. The design of the stands was highlighted by green in the form of all kinds of plants. Whether as ornamental plants or in a herb garden – nature was simply everywhere. After the general excitement about the networked kitchen and the introduction of smart technologies into households, this development came as a bit of a surprise. However, in view of the fact that our world is becoming more complicated by the day, this trend towards more naturalness is only logical. The variety of plants was complemented by natural materials, colours and motifs: stone and wood, ochre and red tones, subdued lighting. Today's kitchens offer space for relaxation – and are becoming a place of refuge and recreation, especially for modern city dwellers.



Harald Kihn
Global Brand Manager GRASS



"The kitchen is vanishing - or is becoming unveiled. But the latter is much less in evidence than at EuroCucina 2016."

First-class design is subtle.

This year a new sensitivity was apparent, and the kitchen furniture itself was more restrained. The expressive ornamental ornamentation of the bar EuroCucina has completely disappeared, and the Atmosphere predicted by trend scouts has not yet reached the kitchen. Instead, manufacturers were discreet: handles, for example, were barely visible – and where you could see them, they suddenly looked old-fashioned. Instead, there were handle strips in all possible variations. However, the fact that the kitchen furniture has taken a back seat to leave space for its users doesn't mean that the designers have been lazy. Of the century, in larger areas, a sense of suspense was created with vertical structures. Kitchens were more playful with a mixture of solid and filigree elements. "This ambivalence of the components makes everything appear lighter," says Harald Kihn. "While the wall units are replaced by shelves, the base units are raised and the kitchen appears to be floating."

Concealed technology enables consistent furniture concepts.

Some of these trends will have become obsolete in two years. Nevertheless, the image of the kitchen, which has hardly changed since the introduction of the modern fitted kitchen, is undergoing a transformation. It is leaning from homey, more comfortable, and is there is less focus on the working side of things. This transformation only works with a harmonious combination of design and technology: on the one hand, living room furniture such as bookshelves is making inroads into the kitchen and is fundamentally changing the character of the room. On the other hand, movement systems and storage concepts ensure that the homey appearance of the kitchen is not diminished by technical appliances or functional components. "Technology is becoming more intelligent, the functions more convenient – but more invisible," says Andreas Morosch, Head of Marketing at GRASS, describing his impressions. "While for a long time it was all about showing off what you have, developments are now moving towards understatement. And this is an understatement in favour of comfort."



Accessory shape, the room.
Transparency is omnipresent at Fendi.



Living room furniture at kitchen? The exhibits of the living stand out conspicuously from Venice.



TRENDS AT EUROCUICINA 2018 AT A GLANCE

- THE AREAS ARE MERGING.
THE KITCHEN IS THE NEW LIVING ROOM.
- IT IS BECOMING OBVIOUS.
OPENNESS DOMINATES THE PICTURE.
EVERYTHING IS BECOMING VISIBLE.
- ACCESSORIES MAKE THE ROOM.
"TAKING POSSESSION WITH YOUR OWN CONTENTS."
- NATURE IS TAKING OVER THE KITCHEN.
WITH HERB GARDENS AND NATURAL MATERIALS.
- SOLITARY ITEMS INSTEAD OF COMPLETE KITCHENS.
INDIVIDUAL ELEMENTS ENSURE FLEXIBILITY.
- HANDLES HAVE GONE.
REPLACED BY CONCEALED STRIPS.
- VERTICAL STRUCTURES.
CREATE A SENSE OF SUSPENSE ON SURFACES.
- LESS SOLIDITY.
ISLANDS CONTINUE FILIGREE AND SOLID COMPONENTS – AND HAVE A FLOATING EFFECT.

Trend #1: The kitchen is learning from the living room.

In the melting pot of Milan.

"The kitchen is vanishing." When a manufacturer such as LEICHT describes their exhibits with such a strong statement, one thing is clear: something is changing in the kitchen industry.

Fortunately, the traditional company from Wirttemberg had added three more decisive words. "The kitchen is vanishing - and is reborn." LEICHT hits the nail on the head with this development. The increasing fusion of kitchens and living spaces is not a new phenomenon, but the consistency with which this transformation has been driven forward reached a new peak at EuroCucina. Transparency, open structures, concealed technology, shelves instead of wall units - in Milan, the kitchen showed itself from its most homely side.

The "melting pot" is not only a device for melting metals; it is also a sociological term used to describe how immigrants integrate into a country's culture. In this crucible, the different values and cultures merge to create a new, shared culture. The situation is similar in the kitchen. An increasing number of furnishings that are familiar from living areas are infiltrating into the kitchen and changing its character. This was apparent at every corner of EuroCucina. The future of the kitchen was showcased most clearly this year in the Bera design quarter. In Bera an exhibition area has become established outside the fair grounds where even more value is placed on design than at the fair itself, which already leans very heavily towards the design side. International companies show off their latest developments in showrooms, backyards and on temporary platforms.

The walk-in cabinet from LEICHT kitchens.



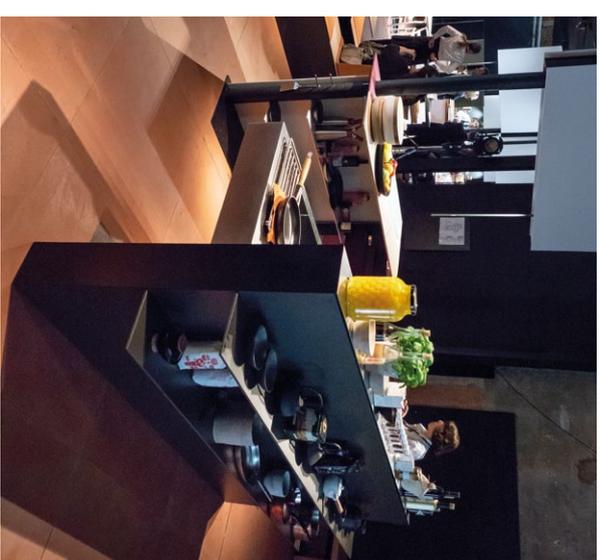
"Time we take for ourselves, is time that gives us something."

Ernst Ferstl
Teacher and writer



Among them was the philosopher of kitchen manufacturers: for the second time, **bulthaup** set up camp in the former church of San Carpoforo and continued its approach from 2016, but this time even more consistently and radically. "What does the future of the kitchen look like in times of increasing 'convenience'?" This is the question **bulthaup** wants to answer with its designs. Thanks to Car2Go or Uber we save travel time, amazon delivers our groceries, other delivery services bring us our hot deluxe burger with sweet potato chips. But what do we do with the time we save? **bulthaup's** theory: we gain time to focus on the essential. Namely, on appreciation. "For time itself, for authentic things and moments of truth in life."

The kitchen as the centre of communication, celebration and conviviality plays an important role here - and you could study how it is evolving in response in San Carpoforo. "**bulthaup** sees the kitchen from the table outwards," says Harald Kiln of GRASS. At the table the kitchen finds its true purpose. This is where people gather to sit together, eat, drink, laugh and talk. The kitchen has to adapt to this functionally, **bulthaup** has implemented this approach. The new designs, all individual areas, are tidily recognisable as kitchens. Tables with modules for cooling and keeping food and beverages warm are separated from the work area by multifunctional and also decorative partitions. "The concept is the high-tech of simplicity," explains Christian Kleiser of **bulthaup**. "We offer everything that is really needed in the kitchen. We make the large things disappear. The focus is on the room and the feeling of space."



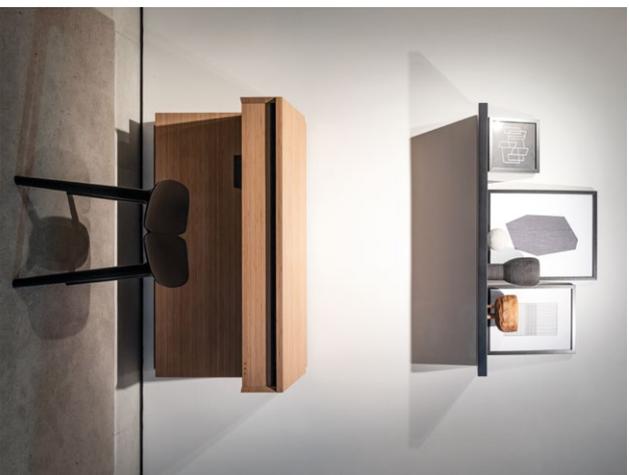
Focus is on the essential. **bulthaup** is the former San Carpoforo church in Bera.

Houses are getting smaller. The feeling of the room is focused more on a living environment.

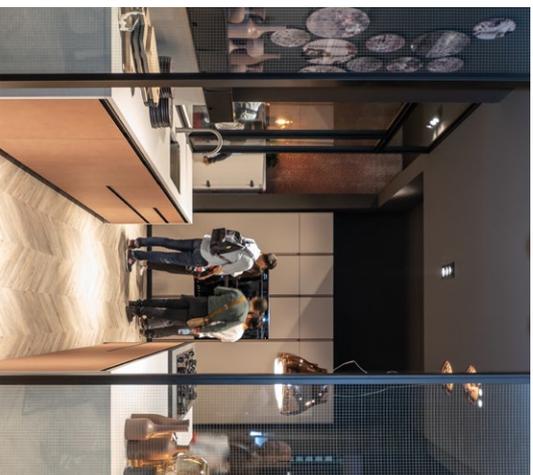
The trend is moving away from the overall ensemble towards the individual item. Solitary pieces make rooms less monotonous and provide more flexibility. This was not only true for **buthaps**, but for many exhibitors.

In this respect, Shimizu stood out from the crowd. The Japanese manufacturer showcased its solitary pieces like works of art. The room installations radiate a wonderful Asian elegance. The art was expressed by means of simplicity - with which rooms can be perfectly staged. From fitted kitchens to solitary units - absolutely everything in Milan featured shelving. Grass and open structures dominate the picture. What used to be a cupboard is now a shelf," says Harald Klöhn. This trend is also an expression of the fusion of kitchens and living areas.

For Leonardo Sani, Export Sales Director of **Stosa Cucine**, this development has little to do with fashion. "Houses are getting smaller, that's why cooking and living are coming closer together - also in terms of design." This is clearly reflected at **Stosa Cucine**. Instead of closed fronts, the kitchen manufacturer features open shelf structures and a large number of plants in its exhibits. With the Alant composition, for example, **Stosa** creates a transition from living to cooking, creating an overall design and harmonised style. Although the focus is on a monolithic kitchen island, this elegantly merges living and cooking - especially since **Stosa** breaks up the monotony of the kitchen with a mix of open shelves usually found in living areas alongside classic storage space. "Our structures don't just come from the kitchen," Leonardo Sani explains. "Customers don't want to see the kitchen in the living area, but they do want to see the living area in the kitchen."



The art of simplicity is presented by the Japanese manufacturer Shimizu.



The room as an overall composition. Photo by Stefan Cichem.



Andreas Madsen
CEO of the German magazine
'InMOTION'

"We master the art of creating free space for design with complex movement systems. They remain elegantly in the background, and create the link between form and function."



Hanging shelving and cupboard systems with an Italian flair at Häcker Küchen.

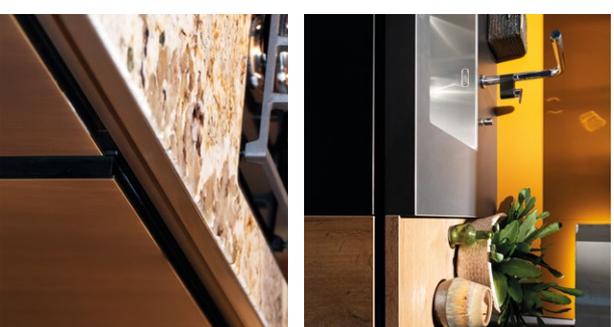
Mixed structures with the widespread use of solid accessories inserts.

Structural mixes were on show everywhere at EuroCucina. At Häcker Küchen, shelf and cabinet components created a living room atmosphere in kitchens.

Häcker, one of Germany's top three manufacturers with headquarters in Riedinghausen, achieved a feeling of lightness by the use of underlighting. Speaking of lightness, this trend was also clearly discernible among manufacturers who based their designs on monoliths. **Volldesign** included structured fronts which relieved the monotony of the solid blocks. At **Cesca** the kitchen blocks stood on slender legs, a design feature which we often saw, and the kitchen begins to float. **Cesca** also carried the shelf idea through to perfection. Kitchen furniture looked like living room shelves in the exhibits presented by the traditional Venetian company. This openness has neither abated in large a kitchen nor in a smaller one. The manufacturer decides how the shelf is fixed. The furniture is therefore only a vehicle for individual tastes. Whether cookbooks or art books are displayed next to the microwave, whether glass from Murano or woodcarving from the Erzgebirge are showcased - the place of furniture

provides space for personal tastes to unfold. At **Scaccolini** it was no different. The Italian wall-to-wall on which visitors could sit in real time what was being passed on social media under the hashtag #livingbythefurniture. They ventured a few steps further into modern living worlds which were just as contemporary: a shelf wall, open on both sides. On one side this wall incorporated a television and audio system, on the other side kitchen appliances. All models either had open shelving compartments or functional walls that could be fitted with hanging elements, for example pots with a range of fresh herbs. At the end of the stand the various living zones were completely indistinguishable, and with their one-room apartment exhibit the manufacturer showed how a room can be easily transformed from kitchen to bedroom and from bedroom to living room in a flash. Emphasizing that its country roots, its simple, bold way, **Qubi** also set a new scene in the exhibition, implementing the melting pot concept. Notably, the newly designed class on 12th Westphalia, concentrated the designers on their motto: Living in the kitchen. Their exhibits also seamlessly merge living and cooking.

The manufacturer Ferid combines monumental forms and materials with Italian elegance.



In today's world, **bathrooms** have also evolved to become **living areas**.

While **kitchens** and their **functional elements** are becoming **increasingly homely**, the same **trend can be observed in bathrooms**. Take **Moblicrab** as an example.

The bathroom furniture of the medium-sized Italian company resembles sideboards, the sink is almost an artwork. "The areas are merging," says Managing Director Franco Sormani. Sormani also highlights how important storage space is in the bathroom area: "The most important thing is to create containers – and it's imperative that they work."

Moblicrab reinterprets kitchen and bathroom in a completely new way, transforming them into havens of homeliness and relaxation.

"Art does not replicate what is visible: it makes things visible."

Paul Klee
Painter and graphic artist

Moblicrab: Art in the bathroom.

The bathroom furniture and sanitary facilities of the Italian manufacturer Moblicrab almost look like living room furniture and works of art – the rooms are hardly recognizable as bathrooms. Design and quality are at the top of the list for this medium-sized company. Moblicrab is one of the leading manufacturers of bathroom furniture in Italy, and has been designing and producing modern and elegant furniture with a minimalist style for more than 30 years. The exhibits at EuroCucina clearly show which direction the company is taking – it is responding to the demands of current trends and lifestyles. It is therefore not surprising that it is hardly possible to distinguish between the bathrooms on show and living rooms. The "Your Spaces" project takes furniture from the living room into the bathroom where it is reinterpreted. Materials such as Eco-Malta, glass and porcelain stoneware as well as multiple colour combinations provide the final touches and create a cosy atmosphere. "The high-quality, stylish furniture is 'Made in Italy'."



Certified materials as a selling point.

Interview: Franco Sormani,
General Manager at Moblicrab

How do you as a bathroom manufacturer regard the fusion of living spaces?

Sormani: "In principle, our concept is the same as in the kitchen, but of course it's a bit different. Kitchens are evolving to a greater degree and also mean higher investments. On the other hand, bathroom and living areas are also coming together. There was a gap in reason why we called one of our compositions 'living', as with the design of the living area, quality merges into the bathroom. The divide between the bathroom and kitchen is no longer as wide. It's important for the bathroom industry to create storage space. It really has to work and this is the difficulty."



Francio Sormani
General Manager at Moblicrab



So that's what you are focusing on?

Sormani: "Our focus is naturally on improving the storage facilities and also on open structures for example a free-standing sink. In future it will become increasingly important to use certified materials in terms of durability and origin. Materials are increasingly becoming a selling point – and not just the visible ones. Nevertheless, colour coordination remains important."

Does Moblicrab focus on the quality of the individual components?

Sormani: "Productivity is also important from an economic point of view. The higher the quality, the less effort is necessary to after sales service. If we sell our supplies to our clients, we choose optimal finishes and a good selling point. Certificates from which suppliers come from are, it's the season, between experts. The GRASS Nova Pro Scala, for example, is a good product that customers appreciate."



LEICHT: A room within a room.

After the Salone del Mobile 2018 the fact that kitchen design is undergoing fundamental change can no longer be overlooked.

LEICHT K&H is also purposefully working towards the successful fusion of living and cooking. The highlight was a cube that could be placed anywhere in the room. This creates a "room within a room" that combines comprehensive functional and storage solutions with a high degree of coziness. The walk-in cube offers plenty of storage space inside and can be used as a pantry and utility room. From the outside the "room within a room" is styled as a plain cabinet front with sleeking elements and a seating recess incorporated into the cube. The new drawer organisation ensures that any remainder of work disappears as soon as the spaghetti vongole and Cheant Classico are on the table.



One of the highlights at LEICHT Kitchen. The cube creates new space and a cozy atmosphere with elegant seating recesses.

STOSA: the company from Tuscany with a long-standing tradition.

The production site of one of the major kitchen manufacturers in Italy lies in the rolling hills around Siena. Founded in 1964, Stosa is now one of the top five in the industry, with offices in 40 countries around the world. For the 57th edition of the Salone del Mobile the company perfected its contemporary modern style - and presented 10 different kitchen compositions from four programmes, which - as last year - showed an enormous variety. Particular emphasis was placed on modular surfaces characterised by high quality and a wide variety of combinations.



Leonardo Santi
Export Sales Director at Stosa



Dress up the House.

**Interview: Leonardo Santi,
Export Sales Director at Stosa.**

How do you regard the fusion of living space and the kitchen?

Santi: "The fact that kitchen manufacturers are now thinking about the living space as a whole is new. In the world of fashion this happened years ago. For example, Gucci started with leather accessories and are now doing everything."

What is Stosa's reaction?

Santi: "Our structures are not solely taken from kitchens. Customers don't want to see the kitchen in the living area; they also want to see the living area in the kitchen. Our 'Living' programme is an expression of what I mentioned previously - the same material, the same style runs through the entire house in line with the concept: 'Dress up the house.'"

Where do you think this development comes from?

Santi: "Houses are getting smaller, that's why cooking and living are coming closer together. Customers also want design to harmonise in both areas."



bulthaup: Kitchen living space reinvented.

In these times of digitisation and acceleration, the traditional Bavarian company focuses on the kitchen as the centre of life and communication. Founded in 1949 by Martin Bulthaup, bulthaup took a different approach early on, and its love of architecture and timeless design is reflected in the kitchen and room systems which enliven the company's success beyond the borders of Germany. The former church of San Carlo in Brenz once again provided an impressive setting for bulthaup's exhibits this year. The focus is not on a kitchen, but on the bulthaup b3 Island as a multifunctional kitchen and room system and its architecture, an overall room concept that adapts individually and creatively in room design to suit people's needs. Living room or kitchen? The differentiation between these spaces has never been more difficult, and their evident nature as the centre of the home has never been clearer.



New room concepts and innovative, individual solutions focus on the essential and emphasise "being together".

"We offer what is really needed in the kitchen."

Marc O. Eckert,
CEO bulthaup



Bringing heart and soul together.

Interview: Marc O. Eckert, CEO bulthaup

What does the future of the kitchen look like in times of increasing convenience?

Eckert: "User, Amazon, foodora - every day more services are at our disposal to make our lives easier. We asked ourselves the question: What do we do with the time we save? Our answer is clear: We bring heart and soul together. Meeting friends, good food, being together. The goal is to appreciate enjoyment - to create a framework for pleasure. That's why this year we're showing a completely new concept!"

What does this look like?

Eckert: "We've designed an overall system for rooms consisting of horizontal and vertical levels. It's just as much about lines of sight as about communication and work surfaces or combining elements that are freely positioned in the room and suggest functions that either connect or divide the space."

Large screens with integrated light can define rooms. Mobile screens can temporarily cover or open up areas. We regard cooking as a communicative activity and attach central importance to water. It's very easy to cook without electricity, but not possible without water. That's why water is at the centre of the kitchen design."

What are your design priorities?

Eckert: "The entire design is open. The kitchen functions that were previously on the wall in bulthaup b3 are now integrated into the island and can be combined completely, individually and flexibly. The combination of wood and stainless steel with a splash of colour is very striking and the room divider is a highlight. We make the large technical appliances disappear. The situation in the room, the feeling of space, is definitely in the foreground."





"The enthusiasm for nature comes from the uninhabitability of cities."

Bertolt Brecht
Dramatist and lyricist

Trend #2: Nature takes over.

Natural? Naturally!

At the heart of dialectics is the fact that **in time every thesis is met with an antithesis, and both combine to create the synthesis.** This is no different with trends: **minimalism and a fixation on technology are followed by the trend towards naturalness - and discreetly-used, high-tech equipment ensures that despite all the greenery and natural materials, cooking doesn't have to remind you of being at scout camp.**

"Unfortunately, no one counted how many trucks with plants came to Milan especially for the trade fair!" This statement by Harald Kühn shows the small dilemma that the very obvious trend towards nature involves: what happens to a temporary forest that is created during a trade fair for one week? Hopefully it will be planted somewhere after the fair. When walking through the corridors of the EuroCinema, the first thing that really caught our eye was how much green was featured in the form of tents and plants this year. After years in which technology and features were in the spotlight, it was nature that was appreciated this year. The reasons for this are obvious - our world has become complex. Not only in Italy, but in the USA, in Germany and in Asia. Simple solutions to complicated problems are becoming increasingly difficult to find, and yet the number of people offering them is rising. Technology, on the other hand, is omnipresent. A British marketing agency found in a study that the average user reaches for their mobile phone 214 times a day. The average daily use is more than three hours! If you add in how much time a person spends in front of the computer, it's not surprising that media use has reached a level that dialectically calls for a counter-trend.

Greenery instead of networks

It therefore comes as no surprise that renowned kitchens only played a minor role in Milan. The vast amount of greenery testifies to the fact that many users are looking for antidotes. For those who prefer a more relaxed and less fragile society,

Valencio was one such example. The stand design created the illusion of an excursion into nature. And Enrico Zinetti, head of styling department at Valencio, knows exactly why: "This stand design suits co-founder Gabriele Centazzo, who also designs the kitchens. He loves nature and lives in a house in the middle of the forest. He would also like to create this feeling, at least to some extent, with the stand." All elements of the stand and the kitchens themselves are recyclable. And the design is also about well-being, which is achieved, for example, with lighting elements. One of the highlights of the highly-frequented exhibition stand, in front of which long queues often formed, was the Loggia Delata model, the hidden logic. The name indicates its essential function, namely V-Motion, which means that the kitchen units open and close when lightly touched. In addition to the theme of "disappearance", this new luxury kitchen has a clear reference to nature. V-Light is the name of the lighting system in which the four elements are expressed in terms of colour: red for fire, green for water, blue for air and yellow for earth - the users are accompanied through the day with these alternating lights, which can of course also be individually programmed, sometimes gaining, sometimes stimulating, depending on the mood of the user.

The element of water

Marc O. Eicher, the CEO of bulbup, describes the "central element of life, the element of water, in his reference to the Milan catalogue. "Water is essential, because without water in the kitchen we can do virtually nothing." Accordingly, this belief was the centre of focus at bulbup. The beliefs with their functional modules make use of the physical states of the element, depending on requirements, it can cool, warm and, for plants, give life. One featured accessory was an irrigation system for pots of herbs that automatically ensures that the plants are sufficiently supplied with water. The bathroom manufacturer Moberch has a different approach to both water and air/naturalness. Water in the bathroom is an essential component of hygiene and therefore also of well-being.

Inspiration from the landscape.

Experimental materials and textures were presented by Diamant at this year's Salone del Mobile.



Valcucine: Functionality and aesthetics combined.

In Milan, Valcucine lives up to its values: the timeless kitchens are presented as if embedded in nature and offer the perfect backdrop for the beauty of the materials and a feeling of freedom. The northern Italian manufacturer Valcucine has been developing kitchens with functions that put people at the centre of focus for more than 30 years. This is highlighted by the two systems Air Loggia and New Loggia. The ergonomics and functionality of Air Loggia allows you to make full use of the depth of the base unit and offers deep, generous storage space. All kitchen details and even the extractor hood disappear behind the sliding door. When opened, the systems reveal lightness, order and formal purity – in the exact same way as the kitchens at Valcucine. They achieve a synthesis with the aim of satisfying people's well-being and needs.

"High" sliding-up doors from Valcucine offer generous storage space or conceal what is not required.

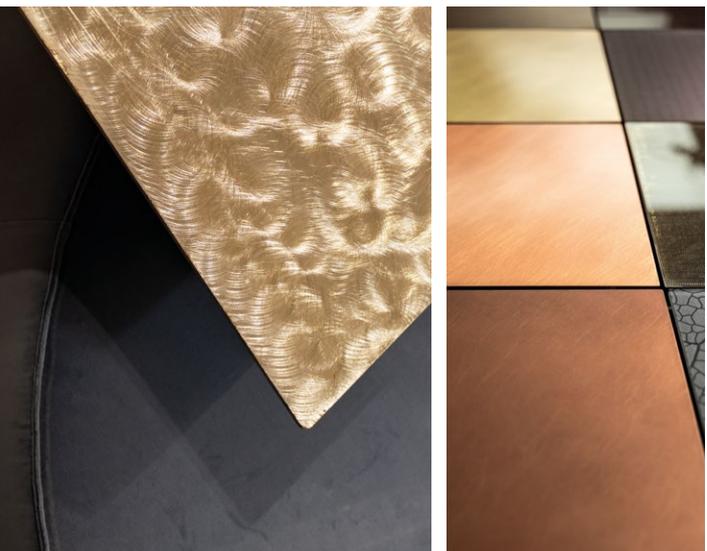


Local craftsmanship on the rise.

For **Mobiledab** Managing Director Franco Sormani, it is becoming increasingly important to use storage space efficiently and also to open up the bathroom towards the living area. Sustainability is also a major issue for him. Natural materials are particularly sought after, and consumer awareness is also growing. "In the future, it will become increasingly important to use certified materials – in terms of durability and origin." This statement by Franco Sormani is fully in line with the naturalness trend, and customers want to know where products come from. This favours a shift towards smaller craft businesses. The manufacturer Lustrì Veneziani, for example, presented a small but very sophisticated collection of clay tiles at the **Valdesign** stand. "Each tile is different from the next. Everything is handmade," says Di Giovanni Verdanga. "This is personalisation to perfection." For him it is clear that craft businesses are on the rise. "The market is changing. Future trends offer exciting opportunities for smaller companies, especially in countries with a tradition of craftsmanship." One of the trends to which Verdanga is referring is the trend towards naturalness, towards "simplicity". Another is that towards individualisation. "People want to express their personality, they want individuality, and this is what small companies like us can offer."

Colours and materials: Inspiration from the landscape.

Speaking of individuality, there are many ways to give the kitchen a personal touch with materials, shapes and colours. In terms of colour, the EuroCucina was also dominated by nature. "A little red, a little ochre. The new naturalness is also the most significant colour trend," says Harald Kilian, and his opinion is also shared by the manufacturers. Leonardo Sarti of **Stosa** predicts that the colours in the kitchen will become more subtle. "The market is moving towards soft colours. In kitchens only a 'splash of colour' is used to add highlights. Contrasting colours – bronze, gold, copper – were used very sparingly and carefully. What still dominated the picture at the best EuroCucina was now only visible in traces. It was also nature that provided the blueprint for the materials, and natural wood in all its different facets shaped the designs. Foretells's skills with wood have always been decisive – and once again this year the manufacturer from the province of Pisa dominated with fine, thin and wood structures cast in slabs that wood processing is a skilled art. One highlight was undoubtedly Arco's show, which featured the Slavonic kitchen model. The Cozonics combined a kitchen block with wooden slabs that created a light, floating look. Open structures offer plenty of space for storage. An integrated hood system provides fresh air for cooking. Natural colours harmonise perfectly with the materials. With its simple design language and the clear aim of functionality, this kitchen model is reminiscent of an unadorned form of the Bauhaus style. Almost all the manufacturers had something in common, and although "nature" was key in all designs, hardly any exhibitors had the courage to move away from clean, very symmetrical minimalist. We will probably see this at EuroCucina 2020.



Well-being with light.

Interview: Enrico Zanetti,
Head of Style Department at Valcucine

Which stand concept will you be presenting at this year's EuroCucina?

Zanetti: "This stand design comes from the same designer as the kitchens. Everything is recyclable. This applies to both the stand and the products. Our designer loves nature. He lives in a house in the middle of a forest. This is the feeling he also wants to create, at least to some extent, here at the stand. We are showing four kitchens, each inspired by an artist, especially with regard to colours."

Which trends do you see in the future in the kitchen sector?

Zanetti: "Much will take off in a big way. The combination of furniture with metal elements and soft colours in particular is becoming popular. There is also a growing tendency towards lightweight materials. Stone surfaces and doors are too heavy, but they are usually 2 cm thick, which excludes certain applications

due to the weight. Since we make 5 mm-thick stone surfaces, we are the only company worldwide which can offer a dishwasher with a stone door."

When you think of your customers...

Zanetti: "Everything is closed. When you want to work in the kitchen, you open the doors and everything you need is there. Optimism use of space is important. This is also expressed in our main new item. The back wall with the magnetic opening. The sliding door connects everything, the light, embodied with the lower cabinet and with the work surface, and exposes all the elements of the kitchen: handles and open shelves, the detailed kitchen materials and the extractor hood. According to requirements and the extraction food can be demonstrated. The colour of the system can be coordinated, and a feeling of well-being created with light."



Enrico Zanetti,
Head of Style Department, Valcucine



Trend #3: In the footsteps of the Bauhaus movement.

Ostentatiousness was yesterday, today it's all about elegant restraint.

Natural materials, colours from the forest and open fields - when we were talking about the new naturalness in kitchen design just now, one aspect was still missing: the shapes. In this regard the exhibitors at EuroCocina allowed themselves hardly any extravagance.

In Milan, you looked in vain for organic shapes, curves and asymmetry borrowed from nature. Instead, the clear lines of the years gone by have been refined with vertical structures, handleless fronts and selective contrasting of solid and filigree. You could almost call it understatement. If it

weren't for the openness described above, which puts the decision as to whether their room should appear glamorous or restrained fully in the hands of kitchen users.

For the founders of the Bauhaus, any decoration a measure and empty superficiality. There were, of course, reasons for this strict dismissal. It was a reaction to industrialisation, which made it possible to mass-produce furniture. However, the design of the furniture was still caught up in old craft traditions - cupboards, tables, chairs looked as if they had been painstakingly made by hand.

but were actually no more than imitations. The multi-lobed stucco in old apartments, for example, was a mass product around the turn of the last century. Bauhaus founder Walter Gropius drew the following conclusion: "Only perfect harmony both in the technical function of purpose as in the proportions of the shapes can produce beauty". Art and the manufacturing process had to be brought together. The simple, elegant designs, which were astonishingly diverse, have had a lasting influence on architecture and interior design. Except for the plain works of the 1950s and the psychedelic designs of the 1970s, the clear lines that characterised Bauhaus design is still a stylistic ideal today.

Lightness with a bevel.

The monoliths, the solid marble worktops, were still in evidence in 2018, but manufacturers did their best to conceal their impact.

Dada exemplified how this was possible. The monoliths were combined with open table structures made of slender woods. A stone worktop with a thickness of several centimetres was given more lightness with a filigree shelf and base units which were indented. Dada also offered a popular feature for its wood and stone worktops: the thick worktops in particular were bevelled, i.e. chamfered towards the edges. This even makes a marble slab weighing three tons look considerably less burdensome*. One indication that Dada designs were in full keeping with the zeitgeist was the fact that there were long queues in front of the entrances.

Floating Kitchens

Bazalis and wooden structures were features that made designs look much lighter and were accompanied by a third - the floating effect. The base cabinets did not extend down to the floor, but came up. At Cesar, the solid kitchen blocks stood on very slender legs. At first glance you might have been worried that they would be unable to bear the heavy weight. However, this impression was deceptive. The constructions were extremely strong and achieved an effect that didn't immediately catch the eye, but made a lasting impression. In combination with the shelves, which were filled with books at the Cesar stand, the result was a perfect combination of light and heavy, solid and filigree.



Despite the massive stone slabs, simple elegance and natural openness characterise the scene at Dada Cucina and other manufacturers.



Schalen

Servieren

Schalen

A new currency called emotion.

The EuroCucina 2018 was no exception. Organic shapes were rarely on view. In their place the kitchen displayed a new sensitivity: instead of expressive oriental ornaments or bright colours, there were well-tempered proportions with natural colours.

except for occasional highlights, which were, however, discreet. The exhibitors were more interested in fine details than in major design revolutions. One thing has hardly changed in comparison to the last EuroCucina - the demands on manufacturers are constantly increasing. Mauro Giscomini, CEO of Artrial, puts it this way: "In the past we sold kitchens. Today we sell emotion - and with it, the kitchen." For him, the ways to transport emotion are technical innovations and materials such as stone or glass - i.e. the mix of nature and technology.

Heavy materials are processed by Valucucine to create elegant pieces.

Mixing culture - shaken and stirred.

"Mix" was one of the central ideas when it came to creating excitement. This was already a stylistic device of the Bauhaus repertoire. Glass and metal set the tone in many designs, but are often combined with natural materials. This was definitely the case in Milan, where Artrial for example, combined wood with steel. Material mix is not necessarily an innovation - it has been a tried and tested means of relieving monotony and creating excitement for years. We haven't seen a completely different mixture in previous years to this degree. "What's new is the ambivalence of the components," says Harald Kuhn. "Very thin and very heavy are combined." Or they even meet in one item: Valucucine is the only company worldwide to offer a dishwasher with a stone door. Stone surfaces are normally two centimetres thick - and therefore too heavy for doors. The producer from northern Italy has managed to reduce the thickness to five millimetres. One of the "heavyweight materials" therefore becomes as light as a feather. This is "ambivalence of the components" in its purest form.



Artrial: The kitchen is the centre of focus.

At Artrial, the kitchen is seen not only as a product, but also as a living area that provides space for life and relationships. This thinking shapes the entire evolution of Artrial. Founded in 1979 in Fontanafredda, the kitchen manufacturer accompanies generation after generation to the place where emotions are brought to life. Almost 40 years of experience, a keen sense of design and style manifest themselves in the iconic kitchen model A&B_08 in Milan. With its international, design-savvy audience, EuroCucina is the perfect platform for this kitchen model. For A&B_08, designer Franco Disuso and chief Andrea Bertoni joined forces to create the kitchen of the future - an ideal combination of design and functionality, research and innovation.



Kitchens are emotion.

Interview: Mauro Giscomini,
CEO of Artrial

What do Artrial's customers want?

Giscomini: "Our job is to understand what customers expect from Artrial and then meet these expectations. We don't start with the product, but with the philosophy, with the ambience, with the brand. People want beauty and elegance - but the problem with beauty is, you can't measure it. We had some scales and put beauty on it - I wouldn't recommend that because it's abstract. It's therefore our task to make beauty accessible, make it affordable."

Which target groups do you address?

Giscomini: "I don't want to reach the middle and upper market segments. That's their time. The target process was started six years ago, and at the next EuroCucina we'll reach our goal!"

Do you have a strategy to take you through the last stages of the process?

Giscomini: "Kitchens are emotion. This emotion must be carried over to the customer. This is necessary to sell kitchens. In the past we simply sold the kitchen, today we sell the emotion - and with it, the kitchen."



Mauro Giscomini
CEO Artrial



Vertical structures make rooms.

Vertical structures are a topic that intensely occupied some of the artists and designers associated with the Bauhaus.

The idea is to make two-dimensional surfaces more interesting by the use of vertical structures. "These structures could be seen everywhere at EuroCucina," says Harald Kuhn. "This is an exciting development, because these kinds of structures turn surfaces into design elements. They develop the effect of depth and really make rooms." This design element was not limited to the kitchen exhibits, and anyone who passed the **Valdesign** stand would have already found the structures on its outer walls. Unfortunately, the northern Italians were a little more tame on

the inside, as the layouts remained very regular and uniform - which doesn't mean, however, that there was a lack of highlights. On the contrary: **Valdesign** managed to use a mixture of materials, display cabinets and a lot of glass to express the dictum "Today we don't seal kitchens, but rooms" in an exemplary way. **Valdesign** was topped by the two kitchens that Fend designed for SCIC. The fashion company was less concerned with trends, but more with the radical display of luxury. Architect Marco Costanzi combined a huge marble mouth with steel, and played with "feminine" versus "masculine" attributes for both designs. The SCIC designs were a bit more grounded. A particular eye-catcher was illuminated marble and a new model called Pom-pel, designed with lava from Etna.

Model Pom-pel
SCIC



Scullery



Radical luxury. Designs by Fend for SCIC.

Users become designers.

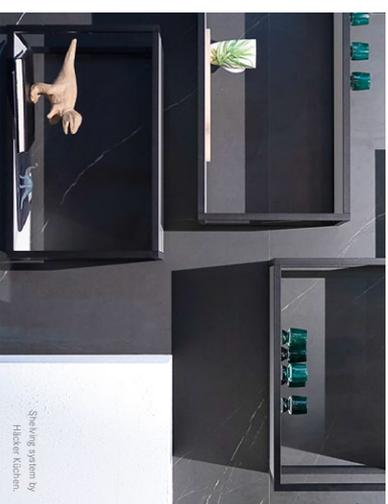
Individualisation remains an important topic. The choice of surfaces, materials, colours and combinations is greater than ever.

A new aspect was added to this diversity at EuroCucina with the use of living room furniture such as shelves and display cabinets in the kitchen area. Whether kitchen manufacturers are aware of the effect or not, with the use of open, visible furniture, kitchen users are given the license to design their own room. It is almost irrelevant whether the fine shelving elements are made of wood or metal - the content is what carries the viewer's eye. This is how accessories become decorative objects. Whether you decorate your "kitchen" with your recent collection, antiques or trash art - shelves are not much more than their contents, and the owner decides what these contents will be. Boffi, which runs a showroom in Bona, displayed figure shelves which carried an entire collection of scullery planning and design. The same applied to the high-end manufacturer **Hickel**. The East Westphalians not only thought about a trade fair stand that could certainly be compared with Italian kitchens in terms of design - they were also going up to date with their suspended shelving and cabinet systems.

Accessories shape the room and offer space for individuality.



Bona



Shelving system by Hickel-Kitchen.



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Function, shape and colour in perfect harmony. The dimensionally-stable steel construction consisting of two six millimetre slender frame elements and a cross beam harmonises well with the material, shape and colour of Nova Pro Scala.

Tavinea Sorto completes the new pull-out generation of Nova Pro Scala with an elementary system. Whether in the kitchen, bathroom or living room, Tavinea Sorto organises every drawer with graphic elegance. With only a few high-quality elements, Tavinea Sorto offers maximum variability. It is easy to use and can be cleaned for optimum hygiene. In this way design becomes a functional eye-catcher.

