



## **PRESS RELEASE**

### **MILAN FURNITURE FAIR**

**MILAN, 9TH – 14TH APRIL 2019**

#### **THE TIMELESS SPIRIT OF FIAM'S GLASS: AN ENCOUNTER AMONG MATERIALS, DESIGN AND CREATIVITY**

Fiam Italia represents the encounter among ideas and materials, between craftsmanship and innovation, in a sum of the parts that becomes the medium of a story, a narration that moves beyond the tangible and investigates the meaning of design, the emotions related to beauty and the awareness about corporate responsibility and the significance of solidarity. An attitude that projects Fiam's creations and the internationally renowned designers with whom the company collaborates in a harmonious combination, bringing them together in a dialogue made of passion and emotional intelligence.

With its new 2019 collections, Fiam introduces a series of objects, including tables, which represent the focus of daily actions, whether they are at the hearth of the house or the fulcrum of working activity. At the tables we meet, sit down and gather, outlining a space and a moment dedicated to voices, ideas, feelings and productiveness, theatre of moments that revolve about present and future. A future that is more and more defined by the here and now, rethinking the entire cycle of the production chain - from planning to final consumption - to embrace a philosophy based on sustainability. Fiam Italia since its establishment has worked with glass, one of the lowest environmental impact materials in the furniture sector, composed exclusively of natural elements and entirely recyclable, thus becoming the ambassador for a truly sustainable approach, facilitating the transition of architecture and design industry towards a new virtuous model, the Circular Economy, also thanks to the constant research it conducts and which allows to patent and develop new production processes, such as the DV Glass® introduced at the 2018 Milan Furniture Fair.

This path of attention, listening and analysis, develops around glass as a material that is increasingly alive and up-to-date, in a triumph of colors and textures that takes on a strong sensory appearance, showing it as a warm and tactile material, which lends itself to being thought outside of the box and able to fascinate us all with transparencies, opacity, roughness and unexpected nuances.

The result is therefore a cosmogony of influences, references and ideas that for Milan Furniture Fair 2019 has resulted in a collection that alternates volumes, lights and surfaces.



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Japanese designer duo **Setzu&Shinobu Ito** designed the **Kighi** table, a combination of multiple elements inspired by nature, creating a base that transforms itself from a functional support into a highly decorative motif. The glass top, enriched by metallic shades, is supported by a structure that through the combination of the individual elements recalls the overlapping of trees, creating a forest of vertical lines. The reference lies in the name of the product itself, Kighi, the ideogram that illustrates this harmonious superimposition of signs, in an expressive reference to the peace of forests, where light and shadow alternate in an ecosystem capable of generating life. The top is suspended on seven symbolic branches - a number that in the most ancient cultures expresses through numerology a perfect balance - which recall the Oriental sensitivity towards nature, particularly in Japan, the country of Shintoism and where *Shirin-Yoku*, the practice of going into the forests to immerse themselves in their beneficial atmosphere, was born.

**Theo**, designed by **Simone Bonanni**, is a proposal that experiments with the volumes of the base, transforming the support of the table into a sculpture. A hymn to three-dimensionality generated by a process of graphic synthesis and the research of the balance between full and empty spaces, through "theatrical settings" made of metal, which delimit the space and frame the air. The use of high temperature fused glass enriches with light, colours and refractions an essential architecture, in which the combination of transparencies, lightness and depth contrasts with the monolithic solidity of the glass top.

The inspiration and the creativity of glass moves then its focus from the base to the top with **Coral Beach** by **Mac Stopa**, which combines design, furniture and passion for graphics in an aesthetic discipline, capable of communicating its fascination for mathematics and geometry through modular elements, sculpture and digital art. The organic and perfect shapes of nature and modern architectural design inspire Coral Beach, building a synergy between traditional artisanship and *avant-garde* methods, such as 3D printing, in order to create a table whose surface recalls marine landscapes and in particular the encounter on the shoreline of water and sand, in a moment determined by the succession of perpetual movements.

The tactile dimension is also strongly expressed in the coffee tables **Cannage** by **Emmanuel Gallina**, which take shape from the idea of modelling and manufacturing glass to give it the effect of Vienna's straw weaving. It is a tribute to handicraft and traditional *savoir-faire* that represents the cultural sensibility of historical research and the versatility of a design that - with multiple references - recalls weaved threads, the mysterious charm of *mashrabiyya*, the complexity of webbing and the delicacy of knitting, creating contemporary products with an ancient feeling. The imprint of glass processing, characterized by textures from the collective history, is combined with the solid wood base, projecting Cannage in the warm and intimate atmosphere of our memory and our homes.





Glass manufacturing reaches new dimensions in the coffee tables **Lakes**, a collection designed by **Studio Klass** capable of creating optical illusions that recall unique thicknesses through the protagonism of fused glass, a material treated by designers Marco Maturo and Alessio Roscini almost as if it were liquid. Material in which reflections and transparencies alternate, exalted by the rounded edges and opposed to the minimal metal structure, on which the round top rests, evoking shape and quiet elegance of a fresh water pond.

Studio Klass has also expanded for Fiam the **Hype** project, introducing new dimensions for the extendible table and a desk, a console and a coffee table, exploring the new product categories in their various expressions and proportions, designing them to create a common thread within the collection and make the contrast between hand-crafted fused glass and the numerically controlled steel base even more graphic and distinctive.

2019 also sees the introduction of **Easy Lloyd**, a second informal and minimalist proposal of the Lloyd leather chair, suitable for domestic and corporate environments but still retaining the distinctive character of the wood graft, a technical and decorative element that connects the seat to the backrest.

**Ludovica + Roberto Palomba** explore new solutions within the Waves collection, a family of tables and coffee tables made with the innovative DV Glass® to obtain objects with a deeply three-dimensional design. The ambition for a total living project characterized by the use of this glassy material, finds its natural evolution in new configurations, as the round top Big Wave, conceived also in the version that contrasts the elements of the glass base with a top in Canaletto walnut, and the new **Waves** console, that offers the beauty of its overlapped glass capturing the eye of the observer and inviting to the touch.

The proposal of consoles as furnishing elements, in which the table is converted from a central presence to a support and display unit for the most different environments, is also enriched with the introduction of **Lunar** by **Matteo Nunziati**. Inspired by the lesson of Carlo Mollino and his anthropomorphic design, in which the sign is unmistakable and characterized by sinuous lines, the top is defined by a texture with a rhomboidal pattern, a silky surface elegantly supported by filiform metal legs but with a strong and recognizable personality. The inspiration was taken from the shape of the LEM, the lunar module of the Apollo missions, creating an aesthetic and engineering reference to the structures that support the space capsules.

Next to tables, consoles and coffee tables, within the 2019 collection we find mirrors, often imagined rigid and inflexible in their form as in their function, but for Fiam Italia representing a creative opportunity where furniture, wonder and technological ingenuity meet.



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**Marcel Wanders** presents his **Pop** collection in a back-silvered bronze glass finish, while **Philippe Starck** introduce a new **Caadre**, which embraces the power of reflection and declines it into unexpected shades, transforming the reflective surface into a moment that welcomes the human gesture and elevates it to a decorative motif, building by abstraction a poetical discovery of the unknown and opening a window made of light and figures.

The new projects include the mirror **Kathleen** designed by **Davide Oppizzi**, who plays with light as an element that enhances the glass and makes it the protagonist. Kathleen is an ode to the solar ideal of beauty of the 60s, embodied by the actress Audrey Hepburn and translated in a contemporary aesthetic key through the use of fused glass and the corolla that surrounds the mirror. The self-supporting metal structure with its soft champagne tones is combined with the frame of the mirrors, backlit and adorned with three-dimensional rays, to reveal the smallest details and at the same time illuminate the wall on which they lean.

The proposals for Milan Furniture Fair 2019 are completed by the bedside table **Dino**, designed by **CRS Fiam** and created with the need to redefine the furnishing accessory *par excellence* of the sleeping area through the use of curved glass, transparencies and lacquers.

The novelties of Fiam Italia therefore express the desire to enhance Fiam's technical and experimental skills at the service of the designers' artistic and functional research, transforming modeling and crafting processes - which require manual precision, skills and patience - into an aesthetic result that helps to create sinuous lines, unusual roughness and exceptional volumes through a material - glass - that never stops communicating great elegance and a timeless spirit.

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

#### KIGHI

#### SETSU&SHINOBU ITO

Table with base made of seven lacquered metal elements, available in “Burned Earth” and “Platinum Grey” finishes. Top in 15 tempered glass, available in the following finishes: transparent back-painted glass with metal shades, etched back-painted glass with metal shade, fused back-painted glass with metal shades.

L 200 W 100 H 75

L 240 W 110 H 75

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

#### THEO

#### SIMONE BONANNI

Fixed or extendible table with metal painted base, opaque black finish, where two 6 mm thick fused and tempered glasses are placed, available in the following finishes: bronze and smoked glass with striped texture; transparent back-painted glass in amber and antique rose finishes with embossed texture; transparent back-painted glass in green algae and smoke finishes with embossed structure.

Top in 12 or 15 mm and extensions in 12 mm tempered glass available in: transparent back-lacquered glass with monochrome shade, transparent acid-etched and back-lacquered glass with metal shades, or transparent glass hand-finished with Ecomalta, finer-grained texture finish.

Fixed:

L 130 W 130 H 75

L 200 W 100 H 75

L 240 W 110 H 75

Extendible:

L 130 (230) W 130 H 75

L 180 (280) W 100 H 75

L 200 (300) W 100 H 75

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

#### CORAL BEACH

#### MAC STOPA

Table with metal painted base, opaque "Lava Grey" finish. Top in 15 mm fused and tempered glass, available in Neutral finish or back-lacquered with metal shades.

L 220 W 106 H 75

L 240 W 106 H 75

L 260 W 120 H 75

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

#### CANNAGE

#### EMMANUEL GALLINA

Coffee table with 10 mm tempered and fused glass top with “Cannage” texture, available in natural, Smoke Grey or Amber back-painted semi-transparent finishes. Solid wood structure in tobacco oak, open-pore finish.

Ø 120 H 40

Ø 90 H 40

Ø 65 H 45

Ø 50 H 55

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

#### LAKES

#### STUDIO KLASS

Coffee table with 10 mm fused, back-lacquered glass top with metal shades Lava Grey, Copper Brown, Night Blue or Champagne. Metal painted base available in Lava Grey or metallic Champagne finishes.

Ø 100 H 40

Ø 70 H 45

Ø 50 H 50

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

### HYPE COLLECTION

#### STUDIO KLASS

##### COFFEE TABLE HYPE

Coffee table with 12 mm fused, tempered and back-lacquered glass top with metal shades Lava Grey, Copper Brown or Champagne. Metal painted base, "Lava Grey" finish.

L 90 W 45 H 42

L 100 W 70 H 42

L 140 W 70 H 42

##### CONSOLE/DESK HYPE

Console/Desk with 12 mm fused, tempered and back-lacquered glass top with metal shades Lava Grey, Copper Brown or Champagne. Metal painted base, "Lava Grey" finish.

Console:

L 140 W 45 H 75

L 180 W 45 H 75

Desk:

L 120 W 60 H 75

L 160 W 60 H 75

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## **TECHNICAL SHEET**

### **FURNITURE FAIR 2019**

### **HYPE COLLECTION**

#### **STUDIO KLASS**

##### **HYPE (EXTENDIBLE)**

Extendible table with base in painted metal, Lava Grey finish. Top and extensions are available in 12 mm fused glass, back-lacquered with metal shades, or in transparent or extralight back-lacquered glass with monochrome shade or with a textured effect.

L 200/300   W 100   H 75

#### **EASY LLOYD**

#### **STUDIO KLASS**

Chair with solid wood structure, available in oak tobacco, or in open pore glossy black painted finishes. Seat and backrest are leather-upholstered.

L 47   W 57   H 78

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

#### WAVES

##### LUDOVICA + ROBERTO PALOMBA

Console composed of a 23 mm DV Glass® top, available in transparent or in colored striped glass. Metal base available in opaque Titanium or in Black Glossy Nickel finishes.

L 120 W 45 H 75

L 150 W 45 H 75

#### BIG WAVE

##### LUDOVICA + ROBERTO PALOMBA

Table with base made of three, four or six separate 30 mm DV Glass® elements, transparent or with colored stripes. Top made of 15 mm transparent glass, back-lacquered with monochrome color or hand-finished with Ecomalta, finer-grained texture finish, or in Canaletto walnut veneered wood, matt anthracite finish.

Rectangular table:

L 240 W 110 H 75-77

L 300 W 120 H 75-77

L 360 W 120 H 75-77

(H 75 cm with glass top; H 77 cm with wood top)

Round table:

Ø 140 H 75

Ø 158 H 75

Ø 180 H 75

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

### LUNAR

### MATTEO NUNZIATI

Console with 12 mm fused, tempered and back-lacquered glass top with metal shades Lava Grey or Champagne. Metal painted base, "Lava Grey" finish.

L 160 W 45 H 75

L 180 W 45 H 75

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

#### KATHLEEN

#### DAVIDE OPPIZZI

Free-standing mirror, also available in hanging version. Frame in 6 mm high temperature fused glass , available in neutral finish or Smoke grey, Antique Rose and Amber back-lacquered finishes. 5 mm flat central mirror. Free standing version made of metallic Champagne finish metal structure. Integrated LED lighting system (only for free standing version).

Wall round mirror:

Ø 72 W 10

Free-standing round or oval mirror with metal frame:

L 72 W 10 H 195

Wall oval mirror:

L 72 W 10 H 151

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## TECHNICAL SHEET

### FURNITURE FAIR 2019

### DINO

### CRS FIAM

Bedside table in 8 mm-thick curved glass with lacquered wood drawer white, black or dark brown.  
Front panel in 8 mm glass painted in matching colours.

L 45    W 46    H 50

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