



# BUCCELLATI

MILANO DAL 1919



## GALATEO

A JOURNEY INTO CONVIVIALITY





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AN EXHIBITION IN FOUR ACTS, THAT RE-EXPLORES ITALIAN HUMANIST CULTURE PUTTING THE VALUE OF EMPATHY AND CONVIVIALITY BACK AT THE CENTRE OF HUMAN RELATIONSHIPS.

TAKING CUE FROM THE FAMOUS LATE 16TH-CENTURY TREATISE, GIOVANNI DELLA CASA'S GALATEO, BESIDES THE MANY PRACTICAL RULES OFTEN NOW SYNONYMOUS OF GOOD MANNERS AND NOT VERY APPROPRIATE TODAY, WHAT EMERGES FROM THE TOME IS AN ANALYSIS OF HUMAN BEINGS NOT BORN TO BE ISOLATED OR HERMITS BUT RATHER SOCIAL BEINGS WHO FIND IN CONVIVIALITY THE PLACE OF EXCELLENCE IN WHICH TO FORTIFY FRIENDSHIPS AND SOCIETY.

THE CENTRALITY OF THE TABLE AS THE PLACE TO PRACTICE SOCIAL RELATIONS EMERGED PREVIOUSLY IN THE EVEN MORE INTERESTING IL LIBRO DEL CORTEGIANO BY BALDASSAR CASTIGLIONE WHO CONSIDERED "GRACE" AS THE MOTHER OF ALL OTHER VIRTUES. AND BY GRACE HE ALSO MEANT BEAUTY, POLITENESS, HARMONIOUSNESS AND AN APTITUDE TOWARDS LOVE AND ETHICS. GRACE, WHICH IS EXPRESSED NOT SO MUCH IN THE MOST SUPERFICIAL ASPECT OF GOOD MANNERS, BUT RATHER IN THAT MORE SUBSTANTIAL ONE OF THE CAPACITY TO RELATE TO ONE ANOTHER, KNOWING HOW TO EXCHANGE EVEN CRITICAL POINTS IN A RESPECTFUL MANNER, KNOWING HOW TO CONDUCT A "GOOD" CONVERSATION ADEQUATE FOR THE OCCASION, SERIOUS OR FACETIOUS, CAPABLE OF KEEPING COUNT OF ONE'S INTERLOCUTORS AND NOT ONLY ONESELF.

AN EVEN MORE FITTING MESSAGE IN THE ACCELERATED POST-PANDEMIC AND DIGITAL AGE OF TODAY WHERE EVERYONE FEELS A LACK OF SOCIALITY AND MANY DISCOVER THE STRONG NEED TO RELATE TO OTHERS AND ESPECIALLY THE PLEASURE IN DOING SO.

IN THIS CONTEXT, BUCCELLATI - TAKING INSPIRATION FROM THE RICH TABLE COLLECTIONS OF THE MAISON - HAS DECIDED TO EXPLORE THE CONTEMPORARY GALATEO AS COURTESY, CONVIVIALITY AND KINDNESS ENTRUSTING THE FOUR DESIGNERS OF INTERNATIONAL FAME WITH THE REINTERPRETATION OF FOUR OF ITS HISTORIC COLLECTIONS DEDICATED TO L'ART DE LA TABLE.

BUCCELLATI THUS INVITES TO A RENEWED PLEASURE OF RECEIVING GUESTS AT HOME, BEING TOGETHER, AND ALL THAT IS GOOD, ATTRACTIVE AND WELL EXECUTED, AND DOES SO FROM THE HEART OF ITS OWN HEADQUARTERS IN A UNIQUE CORNICE DESIGNED BY AN ARCHITECT WHO REPRESENTS THE ESSENCE OF MILAN.

A GLOBAL MESSAGE WHICH EMANATES FROM ITS ROOTS TO RECOUNT THE VALUES OF THE ITALIAN HERITAGE OF THE MAISON THROUGH THE CONTEMPORARY STYLES OF HABITATION.

*FEDERICA SALA*

*GALATEO EXHIBITION CURATOR*



BALDASSAR CASTIGLIONE  
*Conte di Castiglione & Niccolara &c*

*Raphael Urbanus pinxit*



IOANNES CASA FLORENTINUS  
*Non alius Latijis puro Sermone Camoenis,  
Nec Thuscis puro gratior eloquio.*

*Antoni. Tribani sculpit.*



# STEFANO BOERI INTERIORS

STEFANO BOERI INTERIORS IS A MULTIDISCIPLINARY STUDIO FOUNDED BY ARCHITECTS STEFANO BOERI AND GIORGIO DONÀ, WHOSE EXPERIENCE IS APPLIED TO PROJECTS AND RESEARCH IN THE INTERIOR ARCHITECTURE CONTEXT, INCLUDING EXHIBITION AND PRODUCT DESIGN; THE STUDIO HAS ALSO BECOME A MEETING PLACE FOR THE EXCHANGE OF IDEAS, PROFESSIONAL SKILLS AND KNOW-HOW, DEALING IN, AMONG OTHERS, THE DESIGN AND REALIZATION OF EXHIBITION STANDS AT FAIRS AND CULTURAL EVENTS.

STEFANO BOERI INTERIORS IS AN AGILE AND FLEXIBLE REALITY COMMITTED TO RESEARCHING SOLUTIONS OF A STRONGLY INTEGRATED VALENCE: RESEARCH WITHIN WHICH THE CITY IS CONCEIVED AS A COMPLEX HORIZON OF TRANSFORMATION AND COHABITATION, A MULTIPLICIOUS ENTITY WITH WHICH TO PUT ONE'S PROJECTUAL INNOVATION CODICES TO THE TEST.

# THE CITY ON THE TERRACE

STEFANO BOERI INTERIORS

AN EXHIBITION IN FOUR ACTS, THAT RE-EXPLORES ITALIAN HUMANIST CULTURE PUTTING THE VALUE OF THE PROJECT FOR FITTING OUT THE EXHIBITION "GALATEO. A JOURNEY INTO CONVIVIALITY" ACCORDING TO THE DESIGN BY THE FIRM STEFANO BOERI INTERIORS STARTED WITH THE IDEA TO ENGAGE IN DIALOGUE WITH MILAN AND ITS SYMBOLS WHILST ALSO RUMINATING ON ITS FUTURE DEVELOPMENT.

THE AIM IS TO ESTABLISH LINKS AMONG THE URBAN CITYSCAPE, THE PALAZZO DEL PORTALUPPI WHICH NOW HOSTS BUCCELLATI'S HQ AND THE DISPLAY AREA FEATURING WORKS BY DIMORESTUDIO, ASHLEY HICKS, CHAHAN MINASSIAN AND PATRICIA URQUIOLA. THE PROJECT SEEKS TO CREATE AN IMMERSIVE ENVIRONMENT WHICH, THANKS TO THE DEFT AND MEASURED USAGE OF REFLECTIVE SURFACES AND BROKEN SHAPES, IS CAPABLE OF REFLECTING THE CITY FROM ALL POSSIBLE ANGLES. THE SET OPENS UP NEW PERSPECTIVES ON THE URBAN FABRIC AND OFFERS A FLEXIBLE SPACE CAPABLE OF HOSTING A VARIETY OF ACTIVITIES DURING THE DESIGN WEEK.

AS WELL AS HIGHLIGHTING BUCCELLATI'S STRONG LINKS WITH MILAN - THE JEWELLERY PRODUCER ALSO BEING AN EXQUISITE EXPRESSION OF THE CITY'S GENIUS LOCI - THE SET INCORPORATES THE NATURAL WORLD INTO ITS ARCHITECTURAL DESIGN THANKS TO THE GREENERY OCCUPYING THE FIFTH FLOOR PANORAMIC TERRACE, FROM WHICH THE EXHIBITION CAN BE ACCESSED. THE SET THUS CONCEPTUALISES A NEW ECOSYSTEM AND PROPOSES DIFFERENT WAYS OF OCCUPYING AND TRANSFORMING URBAN SPACES, TURNING THE BUCCELLATI TERRACE INTO A MEETING POINT AND A SOURCE OF RICH EXPERIENCE. ALTHOUGH MILAN IS RENOWNED FOR ITS "SECRET GARDENS", HERE IT ALSO SHOWCASES ITSELF AS A CITY OF ROOFS AND TERRACES THAT CAN BE TURNED INTO PLACES FOR SOCIAL EXCHANGE - ALSO REVEALING DIFFERENT FACETS OF ITS NATURE THROUGH ITS INNOVATIVE EVENTS.

"THE SET DESIGNED FOR BUCCELLATI OFFERS A UNIQUE EXPERIENCE: AN ANTHOLOGY OF IDEAS, CREATIVITY, COLOURS AND IMAGES. IT OFFERS A SPACE AND A PROJECT FOR CREATING NEW PERSPECTIVES AND NEW RELATIONSHIPS BETWEEN THE PRODUCER, THE CITY AND THE WORLD OF DESIGN" - GIORGIO DONÀ (STEFANO BOERI INTERIORS)







## DIMORESTUDIO

DIMORESTUDIO, FOUNDED BY BRITT MORAN AND EMILIANO SALCI IN 2003, IS A REAL POWERHOUSE FOR ARCHITECTURE, DESIGN AND INTERIOR PLANNING - EXEMPLIFIED IN RESIDENTIAL SPACES, RETAIL OUTLETS, HOSPITALITY FACILITIES - BESIDES PRODUCING FURNITURE PIECES, TEXTILES AND ILLUMINATIONS WITH THE DIMOREMILANO BRAND. THE HEART OF THE ACTIVITY FOR THE OVER 40 PEOPLE WHO WORK FOR THE STUDIO IS THE 19TH-CENTURY LOCATION OF VIA SOLFERINO IN THE BRERA NEIGHBOURHOOD, ALSO THE HOME OF THE DIMOREGALLERY, WHERE MORAN AND SALCI EXHIBIT AN ALTERNATING SELECTION OF GREAT 20TH-CENTURY MASTERS AND CONTEMPORARY DESIGNERS.

RENOWN FOR ITS PERSONAL AND IMMEDIATELY RECOGNIZABLE STYLE, FOR THE JUXTAPOSITION OF HISTORICAL ELEMENTS OF DIFFERENT ERAS IN UNCONVENTIONAL SETS, AND FOR ITS CAPACITY TO BE AT THE FOREFRONT OF INNOVATION, DIMORESTUDIO HAS COLLABORATED WITH DIFFERENT FASHION BRANDS SUCH AS BOTTEGA VENETA, DIOR, HERMÈS AND FENDI, REVERED HOTELIERS SUCH AS IAN SCHRAGER AND THIERRY COSTES, BEAUTY INDUSTRY BRANDS SUCH AS AESOP AND, AMONG RECENT COMMISSIONS, THE EXCLUSIVE ARTS CLUB DUBAI AND AN "IMMERSIVE RETAIL" PROJECT FOR BROWNS OF LONDON. FOR BUCCELLATTI'S GALATEO PROJECT IT HAS CHOSEN THE SUMPTUOUS DOGE COLLECTION, WHICH RECALLS THE ANCIENT SPLENDORS OF VENETIAN ART.

# DOGE COLLECTION

## INTERPRETED BY DIMORESTUDIO

### "70S REMIX"

DIMORESTUDIO HAS CHOSEN A SILVER COLLECTION RECALLING ANCIENT VENETIAN TASTES AND TRANSPORTS IT TO THE DINING ROOM OF A 1970S APARTMENT. MONOCROMATIC BLOCKS IN DEEP TONES - AUBERGINE AND SOFT NUANCES OF BROWN - DELINEATE THE SPACES AND VOLUMES OF THE MODULAR FURNITURE WHICH PROVIDES THE AMBIANCE WITH A RETRO ALLURE, WHILST THE INTEGRATED EXHIBITION PLANES ALLOW FOR THE LODGING OF WORKS OF ART AND HISTORICAL DESIGN PIECES. THE MATERIALS EMPLOYED ESTABLISH A GAME OF CONTRASTS: COLD AND LEVIGATED LIKE THE BRUSHED STEEL MIRRORS AND ELEMENTS, OR SOFT AND WARM LIKE THE SEAT COVERINGS, RUG AND FLOATING FLANGES WHICH HANG FROM THE CEILING LAMPS.

BRITT MORAN AND EMILIANO SALCI ADOPT THE WAYS AND STYLES OF MARIA PERGAY FOR USE IN EXTENSIVE HATCHINGS AND THE STYLING OF SILVERWARE AND CERAMICS, THOSE OF NANDA VIGO FOR THE MATERIAL CONVERSATIONS, FROM PIERRE CARDIN FOR THE REFINED CHROMATISMS, RE-ELABORATING HISTORICAL REFERENCES WITH A PERSONAL AND CONTEMPORARY TWIST. THEY CONSTRUCT A SET OF CINEMATOGRAPHIC FLAVOR, ACCOMPANIED BY A SOFT ELECTRONIC MUSIC BACKGROUND WHERE THE FOCAL POINT IS THE TABLE DESIGNED BY SALCI WITH A RAISED PLATEAU IN LACQUERED WOOD UPON WHICH - IN A DELIBERATELY NON RIGOROUS MANNER - ARE DISPLAYED THE CARAFFES, VASES AND JATTES OF BUCCELLATI'S DOGE COLLECTION, CONNOTATED BY THE ADMIXTURE OF SILVER AND CUTS OF LAPIS LAZULI AND RED JASPER.

"THE LUXURIOUS DECORUM OF THE DOGE COLLECTION BLENDS EXQUISITELY WITH THE LINEARITY OF THE 1970S FURNISHINGS, WHILE THE INFORMAL TABLE SETTING, INTIMATE AND FRIENDLY ALLOWS FOR THE EXPLORATION OF CONVIVIALITY WHICH GOES BEYOND THE TRADITIONAL IDEA OF SHARING;" BRITT MORAN AND EMILIANO SALCI ASSERT.

# Bucellati

## Lampade



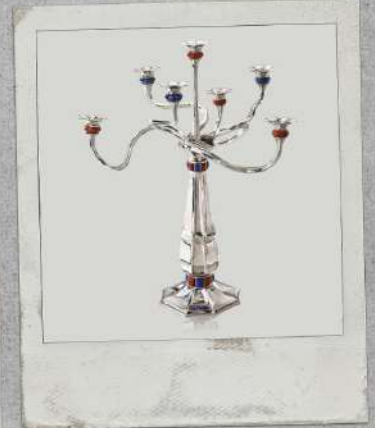
Gae Aulenti



Kazuhide Takahama



Mariyo Yapi and Audis Lima



## Arredati



Table



Pouf



## Opere d'arte



Giulio Alinari



Apollonio Buonanni



Apollonio Buonanni

## Materiali



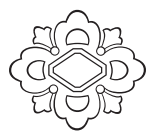
Moquette



Acciaio



Parete



DOGE COLLECTION

THE DOGE COLLECTION IS A HOMAGE PAID TO VENICE'S SPLENDOUR IN THE GREAT RENAISSANCE AND BAROQUE ERAS, EXPRESSION OF BUCCELLATI'S TRADITIONAL MANIFEST ADMIRATION AND RESPECT FOR VENICE - FOR CENTURIES A BRIDGE BETWEEN THE ORIENT AND THE WEST AND THUS A FERTILE TERRAIN FOR THE INTERMINGLING OF CULTURES AND TASTES.

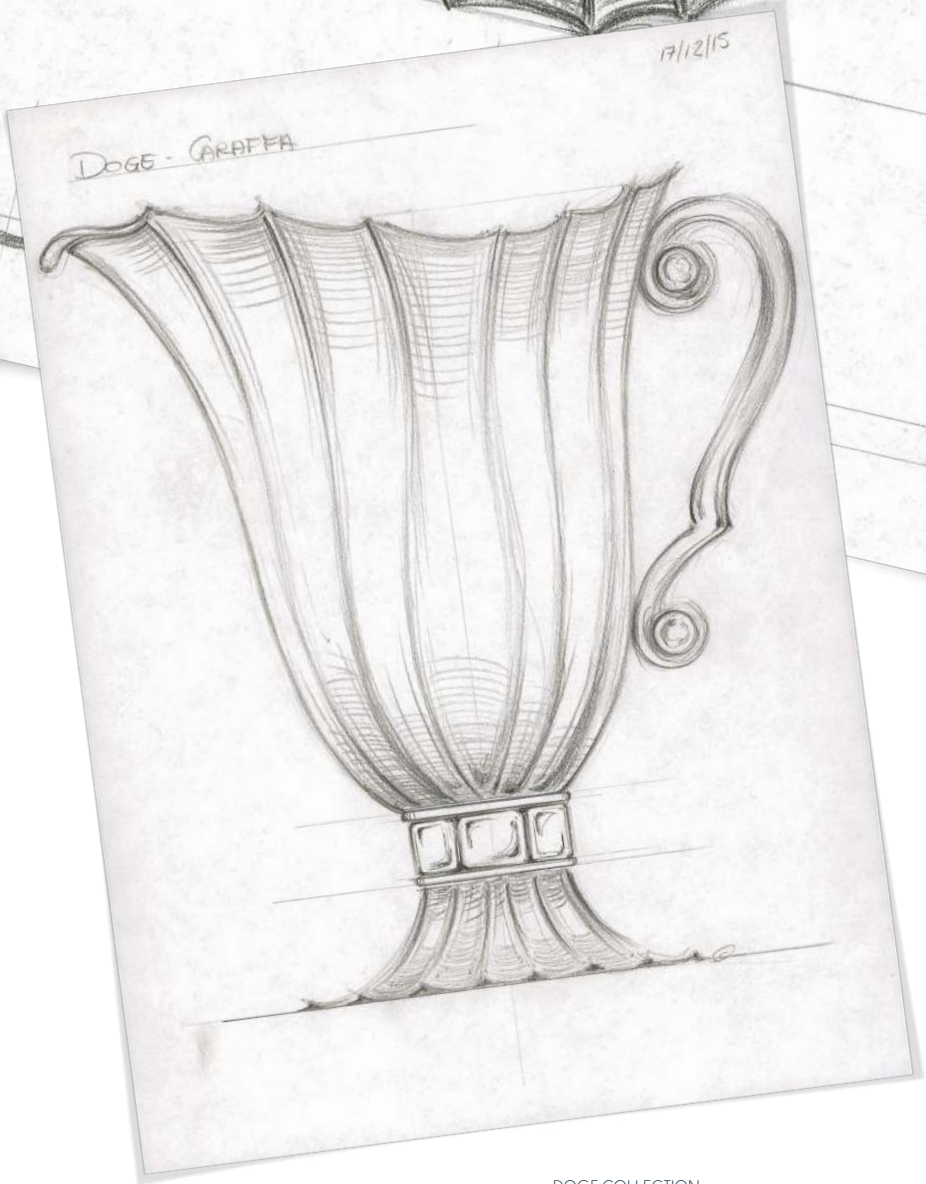
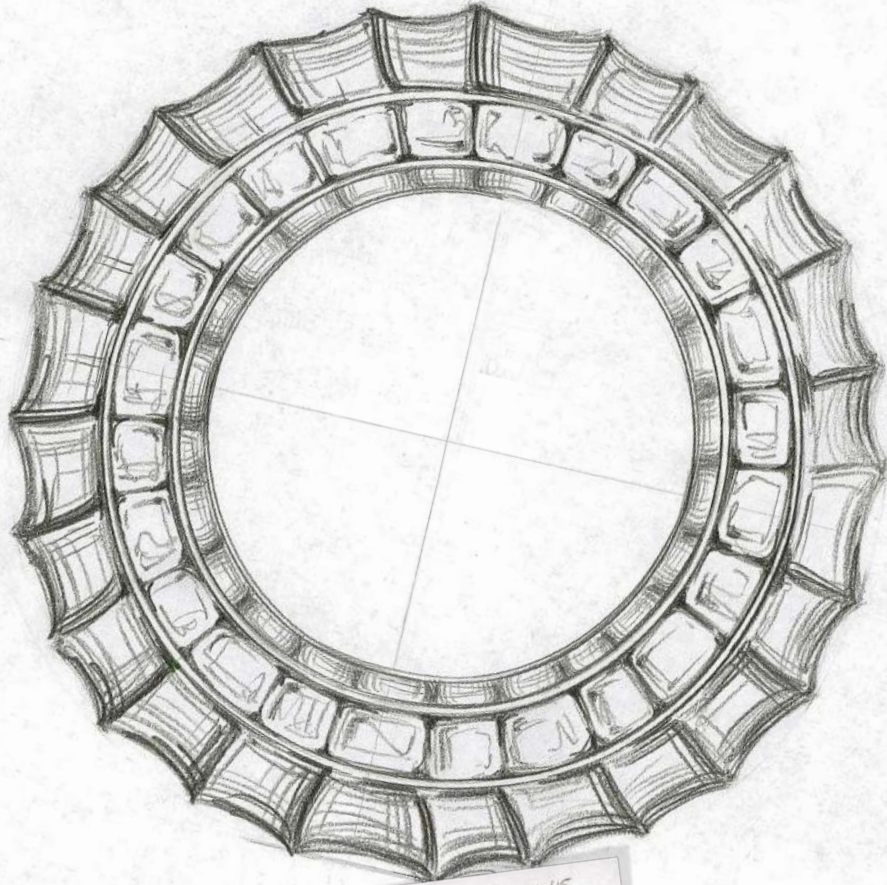
FEATURING IN THE COLLECTION ARE A SERIES OF IMPORTANT JATTES - OVAL, ROUND, OCTAGONAL, DODECAGONAL - IN HAND-CHISELLED AND -HAMMERED SILVER. THEY ARE SUCCESSIVELY DECORATED WITH LARGE PEARLS, PREFERABLY OF THE OSMEÑA VARIETY, BUT ALSO WITH COMBINATIONS OF HARD STONES LIKE MALACHITE, LAPIS LAZULI AND RED JASPER: A TOUCH OF COLOUR WHOSE CONTRAST HIGHLIGHTS THE REFLECTIONS OF THE SILVER, REINFORCING THE PRECIOUS AURA OF THESE OBJECTS.

THE COLLECTION OFFERS AN EVER-INCREASING ASSORTMENT OF SILVER ITEMS. BUCCELLATI HAS IN FACT AMPLIFIED ITS RANGE INTRODUCING, NEXT TO THE DIVERSE FORMS OF THE JATTES, CANDLE HOLDERS AND CARAFES WITH SINUOUS GROOVED SHAPES, BESIDES POTS, DISHES AND CUPS, DOWN TO THE MOST MINUTE AND PARTICULAR ITEMS SUCH AS BOTTLE OPENERS AND TRUFFLE CUTTERS.











## CHAHAN MINASSIAN

DESIGNER, DECORATOR, COLLECTIONIST, GALLERIST, CHAHAN MINASSIAN WAS BORN IN LEBANON FROM AN ARMENIAN FAMILY AND MOVED TO FRANCE AT THE AGE OF 15. HE FOUNDED CHAHAN INTERIOR DESIGN IN PARIS IN 1993, OBTAINING COMMISSIONS FROM AS FAR AS THE UNITED STATES AND THE FAR EAST AND RANGING FROM LUXURY RETAIL TO PRIVATE HOMES, YACHTS AND CHALETS. IN 1999, HE OPENED HIS FIRST SHOWROOM IN THE HEART OF THE CARRÉ RIVE GAUCHE; NOWADAYS HIS GALLERIES EXHIBIT CURATED MIXES WHICH INCLUDE THE PIECES HE DESIGNS, AS WELL AS THOSE OF OTHER DESIGNERS AND ARTISTS HE REPRESENTS. HIS SIGNATURE "COUTURE EFFECT", FRUIT OF HIS PASSIONATE CONNAISSEUR APPROACH CAN BE RECOGNIZED IN STARRED RESTAURANTS SUCH AS YANNICK ALLÉNO'S PAVYLLON IN PARIS AND MONTE-CARLO OR IN THE LIKES OF HÔTEL DE CRILLON, FOR WHOSE RESTRUCTURING (COMPLETED IN 2017) HE WON THE PRIX VILLEGATURE. HIS LOVE FOR THE ANCIENT WORLD LED HIM TO TAKE PART IN ANTIQUE FAIRS SINCE 2001 AND, DURING THE VENICE BIENNALE D'ARTE 2019, HE COLLABORATED WITH THE COLNAGHI GALLERY SPECIALIZED IN OLD MASTERS IN AN EXHIBITION IN SAN GREGORIO ABBEY. FOR BUCCELLATI'S GALATEO EXHIBITION, HE CHOSE THE CAVIAR COLLECTION, WHOSE ART DECO DESIGN WAS CONCEIVED IN THE 1930S.

# CAVIAR COLLETION

## INTERPRETED BY CHAHAN MINASSIAN

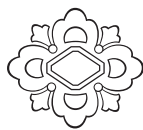
### “DINONS AU BOUDOIR”

TO CELEBRATE THE ART OF THE DINING TABLE, CHAHAN MINASSIAN SETS UP AN INTIMATE BOUDOIR IMMERSÉD IN A SUMPTUOUS QUIET. THE FRENCH DESIGNER IMAGINES HIS INSTALLATION AS A TRIUMPH OF PRIZED OBJECTS, MUCH LIKE A JEWELRY BOX, WHERE THE JUXTAPOSITION OF VARIED FABRICS, EXUBERANT FITTINGS AND ELEGANT ACCESSORIES REFLECTS THE ECLECTIC TASTES OF THE COLLECTOR AND HOMEOWNER, WHO IS INEVITABLY ATTRACTED BY THE REFINED DETAIL.

IN THIS STRATIFIED TABLEAU, ELEMENTS DESIGNED BY MINASSIAN HIMSELF CAN BE ENCOUNTERED, AMONG WHICH THE PYRAMID LAMP SHADES, THE TURQUOISE MURANO GLASS CEILING LAMP OR THE MONUMENTAL SEPARÉÉ WITH ROCK CRYSTAL PANELS AND RARE HISTORICAL PIECES SUCH AS HARRY BERTOIA'S BUSH SCULPTURE OF THE LATE 1970S, THE NEO-EGYPTIAN STYLED CHAIRS OF HORACIO CORDERO, OR AS THE - PIÈCE DE RÉ SISTENCE - A BRUTALIST TABLE BY ARGENTINIAN DESIGNER HUGO CESAR TONTI, WITH A BRONZE BASE WHICH RETRACES THE VIGOROUS BEARING OF FLESHY AGAVE LEAVES.

THE TABLESCAPE HIGHLIGHTS THE DELICACY OF THE SILVER SERVICE WHICH INCLUDES ICE BUCKETS, FLÛTES, DISHES AND CUTLERY FROM BUCCELLATI'S CAVIAR COLLECTION, STUDDED WITH A MYRIAD OF SMALL SPHERES JOINING TO FORM DECORATIVE BANDS. PORCELAINS AND BLOWED GLASSES DESIGNED BY MINASSIAN COMPLETE THE TABLE. THE DESIGNER PAYS THE UPTMOST ATTENTION TO DETAIL AND THE TACTILE QUALITY OF THE OBJECTS HE USES, FOR THE EXPERIENCE TO BE A PLEASURE FOR THE EYES BEFORE BEING ONE FOR THE PALATE.

“TO CELEBRATE THE CAVIAR COLLECTION,” CHAHAN MINASSIAN SAYS, “I IMAGINED AN INTIMATE SUPPER SET IN THE RELAXED BUT OPULENT ALCOVE ATMOSPHERE, WHERE ALL SENSES BECOME EXHALTED.”



CAVIAR COLLECTION



Chahau  
for  
BUCCELLATI

CAVIAR COLLECTION

THE CAVIAR COLLECTION REINTERPRETS A CELEBRATED BUCCELLATI DESIGN FROM THE 1930S, WHOSE DECORATIVE MOTIF CONSISTS OF MINUTE SPHERES REMINISCENT OF CAVIAR. ALWAYS USED BY THE MAISON FOR JEWELS AND SILVER, IT HAS MORE RECENTLY BEEN REVISITED TO ADORN THE TABLEWARE SERIES OF THE SAME NAME.

A FEW YEARS AGO, A VARIANT WITH MURANO GLASS ON SILVER LEAVES WAS ADDED. THEY LITERALLY BLOOM IF YOU BLOW ON THEM, FORMING A CASUAL AND ORIGINAL DECORATION ON THE TRANSPARENT SURFACE.

THE CAVIAR MOTIF WAS SO DEAR TO GIANMARIA BUCCELLATI THAT, IN 1981, HE CREATED A SPECTACULAR CAVIAR CHALICE, THE "CRATERE DELLE MUSE" IN SILVER, GOLD, JADE AND WITH 200 SAPPHIRES, NOW PART OF THE HISTORICAL PRIVATE COLLECTION.

THE COLLECTION MAINTAINS ITS DECISIVE DESIGN CHARACTER ONLY THANKS TO AN EXTRAORDINARY SAVOIR-FAIRE. AND NO MATTER WHETHER AN ITEM IS LARGE OR SMALL, HAND-CRAFTED SILVER IS AN ART FORM TO BE USED, ENJOYED AND KEPT A WHOLE LIFETIME.











## ASHLEY HICKS

BRITISH INTERIOR DESIGNER, AUTHOR, PHOTOGRAPHER AND ARTIST ASHLEY HICKS BEGAN HIS CAREER WORKING IN HIS FATHER'S STUDIO, THE FAMOUS DECORATOR DAVID HICKS. HE DESIGNED HIS FIRST FURNITURE COLLECTION IN 1997, STARTING FROM A REINTERPRETATION OF THE KLISMOS, AN ANCIENT GREEK TYPE OF CHAIR. HIS TIES WITH THE PAST INFORM HIS PRODUCTION, WHICH IN THE LAST DECADE HAS COME TO INCLUDE HANDMADE OBJECTS AND FURNITURE SUCH AS CARVED AND GILDED TABLES, OR HIS CHARACTERISTIC CLAY, RESIN AND BRONZE TOTEM SCULPTURES. IN 2003, HE LAUNCHED THE DAVID HICKS FABRICS COLLECTION BY ASHLEY HICKS. HE NOW ALSO HAS HIS OWN ORIGINAL LINE, ASHLEY HICKS TEXTURES, WHILE DESIGNING CARPETS FOR ALTERNATIVE FLOORING AND COLLABORATING WITH OTHER BRANDS. HICKS DESIGNS RESIDENTIAL AND COMMERCIAL PROJECTS INTERNATIONALLY AND HAS PUBLISHED SEVERAL WORKS, FIRST AND FOREMOST DAVID HICKS: DESIGNER (2002), WITH A FOREWORD BY TOM FORD TO THE RECENT ROOMS WITH A HISTORY: INTERIORS AND THEIR INSPIRATIONS (2019), PUBLISHED BY RIZZOLI, A COMPENDIUM OF HIS WORK. IN THE INSTALLATION FOR BUCCELLATTI'S GALATEO EXHIBITION, HE INTERPRETED THE ROUCHE COLLECTION, IN WHICH CURLED ELEMENTS RECALL THE WAVY MOVEMENT OF THE SEA.

# ROUCHE COLLECTION

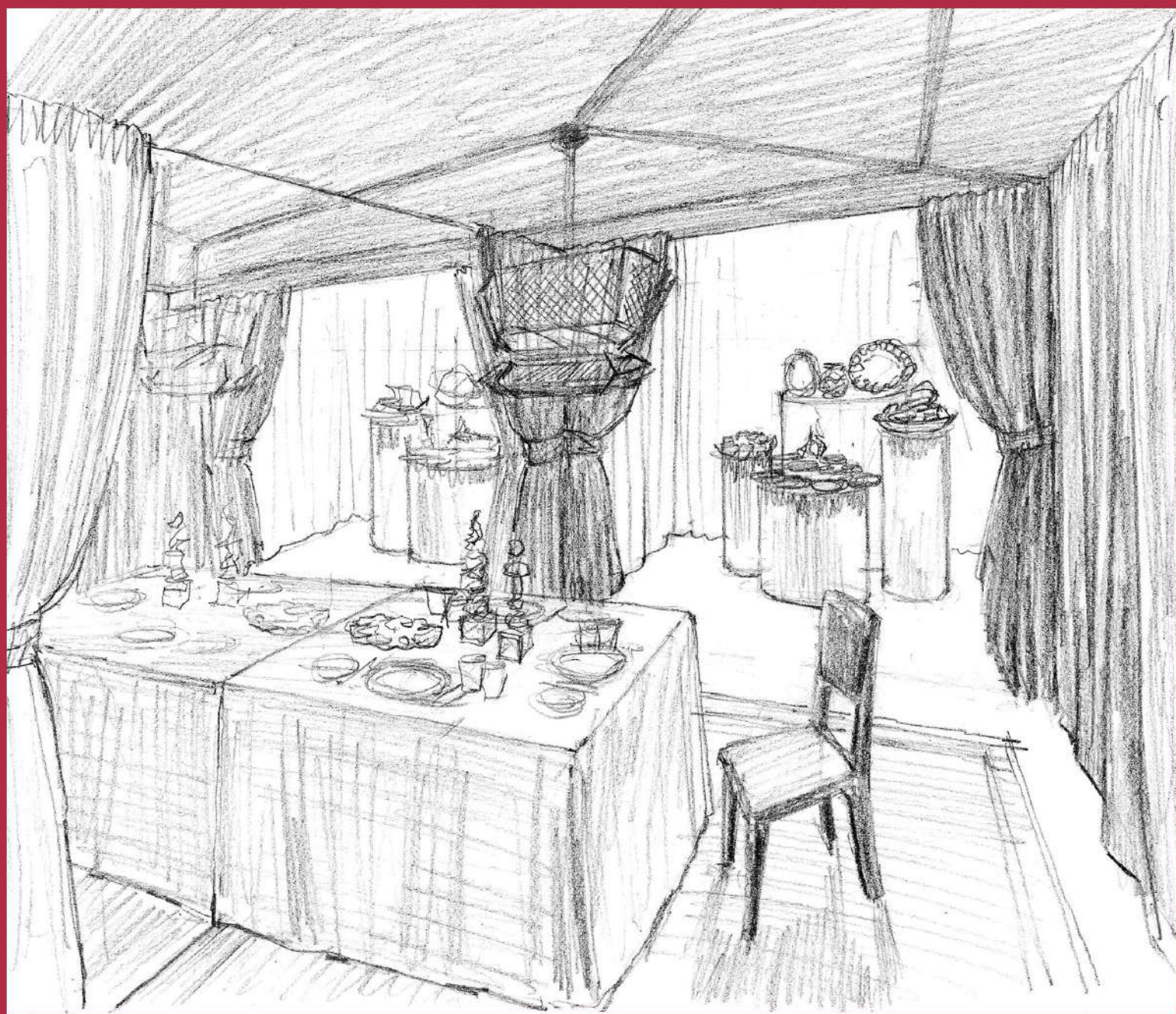
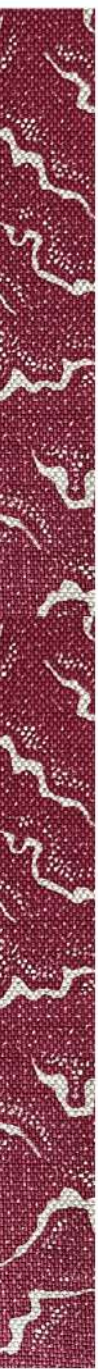
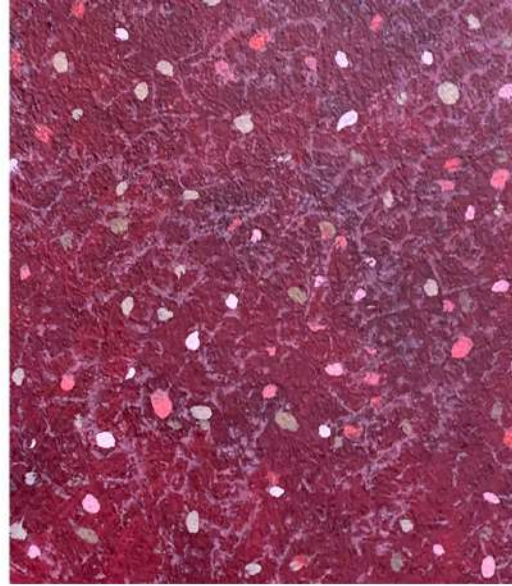
INTERPRETED BY ASHLEY HICKS

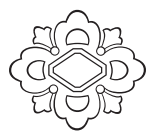
## “A MAGICAL TENT”

INSPIRED BY GREAT HISTORICAL BANQUETS, ASHLEY HICKS'S INSTALLATION CELEBRATES THE SOCIAL RITUAL OF THE BANQUET, RE-EVOKING THE FABULOUS ATMOSPHERES OF THE BAROQUE ERA WHICH TOOK THE SPECTACULARIZATION OF FOOD TO AN EXTREME THROUGH ELABORATE MISE EN TABLE AND DISPLAYS OF SILVER AS A SYMBOL OF POWER. TO EMPHASIZE THE THEATRICAL DIMENSION, THE ENGLISH DESIGNER BUILDS THE SCENE INSIDE A RED TENT - TRADITIONALLY THE COLOR OF HOSPITALITY AND RECEPTIVITY - WHICH IS ACCESSED FROM THE TERRACE TURNED INTO A GARDEN: ONE CROSSES A DARK AREA DIMLY LIT BY A CHANDELIER TO REACH A FAIRY-TALE TABLE FLOODED IN DAYLIGHT; A MIRRORED WALL FRAMED BY SUMPTUOUS DRAPES MULTIPLIES THE SPACE AND ACCENTUATES THE SENSE OF ENCHANTMENT, CONFUSING REALITY AND DREAMS. HICKS IMAGINES A MAGNIFICENT FEAST - ALL SHADOWS AND LIGHT, ALLEGORY AND MAGIC - AND SETS THE SCENE OF A FANTASTIC MARINE WORLD. DIPPING INTO THE BUCCELLATI REPERTOIR, HE SETS THE GROUP TABLE WITH SHELLS DRESSED IN SILVER FROM THE MARINA COLLECTION, THE WAVY-PROFILED TRAYS HARKING AT THE SEA OF THE ROUCHE COLLECTION AND A BIG CENTREPIECE IN THE SHAPE OF A FISHING BASKET (A PIECE DESIGNED BY MARIO BUCCELLATI AROUND 1960), TOGETHER WITH THE GINORI 1735 PORCELAIN PLATES AND THE FALSE PORPHYRY TOTEMS (OR OTHER STONE FINISHINGS), I.E. THE CELEBRATED SCULPTURES HICKS MADE FOR THE OCCASION, ADORNED BY THE SILVER DETAIL OF THE MILAN MAISON.

“THE MAGIC TENT INSPIRED BY 17TH-CENTURY BANQUETS AND THEIR LAVISH DISHWARE,” SAYS THE DESIGNER, “IS A CELEBRATION OF THE MAGNIFICENCE OF SILVER WITH ITS CAPACITY TO AROUSE MARVEL AND ENCHANTMENT.”

“TO CELEBRATE THE CAVIAR COLLECTION,” CAHAHN MINASSIAN SAYS, “I IMAGINED AN INTIMATE SUPPER SET IN THE RELAXED BUT OPULENT ALCOVE ATMOSPHERE, WHERE ALL SENSES BECOME EXHALTED.”





ROUCHE COLLECTION

THE ROUCHE DECORATION WAS BORN IN 1950, WHEN BUCCELLATI BEGAN EXPERIMENTING WITH SILVER CREATIONS TO MAGNIFY THE PRECIOUS METAL'S LIGHTNESS AND SPLENDOUR. ITS WAVY MOTIF RESEMBLES THE MOVEMENT OF THE SEA, RECALLING IN SOME WAY THE FORM OF SOME SHELLS AND BRINGING A RICH TOUCH OF FRESHNESS AND HARMONY TO OBJECTS OF GREAT PRESTIGE.

THE WAVE MOTIF HAS A LONG TRADITION IN WESTERN CULTURE: IT TRACES AS FAR BACK AS ANCIENT GREECE'S POLIS AND THE ARCHITECTURAL DETAILS OF THE ROMAN EPOCH. NO MATTER THE SOURCES OF BUCCELLATI'S INSPIRATION, THIS CHISELLED DESIGN OWES ITS SUCCESS TO A MASTERY OF ARTISANAL SKILL.

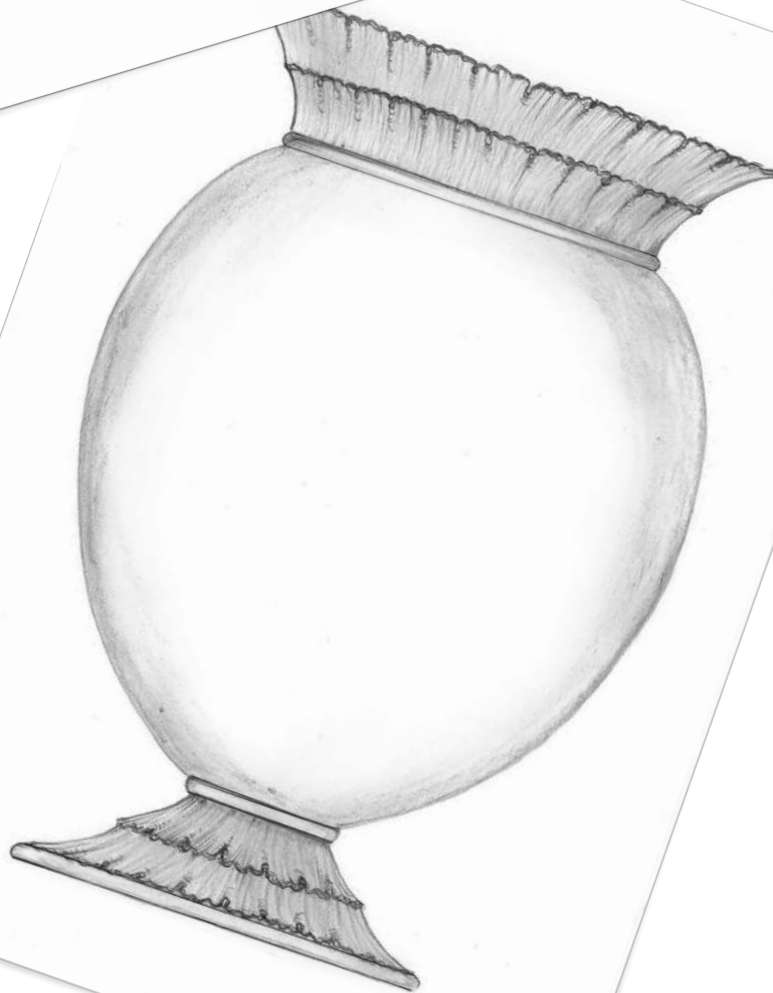
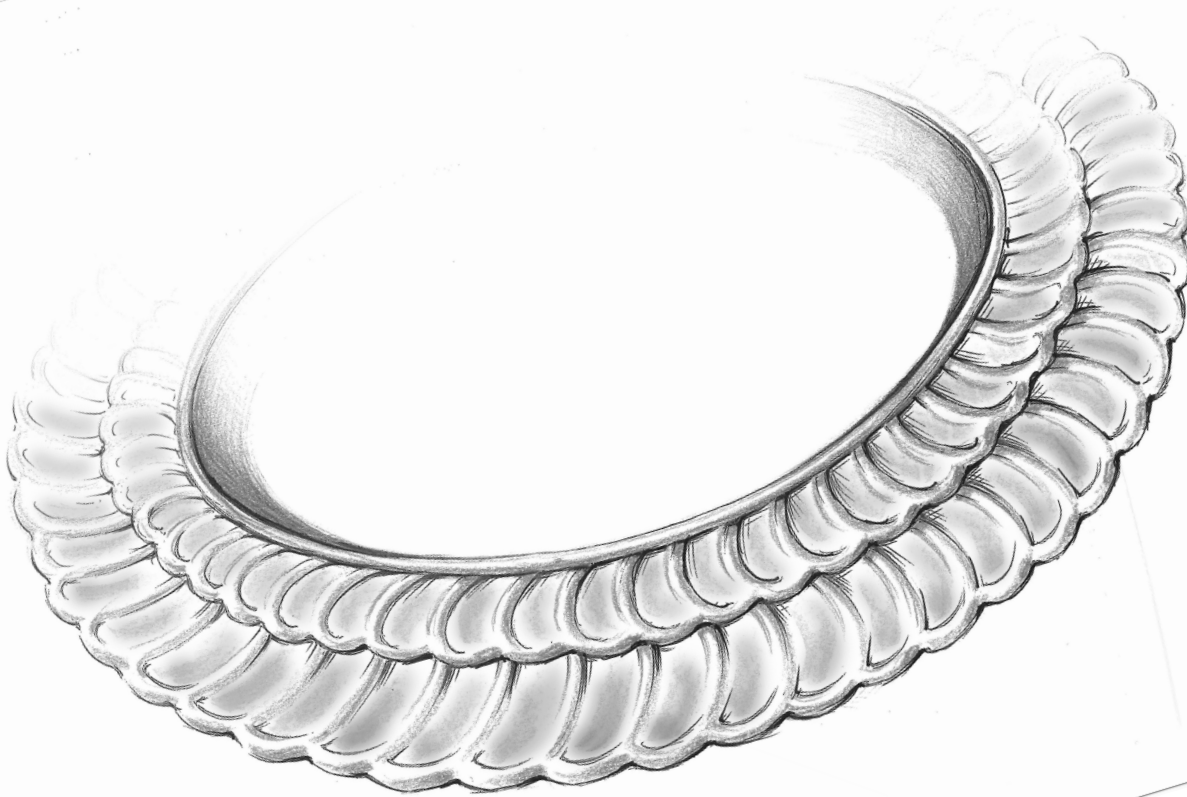
THE ROUCHE COLLECTION INITIALLY EXPRESSED ITSELF THROUGH TRAYS AND FRAMES. AFTER SOME TIME, BUCCELLATI CONCEIVED A VARIANT, I. E. A "DOUBLE ROUCHE" MOTIF WHICH EMPHASISED THE VALUE OF THE SILVER OBJECTS. TODAY, THE ROUCHE & DOUBLE ROUCHE DECORATIONS ARE APPLIED IN A VAST RANGE OF BUCCELLATI CREATIONS.

THE COLLECTION IS ALSO COMPOSED OF OBJECTS OF NATURAL AND REFINED SHAPES, DRAWING ITS INSPIRATION FROM THE SEA, SHELLS - SYMBOLS OF PROSPERITY, RENEWAL AND FERTILITY AND MAGNIFICENT CENTREPIECES AND PLACE HOLDERS FORGED IN THE SHAPES OF NATURAL MARINE ELEMENTS, ALL DISTINGUISHED BY EXQUISITE MANUFACTURING AND THE PERFECTION OF EVERY DETAIL, THE RESULT OF A CENTENNIAL TRADITION AND THE PATIENT AND METICULOUS WORK OF PASSIONATE MASTER ARTISANS THAT IS RENEWED, DAILY.











## PATRICIA URQUIOLA

ARCHITECT AND DESIGNER OF SPANISH ORIGINS, SETTLED IN ITALY, PATRICIA URQUIOLA STUDIED ARCHITECTURE AT UNIVERSIDAD POLITÉCNICA DE MADRID AND AT POLITECNICO DI MILANO WHERE SHE GRADUATED WITH ACHILLE CASTIGLIONI.

AFTER HAVING WORKED WITH VICO MAGISTRETTI AT DE PADOVA AND THEN AS HEAD OF DESIGN FOR LISSONI ASSOCIATI, SHE OPENED HER OWN STUDIO IN 2001 IN THE LOMBARD CAPITAL. THROUGH THE YEARS, SHE COLLABORATED WITH BRANDS SUCH AS HAWORTH, LOUIS VUITTON, B&B ITALIA, MOROSO, FLOS, KVADRAT, BMW, STARBUCKS AND FERRARI AND SOME OF THE OBJECTS SHE DESIGNED ARE NOW PART OF THE MAJOR COLLECTIONS OF INTERNATIONAL MUSEUMS, INCLUDING THE MUSÉE DES ARTS DÉCORATIFS OF PARIS, THE MUSEO DELLA TRIENNALE OF MILAN, THE VITRA DESIGN MUSEUM OF BASEL, THE VICTORIA & ALBERT OF LONDON.

SHE HAS BEEN A VISITING PROFESSOR IN SEVERAL UNIVERSITIES WORLDWIDE, SHE'S A MEMBER OF THE ADVISORY BOARD OF POLITECNICO DI MILANO AND SCIENTIFIC COMMITTEE OF TRIENNALE DI MILANO.

BEING USED TO EASILY STEP FROM THE PRODUCTS TO THE ARCHITECTURE, SHE'S THE AUTHOR OF PROJECTS AS THE HOTEL IL SERENO SUL LAGO DI COMO, THE MANDARIN ORIENTAL IN BARCELONA OR THE ROOM MATE GIULIA IN MILANO.

SHE IS CASSINA'S ART DIRECTOR SINCE 2015. FOR HER INSTALLATION WITHIN THE GALATEO EXHIBITION SHE HAS CHOSEN TAHITI, THE MOST EXOTIC AND ECO-FRIENDLY OF THE BUCCELLATI COLLECTIONS.

# TAHITI COLLECTION

INTERPRETED BY PATRICIA URQUIOLA

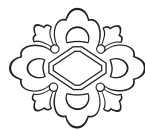
## “PICNIC”

PATRICIA URQUIOLA REINTERPRETS THE THEME OF DINING ETIQUETTE WITH A PLAYFUL THOUGH SOPHISTICATED APPROACH. THE INSTALLATION BY THIS DESIGNER OF SPANISH ORIGINS DRAWS ITS INSPIRATION FROM THE PICNIC HAMPER, AN ITEM WHICH IMMEDIATELY EVOKES ANCIENT POPULAR TRADITION AND THE IDEA OF TOGETHERNESS BY ITS VERY NATURE. BUT URQUIOLA DOES NOT DECLINE THE CONCEPT LITERALLY BUT RATHER TRANSLATES IT INTO A SYMBOLIC ABSTRACTION WHERE CONVIVIALITY AND NATURE MEET IN LEGENDARY FANTASTICATIONS.

THE METAPHORICAL BANQUET THUS BECOMES A SPACE ENTIRELY COVERED IN CORK, WHERE SEEMINGLY FLOATING IN THE CENTRE IS A GRILL WHICH RECALLS THE TYPICAL PATTERN OF CHECKERED TABLECLOTHS, EMBLEMATIC OF EVERY PICNIC. UPON THIS BACKGROUND DANCE BUCCELLATI'S TAHITI KITCHEN SETS IN SILVER AND BAMBOO (THE NAME OF THE COLLECTION IS AN HOMAGE TO THE UNCONTAMINATED LANDSCAPES OF POLINESIA) AND THE PRECIOUS PAINTED “DOUBLE ROUCHE - FLORENCE FURNACE” PORCELAINS MADE BY BUCCELLATI IN COLLABORATION WITH GINORI 1735.

THE SCENE IS ENVELOPED BY LUXURIOUS VEGETATION WHICH RECREATES A BUCOLIC CONTEXT AND IS AN INVITATION TO ENJOY A DIALOGUE WITH THE NATURAL WORLD. THE ECOLOGICAL SENSITIVITY ALSO MANIFESTS HERE IN THE CHOICE OF MATERIALS USED, SUCH AS POLYETHYLENE TEREPHTHALATE (PET) WITH WHICH THE TARTAN “TABLECLOTH” IS HANDWOVEN AND 100% RECYCLABLE.

“THE INSTALLATION REFLECTS ON THE THEME OF BEING AT THE TABLE FROM AN UNUSUAL PERSPECTIVE,” PATRICIA URQUIOLA EXPLAINS. “I WANTED TO REINTERPRET THE PRECIOUS BUCCELLATI COLLECTIONS MAKING THEM LESS SEVERE AND MORE CASUAL. THAT'S WHY I CREATED AN OUT-OF-THE-ORDINARY BANQUET CAPABLE OF REMINDING US OF HAPPY TIMES SPENT WITH OUR LOVED ONES, SURROUNDED BY NATURE.”



TAHITI COLLECTION



THE TAHITI CUTLERY COLLECTION CAME TO LIFE IN THE 1960S UPON BUCCELLATI ON THE REQUEST OF AN INFLUENT ITALIAN INDUSTRIALIST, WHO COMMISSIONED IT FOR HIS YACHT. THE NAME IS CLOSELY TIED TO THE FIGURE OF PAUL GAUGUIN, THE FRENCH PAINTER WHO SPENT THE LAST YEARS OF HIS LIFE IN TAHITI, INSPIRING HIS WORKS THAT PORTRAY LOCAL WOMEN IN ENCHANTING POLYNESIAN LANDSCAPES. THIS PRECIOUS SILVER AND BAMBOO SERVICE COLLECTION EVOKES THOSE VISIONS OF AN ISLAND PARADISE WITH ITS NATURAL MARVELS PROPOSING A GREATLY ELEGANT AND ECO-SUSTAINABLE BLEND.

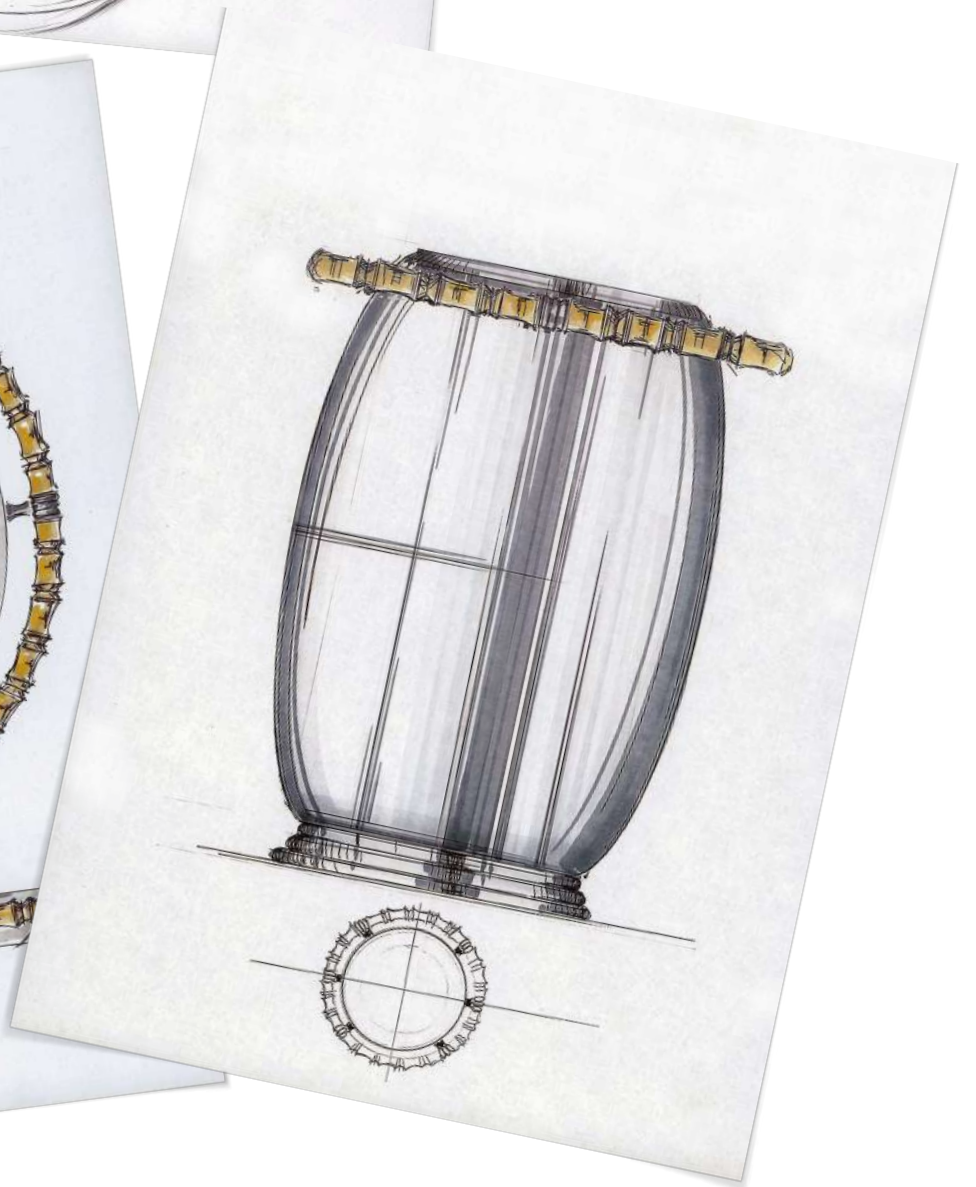
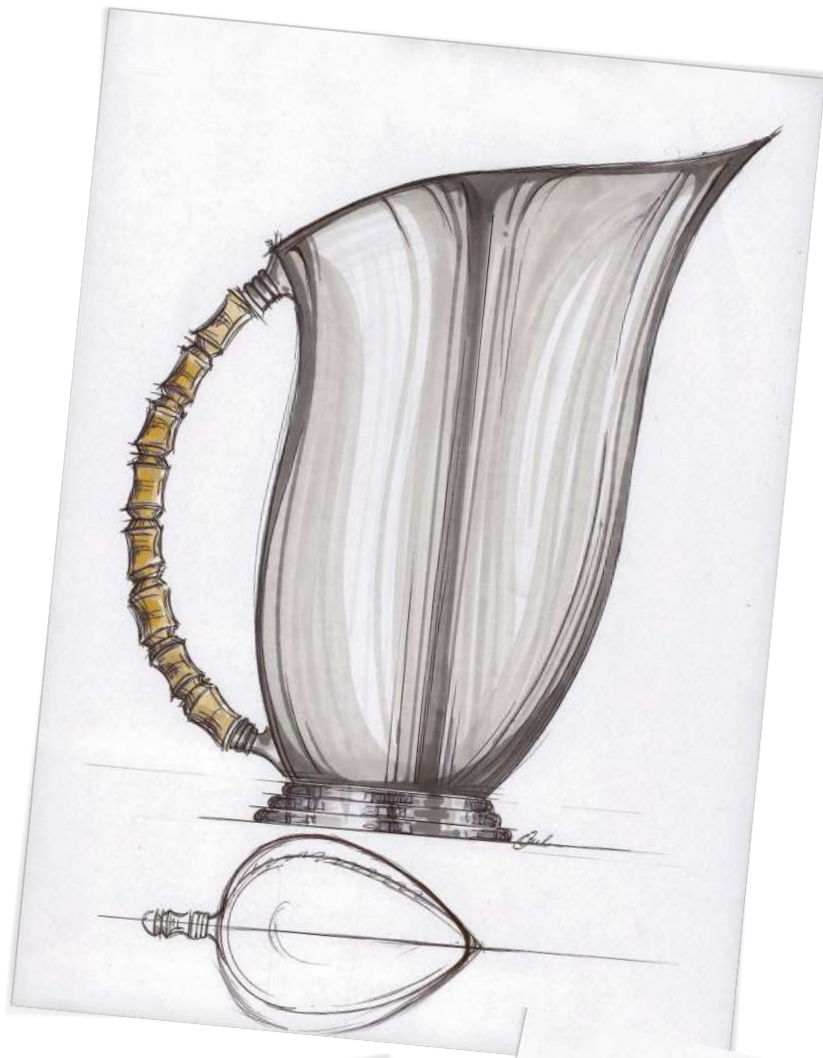
IN 2018, BUCCELLATI RENEWED THIS COLLECTION, ADDING SOME TABLE AND HOME ACCESSORIES, THUS CREATING A COMPLETE STYLISTIC LINE WHICH INCLUDES, AMONG OTHER OBJECTS, BOTTLE-OPENERS, LIDS, CARAFES, ICE BUCKETS WITH MATCHING TONGS, NAPKIN HOLDERS, TRUFFLE CUTTERS, PLACE HOLDERS AND TRAYS.

LONG AFTER ITS INTRODUCTION, THE TAHITI DESIGN IS STILL PROVING THE WORTH OF ITS MODERN APPEAL.











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