

BENEATH THE SURFACE
Gallotti & Radice
Brianza

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By focusing on a single material, the northern Italian brand explored a diversity of cultural perspectives.

A good group showcase needs a clear organising principle. For Brianza-based brand Gallotti & Radice's Milan Design Week presentation, *Tales in Glass*, held at the Palazzo Meli Lupi di Soragna, six female designers from across the globe worked in a common medium: glass. The result was a series of pieces reinterpreting the material through each designer's cultural lens, from a low table by Los Angeles- and Uruguay-based Estudio Persona to British-Nigerian designer Miminat Shodeinde's Elege console of stacked glass panes.

"Every material has its complexities, intricacies and joys," said Shodeinde. "You can do so much with glass. I made a table of stacked bricks of coloured glass representing strength and tactility."

All of the pieces were developed with Gallotti & Radice, which turns 70 this year. The brand's back catalogue reveals a long history of working with glass, incorporating precious metals, hand lacquering or colouring. It's proof that honing in on an idea is often key to perfecting it. — GCH

gallottiradice.it

MIXING AND MATCHING

Interni Venosta
Milan

How to confidently blend design of different eras and styles.

Britt Moran and Emiliano Salci, who co-founded Milan-based design powerhouse Dimorestudio in 2003, also launched homeware brand Interni Venosta in 2024. During Milan Design Week, Moran welcomed Monocle into an apartment in the fashionable Quadrilatero della Moda area, designed by Italian architect Osvaldo Borsani in the late 1940s. "It has never been open to the public," he said. "The entire home is beautiful." Here, he and Salci presented the latest Interni Venosta range. "It's an intellectual collection," he said.

The setting was clearly significant: Borsani's ornamental room dividers, built-in seating and sculptural bas-relief fireplace were juxtaposed with the clean lines of Interni Venosta's work: think burnished-brass and polished-steel vases, upholstered leather seating and lacquered and burl-wood surfaces. The presentation neither deferred to Borsani's legacy nor competed with it. Rather, it offered a considered, sleek counterpoint to his warmth and craft – showing that mixing furniture and objects from different eras is about choosing works that confidently, quietly complement each other. — NM

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