

TREND REPORT

MILAN DESIGN WEEK 2022



Written by Alys Bryan
designinsiderlive.com

DESIGN
INSIDER:



MILAN DESIGN WEEK 2022

WE BRING YOU THE VOICES OF THE VISITORS AND PARTICIPANTS OF MILAN DESIGN WEEK 2022!

We reached out to leading commercial interior designers and suppliers, as well as a selection of product designers in order to find out what they thought about Milan Design Week 2022 and to discover their event highlights.

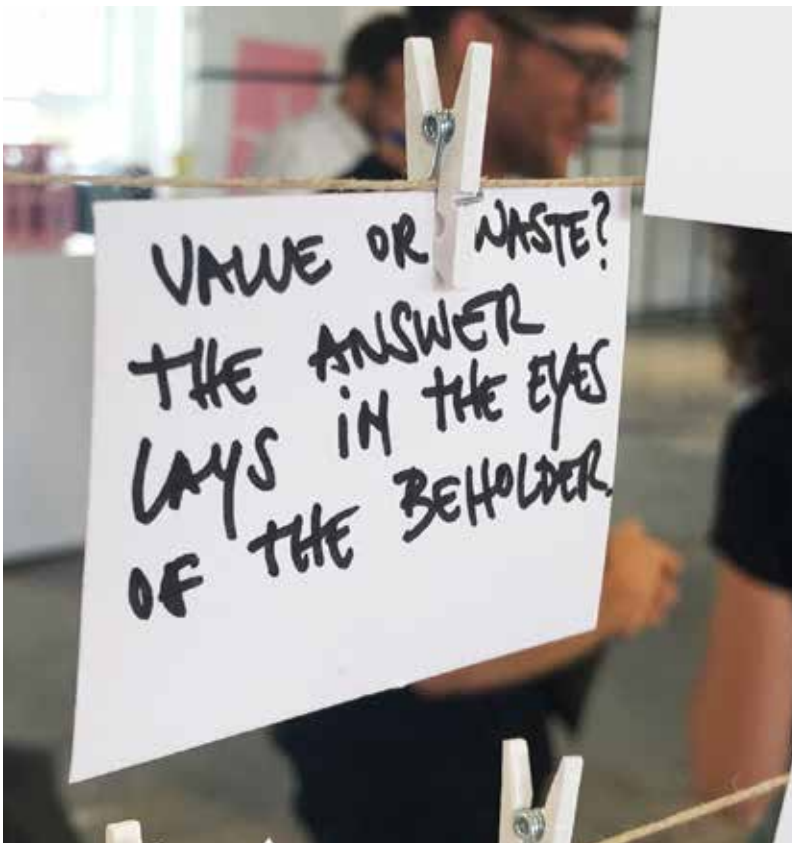
Designers who visited this world leading design event told us that their initial nerves immediately dissolved, they relished in being able to speak with their industry peers and that they were inspired by the design they discovered. They also discussed the sectors response to sustainability, although there was a feeling that more was needed!

Many brands utilised this long waited for event as the launchpad for their new products. We bring you a selection of products launched at the event from British commercial suppliers as well as established international brands.

Aaron Clarkson, Designer at Boss Design, used his considerable industry expertise and reported on our behalf. Aaron brought us the 3 key trends he found at the event: details, colour and fabrics, and sustainability.

In 2019 our highlight was exploring the many Installations and immersing ourselves in these experiences. This year we have highlighted installations designed by Roca, who created a piece of Mediterranean architecture and explored its relationship with contemporary artistic practices, we share Hermès quest for light and we introduce you to Lee Broom's six ethereal lighting collections inspired by places of worship.





HOW WAS IT? MILAN 2022



'Although the inspirational theme of 2022 was to be Design with Nature for many manufacturers, despite an occasional nod to the pressing issue of the time, it was business as usual. The mood was upbeat but often thin on substance. Reimagining some vintage classics using recycled materials, and an awareness of sustainable production and materials was evident, **BUT INNOVATION WAS CONFINED TO THE YOUNG AND THE NEW MANUFACTURERS.**

On the up-side, 2022 was the year when the increasingly blurred boundaries of indoor and outdoor were finally swept aside. Significant improvements in yarn technology creating sumptuous and beautiful fabrics for outdoor furniture are a game changer. Complex surfaces, many hand crafted and some artistically, were created with vibrant colours and textures.

The highlight of Design Week for everything outdoors was to be found at the Paola Lenti showroom in Meda. Here, creative upcycling of fabrics and finishes completed the virtuous circle and a series of tables with shimmering enamelled volcanic lava tops and richly painted frame tables, will bring endless possibilities to outdoor projects.'

LYNNE ISHAM
OWNER AND CREATIVE DIRECTOR
THE MODERN GARDEN COMPANY



Paola Lenti showroom in Meda



'Having not been to the Salone for 4 years and given the pandemic, I must admit to some nerves about attending...these all dissolved the moment I arrived into a warm and sunny Milan. Such a feeling of rebirth and excitement for the furniture industry, and on a personal level so wonderful to see how the lovely and clever people at Desalto had presented the new Calum seating range, which after all of our collective hard work during the difficult Covid years was rich reward indeed!'

SIMON PENGELLY
SIMONPENGELLY.COM

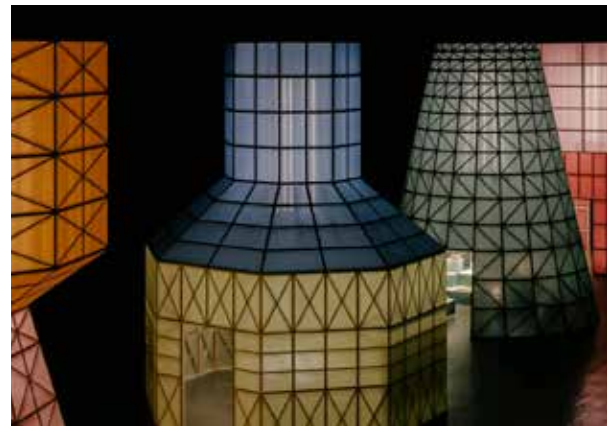
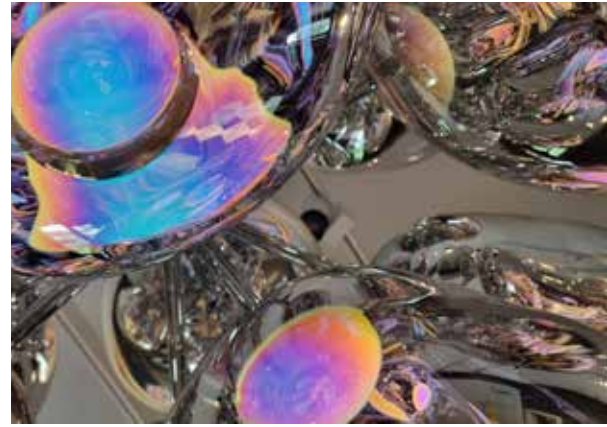
Calum launched by Desalto

'After four long years with no trade fairs due to the pandemic, it's been fantastic to engage with customers and colleagues from all parts of the world once again. In connecting to people face to face once again, I felt a real sense of excitement and pride to be sharing our new products, which continue to inspire through our leading design and cutting edge innovation.

I enjoyed seeing new products both from the hansgrohe and AXOR brands, but I have to say the AXOR finishplus showing all 11 finishes looked stunning in our AXOR one collection designed with Barber & Osgerby. In addition, the six AXOR One curated colours shown from our Signature service, which enables both consumers and specifiers to truly individualise and customise the bathrooms space.'

JAY PHILLIPS
MANAGING DIRECTOR UK & IRELAND
HANSGROHE





'Milan Design Week 2022 has brought back the design community with atmosphere and creativity! Following the downtime, everyone has had time to create, the Design Week in Milan has been an opening to express creativity and to show everyone the new materials, products and designs they all have been working on.

From world renowned fashion brands to furniture designers there is a hub of activity with Milan turning into an immersive design experience, full of interesting collaborations, innovations, and art installations to wow the visitors.

I walked the exhibition centre with its multiple halls full of furniture to Milan Centre where you found hidden inspiration in old churches, palaces, and villas. It seemed whichever street you were in something else was there to draw your eye. Milan is back and this time the brands really did go to town!

The highlight of the event has been the amazing installations created by the design brands, Missoni's large rabbit in the 'Welcome Back Dreams' exhibition, The Art of Dreams by Porsche in Palazzo Clerici, Hermes Lightness structures, Tom Dixon's 'Twenty' exhibition in Palazzo Serbelloni and the numerous design collaborations linking fashion and furniture. These were inspirational and fun and were a needed injection of escapism to pull the design community back together again.'

DAN GILLMORE
GLOBAL CREATIVE DIRECTOR
TABLE PLACE CHAIRS_

Table Place Chairs_ is a brand that's born out of industry experience, our furniture is designed for the international markets with you and your space in mind. We are passionate about using authentic materials that will suit any hospitality venue or workspace.



'It was fantastic to be back in Milan in person after a two-year hiatus - the hive of creativity and buzz of innovation that was rippling throughout the stands and design districts really got the creative juices flowing.

Trend research is an important part of my role at Johnson Tiles, so for me it's an opportunity to immerse myself into the colours, tones and textures that are emerging across the design world. Seeing and hearing people's different reactions to the multitude of concepts, all of which have a hand in influencing the tile trends we see coming through.

FOR ME, THE VARIED COLOUR PALETTES WERE ONE OF THE MAIN HIGHLIGHTS.

From deep muted tones echoing strong nostalgia vibes to soft warming neutrals with a strong connection to nature. Tactility was also at the forefront of most sectors, layering texture on texture to add depth and interest. I look forward to seeing how we can reflect some of the emerging trends in our portfolio.'

**AMY PEARS
SENIOR DESIGNER
JOHNSON TILES**

'It has been a delight to be back at Salone del Mobile... packed full of some of the best furniture manufacturers in the industry, all showing the latest designs and trends to the market and competing to grab the visitor's attention. As exhausting as ever with many halls to visit and easily clocking up 15-20K steps in a day, our 3-day stint at the show has been packed full of all things design!

After 3 years, **IT HAS BEEN BRILLIANT TO FINALLY CATCH-UP WITH OUR TRUSTED SUPPLIERS IN PERSON RATHER THAN LOOKING AT FACES THROUGH A SCREEN.** Getting to touch, feel and 'comfort' test all the latest designs and products launched this year, and over the past few years in person has made it feel like the industry is back to normal! Being immersed back in the world of design has been such a fantastic experience.'

**TOM OTHICK
HEAD OF GROUP MARKETING & PRODUCT
HILL CROSS FURNITURE**





'I always look forward to going to Milan to meet up with our suppliers and see the new trends that will shape what products are used in our projects, in the years ahead. You could feel the electricity in the air as design lovers from all over the world gathered to see the latest furniture releases. We enjoyed the human interaction that has not been possible in the last few years and got to sneak a few moments to enjoy the beautiful weather!

Personally, I was very happy to see sustainability and responsibility continuing to be a consistent theme not only in the products being presented but also in the way in which they were displayed. This year there seemed to be less "excess".

I am also happy to report that the lines for food were much more manageable this year than any previous year.

Finally being able to meet face to face and hear the passion expressed for the furniture being presented was a real highlight. Zoom and emails have been a great way to stay updated but nothing beats being able to see and touch the new designs in person.

There was a continued refinement in finishes with marbles, velvets and a focus on comfort being popular. Shiny metals moved to more muted and matt finishes and it was lovely to see these combined with bright colours such as pinks, blues, and yellows.

Details continued to be important with an emphasis on the quality of materials and production. One feature I really liked was "shadow" gaps between the seat of chairs and the legs to create a "floating" effect. A notable theme of plump and chunky furniture with rounded lines was visible throughout the whole fair. I have attached examples of some of my personal favourites.

Last but not least it was fantastic to see the gap between the cost of production and sustainability being addressed with many more cost-effective options available. Even better was to hear that they are already in production and ready for our customers to use in their projects.'

JUSTIN HARRISON
SALES DIRECTOR
INSIDE OUT CONTRACTS





'It was lovely to be back in the beautiful city of Milan and to see the design community out in force again. Lots of great conversations with colleagues and clients and a really positive vibe to the whole event. It is events like this that highlight how we work in an amazing industry!

Personally, it was my first time not being based at the exhibition centre and it was brilliant to be able to explore the city and see a different side to the design week than previous years. It created a more immersive experience allowing you to get a real feel for the city and the design community.

This year we had both Roca and Laufen with a presence during design week. The Laufen Space showroom in the city is stunning. Set within a traditional Italian townhouse with a roof terrace, an intimate VIP event was definitely a highlight. In contrast the Roca installation, Influence, was set within the grounds of the Università degli Studi di Milano.

For me though, the highlight has to be seeing the global design community connecting again, on such a scale, after a difficult couple of years.'

**GARETH HARE, SENIOR PROJECT
SPECIFICATION MANAGER
ROCA & LAUFEN**

'This is my second time attending Milan Design week and for me, it was much bigger and better than ever before. There were many companies exhibiting this year that weren't on my radar which was great to see new products and extend my knowledge of suppliers and contacts in the supply chain. It was great to see how much contract furniture has come on and developed over the years and how much different suppliers have pushed the boundary on design, detailing and multi-purpose usage in the contract world. This has been particularly noticeable in indoor/outdoor furniture as well as technical advances in architectural finishes such as 3D stone tiles.

The highlight for me was the strong focus on sustainability at Salone del Mobile this year which is very important to AD Associates. A huge portion of the exhibition was dedicated to suppliers whose main ethos is to produce and supply sustainable. We spend a lot of our time in this part of the exhibition, getting to know these suppliers and sharing our own values. Learning what products are out there to create sustainable design is important to us from how furniture is produced, where it is manufactured and materials the product is made from. This includes free-standing furniture, right through to architectural finishes and what can be used as an alternative to not so environmentally friendly products.'

**STUART WILSON, SENIOR DESIGNER,
AD ASSOCIATES**



NEW PRODUCT LAUNCHES

1. *Ella Dining Chair* designed by Matthew Hilton for Case Furniture.

2. *IXA*, a high-powered LED lamp designed by Foster + Partners in collaboration with Artemide.

3. Benjamin Hubert of experience design agency LAYER has designed *Connectivity Concept*, a concept for a family of smart telecom products in collaboration with Deutsche Telekom Design.

4. *ISLA* is the name that its creator, the German designer Sebastian Herkner, gave to GAN's new foray into the world of outdoor furniture in 2020. His first work for the Gandia Blasco Group is now part of the GANDIABLASCO's catalogue.

5. *Oksat* design for Cameron Design House.





'We are thrilled to once again return to this prestigious global show. Not only has it marked the launch of our new Oksat design for Cameron Design House, but we've also been able to debut our sister lighting brand, Empty State. Showcasing our designs alongside so many incredible brands, collections and installations, to a wealth of international clients, has been a real highlight and something we feel very lucky to do.'

IAN CAMERON
CREATIVE DIRECTOR
CAMERON DESIGN HOUSE & EMPTY STATE



VESCOM

VESCOM AT MILAN DESIGN WEEK

EXPLORE THE FUTURE OF SUSTAINABLE INTERIOR MATERIALS

Discover the synergy of our sustainable and high-performance interior materials – wallcovering, upholstery and curtain fabrics – come to life in our restyled showroom in Milan, where a textile totem stands like an interactive monument to materiality, surrounded by a fluid border of new transparent curtains.





SCP

EWELINA RECLINING ARMCHAIR BY MATTHEW HILTON

A reclining armchair for a new generation that eschews the idea of formality. A generously proportioned design with an electric powered mechanism that articulates the chair into a reclining position. It sits with poise on a relatively large footprint and has been designed with ultimate comfort in mind. The gently curving back and two arms that are mirrors of each other give the chair a very balanced look, and it looks equally good in reclined or upright positions.

At SCP's core is our factory in Norfolk, England, where we have been developing sustainable upholstery pieces that use environmentally sound alternatives to petrochemical based foams for over a decade.

Attempting to remove one of the key components of modern upholstery making (foam) and replace it with fully sustainable natural materials has been a lengthy and challenging journey, one which we are still on. Since 2020, all of our new upholstery designs are now audited for sustainability and are presented with a percentage that denotes the natural material usage in each piece. All of our designs in wood, which are produced by manufacturing partners in the EU, are made exclusively from FSC approved sources.

The Ewelina reclining armchair is upholstered in 95% natural and sustainable materials with a FSC European beech and plywood frame. Ewelina features aluminium turned feet and is also available as a rechargeable, battery-operated option.



REPORTER: AARON CLARKSON

After two years of cancellations and postponements, the most important (and biggest) design event of the year, Milan Design Week, was back and as 2022 marks the 60th anniversary it was set to be a fantastic festival.

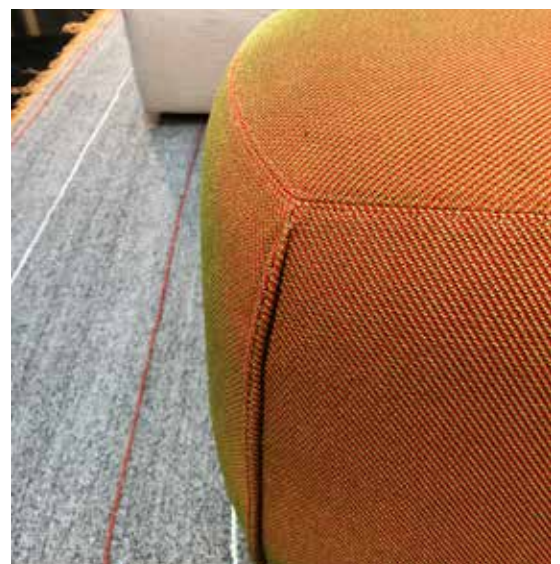
Armed with my camera and sketchbook and with many live projects for Boss Design, it was perfect timing to fly over and absorb the riches of inspiration and trends the festival has to offer, touring the hundreds of showrooms, talks and events across the city's design districts. The city's buzz is truly unmatched and hosts thousands of designers, design enthusiasts and like-minded creatives there to celebrate everything that is design.

First stop was the main event of the week, the monumental Salone del Mobile, an event so large that walking around achieves your daily step count within the first hour! I am always in awe of the sheer scale of the exhibition as well as the efforts put into some of the breathtaking stands.

IN FACT MOST ARE SO BEAUTIFUL IT'S ALMOST UNBELIEVABLE (A SHAME!) THAT THEY WILL BE DISMANTLED AT THE END OF THE WEEK.

I always hope they will be reused for years to come.

As I have particular interest in furniture design and interiors I headed for the design halls first with main areas of research being sustainability, colours, materials and specific details. I was also interested to see the continuing blurring line between domestic and commercial interiors. Bringing softness and home comfort into the workplace is a trend I champion and has been influential in my recent designs for Boss Design including Paloma, Amelia and Rosa.





DETAILS

In my opinion the most successful products had one or two key details and kept the rest of the design simple. The products that were trying too hard were not only over engineered but also looked like they would divide opinion, reducing the product's commercial success.

Historic products that are still successful are often simplistic in their form and dressed differently to keep up with the times. The use of contrasting materials like colourful painted steel tubes and textures fabrics were fantastically executed.



AARON CLARKSON IS A DESIGNER
FOR AGILE FURNITURE DESIGN AND
MANUFACTURER, BOSS DESIGN

BOSSDESIGN.COM

PHOTOGRAPHY BY AARON CLARKSON



COLOURS AND FABRICS

Most stands displayed soft muted tones. The earthy colours were effective with the odd pop of burnt orange and yellow. Those that chose to be more colourful went all out to beautiful effect, a reflection for the Summer season or perhaps a display of optimism post pandemic. Either way it was a feast for the eyes.

THE MOST COMMON COLOURS USED WERE INDIGO BLUE AND TERRACOTTA AS WELL AS BEAUTIFUL JEWEL GREENS, PERFECTLY CONTRASTING AGAINST THE USE OF NATURE AND PLANTS.



Table top finishes still included the usual oak and walnut veneer but it was great to see some sustainable recycled tops with terrazzo finishes mixing in.

The use of boucle fabrics is here to stay, unsurprising considering the mostly residential presence, however this certainly crossing over into office breakout areas too.





SUSTAINABILITY

I LEFT WITH THE FEELING THAT MOST BRANDS HAVE THE RIGHT INTENTIONS WHEN IT COMES TO SUSTAINABILITY.

After all we are celebrating consumerism, but it's important to be aware of the life of the materials we are using and the circularity of the design. Most companies were using a recycled substrate or reusing plastics which is a definite step forward to virgin materials adding to landfill. The issue is with the addition of glass fibre in slim plastic chairs and the mix of materials which makes it difficult to recycle at the end of the product's life. Longevity is a key element to the story and the use of earthy more muted fabrics and materials ensures the product isn't out of fashion within a year or two.

Personally easily repairing and replacing parts as well as a products longevity is something I prioritise throughout my process.

I HAD TO BE MINDFUL TO NOT FALLING INTO THE TRAP OF THINKING A DISPLAY OF NATURE MEANS A COMPANY HOLDS SUSTAINABILITY IN HIGH REGARD.

Everywhere I looked there were plants and even mature trees including huge Japanese Acers. It certainly portrays a brand that's thinking about nature and the environment, I just wish they didn't remove trees from the ground for the purpose of an exhibition!



FUORISALONE

No visit to the fair is complete without also visiting the Fuorisalone, although not as condensed as the exhibition, it's a chance to walk the beautiful streets of Milan and dip into the various showrooms and pop ups. The student exhibition in Tortona was particularly interesting as they are hyper focused on the environment, sustainability and the future of our planet. Experimentation of materials, growing our own foods, repurposing furniture and new technologies (including 3 printing spare parts) were all interesting aspects of their display. It's also refreshing talking to the students and hearing such optimism for the future of our planet. I ended my trip with the launch party of Design Burger, an Instagram design platform used to celebrate and showcase beautiful design from all around the world. Design dialogues, as the launch was called, created an honest display of single products from world renowned designers. They also had the challenge of answering 10 interesting questions in sketch form that were all on display. It's interesting how much you can learn about a person from a few doodles! Throughout the night, the modest venue, created from a painted arched basement, was visited by Karim Rashid, Luke Pearson, Sebastian Berne and Benjamin Hubert who's fantastic work was all on display. Ultimately it was nice to network and speak to like minded creatives. We finished the night at the famous Bar Basso for a Negroni... or two. Salute!

**THANK YOU AARON FOR THIS
WONDERFUL INSIGHT INTO
YOUR VISIT TO MILAN 2022.**

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event reporter for Design Insider please email
alys@designinsiderlive.com*





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ROCA

AT FUORISALONE

ROCA ARRIVES AT FUORISALONE WITH INFLUENCE, AN IMMERSIVE INSTALLATION PAYING HOMAGE TO MEDITERRANEAN CULTURE AND ARCHITECTURE

THE INSTALLATION, DESIGNED BY COBALTO STUDIO, WAS INSPIRED BY VERNACULAR MEDITERRANEAN AESTHETICS AND ROCA'S NEW ONA COLLECTION

Roca brings the Mediterranean to Milan with Influence, a large-scale architectural installation now on display at the University of Milan (Via Festa del Perdono, 7). The installation takes place as a part of the INTERNI Design Re-Generation and is open until the 13th of June.

"Roca's first appearance at Salone marks a strategic milestone in the company's long history," states Marc Viardot, Roca Group Director of Marketing and Design. "When Salone turns Milan into the hub for global project business, we are showing to the architecture and design world the aspirational side of our brand. Influence epitomises the origins of Roca with a deep sensibility for materials and design."

Designed by Barcelona based Cobalto Studio, Influence explores the vernacular architecture of the Mediterranean, honoring its idiosyncrasies and exploring its relationship with contemporary artistic practices. Cobalto's approach to design emphasises the importance of this culture and heritage in all their works, and Influence is no exception. Cobalto Studio founder Gabriel Escámez adds: *"Influence is a space for reflection where, through the senses, we can form an understanding of and connection to that which surrounds us."*



The Barcelona-based studio explains: *"At the core of this installation is the vernacular architecture of the Mediterranean and the reasons why it remains relevant today."*

Throughout Influence can be found selected pieces from the Ona collection, whose soft shapes and warm colours are the ideal complement to the naturalist and vernacular aesthetic of the installation. Like traditional Mediterranean architecture, Ona seeks to create spaces of wellness, purity and connection.

Roca's newest collection for the bathroom space, Ona combines innovative design and cutting-edge technology to achieve new standards of hygiene, comfort and sustainability.

As part of the INTERNI Design Re-Generation event, which aims to generate new design proposals in which sustainability is the key to a new way of living, Influence employs reusable materials and borrows from the notion of resource optimisation - making the most of available resources while generating the smallest environmental impact.

Roca's installation offers an open dialogue between philosophy, materiality and sustainability, enriched with a sensory experience. The result is an authentic, immersive installation that transports visitors to a Mediterranean oasis.

HERMÈS

LOOKING FOR LIGHTNESS

THE QUEST FOR LIGHTNESS, AS A CHALLENGE TO GRAVITY, IS EXPRESSED IN THE CREATION OF OBJECTS FOR THE HOME STAGED IN FOUR STRUCTURES.

These forms, resembling water towers, are vast but still light. Made of wood and covered with translucent colored paper, they radiate light. Inside, each object expresses an area of know-how whose power lies in its precision. Perception of the creations changes as light plays over them when they are backlit against the structures, each a poetic colossus and a point of anchor for these little miracles of balance.

WHAT IS IT ALL ABOUT?

For the first time, textiles have become the central theme of a home collection. Six creations form the fabric of this manifesto for lightness. All are made from cashmere, one of Hermès' favorite materials. This infinitely refined natural fiber combines a responsive hand with radiant colors.

A UNIQUE BALANCE

The objects, porcelain, and furniture assert their uniqueness. A sheet of leather, cut, folded and hand-painted, becomes a table centerpiece; porcelain plates reflect the sun's rays, and a canework seat makes a chair as graceful as it is robust.

Find the right balance between material and color. Seek lightness in the design of the object. Capture the essence of the material and enrich it with the work of an innovative hand. Thus the lightness of lines and style can transcend time.





EXPLORING NEW KNOW-HOW

The Construction blanket, inspired by Gianpaolo Pagni's designs, expresses its graphic dimension through the material itself. Cashmere panels are assembled by linking in a technique borrowed from ready-to-wear. The Surface bedspread is constructed from surprising hexagons created in cashmere, and combines the meticulous techniques of patchwork and quilting, both mastered by American artist Carson Converse. A discreet interplay of texture, material, color, and transparency enlivens H Pythagore, an assembly of hand-woven and hand-dyed cashmere squares. H Tartan and H Tissage are explorations of stitching on a cashmere weave of rare finesse. The geometric patterns and astonishing density of these textile pieces invite the touch of a hand and exude lightness.



LEE BROOM

DIVINE INSPIRATION

LEE BROOM LAUNCHES SIX ETHEREAL LIGHTING COLLECTIONS INSPIRED BY PLACES OF WORSHIP

Milan, June 6th, 2022 - British lighting, furniture and interior designer Lee Broom launches a series of six new lighting collections during the Salone del Mobile on Via Palermo in the Brera district of Milan. Marking the brand's 15-year anniversary, Divine Inspiration is the first lighting release for Lee Broom in four years, showcasing a series of new ethereal lighting pieces in a range of materials including a limited-edition collection in white plaster which is hand crafted by the designer himself.

Renowned for his theatrical product installations, this is his largest exhibition to date in Milan. The show leads you on an experiential journey inspired by places of worship, exploring how light is often linked to hallowed places, evoking a sense of stillness, reverence, and contemplation.

Taking over a large, imposing gallery, Broom has created a series of dramatic rooms, with each new product showcased in its own carefully curated environment designed to create awe and intrigue. As the viewer walks through each space the mood alters profoundly, allowing them time and space with each piece. Divine Inspiration began with Broom's research into the world of Brutalist architecture. This led him to explore places of worship throughout the ages and the monumental design language associated with religious architecture, interiors, and artefacts. With a leaning towards the pared back silhouettes of Modernism and the Brutalist architecture that surrounded Broom as he grew up, these new creations consider how light is often linked to hallowed places, evoking a sense of stillness, reverence, and contemplation.





"WHEN INITIALLY DESIGNING THIS COLLECTION WHICH CELEBRATES 15 YEARS, I DECIDED TO LOOK BACK AT SOME OF THINGS THAT INSPIRED ME TO BE A DESIGNER IN THE FIRST PLACE. SO I BEGAN LOOKING AT THE BRUTALIST ARCHITECTURE I GREW UP WITH AS A CHILD, A PERIOD OF ARCHITECTURE THAT I LOVE. DELVING DEEPER MY ATTENTION BECAME ENGAGED WITH BRUTALIST PLACES OF WORSHIP. THIS LED ME ON A FASCINATING JOURNEY TO RESEARCHING CATHEDRALS, TEMPLES, AND CHURCHES FROM ANTIQUITY TO MID-CENTURY, TO THE PRESENT DAY.

I WANTED TO CREATE A LIGHTING COLLECTION THAT INVOKED THAT SAME SENSE OF AWE AND MYSTICISM AS THOSE BUILDINGS AND THEIR INTERIORS. THIS IS NOT A RELIGIOUS COLLECTION, BUT A REFLECTION ON THE IMPACT RELIGIOUS ARCHITECTURE, INTERIORS AND ARTEFACTS HAVE HAD ON THE PSYCHE AS WELL AS THE HISTORY OF ART AND ARCHITECTURE."

LEE BROOM

