

ELLE DECORATION

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HOT STUFF

INTRODUCING
CUTTING-EDGE
TRENDS DEFINING
THE FUTURE
OF INTERIORS

HOW YOUR HOME CAN MAKE A GREAT FIRST IMPRESSION
THE DESIGN WORLD'S NEW OBSESSION: LISTENING ROOMS
PLUS WHY VENETIAN BLINDS ARE COOL AGAIN



The 2025 report

With the dust having settled after Milan design week, now is the time to reflect on the common threads that have emerged. It's a glimpse into the ideas that will be driving the style of homes this year and beyond

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Extreme generosity

There has been a shift towards grand proportions in furniture for some time now but, this year, we saw comfort taken to new heights. Perhaps the most notable example of this was Philippe Malouin's 'Great' sofa for Hem – a monumental name for a design presented at the brand's 10th-anniversary showcase at Capsule Plaza, where it dominated a room. It may be the biggest sofa at Milan, but it was not the only one to dial up the generosity of form. There was 'Biboni' by Johnston Marklee for Knoll, which cleverly reimagines the tyre-like rolls of the Michelin Man. Also worthy of note are the 'Lisse' sofa by Sabine Marcelis for La Cividina (pictured), with a backrest that locks its seat into a lavish embrace, and Pieter Maes's 'Strata' at Boon Editions, a sofa that reminds us of the inflated sexiness of fashion designer Harri's clothing. It's fitting, too, that 'Tufty Time' by Patricia Urquiola for B&B Italia celebrated its 20th anniversary with a re-edition. Revolutionary at the time for taking the traditional form of the Chesterfield sofa and emphasising the quilting, its message of comfort could not be more relevant today.

Innovations in glass

This year has been something of a renaissance for glass, fuelled by a new generation of creatives who are pushing the possibilities of this most delicate of materials. The talk of Milan was 6:AM's debut solo showcase (pictured) – presented in Piscina Cozzi's former public baths – that was like a peep show of delights. In one cubicle, a Bauhaus-inspired chandelier; in another, 'Civetta', a sculpture of an owl made from cane glass and murrine rods. The unexpected made the experience special. Unique approaches to textured glass were also on display, from Atelier de Troupe's hand-stamped 'Canale' lights and the 'Latch' tables by Marco Paoletti and Sandro Meneghello for Porada, to Linde Freya Tangelder's 'Fluid Joinery' table for Cassina and Vincent Van Duysen's 'Optó' collection for Wonderglass, with circular perforations that hold glass tubes (these form the legs, but can also be attached to the top as decorative vases). There was colour, too, in the shape of Tomás Alonso's 'Pivot' side table for Hermès – a perfectly proportioned contemporary approach to stained glass, topped with a pivoting leather tray. ➤

