



SIGHT SELECTION During the Milan Furniture Fair, Paola Lenti showcased her work using the grounds of the Chiostro dell'Umatorio.

MILAN

CROSSING BORDERS

For Luminaire founder Nasir Kassamali, some of Salone del Mobile Milan's top experiences were to be found outside the fairgrounds.

As told to Drew Limsky

This was my 43rd year at the fair. In years past, if you left the fairgrounds, there was very little activity. Now, there's a lot more. If you were to visit everything outside and inside the fair, it would take you 54 days. The growth has come from the fact that the participating fashion brands and all the car companies now clearly understand that they have an audience.

Another thing I can say that has changed is that some brands are taking more risks beyond simply changing the color of a cabinet or introducing a chair with arms that didn't have arms the year before. Still, the model—bringing prototypes and merchandise to the

fair—is the same. I would like to see more disruption, more thinking about the future, in the way that Uber and Airbnb have disrupted their industries.

The best installations were done by the Japanese. Takeo (takeo.co.jp), a paper company from Japan, mounted an unbelievable installation called *Subtle*; the Japanese revere paper because the tree is original. And Nendo's (nendo.jp) display, *50 Manga Chairs*, located outside the fair in a historic cloister, was unbelievable. He created the chairs for New York gallery Friedman Benda. Each chair reflected an aspect of

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