A reflection on the future of Cassina, without losing sight of its past

*Cassina has always represented the future, right from its origins.* This is particularly evident in the relations developed with internationally renowned designers and architects as well as the modern Maestri, and in its forward looking approach to innovation and productive know-how.

A first mover, Cassina continues to look ahead in the lead up to its 90th anniversary in 2017, beginning a new and important chapter for the next 90 years of design culture and heritage.

A conversation between architecture and design

Cassina presents its 2016 Collection in a 900m² stand projected by Art Director Patricia Urquiola and inspired by the *Rietveld Pavilion*, a temporary building designed in 1955 in Holland to display sculptures and later reconstructed in the Kröller-Müller Museum’s sculpture garden. This modern building reflects Cassina’s contemporary attitude with its minimalist, yet immediately recognisable, design.

The parallelism between the temporality and function of these two architectures is evident and clearly highlighted in a video projected throughout the stand which explains the spirit of both projects with interviews and time-lapse extracts.

The intrinsic *relationship between architecture and interior design has always been an important element in Cassina’s history*, from the exclusive production of works by the great modernist architects to the architectural construction of complex design projects. These values are a focal point around which the brand continues to develop its projects today.

Continuity and complexity for the 2016 Cassina Collection

*The future is a choice.* Cassina’s future lies in the renewal of continuity, a dynamic process which involves the mutation of original forms, an evolution of an idea, the influence of a classic. New thoughts lead to new creations and new eyes allow you to see what is already there, turning it around to discover unexplored aspects.

The 2016 Collection brings together new designs by Patricia Urquiola; the *Beam Sofa System* develops horizontally along a rigorous beam base which contrasts with soft and inviting cushions influenced by the works of Magistretti, and the *Gender* armchair, which, as its name suggests, does not have a gender, it’s not traditional or modern, but an individual piece with stand-alone power. A theme that continues in the *Props* collection of abstract arrangements, an architectural presence, designed by Konstantin Grcic to freely define space and function.

The Cassina spirit continues in the *Deadline* collection of mirrors by Ron Gilad, a clear reference to the contemporary art world, each mirror is a complex architecture, a reflection of a reflection, a construction of illusion and reality. This spirit could easily be defined as *Simplicity*. A term coined by Ora Ito to explain the art of giving apparent simplicity to an object with a complex workmanship, as with the *Ico* chair. A combination of wood craftsmanship and technological innovation, this piece is the essence of the MedaMade concept. The *Guéridon J.M.* multi-functional table by Charlotte Perriand, produced for the first time in saddle leather by Cassina, also highlights the savoir-faire workmanship of the brand.

Continuity is particularly evident in the work carried out by Philippe Starck over the last twenty years to rethink the classic sofa with Cassina. *Volage EX-S* is the result of this research, a centre of gravity of the home, a platform of energy where its user can freely live.

A continuity that is also present in the renewal and development of the *Utrecht* armchair by Rietveld in the innovative *Boxblocks* jacquard fabric designed by Bertjan Pot. Starck’s *Caprice* and *Passion* chairs, the *Boboli* collection of tables by Rodolfo Dordoni and the 9 and 10 tables by Piero Lissoni.