



PARACELSUS GARDENS™
LOOKBOOK
SALONE DEL MOBILE MILANO 2026

*The vegetal is a material.
And a living principle.*

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I.

THE ALCHEMY OF SPACE

*Space does not contain life.
It becomes it.*

THE PLANT IS NOT ADDED. IT IS THE ARCHITECTURE.

At Paracelsus Gardens™, the vegetal is a material.
Precise, studied, calibrated — brought into space for its form,
its scale, its texture, its colour and the structural intelligence
it carries.
It defines volumes, creates transitions, anchors compositions.
And it lives.

The name Paracelsus is not chosen lightly.
The sixteenth-century physician understood the plant as an
active principle of life — a living matter whose properties are
invisible to the eye yet profoundly real in their effect on the
body, the senses and the passage of time.

Structure and life. Design and the living.
This is the tension we work with.
This is the space we design.

We do not introduce greenery into interiors.
We introduce living systems into architecture.
The difference is everything.



ITALY AS CULTURAL EVIDENCE

Italy did not present itself as an opportunity.
It presented itself as an inevitability.

The expectations of an international clientele have quietly redefined what a home is asked to contain.
Home office, immersive kitchen, wellness spaces, outdoor living – uses that are multiplying, layering, and too rarely resolved with the intelligence they deserve.

This is where botanical design finds its full meaning.
Not as decoration, but as a living system fully integrated into the design.

The vegetal brings its own intelligence – form, texture, colour, scale, seasonal rhythm.
Studied and calibrated with the same rigour as any architectural material, it becomes structure, identity, and living experience – engaging every sense, evolving with every season, never felt the same way twice.

In this way, indoor and outdoor dissolve.
Uses are redefined.
The living element becomes the design.

Milan is where this story continues.
We arrive as a new voice, not without experience, not without pretension.
Formed by two Rivas, two continents, and a long practice in European luxury,
Paracelsus Gardens™ brings a botanical design language shaped for those who understand that living well is never accidental.

This is the Milanese way.
And this is the territory we have been preparing for.



II.

THE BOTANICAL GRAMMAR

Life has its own grammar.

We have spent decades learning to hear it.

TOWARD A BOTANICAL GRAMMAR

Every space has a voice.
Most go unheard.

The grammar of Paracelsus Gardens™
begins with listening — to the lines of a place, its light,
its silences, its material tensions.

Not a style. Not a system.
A quiet conversation between the living and the built —
one that has always existed, waiting to be understood.

From this reading, something precise takes shape.
The botanical element follows the lines of a place.
It reveals thresholds, balances masses, clarifies volumes.
It creates transitions between interior and exterior that
feel inevitable rather than composed.

It does not impose.
It reveals.

Stone meets wood. Shadow answers light.
Living green settles against darkened steel.
Each choice quietly deepens the whole.

The botanical grammar precedes form.
The vegetal gives it life.
And both outlast it.



LIGHT, VARIATIONS & CONTEXTS

Structure sets the frame.
Light reveals its vibration.

Over hours and seasons, the botanical element
transforms perception.
Cast shadows, shifting densities and quiet
transparencies compose a space that is never the same
twice — and never arbitrary.

This is the nature of living architecture.
It moves. It breathes.
It deepens with time rather than fading from it.

A direction remains the same.
Its interpretation changes.

Climate changes growth.
Culture changes use.
Architecture changes scale.

In open landscapes, the botanical grammar becomes
a horizon line — breath, continuity, a rhythm readable
from distance.

In dense architectural settings, it becomes tactile —
framing, compression, reveal.

Light and shadow become materials.
Precision becomes essential.



Same grammar.

Its first architecture.

III.

HORTUS VELUM

*A partition is not a wall.
It is a threshold between what is shown
and what is yet to be revealed.*





THE HORTUS VELUM SYSTEM

The partition is the oldest gesture in architecture.
Before the wall, before the door, there was something
that stood between two spaces and gave each one its
meaning.

Hortus Velum™ returns to that origin.

A freestanding modular grid —
precise steel profiles holding interchangeable panels of
smoked walnut, Pietra Serena, architectural stone —
and, at staggered heights within the same grid, recessed
planting trays where the vegetal becomes a structural
element of the composition.

Not a green wall.
Not a decorative screen.

An architectural system in which the living
and the built share equal presence.

The grid is asymmetric.
Its rhythm is composed, never repeated.
Solid and void alternate
in a proportion that is calibrated to let light,
air and the gaze pass through
without losing definition.

The base anchors the composition — smoked walnut,
integrated LED warmth, a line of light that grounds the
structure without heaviness.

Three variations give the system its spatial range.



Hortus Velum Porta

THE THREE VOICES

Arcana

The partition as secret.
A screen that filters, conceals and
– when it pivots –
reveals what was hidden behind.
A bar. A library. A second room.
The space is doubled without ever being divided.

Strata

The partition as depth.
Layer upon layer – wood against stone,
plant against steel, opacity against transparency.
A reading of materials that thickens the space
and gives it texture.

Porta

The partition as passage.
An opening within the grid itself – a threshold you walk
through, framed by the living and the built.
Not a door.
A moment of transition.



Hortus Velum Arcana



Hortus Velum Details



Hortus Velum Strata

ARCHITECT'S NOTES

Structure

Fine steel profiles, warm burnished finish.
Asymmetric Mondrian grid —
no two compositions are identical.
Full-height or demi-height configurations.
Freestanding. No wall attachment required.

Materials

Interchangeable panels within the grid:
noce affumicato (smoked walnut, oil finish),
Pietra Serena (grey stone, honed surface),
micro-béton architectural,
matte lacquer in muted tones.

Botanical Integration

Recessed steel planting trays at staggered
heights within the grid.
Integrated capillary irrigation — 21-day autonomy.
Species adapted to light conditions:
Ficus microcarpa, Pittosporum tobira (interior);
Lavandula angustifolia, Rosmarinus officinalis (exterior).

Light

Integrated warm LED 2700K.
Hidden linear sources beneath the base
and between panel junctions.
Indirect glow — never visible, always felt.

Movement

Pivot — 90° rotation, concealed vertical axis.
Slide — lateral translation, concealed ceiling rail.
Fixed — pure structure, no mechanism.



Same grammar.

Its first sculpture.

IV.

LIGNUM

*Wood is not a container.
It is the memory of a tree,
that has not stopped growing.*





THE SCULPTOR'S PRINCIPLE

Before Lignum becomes a planter,
it is a block of wood.

Smoked walnut, thermotreated oak, reclaimed olive —
each piece arrives with its own history,
its own grain, its own silence.

The hand reads the wood before the tool touches it.
The form follows what is already there
— a curve latent in the fibre,
a weight that asks to settle,
a surface that wants to breathe.

The plant does not sit inside the wood.
It emerges from it —
as if the tree, once felled,
had found another way to live.

Lignum is not furniture.
It is not a pot.
It is a sculptural object in which the vegetal
and the material share the same body.

Touched before it is seen.
Felt before it is understood.



TWO FAMILIES

Wavy Light

Clear pine, pale oak, bleached olive.

Fluid, undulating form –

the wood rises and falls

like a coastal horizon.

Mediterranean light, Riviera air.

Block Dark

Smoked walnut, deep black ash, thermotreated oak.

Angular, dense, architectural –

the wood holds its ground like

a Milanese courtyard wall.

Urban weight, lake stillness.

One grammar. Two temperaments.

The coast and the city. The wave and the block..



ASSEMBLY & COMPOSITION

A single Lignum is an object.
Two become a rhythm. Three define a space.

The system is modular –
three standard dimensions designed
to combine, stack and align.

Placed in sequence along a terrace,
they become a living edge.
Grouped around a table,
they become an enclosure.
Set against a wall,
they become a garden
where there was only stone.

Lignum anchors the Hortus Velum partition as its
structural base.
It receives an Apotheca module on its upper surface –
transforming a sculptural planter into a herb bar,
a mixology station, a living kitchen counter.

Each piece stands alone.
Together, they compose a landscape.



SCULPTOR'S NOTES

WOOD

Noce affumicato, thermotreated oak,
reclaimed olive, clear pine.

FORM

Wavy Light – undulating, 80–300 cm.
Block Dark – angular, stacked.
Three standard sizes, combinable.

ASSEMBLY

Single / Paired / Grouped /
Base for Hortus Velum /
Surface for Apotheca.

BOTANICAL

Plants emerge from carved recesses.
Capillary irrigation – 21-day autonomy.
Exterior: Lavandula, Stipa, Thymus, Olea.
Interior: Ficus microcarpa.

LIGHT

Integrated warm LED 2700K beneath base.
Night signature.

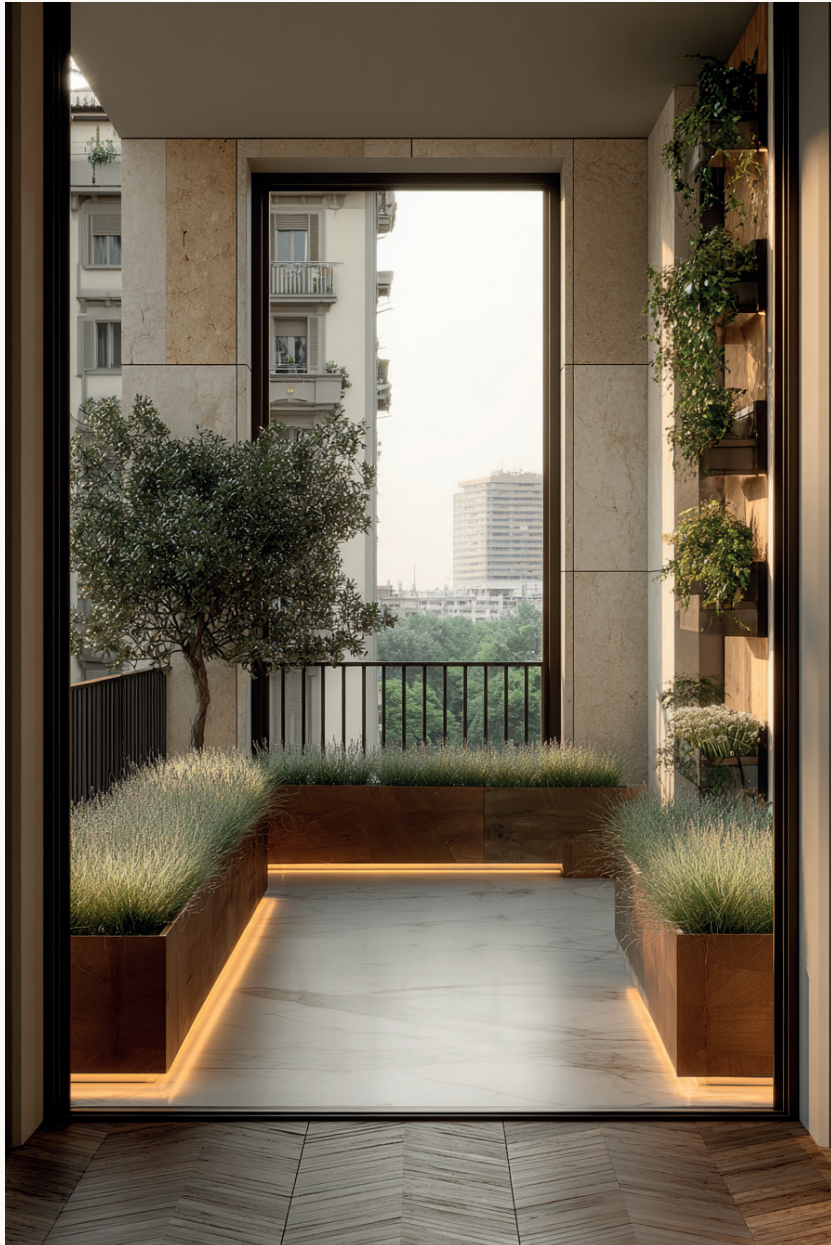


*Same grammar.
Its first horizon.*

V.

TERRACE & LOGGIA

*The room does not end at the wall.
It continues – into light, into air,
into the life that was always waiting outside.*





THE HORIZON ROOM

A terrace is not an afterthought.
It is the room where architecture
meets the sky.

In Italian living, the loggia has always been
more than a covered outdoor space.
It is the place where the day begins
and the evening unfolds —
where meals are shared, books are opened,
conversations slow down,
and the distance between inside and outside
quietly disappears.

SylvaVeil gives this space its architecture.
A modular system of botanical screens,
sculpted wood elements and fine steel frames
that defines the terrace
without enclosing it.

It structures light. It filters wind.
It carries the vegetal at every height —
from ground-level herbs to shoulder-height grasses
to overhead canopy.

The floor continues.
The ceiling lifts.
The wall dissolves.

What remains is a room with no walls —
held together by proportion, material
and the quiet presence of living things.
The wall dissolves.

What remains is a room with no walls —
held together by proportion, material
and the quiet presence of living things.



SylviaVeil

FOUR SEASONS, ONE SYSTEM

Spring — the first Lavandula opens.
Light returns long and low.
The screens filter a warmth
that is still fragile.

Summer — the loggia becomes the house.
Meals move outside.
Rosmarinus and Thymus release their oils
in the afternoon heat.
The vegetal is dense, generous, full.

Autumn — the light changes.
Stipa catches the last gold.
The screens hold their ground
as the garden retreats.

Winter — the structure remains.
Wood darkens. Stone cools.
The LED warmth beneath each module
draws a line of life
against the quiet of the season.

SylvaVeil or Lignum does not perform
for a single evening.
It lives through the year —
changing, adapting, deepening.
A terrace that earns its presence
in every light. The wall dissolves.

What remains is a room with no walls —
held together by proportion, material
and the quiet presence of living things.



THE GARDEN ROOM

Sometimes the terrace is not enough.
The garden asks for its own architecture.

A compact pavilion — three metres by four,
set among the trees, wrapped in the same
botanical grammar as the house it belongs to.

SylvaFrame screens define its walls.
Lignum anchors its threshold.
The vegetal climbs, filters, encloses.

Inside: smoked walnut, warm LED,
the scent of heated wood.
A sauna. A reading room. A studio.
A space where retreat becomes architecture.

Not a shed. Not a cabin.
A garden room held together
by the same rigour as every room inside.

The grammar does not stop at the door.
It continues into the garden —
and gives it a room of its own.



The GardenRoom

THE BALCONY PLANTER

Not every terrace is a loggia.
Not every space is a villa.

The Balcony Planter is the entry point
to the Paracelsus Gardens™ grammar —
a compact modular system designed
for urban balconies, small terraces
and apartment loggias.

Smoked walnut. Acciaio Brunito steel.
Pietra Serena or Corten inserts.
The same material language,
scaled to the intimate.

Lavandula angustifolia. *Rosmarinus officinalis*.
Stipa tenuissima. *Thymus vulgaris*.
Mediterranean species that thrive in containers,
in wind, in city light.

Integrated LED beneath.
Capillary irrigation within.

A single module on a Milanese balcony
is already a garden.
Two modules become a rhythm.
Three define an edge
between the apartment and the sky.

The grammar is the same.
The scale is personal.



THE BALCONY AS BLAZON

In Milan, the balcony is not a terrace.
It is a face.

The juliet balcony – too narrow to stand on,
too visible to ignore –
becomes a composition.

Stone, wood, steel and the living element
arranged as a coat of arms:
a botanical blazon that marks the threshold
between the private interior
and the public façade.

Not a garden.
A signature.



The Juliet's Balcony

LANDSCAPE ARCHITECT'S NOTES

System : SylvaVeil modular botanical terrace system.

Lignum planters as sculptural ground anchors.

SylvaFrame Grid: steel & panel verticals.

SylvaVeil Panels: semi-transparent botanical screens.

Structure : Freestanding or facade-attached.

Stone base: Pietra Serena, local alpine stone.

Steel frame: dark thermolacquered profiles.

Overhead: orientable louvres or retractable textile.

Materials : Noce affumicato, thermotreated oak.

Acciaio Brunito steel. Pietra Serena.

Frameless extra-clear glass closure (optional).

Botanical: *Lavandula angustifolia*, *Rosmarinus officinalis*,

Stipa gigantea, *Olea europaea*, *Pittosporum tobira*.

Culinary: *Ocimum basilicum*, *Mentha piperita*,

Thymus vulgaris, *Salvia officinalis*.

Capillary irrigation — 21-day autonomy.

Light : Biodynamic LED scenarios — day to evening transition.

Warm 2700K base lighting.

Hidden linear sources.

Dimensions : Length 6–12 m. Depth 2.5–4 m.

Height 2.80–3.40 m.

Surface < 20 m² — edilizia libera compatible (Italy).

Balcony Planter : Compact modular version: 60–180 cm modules.

Same material palette, scaled for urban balconies.

Integrated LED 2700K. Capillary irrigation within.

Juliet Blazon : Second-skin composition for wrought iron juliet balconies.

Modular Mondrian arrangement: Pietra Serena + noce affumicato + Acciaio Brunito frame.

Integrated LED 2700K.



Same grammar.

Its first ritual.

VI

APOTHECA

*The plant is not observed.
It is touched, broken, breathed, tasted —
and the space remembers.*

THE LIVING INGREDIENT

Until now, the plant has structured space.
It has defined volumes, filtered light, balanced masses,
deepened the reading of a room.

Apotheca changes the verb.
Here, the plant is no longer seen.

It is picked. Crushed between the fingers.
Dropped into a glass, torn over a plate, steeped in hot
water, inhaled at the threshold of a treatment room.

The architecture remains — smoked walnut, darkened
steel, warm stone, the quiet glow of integrated light.
But the relationship shifts.

The space is no longer something you pass through.
It is something you taste.
Apotheca is not a product line.

It is the moment when the botanical grammar
becomes an act.

A **Lignum** planter becomes a herb station.
An **Hortus Velum Arcana** pivots open
to reveal a bar no one expected.
A **Garden Room** becomes a dining alcove,
a cigar lounge, a wellness retreat,
a private screening room —
and **Apotheca** gives each programme
its living signature.

The same materials. The same precision.
A completely different experience each time.



FOUR COLLECTIONS

Mixology Bar

The cocktail begins in the garden.
Rosmarinus officinalis, Mentha piperita,
Ocimum basilicum — living, lit, within reach.
The bartender does not open a drawer.
He reaches into the architecture.

Kitchen Herb

The outdoor table extends into a living pantry.
Thymus vulgaris, Salvia officinalis,
Ocimum basilicum — torn at the moment of serving.
The meal is not prepared nearby.
It is prepared within.

Wellness & Aroma

Lavandula angustifolia, Chamomilla recutita,
Helichrysum — scent before touch,
breath before treatment.
The corridor becomes a passage
through living air.

Immersive Sanctuary

A pod. A room. An alcove enclosed
by the same grammar — wood, stone, steel, plant —
scaled to the body.
Stillness is not emptiness.
It is the architecture of pause.



THE GARDEN ROOM, ACTIVATED

The compact pavilion is a neutral volume.
Three metres by four. SylvaFrame walls.
Lignum at the threshold. The vegetal climbing, filtering,
enclosing.
Its architecture is settled.
Its programme is not.
With an Apotheca Mixology module,
the pavilion becomes a private bar set among the trees
—
Rosmarinus and Mentha within reach,
the evening framed by warm LED
and the scent of crushed leaves.
With a Kitchen Herb station and a long table of smoked
walnut,
it becomes an immersive supper room
where the garden and the meal share the same air —
Ocimum basilicum torn at the moment of serving,
Thymus carried on warm stone.
With a Wellness configuration,
it becomes a retreat.
Sauna, rest, aromatic infusion.
Lavandula and Chamomilla at the threshold.
The body slows before entering.
A cigar lounge lined in darkened oak.
A private cinema wrapped in living wood.
A music room where the acoustic is softened
by the same vegetal that scents it.
A golf simulator where the only green
that matters is the one you can touch.
The architecture does not change.
The botanical layer gives each programme
its sensory identity —
and no two Garden Rooms
are ever the same.



APOTHECARY'S NOTES

System

Modular botanical use-modules.
Surface-mounted on Lignum or freestanding.
Integrated within Hortus Velum grid (Arcana configuration).
Programme activation for Garden Room pavilions.

Materials

Noce affumicato, Acciaio Brunito steel.
Food-safe inert substrate. Removable dishwasher-safe pots.
UV-separated irrigation circuit.

Collections

Mixology Bar – 120–180 cm, bar-height.
Kitchen Herb – 60–120 cm, counter-integrated.
Wellness & Aroma – 90–180 cm, corridor or treatment threshold.
Immersive Sanctuary – 180–220 cm, freestanding enclosure.
Garden Room Programmes
Private bar · Immersive supper room ·
Wellness retreat · Cigar lounge ·
Private cinema · Golf simulator lounge.
Apotheca module selected to programme.

Botanical

Programme-specific palettes on commission.

Light

Warm LED 2700K. Integrated beneath modules.
Accent lighting on foliage – never direct, always atmospheric.

Maintenance

Capillary irrigation – 15–21 day autonomy.
Annual replanting protocol.
Food safety compliance:



Same grammar.

Its first ritual.

VII

THE COMPLETE EXPERIENCE

*The partition, the planter, the terrace, the ritual –
they were never separate.
They were waiting to be read as one.*

THE COMPLETE EXPERIENCE

A partition filters the light and hides a bar
behind its grid.

A sculptural planter anchors the room
and carries the scent of the garden inside.

A terrace extends the architecture
into the open air.

A module of living herbs turns a counter
into a ritual.

Hortus Velum. Lignum. SylvaVeil. Apotheca.

Four names. One grammar.

Each one precise. Together, inevitable.

The space does not contain them.

It becomes them.

WORKING WITH THE STUDIO

Paracelsus Gardens™ operates as a studio
of direction and advisory.

We do not execute.

We formulate, guide and protect the coherence
of living environments over time.

Each project begins with a reading of place —
architecture, light, climate, use —
and results in a botanical grammar
that belongs to that place alone.

We work with architects, designers,
developers and private clients
who understand that living well

is a long conversation, not a single gesture.

Advisory · Direction · Commissions

Milan — Salone del Mobile 2026









PARACELSUS GARDENS

Botanical Architecture & Living Design

Milano — Côte d'Azur

www.paracelsus-gardens.com