

ITALIAN DESIGN IN DENMARK



ph. Serena Eller / Eller Studio. Design Duo curated by Federica Sala for Fenix - Lamp by Mandalaki



ITALIAN TRADE AGENCY

ICE - Agenzia per la promozione all'estero e l'internazionalizzazione delle imprese italiane

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For a long time Art has been the measure of culture. It has been the way of interpreting the world and representing its aspirations. From the viewpoint of perception, sculpture and painting have for a long time been its main witnesses.

Being simultaneously the measure and voice of the society it originates from, it is well-known that Art has nowadays become a part of daily life, inspiring the big and small things that are part of it, even as far as the daily routine is concerned. It now seems clear that there has always been a link between the refined ability of some people to construct, weave and forge what surrounds us in the household and how much all this is part, sometimes even by simply suggesting pleasant feelings, of every moment of our life: pieces of furniture, curtains, furnishing fabrics, tableware.... Products of craftsmanship, of personal creativity reproducing the tastes of the historical period or the need to adapt to a specific historical period. These products represent a unique cultural portrait of the great potential that a territory can express around itself, drawing thus the interest of other territories and their communities.

This is, in a nutshell, the birth of our 'design style', which has long since become a symbol of excellence and the expression of a formidable ability to 'read' the world, an ability to infusing into it (through the knowledge of the best materials and the ever more advanced environmentally friendly procedures for treating them) that part of creativity that we claim.

A creativity that is ready to address two great needs of the contemporary public: beauty and utility.

From the very beginning, the history of Italian design is linked with that of the master-craftsmen who were able, along the centuries, to give their outmost in their work by supplying the most important residences in the various states in the Italian Peninsula before the Unification. After the foundation of the Kingdom of Italy, the royal residences acquired the best of the national production until, in the 1920s, in the aftermath of the Great War, a decision was made. The Italian Embassies would have acted as showcases for the furniture, textiles, glass and various metal objects that Italy continued to 'think, design, create' for some time.

Back in the day, the exhibition on 'decorative arts' came from the idea of using the impressive Reggia di Monza and other royal properties that had recently become national properties. Today, we look at the success of the Milan Triennale and the Salone del Mobile, both resulting from that same idea, and can appreciate the exceptional vision that distinguished at that time the ability to project this part of 'Italian know-how' that we continue to share with the world today.

We gladly do this in Denmark, a country where design thrives and embodies a strong dialogue with the trends that are developed in Italy. Beauty, utility, material and workmanship quality, and an increasingly strong tendency to express knowledge of processes in the simplicity of forms are aspects that bring Italian and Danish designers together. As many well-known Italian-Danish collaborations prove, the bilateral interaction in this sector works very well and will certainly improve. This was made clear in occasion of the latest edition of '3 Days of Design' in Copenhagen, where, alongside various Italian companies settled here, a combined exhibition of national skills and inspirations were represented in an ad hoc project, 'An Italian

Affair'. It was an exhibition of quality, professionalism and creative commitment that received sincere praise from the Danish design community and the general public.

In order to recall what has been done so far and to inspire what we intend to do in the future, the Italian Embassy and the Italian Trade Agency/ICE have decided to present in a short publication the different phases of the journey that has led us from the decorative arts to the point where we stand today: From the then Reggia di Monza to today's commendable activities at Palazzo Reale, a green, white and red thread links the great Salone del Mobile showroom and its support for young designers and the interest on sustainability. This is a strong bridge between Italy and Denmark, the usage of processes and materials that innovate according to nature, the talent of young people, the creativity serving tradition and innovation, the idea - finally - of a harmonious, eco-sustainable and human-scale world towards which we all aspire.

Finally, with the wish that these pages will help us to design and create a world that is ever more beautiful and in harmony with the environment.

Enjoy your reading!

Stefania Rosini,

Ambassador of Italy to Denmark

INTRODUCTION

ITALIAN-DANISH DIALOGUE: A BRIDGE BETWEEN DESIGN AND CULTURE

Design has always been a way to understand the shades that make up a culture. When we think about Italy and Denmark, two countries with strongly rooted design traditions, we can marvel at a unique synergy composed of two approaches sharing fascinating common aspects despite their differences.

On the one hand, Italy boasts a rich history of craftsmanship, elegance, and an innate sense for aesthetics that values beauty and artistry. Italian design is celebrated for its passion, luxury and ability to combine functionality with a strongly conceptual input, where original ideas and the drive for innovation always stimulate new interpretations. Every object, ranging from furniture to lighting, is charged with symbolism and often seeks to tell a story, reflecting a creative approach rooted in the social cultural context.

On the other hand, Denmark represents the core of Scandinavian design, famous for its simplicity, functionality and respect for natural materials. Danish design embraces a philosophy of minimalism and practicality, where every single detail is designed to serve a clear purpose and create harmonious and cosy spaces. At the heart of Danish design lies the idea that good design can improve the quality of daily life.

Despite these differences, both Italy and Denmark have a deep respect for quality craftsmanship, attention to every detail and the importance of a design style that is not merely pleasant to the eye, but also functional. Both cultures place human well-being at the centre of their approach: Italy expresses it through the celebration of life by matching beauty with innovation, while Denmark does it with the concept of ‘hygge’, the search for comfort and intimacy in the spaces we live in.

We at GamFratesi Studio, who have developed from the union of two cultural and creative entities, Italian and Danish, draw from our cultural exchange new incentives for the development of our projects. Being spontaneous and rooted in our respective traditions, we manage to create a perfect blend of our origins, combining the best of both worlds. This fusion allows us to view new solutions and ideas that embrace both Italian expressive complexity and understated Danish elegance. The result is a design style that is the product of this continuous dialogue.

Italy and Denmark have always been involved, both in the past and today, in countless stories and collaborations touching various cultural spheres. In the recent and fascinating publication ‘Danish Diaries’, Professor Marco Sammiceli tells precisely how, between design, theatre, fashion, art and graphics, these two countries have continuously nurtured a mutual flow of ideas and creativity. Thanks to this dialogue, a community of creative minds has developed, which has not only contributed to shaping significant moments in cultural history, but also to the creation of new directions for the design industry and beyond.

This exchange, despite being centuries and thousands of miles apart, has generated one of the most fertile soils for cultural innovation, bringing to light some of the most interesting and unexpected chapters of this creative industry. We still believe that, as it has happened in the past, these interactions can lead to new creative horizons and further developments in the cultural and professional relations of these two countries

GamFratesi
Arch. Enrico Fratesi



credit ph. Petra Kleis

TO THE ROOTS OF ITALIAN CONTEMPORARY DESIGN: THE BIRTH OF THE TRIENNALE AND THE ARTISTIC TREASURES OF THE ROYAL COLLECTIONS IN ITALIAN EMBASSIES AS SHOWCASES OF NATIONAL PRESTIGE AND MADE IN ITALY AROUND THE WORLD.

The Royal Palace in Milan is today the venue for some of the most important exhibitions, including cultural and political events at international level, as well as prestigious art collections. Thanks to a recent valorisation project, promoted by Councillor for Culture of Milan, Tommaso Sacchi, and the Director of the Royal Palace, Domenico Piraina, the formal flat (*appartamento di parata*) has been made accessible, allowing the public to experience its invaluable historical and artistic heritage.

To *fully understand* the evolution that led to the current set-up, it is necessary to go back in time when the Royal Palace became part of a residential area belonging to the Italian Royal Family, when the King, Vittorio Emanuele II of Italy conquered Milan and Lombardy in 1859. During the Unification of Italy, all other residences in place *since* pre-unification times were incorporated along with the Royal Palace, concurring to the vast architectural and artistic heritage we can enjoy today.



Immagine Palazzo Reale Lorenzo Pennati

From May to October, the Royal Palace of Milan and its summer residence, the Royal Villa of Monza (*Reggia di Monza*), hosted the royal court, which travelled from Rome to spend their holidays. This seasonal relocation shifted the political and institutional gravity, previously centred around Rome, to Milan.

This came to an end with the assassination of Umberto I in Monza, on 29 July 1900. This event changed the future of Milan, of Monza, and that of the entire Country. From then onwards, the Royal Palace and the Royal Villa were no longer inhabited, leading to their slow deterioration.

In 1919, the tough social context left by the First World War fuelled riots, demonstrations, and strikes, inducing Vittorio Emanuele II to yield most of his royal possessions to the State, including the Royal Palace of Milan and the Royal Villa of Monza.

It was at this point that the idea of converting the Royal Palace of Milan into a decorative art museum started to shape. This transformation aimed to inspire and empower the manufacturing sector and to promote the arts applied to the industrial field through the display of its royal furniture. The ultimate goal was to accelerate and boost the country and its economy in the aftermath of World War I.



Poster 1ª mostra internazionale delle arti decorative imagecredits Triennale

This innovation was instead applied to the Royal Villa of Monza, with the establishment of the *Biennale di Monza* which, on 19 May 1923 launched the first International Decorative Arts Exhibition, today's *Triennale di Milano* hosted in *Palazzo dell'Arte*.

Concurrently, following the new European landscape shaped in Versailles at the end of the WWI, several furniture from Milan and Monza reached the new Embassies, that were in need of both furniture and prestigious artworks, to adorn the diplomatic premises abroad.

For this purpose, in 1923, a special Commission thought that the artworks and furnishings of the former royal palaces were a “goldmine”, therefore launching a programme to promote Italy's image and prestige in the World, by using these to symbolically representing the Italian excellence in the World. Once again, in the attempt to showcase Italy's great artistic and manufacturing mastery abroad, famous brands of that time (i.e.: Frette, Venini, Ginori and Broggi) were also commissioned to design and supply the Embassies with all the necessary decorations and furnishings.



Incontro istituzionale per i soci FECN e tavolo tecnico dei musei lombardi

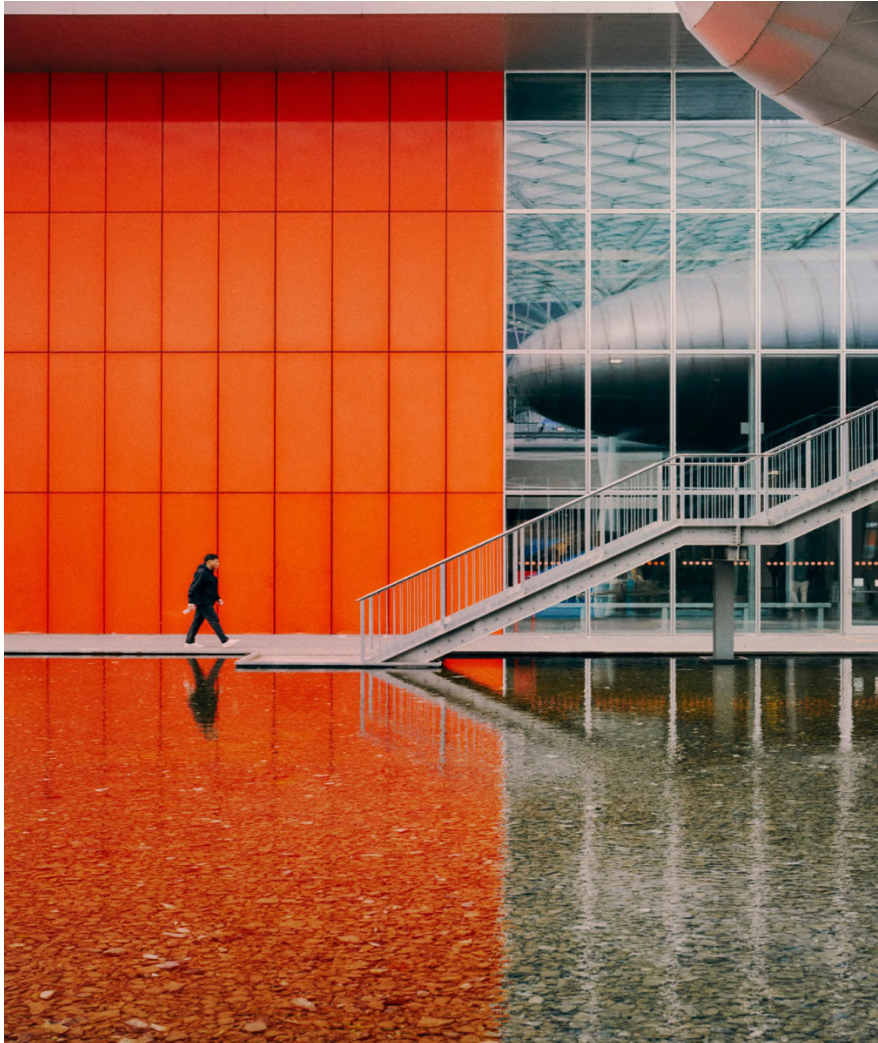
Within the scope of the programme, in 1924 Italy purchased and renovated the current Italian Residence in Copenhagen. Simone Percacciolo, Head of Valorisation at the Royal Palace, presented this valorisation project during the recent international conference celebrating the 100th anniversary of the Italian Residence.

On this occasion, it was recognised that the art collections, as part of the royal collections currently furnishing the Italian foreign missions, continue to serve as special showcases of the national artistic and cultural heritage, as well as our Made in Italy.

Simone Percacciolo, Head of Valorisation at the Royal Palace

SALONE DEL MOBILE.MILANO: SHAPING THE FUTURE OF DESIGN WITH INNOVATION, SUSTAINABILITY, AND GLOBAL IMPACT

Notching up 20.2% more presences than in 2023, the latest edition of the Salone del Mobile.Milano saw a record turnout, with more than 370,000 attendees, and professional visitors up 28.6%, 65.6% of them from abroad. A result that confirms the key role of the event at international level, the value of the relationships it manages to create and the catalytic force of an event that has surpassed the bounds of the strictly trade fair dimension.



Stefan Gifhalter

Thanks to the extremely high qualitative level of the exhibition offering, and its well-rooted cultural component, the Salone is both an incubator and an accelerator of excellence for business and a point of reference for the design community, proffering not just visions and directions but also concrete responses to the challenges currently facing the industry. The Salone is a place where competition accelerates the competitiveness of a key sector for the country's economy, a great "factory" of lasting meaning and value, products and jobs, and tangible and intangible culture. The wood-furnishing companies and supply chain are what drives it, thanks to the huge efforts made during years in which the products on display are an expression of genius, vision, determination and unparalleled "industrial craftsmanship." The Salone is, therefore, an opportunity for everyone: for exhibitors, for Milan and for the Made in Italy system as a whole.

In order to maintain its primacy, the Salone del Mobile.Milano is constantly rethinking and redesigning, edition after edition. It is a constantly evolving platform – in terms of layout, visitor paths, services, and digital offering – and is increasingly open to experimentation by being sensitive to the needs of those who make it and visit it. Hence the application of neuroscience to the reworking of the stand layouts and visitor paths, which are becoming increasingly efficient and effective, increasing the opportunities for interface and relationships, making visits more seamless, increasing visitor involvement and enhancing the uniqueness of the experience. The Salone has kept both industrial manufacturing and visitors at the centre of this evolutionary process, in a bid to stimulate both sides with a first-rate Cultural Programme, made up of talks, workshops, exhibitions and master classes, featuring prominent figures such as Shigeru Ban, Bjarke Ingels, Snøhetta, MAD, Nao Tamura, Stefano Boeri, Daan Roosegaarde and Gaetano Pesce, right up to the young but already firmly established Felicia Arvid.



Courtesy Salone del Mobile.Milano

This vision of progress and the future is strongly fuelled by the values of sustainability, community and inclusiveness. In terms of respect for the environment, the Salone del Mobile Milano has, for some time, been rationalising and systematising all the values and “responsible” actions that make up its own DNA, adding new regulations and objectives and structuring them into a well-considered Environmental Policy, and steering its business model along a path of responsible and inclusive development. Many goals have already been achieved, including our membership of the United Nations Global Compact and ISO 20121 certification for sustainable event management, achieved thanks to our efforts to prevent, mitigate and offset the possible negative effects of the event on the environment and on people. With this in mind, this year, we launched our collaboration with the Department and School of Design at Milan Polytechnic University, which aims to survey the phenomenon that is Design Week, evaluating its impact on the city in social, economic and environmental terms, as well as in terms of

legacy and skills. The research, detailed in the (Eco)Sistema Design Milano report, is geared to laying down the foundations for a future Salone del Mobile Observatory, a permanent research platform designed to identify opportunities and challenges that concern the trade fair and the city. The Observatory will aim to create scientific evidence to support and guide the future decisions of those actors involved in Design Week, so as to make the event as sustainable as possible, inclusive and in dialogue with Milan and its current policies.

Generational transition is another aspect of inclusion. Design, which is avant-garde par excellence, needs points of reference suitable for young people: a distinctive feature of the Salone is precisely its ongoing support for budding talents. SaloneSatellite was the very first event to devote particular attention to them, becoming an unparalleled opportunity for entrepreneurs/talent scouts and the most promising designers to meet. Created in 1998 by Marva Griffin Wilshire, who continues to be its curator, it was an act of faith in the creative potential of designers under 35. Many of the prototypes presented at previous editions have gone into production and many of the 14,000 participating designers, along with 270 design schools, have gone on to become leading names on the design scene. An outpost of international design, always governed by the belief in experimentation and the courage of those who leave college to venture into the grown-up world, this visionary hub explores the design world of the future, edition after edition, and reflects on how best to tackle the challenges of the future from a design point of view. Each year, the SaloneSatellite Award is presented to the three most deserving projects, while a number of Honourable Mentions are also assigned. All the competing prototypes are assessed by an International Jury and exhibited in a single group show. SaloneSatellite marked its 25th anniversary in 2024, with the great Universo Satellite exhibition at Triennale Milano, a show in the manner of a great wunderkammer, sparkling with hundreds of objects conceived by an equal number of designers, as well as photographs and documents, catalogues and designs, sketches and more besides – a veritable Universe, “centred” around a strong, unitary and multifaceted concept, which has intertwined people, schools, entrepreneurs, and companies around the projects by the young designers.

This is the push towards the future that the Salone del Mobile.Milano will also be giving with the next edition (8-13th April 2025) and the new lighting-related projects and events in the city and at Rho Fiera Milano. 2025 will mark the return of the biennial EuroLuce exhibition, which thanks to the more than 300 exhibitors representing some of the industry’s top brands at international level, will narrate the evolution of lighting in the domestic space, triggering research and innovation and reflecting on the culture of design in this particular area of design.

Salone del Mobile Milano

AN ITALIAN AFFAIR

When the Italian Embassy in Copenhagen asked me to think about a project that represent the Italian Design and the Made In Italy as well I thought that was “An Italian Affair”.

I have been working in the design world since 18 years, and from the beginning of my adventure I think that my attitude in design was the artisanal design instead of a mass production.

All around the world when you speak about design Made in Italy, people know that you are telling them a story of quality and high end pieces and manufacturer. So for this show in the Italian Residence in Copenhagen during the 3 days of design last June, I had the idea to involve in this project some leaders of this kind of Design Made in Italy, Ethimo, Fenix, Moroso, and Secondome.

"An Italian Affair" was a unique combination of tradition and modernity, we have transformed the elegant interiors of the residence into a stage for the most extraordinary and iconic creations where each element was protagonist telling a story of Italian craftsmanship and style, 4 Italian design brands, two self-producing, an artist, and a Flower Designer

Our story started in the garden where OUT-FIT, Studio Adolini's project for Ethimo, shows a new way of living outdoors and connecting with the landscape, extending the concept of comfort to an element dedicated to seeking balance between physical form and general well-being. A structure designed to stay fit surrounded by nature and promote an active and open-air lifestyle, in perfect balance between design and functionality, comfort and sport, without neglecting safety.



ph. Serena Eller / Eller Studio Installazione Floreale Flovver - Stools Secondome - Sofa, Armchairs, coffee table, Carpet by Moroso

In the whole Residence, there was 3 site-specific luminous installation by Mandalaki where the artificial light of the Halo, light projectors inspired by the colors of nature, intends to immerse the visitor in a futuristic atmosphere where the 18th century walls of the Residence take on the colors of artificial light, absorbing it and changing their appearance.

The exhibition was spread throughout the entire first floor of the Residence, on the first floor the natural carpet Vetulonia unexpectedly emerges from the floor of the Italian Ambassador's Residence in Copenhagen. Created by grafting about eight hundred specimens of dried yarrow onto a portion of parquet, the botanical creation by Barbara Mattei's FLOVVER studio was an invitation to reflect on the natural beauty of things, to favor a dialogue with the other based on simplicity and the rejection of artifice for its own sake.

"I believe in botanical design as a tool for the unexpected, for beauty that requires slow time to be investigated and appreciated," says Barbara Mattei " Vetulonia is a project born for a Roman interior and that is reborn from time to time, according to the specific needs of the chosen space, where it aspires to arrive with a bit of that Buñuelian surrealism that makes the arrival of nature resemble the intrusion of a flock into a living room."



ph. Serena Eller / Eller Studio Lamp by Mandalaki - Installazione Floreale Flovver

Capturing the ambiance of a winter garden, Ethimo showcases some of its most iconic pieces together with previews presented at the latest Salone del Mobile in Milan.

The Patio collection, a new design by Zanellato/Bortotto, features innovative weaves inspired by diverse cultures, creating unique patterns that serve as both structure and decoration for welcoming, seductive, and refined furniture elements. Also by Zanellato/Bortotto is Rotin, a lounge chair upholstered and adorned with a curved frame in bleached teak, drawing inspiration from traditional bamboo craftsmanship. New and as a preview of the 2025 collection, is the Lustra lamp and Folia side tables, designed by Luca Nichetto, along with the Venexia collection, that offer a contemporary interpretation of traditional wrought iron work and industrial materials like aluminum, incorporating a design that plays with the rhythmic alternation of solids and voids. Finally, the Bold table, crafted in stone and cement by Ethimo studio, combines soft, rounded shapes with a monochromatic and material aesthetic, resembling a sculptural piece.

Continuing into the second room, there was Design Duo Double Feature, which is a special research project curated by Federica Sala for FENIX®, originally presented during Milan Design Week 2024. An exploratory project aimed at investigating the multiplicity of potential shown by materials and surfaces, rooted in the concept of duality. Six pairs of designers - CARA \ DAVIDE, DWA Design Studio, Martinelli Venezia, Næssi Studio, mist-o and Zanellato/Bortotto - were invited to design dual-use furnishings, which are made by combining FENIX® materials with those produced by the other brands in the Broadview Holding group - Arpa®, Formica® and Homapal® - and offering unexpected uses for the material and surprising solutions.



ph. Serena Eller / Eller Studio Lamp by Mandalaki - Armchair Coffee Table by Moroso - Stools and Table by Secondome

"I have always been fascinated by how, in architecture and design to a greater extent than in other disciplines, a number of creative duos are active," says curator Federica Sala. "A creative couple, whether their relationship is purely professional or also extends to their private life, has to perfect the

difficult art of dialogue and mediation in order to successfully combine the input of two different minds in a single design solution. To illustrate the exceptional versatility of FENIX®, either alone or in combination with other materials, we decided to multiply the number of minds involved in the project to encourage lateral thinking and, consequently, double projects: in form, function, transformation...”

On the walls, the Pietra Viva works by Marta Abbott, made on a research of colors and materials in Carrara. The works were created in a historic Italian engraving studio (Fiorentino) using an ink made of Carrara marble powder that the artist collected in a quarry.

In the ballroom, there will be an installation by Moroso + Secondome.

The One Page armchair developed from the sculptural seat with which Moroso and Ron Arad wrote a new chapter in the history of their partnership. An idea of a chair with iconic shapes and a conscious soul, expression of that design that combines projectuality, research, and artistic approach. A furnishing with sculptural design conceived ideally following the modeling of a single sheet of paper.

The Gruuve sofa by Patricia Urquiola, a sofa with the character to transform the living room into a convivial labyrinth. The Mangiafuoco tables where the duo Zanellato/Bortotto for Moroso rediscover the art of enamel on copper: a simple copper object, covered with vitreous powders, takes on an unexpected splendor once fired at high temperatures, assuming surprising colors and maintaining the nature of the metal intact.

"Among all the arts, I know none more adventurous, more uncertain, and therefore more noble, than the arts that require the use of fire." Paul Valéry

From the artisanal tradition of blown glass without a mold combined with a nickel-plated brass structure, one of the most iconic object of the Secondome collection, the one that marked the beginning of a partnership with Gio Tiroto, the Coexist collection globes, presented in Copenhagen in a new finish.

The Altamira sideboard designed by Simone Fanciullacci, the Jeunesse stools by Duccio Maria Gambi, and the Nexum Table by Naessi Studio, the result of the collaboration between Secondome and Studio F with the creative direction of Claudia Pignatale, made of recovered maple wood in Turin.

The armchairs and the Awaiting bench in brass and blue velvet the first and in velvet designed by Coralla Maiuri the second, designed by Giorgia Zanellato. Finally, the family of across tables in enameled steel.

Archiproducts, the leading global platform for architecture and design, was media partner of An Italian Affair.

An Italian Affair

A project By Claudia Pignatale, curator and Creative Director of Secondome.

ph. By Serena Eller / Eller Studio

partners: Ethimo, Fenix, Moroso, and Secondome.

Special Guest: Marta Abbott, Barbara Mattei (Flovver), Mandalaki

Media Partners: Archiproducts

Claudia Pignatale, curator and Creative Director of Secondome.

THE REFORMATIVE PROJECT: ITALIAN DESIGN AS CONTINUOUS TRANSFORMATION OF THE CONTEMPORARY

The proactive energy of Italian design in building a better society and fostering responsibility towards the environment represents a true paradigm to be broadly shared. It addresses fundamental issues for our planet, viewed from a perspective that is no longer strictly anthropocentric. Designing is an act tied to our inner self, a gesture capable of illuminating our lives. It is a proactive activity that makes our fears manageable and is fueled by our hopes. In its simplicity, especially in times when the shadows of life seem to prevail, this act takes on a strong symbolic value.



ADI Design Museum - Milan, Compasso d'Oro Permanent Collection 1954 - 2024.

Designing for the contemporary raises questions of role and method: having moved beyond the illusions of Modernism, today we are left with the idea of a reformatory design project as the continuous modification of the contemporary, a project that gains meaning only within a broader social context and acquires value through its concrete applications across disciplines. Science and technology today require new questions to develop new answers that are oriented towards the values of social progress. Only a discipline that understands that design projects cannot be confined to a cautious measurement of distance from goals will help us grasp the dynamic features that the continuous transformation of the contemporary imposes. It is a matter of awareness, but also of responsibility toward values that may seem unattainable today, and whose dissolution can be countered through this ongoing process of understanding.

Since its foundation, ADI (the Association for Industrial Design) has understood Italian design as a systemic discipline, inspired by the most structurally systemic thing there is: life itself. It is therefore a discipline firmly rooted in facts, ideas, dreams, but also in the interests that intersect in our daily activities. An idea developed by ADI to represent the chain of this systemic discipline, but above all, to

create a place where the many members of this community— which we simplify by calling "Italian design"— can reinvent themselves in a constantly renewed way. For 70 years, ADI has organized the Compasso d'Oro award with the aim of providing a concrete benchmark for the quality of Italian design worldwide, an effort that has generated over time a collection recognized and protected by the Ministry of Cultural Heritage as a national treasure of exceptional artistic and historical interest. Since 2021, this collection has been showcased in a research museum in Milan: the ADI Design Museum.



Museum - Milan, Compasso d'Oro Permanent Collection 1954 - 2024.

ADI Design

The Compasso d'Oro collection certainly represents a plausible snapshot of the tradition of the best Italian design, but every tradition only makes sense if it finds confirmation in the contemporary. Thus, ADI has given the Compasso d'Oro Prize a new directive, transforming the idea of an award that merely celebrates quality after the fact, into one that can guide design, production, and distribution choices through the triad: development – sustainability – responsibility. This stance is supported by the recognition that true development is impossible without attention to environmental sustainability and social responsibility.



ADI Design Museum - Milan, Compasso d'Oro Permanent Collection 1954 - 2024.

In a world where subjective interpretive autonomy has drastically diminished, intellectual work remains essential by staying anchored to its concrete territory, without equating it with a comprehensive interpretation of reality. This is a complex exercise in balance, but today, free from strictly ideological visions, it is the only way to build a possible foundation for shared values. Design is a constantly evolving discipline, but to understand its paths and boundaries, it is important to recognize some historical applications and new ones. Historically, design has always found its application mainly in three areas:

- Product design, the broadest field, encompassing all physical objects;
- Spatial design, working in harmony with architecture and engineering;
- Communication design.

The new frontiers of design include:

- Material and component design;
- Social design, focused on the integration of various technical, scientific, social, and anthropological cultures with the aim of improving social behavior;
- Service design, aimed at defining development processes.



ADI Design Museum - Milan, Compasso d'Oro Permanent Collection 1954 - 2024.

For design to serve as an effective strategic lever for sustainable and responsible development, it must increasingly operate in synergy with institutions, in a public-private partnership that serves as a method, not just an opportunity. This model contributes to the transformation of production-distribution models and processes, to the design of services for businesses and citizens, to understanding the potential of information generated by new technologies, and finally, to the creation of new business models



ADI Design Museum - Milan, Compasso d'Oro Permanent Collection 1954 - 2024.

The key concepts that today define the relationship between design and innovation are the design's ability to act as a bridge between society, technology, and the market, streamlining innovation processes, creating alternatives to traditional market rules, all within a framework of ever-expanding responsibility that interacts with other disciplines.

Luciano Galimberti

ADI President

DESIGN RESEARCH FOR MADE IN ITALY

Designers as key actors for Made in Italy

Made in Italy is often associated with high technical quality and unique Design, tracing its roots to the great masters of the past, who adapted traditional product archetypes to modern industry and pioneered the integration of new technologies into everyday life. Italy remains the market leader in the design sector, contributing €420 billion to industries associated with the "Made in Italy" trademark between 2021 and 2022 at a revenue growth rate nearly double compared to the European average. The sector, comprising over forty thousand operators, including freelancers and companies, is driven by demand for furniture, clothing, footwear, and fashion accessories, which together account for about 65% of the total production, according to Symbola's latest report on design economy. Nevertheless, the increasing complexity of the market and the demand for sustainable solutions to modern challenges are propelling the development of further design guidelines, such as EU Regulation 2024/178, which defines eco-design requirements for sustainable products capable of addressing environmental and social issues arising from companies' operations as well as from products.



In this context, Made in Italy and Italian Design contribute with innovative solutions that harness territorial systems, resourcefulness, emotional product attachment, customisation, and a strong connection to cultural heritage. This holistic approach integrates products, services and communication, with Design playing a pivotal role in advancing practical, user-centred innovation and shaping a more sustainable future. While Design is globally consolidating its role within innovation processes, the artisanal tradition of Italian Design also serves as an essential means of acquiring deep know-how of materials and technologies, thus stimulating creativity.

Iconic products of Italian Design history responded to the emerging needs of an industrialising society and reflected on the evolving cultural values, while establishing virtuous industrial districts recognised for the aesthetic and technical quality of production in various fields. At the same time, Italian Design has developed a strong critical dimension. Designers such as Enzo Mari and Ettore Sottsass, with their contrasting approaches, have challenged the status quo, from the austerity of "Autoprogettazione" to the radical visual language of Memphis. Currently, the most innovative Made in Italy products go

beyond implementing new technologies, leveraging the designer's sensibility to create new meanings through a unique vision desirable to many people, thus creating new markets. Furthermore, Made in Italy designers are striving towards an Italian approach to sustainability and inclusivity, rooted in the distinctive characteristics of our production model, crucial for promoting products and services that are competitive in the marketplace. Coherently with these efforts, the European Union emphasises the importance of design-driven innovation, which can address social concerns, quality of life improvements, sustainability, as well as the preservation and development of human capital.

Emerging scientific research in Design for Made in Italy

Scientific research in the field of Design has been rapidly expanding in the past decades, with multiple purposes. On the one hand, it produces basic knowledge for the application and continuous diffusion of the human-centred innovation paradigm. On the other hand, it produces fundamental knowledge to frame and analyse, from a historical and cultural standpoint, design as a model or paradigm of systemic sustainable innovation. The emerging body of knowledge helps designers to adopt a more comprehensive approach where they are no longer limited to defining forms or behaviours, but are transcending traditional boundaries to adopt a systemic and strategic vision of development. Such transformations must be considered in economic and ecological terms within social and cultural contexts. Design Research acts as a catalyst for the emergence of highly specialised and hybrid professional figures, equipped with cross-disciplinary research skills, including advanced digital abilities and a systemic approach in order to develop solutions that meet the real needs of people, communities, and the environment. Ultimately, this empowers a diversification of the Design discipline, thus adapting to the contexts in which it operates.

The increasing importance of Design Research is also demonstrated by the wide participation of its scientific community in the fourteen partnerships of the NextGenerationEU programme (PNRR) in Italy, each involving tens of universities and enterprises. These partnerships cover a wide range of topics relevant to Italian industrial and cultural production, and Design Research contributes to many of these partnerships, working on various topics from healthcare innovation to the valorisation of cultural heritage. In particular, one of the extended partnerships is dedicated specifically to Made in Italy, aimed at improving environmental sustainability in important fields of industrial excellence through Design Research that tackles technological and material aspects, as well as strategies for sustainable product-service systems, new values and perceptions, the organisation of supply chains, or innovative tools for designing and managing supply chains. Many of these research projects show that contemporary Design Research can tackle overarching issues and it is increasingly capable of assuming leadership positions.

SID - Italian Society of Design

The Italian Society of Design (SID) is an association that proactively contributes to the advancement of Made in Italy, providing a platform for working groups and knowledge-sharing. One of its main goals is to “*promote, in collaboration with related organisations and associations, connections between scientific research in the field of design and the social, professional, and productive reality at both national and international levels, also in relation to the culture of Made in Italy.*”¹ Throughout the years, SID has explored the significance of Made in Italy, examining shifts in the cultural, social, spatial, and temporal aspects of Design. In particular, its conferences have prompted research into topics such as local resources, the intersection of identity and sustainability, the future of craftsmanship, and the

¹ <http://www.societaitalianadesign.it/associazione/declaratoria/>

potential of industry 4.0. Discussions on neo-localism and participatory design offer strategies for integrating artisanal skills with design knowledge, reaffirming the enduring legacy of Italian design.

One of the national research groups established within SID, is exploring the interplay between local business systems and their identity through Design, identifying key challenges for the sustainability of the Made in Italy system. A notable trend identified by the research is the increasing role of digitalization in production systems and knowledge exchange, reflecting the evolving importance of Design in industry. These considerations emphasise the concerted effort of the research among SID members to solidify the position of fundamental Design Research as an area of excellence within the broader context of Italian research, enhancing its reputation on both European and international stages. Furthermore, the national relevance of SID establishes a shared context that supports the growth of experimental research by fostering research infrastructures that contribute to Made in Italy's innovation ecosystems. These advancements are crucial for cultivating an environment where cutting-edge research can thrive, contributing to the evolution of design practices. The implementation of strategic actions and research programs that leverage the potential of Design Research catalyses growth and innovation that, in turn, benefits society by strengthening Italy's cultural and economic fabric and playing a significant role in advancing Made in Italy.



Future perspectives

Today, the Italian industry already benefits from the Design profession's increasing ramification and specialisation, as well as the growing maturity of Design Research, tied with the increasingly well-organised scientific community of SID. Over the past decade, Design Research has evolved extensively, enhancing the aesthetics of sustainable products and services, while contributing to the social dimension of Made in Italy by leveraging its substantial expertise in developing social innovation initiatives. Nonetheless, Design Research will soon tackle further significant challenges. Considering that

sustainability (and competitiveness) hinges on coordinating complex supply chains, a major challenge lies in ensuring an adequate systemic approach that addresses the specificities of Made in Italy industrial districts while proactively responding to the evolving regulatory environment, often defined at the European level. Another critical challenge revolves around effective communication. Effective information exchange among Made in Italy stakeholders must be promoted, along with the adoption of innovative storytelling to provide consumers with sustainable alternatives.

In conclusion, we can anticipate that Italian Design Research will continue to play an important role in advancing the tradition of Made in Italy excellence, demonstrating its potential to drive positive change. As the industry continues to evolve, Design Research will need to adapt and innovate to ensure that Made in Italy remains a global leader, contributing to sustainable technological and social innovation, and addressing challenges related to supply chains and communication while maintaining its tradition.

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DANISH DESIGN VS ITALIAN DESIGN

By Filippo Andrighetto

(the Italian-Danish designer who received the Second Prize at Salone Satellite 2024, for his modular bookcase, Veliero).

Both Danish and Italian design share a deep connection to craftsmanship, which is evident in the quality of their products. However, their interpretations of simplicity differ: Whereas in Danish design, simplicity means pure, unadorned forms without any excess, in the Italian, simplicity is about clarity of purpose.

For the Scandinavians, the object itself must be simple, while in the Italian perspective, it is the meaning behind the object that is simple. In addition, Danish design follows an aesthetic line that has remained almost unchanged over the decades, with a consistent use of natural materials. Each piece is in harmony with the others, and nothing overshadows the rest. Danish design is democratic. In contrast, Italian design has evolved with various artistic and cultural influences, as well as technological developments in materials. Italian pieces aim to communicate cultural and economic status and reflect a country that is opulent and lively.

My design philosophy

At the core of my design philosophy lies the concept of soft futurism, where heritage and innovation converge in harmony. It revolves around harmonious contrasts, such as raw metals or stone with "softer" materials like wood or natural fabrics. This juxtaposition creates a dynamic interplay that celebrates both industrial elements and organic warmth.

Simple concepts and minimalistic shapes evoke a timeless elegance, while the use of natural materials leads to a constant evolution over time, enhancing their beauty and authenticity as they age. Embracing oxidation, scratches, and color changes as intrinsic aspects of the material's character makes each piece reflect its history and usage. This celebration of imperfection fosters a profound connection between the user and the object, embodying a mindful appreciation for craftsmanship and honest materials.

To sum up, it is a blend of the Italian and Danish design approach, with the inevitable finest craftsmanship, attention to detail and concept of "slow design".

To me, slow design is an intentional approach that prioritizes quality over quantity and supports artisans. The use of durable materials represents a commitment to sustainability, reminiscent of an era when our grandparents valued long-lasting furniture.

Made in Italy

Italian designers of yesteryear, such as Achille Castiglioni, Ettore Sottsass, Franco Albini, Vico Magistretti, and Gaetano Pesce, hold a revered place in design history, celebrated for their innovation, creativity, and enduring impact on the field. As an Italian designer, it is crucial to understand their careers and honor their contributions to the development of Italian design worldwide. The renown of "Made in Italy" is attributed not only to the skilled artisans and furniture makers but also to visionary designers. It is essential for new designers to respect the "Made in Italy" tradition and to continue advancing the research and innovation that have defined its legacy.



Dimensions 1450x830x400 mm sp. 6 mm
material: raw brushed aluminium.

The Lamina console, crafted from laser-cut brushed aluminum sheets and built with dry joints, is engineered for easy assembly and disassembly. It is the outcome of refining the design into a streamlined geometry, driven by the aspiration to integrate this raw, industrial material into interior spaces.



The Veliero bookcase

The Veliero bookcase was the first piece I have ever designed and it was made for an interior project in Italy, marking the beginning of my journey in furniture design. A year later, it won an award at the Salone del Mobile in Milan. This piece features only interlocking joints, without any screws or glue. The research done to achieve this result, along with the recognition at Salone del Mobile, fueled my passion and commitment to this craft, making it a pivotal moment in my career.

Crafted with meticulous attention to detail in Italy, Veliero draws inspiration from Japanese traditional carpentry with its interlocking joints. It also pays tribute to Danish classic furniture, emphasizing honest materials and soft minimalism.

The use of solid oak reflects a profound commitment to quality and longevity. The clean lines and unadorned surfaces contribute to an aesthetic that transcends trends, evoking a sense of simplicity and timelessness. The fastener-free assembly elevates Veliero to a level where material, form and construction converge to create a sculptural work of functional art.

dimensions 2200x2000x350 mm

material: solid oak treated with natural oil.



The Stack chair is a unique and innovative piece crafted entirely from solid walnut. The design concept ingeniously plays with the idea of two chairs stacked one on top of the other, resulting in a doubling of the structure. This creative approach not only adds visual interest but also enhances the chair's structural integrity. The chair's form is both sleek and sturdy, with the stacked design creating a compelling visual illusion.



Photographs of Mariu Riganti, dimensions: 670x1800x70 mm
materials: solid american walnut treated with natural oil, solid brass, hand embroidery on linen.

The "Cavalletto" room divider is a fusion of artistic expression and functional design, embodying the spirit of collaboration. Crafted from solid walnut and joined by brass pivots, this three-panel divider serves as a canvas, inviting painters and designers to unleash their creativity. In this instance, the linen panels were embroidered by Carla Freschi with her "Cosmo" series, adding a unique artistic touch to the piece.

Filippo Andrighetto, Architect and Designer

CV:

- *Master's Degree in Architecture IUAV University, Venice*
- *Double Master's Degree in Architecture, Universidad de Belgrano, Buenos Aires, Argentina*
- *Postgraduate degree in Digital Architecture (MADI)*
- *Interior Designer and Architect*
- *Currently working between Denmark and Italy*



Lustra lamp and Folia side tables, designed by Luca Nichetto For Ethimo, Ph by Serena Eller / Eller studio

