



People, Planet, Prosperity

Making a difference



Luciano Galimberti.
Photo: Martina Bonetti

People, Planet, Prosperity: making a difference

Luciano Galimberti

ADI President

On 1st December 2020, Italy assumed the presidency of the G20, the organization that brings together the world's leading economies which in practice accounts for 80% of global GDP and over 60% of the world's population. Last July in Rome, the G20 for Culture was held for the first time, an event which highlighted its economic value and which resulted in a document covering 32 points outlining guidelines for actions to protect and develop both tangible and intangible cultural heritage, including that existing in some of the planet's more fragile areas.

These two fundamental events were indications of Italy's 100% commitment to tackling the current great challenges of the contemporary world, from the pandemic to climate change and from support for innovation to the fight against poverty and inequality.

The G20 programme led by the Italian presidency is structured around three priorities: *People, Planet, Prosperity*. The declared objective is to care for the planet and for people, ensuring a solid recovery of the economies so that they may be truly inclusive and sustainable.

With its Compasso d'Oro award, selected during the various stages of the ADI Design Index, and with the newly opened ADI Design Museum,

ADI is making solid contributions to the programmes defined in the G20 agenda. Through the commitment demonstrated by the award, it contributes to support those companies and organizations that have long been courageously trying to make a difference with respect to a model of consumption that is now obviously unsustainable for the planet. Starting from the selections in the Index, the Compasso d'Oro is a yardstick for the quality of products and services: a fundamental operation which provides critical tools with respect to reality. The definition, for the first time, of a theme – Sustainable and responsible development – was also a commitment to offering a guide for the multifaceted world of design projects. This is thus an award not only as an instrument of measurement tool, but also a support for development strategies.

A few months ago, with the opening of the ADI Design Museum, ADI also assumed an important role in the safeguarding and enhancement of design culture. The museum is not intended to be celebratory but rather focused on making the concept of being a part of contemporary life a distinctive figure and a methodological tool for presenting engaging and interesting proposals, dedicated both to professionals as well as the wider general public. It is a museum capable of being a place for the comparison of ideas and interests as well as a stage for displaying the best Made in Italy design.

The award and the museum are therefore fundamental tools which the Association and its Foundation have been able to create with passion and which today, with great commitment – and no little pride – they are making available to the country system and the international community.

The Covid-19 pandemic has been the cause of a striking number of deaths and more or less permanent damage to health, but also the cause of a profound social and economic crisis at a global level, which has acted as a worrying signal of fear and mistrust in the future. The younger generations and the most fragile sections of society are certainly the most exposed, but fear affects everyone. People (the first topic on the G20 agenda) therefore forces us to look towards a new humanism, with an approach focused on perhaps less hedonistic but certainly more generous solutions, where such generosity is not understood as woolly paternalism but the awareness of a broad vision of civil, dignified and far-sighted coexistence. Human activity and the emerging needs of a globalized and rapidly growing planet have destabilized the fragile natural balances of what today is still the only planet at our disposal. Together with those in the natural world however, social balances have also been destabilized, questioning the idea of modernity that has guided our development for centuries.

Planet (the second topic on the G20 agenda) therefore suggests a reflection on the transition towards green economies, smart cities and urbanization with sustainable energy efficiency as well as the move towards innovative mobility solutions.

Suggesting concrete solutions to the needs of the planet is not an option, it is an unavoidable condition for our very survival on this earth. These solutions go beyond traditional anthropocentrism and offer us a new idea of the relationship between mankind and nature, in which human beings become an equal and non-priority element.

Even before being a goal, the idea of prosperity is a desire common to everyone. Only a prosperous world, freed from the anxieties of subsistence, can allow itself to look at and create the best that life offers us.

Prosperity (the third topic of the G20 agenda) therefore invites us to encourage technological updating, in the sense of a fundamental tool for accessing and supporting prosperity. Unfortunately, digitization has also been synonymous with inequality and precariousness for too long. Overcoming these limits and working to promote access to extraordinary economic opportunities is an opportunity for everyone.

This edition of the ADI Design Index selection is certainly not exhaustive with regard to the many issues proposed, but it is certainly an important working instrument which highlights and makes the innumerable efforts that Made in Italy is convincingly making to build a better world increasingly visible. I therefore would like to invite you to consider it with curiosity and commitment precisely in this perspective of sustainable and responsible development

I thank all those who have made this selection possible. It closes a cycle of the Compasso d'Oro Award and which, together with the previous one, will be the basis for the next XXVII edition. I thank the institutions that support us in this work, but above all I thank every ADI member for the trust and support that has never been lacking or in doubt, even in the most difficult moments of this period: those difficulties that only our commitment and courage will allow us to overcome.

The breath of life for a museum

Umberto Cabini

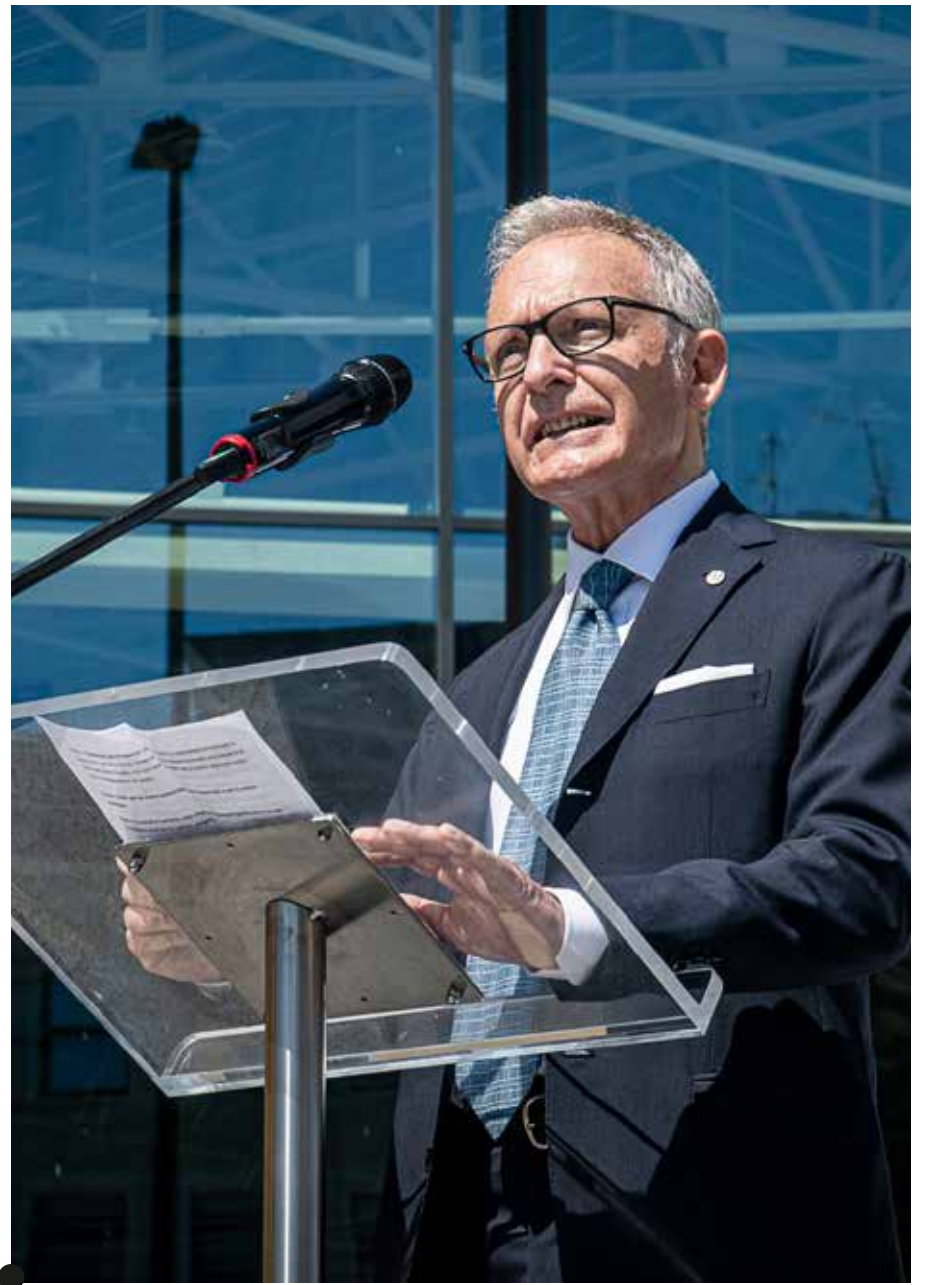
President of the ADI Compasso d'Oro Collection Foundation

A museum without visitors is like a school without students. The mission of conservation is what remains – and it is no small thing. The spreading of knowledge has not been cancelled, but remains suspended. Without anyone asking questions, the discourse of design, like that of art, books and culture in general, cannot flow. The work of those who bring a museum to life, the exhibition curators, the designers and those planning the staging has also been suspended. Without any form of testing on real people, the language used to entice visitors to discover knowledge (which is the other fundamental aspect of a museum's mission) simply dries up. Culture is composed of research, but at the same time also of the general public and undeniably so.

The ADI Design Museum - Compasso d'Oro has suffered particularly from the closures and limitations that have become necessary in the last two years, not only because a dream that has been stubbornly pursued for over half a century and which has been in laborious gestation for a decade, was for the umpteenth time seen to be held back right at the moment of birth, but also because without an audience, the breath of the museum was suspended.

But now we have finally opened, with tremendous joy and great success (over 7,000 visitors in the first 15 days) and like all cultural institutions, we have learned to deal with new electronic means of communication and to acquire valuable new skills through which to enter into dialogue with the public. In 2020, the Minister of Culture Dario Franceschini declared: "Every crisis brings positive consequences. It has been fully understood by every political decision maker, even those furthest away from culture through commitment, work or choice, how important investment in culture is in Italy and how sad our cities are with places of culture closed."

Today we are starting to breathe again, we have new tools and we are going to use them with the same enthusiasm as always. In addition, we have a highly valuable and increased awareness of the importance of dialogue with our public.



Umberto Cabini.
Photo: Roberto De Riccardis

03

Better cities, design cities

Four proposals for the mayors of Italian cities

In order to improve living conditions in Italian cities, whether large and small, it is essential to reconcile sustainability and development, and to make the results available to all. To guarantee better living, a change in mentality is required, but also the adoption of political and structural choices that act in favour of the establishing of new relationships between citizens along with better ways of working and living in the city, whatever its size or geographical position. For this reason, ADI has proposed that all candidates in the recent administrative elections adopt four general choices in their programmes, valid in every sector of public administration activity from housing to urban planning, from transport to education and from work to free time.

- **The establishment of a Design Manager in every major city.** Design must be integrated into every city's management strategy. The complexity of urban problems requires constant listening and proactive synthesis in order to improve mobility, the quality of air, lifestyles and the workplace and culture, but also the relationship between freedom and democracy.

- **The inclusion of design quality among the requisites of local government tenders.** Buying products with a high design content is an investment rather than an expense. Including bonus points for "good design" products or services in the tenders for the awarding of contracts and purchases on the basis of shared and declared parameters means a higher level of quality in companies' products and higher quality in the purchases made by public administrations.

- **Support for local culture.** The work of local cultural organisations

and groups in a virtuous relationship between public and private, is fundamental. For administrations, constant dialogue and interaction with the entire fabric of these institutions and supporting them is essential in order to build a solid culture of civil coexistence and to foster national and international cultural and economic relations and exchanges.

- **Responsible consumer education for all citizens, starting at school.** To build a new culture of sustainability and civil coexistence, it is necessary to give younger generations the tools with which to consciously face both the big and small decisions in their future. Promoting an approach which leads to the conscious use of design during mandatory education and thereby offering future consumers tools with which to acquire a critical awareness is a high priority.

At the heart of these proposals is a conception of design which has always been the guiding principle behind ADI's initiatives. "We understand design as a solid and strategic lever for the improvement of life, not a simple glamorous trick to make the objects that surround us seem more or less 'beautiful' " explains Luciano Galimberti.

The activity of the ADI Design Museum - Compasso d'Oro, since its opening to the general public, is an incentive to apply the potential of design to major contemporary themes: "It is no coincidence that the ADI Design Museum Permanent Collection exhibition is called 'The spoon and the city' ", says Umberto Cabini, president of the ADI Foundation. "Innovation affects every fibre woven into the fabric of our lives.



Sustainable development and the challenges of the future

Francesco Buzzella

President of Confindustria Lombardia

04

Six years ago, on 25th September 2015, the *2030 Agenda for Sustainable Development* was adopted. Signed by the governments of the 193 states of the UN General Assembly, the Agenda set 17 objectives for a medium-long term strategy based on the three pillars of sustainable development. These are economic, social and environmental and as such are unavoidably linked to each other.

Today, notwithstanding a pandemic that has shaken the global equilibrium and dissolved certainties, we still have a duty to pursue the goals we set ourselves when signing the *Agenda*. The situation, however, has both plus and minus elements. While on the one hand there are numerous positive signs provided by the most recent economic analyses, with industrial sectors taking the lead and a strong propensity for investments and exports, there are still some critical points such as the rise in the price of raw materials and the difficulty of matching supply and demand in the labour market.

Against this backdrop however there remains one certainty: our manufacturing industry has allowed Italy to remain fully intact during the health crisis and is now continuing to do its part by driving the recovery. In addition, with a hint of pride, it should be emphasized that the Lombardy industrial sector has confirmed its leadership role, and is both responsible and optimistic regarding the economy of our country.

However, much can and must be done, and there is no shortage of challenges for the coming years. As the Prime Minister Mario Draghi recalled, Italy is gambling its own destiny on the implementation of the National Recovery and Resilience Plan, and it is doing so starting with human capital, the infrastructure of the 21st century.

Over 36 percent of the total budget between the PNRR, the Complementary Fund and React EU is in fact dedicated to the care of people, their well-being and their development and growth. One figure stands out above all: the more than €33 billion (about 14 percent of the total amount) destined to finance education and research.

We know that, in order to be competitive, businesses must be enabled in order to acquire the professional skills they need on the job market. To do this, the establishment of a modern training system capable of adapting courses to meet the needs of the economy of the future is an absolute priority.

In this sense the resources of the PNRR represent a historic opportunity to make that cultural leap concerning investment and development of human capital that can no longer be avoided or postponed.

We must therefore build our sustainable restart starting with the training of new generations. The *UN Agenda* had dictated the objectives at the time, the PNRR today allows us to have the means to achieve them: the challenge of the future is open.



Signs of beauty and optimism

Maria Porro

Maria Porro, President of Salone del Mobile.Milano and President of Assarredo

In July 2021 I was delighted to accepted the presidency of the Salone del Mobile.Milano, the world's leading trade fair event for the furniture sector and the result of the collective work of a creative and manufacturing industry rooted in manufacturing and production districts spread throughout Italy from North to South.

After 18 months away, together with fellow entrepreneurs, architects, designers, producers, the city of Milan and the entire international design community, we have created an unprecedented event that we wanted to call Supersalone: we were committed to organizing it, bearing in mind that it was essential not only to meet again, but above all to rediscover, retouch and try out all those products in real life that our companies have continued to create during these long months of pandemic.

Here finally is the long-awaited meeting between the entrepreneurial capacity of the exhibiting companies, the history of design with the Compasso d'Oro and the world of training with the design projects of young talents, all combined with the desire to meet each other again thanks to a schedule full of meetings and debates.

Among the various extra events of the Supersalone, together with ADI we have dedicated the exhibition entitled *Take Your Seat/Prendi posizione - Solitude and Conviviality of the Chair/Solitudine e convivialità della sedia* to a selection of chairs that have won the Compasso d'Oro Award and a number of Honourable Mentions. Our close proximity to ADI, which has participated in our creation along with the long partnership with Assarredo, means that we share a profound support for the best in Italian production as expressed in this ADI Design Index, in which selected products and systems stand out for their originality and functional and typological innovation, materials and respect for the environment as well as public and social value, theoretical-critical research, and corporate and process research.

This common vision of ADI and the Salone del Mobile.Milano expresses an ability to create a system in the name of innovation, commitment and awareness of the value and history of our collective heritage, but also the desire to welcome future challenges, pushing down hard on the accelerator of a re-emergence that is already a reality, sending signs of beauty and hope to the rest of the country and the wider outside world.



Anticipating and interpreting the times

Domenico Sturabotti

Director of the Symbola per le Qualità Italiane Foundation

project

v. tr. [from fr. *projeter*, which is from late Lat. *proiectare* “throw forward”

The pandemic has once again put health, housing, food and the human body at the centre of attention. These are all areas in which Italy is strong and which are driving the recovery of our economy, as evidenced by the data for the first half of 2021. Made in Italy seems to be in line with the changes in lifestyles, which are now increasingly oriented towards quality and sustainability: as a matter of fact in 2020 one company in five (21.4 percent as against 21.3 percent in 2019) invested in improving the environmental quality of products and processes¹. Also in line with Europe, which through a package of instruments² to improve the use of resources and reduce emissions by 55 percent by 2030, Italy has initiated a systemic transition that will radically reshape our economy, thus making it more competitive and on a human scale.

What can design do in all of this? The answer is a lot, starting from an in-depth reflection on its mission in order, as Enzo Mari reminded us, to understand the mistakes made in the past. These, first of all, include not having been able to create a critical barrier to the consumerist models of the linear economy. Yet design can do even more. It can make sense of the ecological transition and the post-pandemic society, redesigning more durable, repairable, re-conditionable and reusable products, which at the end of use allow the reclamation and recycling of the materials they are made of, and its incorporation into goods and services in line with the system of values of the “prosumer” that wants and is creating the green society³. Design must absolutely make this its mission, that of returning to completely fulfill its primary function: that of anticipating and interpreting the times. After all, its Latin root *proiectare* means “to look beyond, to anticipate”.

¹ Fondazione Symbola, Unioncamere, *GreenItaly*, 2021

² As in *Piano d'Azione per l'Economia circolare* or, more recently, in *Next Generation EU* and *Fit for 55*.

³ See *Beni di consumo tra civiltà materiale e crisi ambientale*, by Aldo Bonomi, *Il Sole24ore*, 21st June 2021.

The imperative of coherency

Carlo Martino, Marco Pietrosante, Danilo Premoli, Ambrogio Rossari, Francesco Zurlo

Scientific Coordination Committee of the Permanent Design Observatory

Earth Overshoot Day is the day when we humans run out of the resources that our planet is able to regenerate, or to put it another way, we have used up all those resources that should be enough for us all year round. In 2021 the EOD was July 29th, almost the same date as two years ago, July 26th while in 2020, thanks to the various intercontinental lockdowns the date was August 22nd – we had gained almost a month. Twenty years ago, in 2000, the critical date was September 22nd and fifty years ago, in 1970 it was December 30th. So in half a century we have devoured half the planet! These data alone are enough to highlight how important the keywords “responsible sustainable development” are, a concept that ADI has adopted not only as a point of reference, but as a *raison d'être*. Ecology has paid the price for science that is too closely linked to economics, “[...] to a patrimonial conception of natural reality: the term ecology is a minimal variation compared to the original baptism of the science of the economy of nature” notes Emanuele Coccia in the introduction to *Come pensano le foreste (How forests think)* by anthropologist Eduardo Kohn (and who knows what forests really think of us in contrast to the overall Western vision, which treats natural spaces as inert and simply supplies of material resources for our exclusive advantage).

Our responsibility has been described in all its evidence by the philosopher Hans Jonas who already in 1979 in the essay *The imperative of responsibility* explained thus: “The ancient norms of the ethics of the ‘neighbour’ continue to be valid, in their intrinsic immediacy in the context of the closer, daily sphere of human interaction. But this sphere is obscured by the growth of that of collective action, in which the actor, the action and the effect are no longer the same: and because of the enormity of its forces, it imposes a new dimension of responsibility on ethics, never imagined before. [...] The entire biosphere of the planet has been added to the list of things for which we must be responsible, since we have power over it “. So the principle, or rather the imperative, becomes the coherency between the effects of action and the future continuity of the presence of humans.

05



Carlo Martino



Danilo Premoli



Francesco Zurlo



Marco Pietrosante



Ambrogio Rossari

Thirteen areas for 1,300 kilometres of design

The coordinators of the Thematic Commissions of the ADI Design Permanent Observatory and their views on thirteen specific areas of design.

From humans to the planet Stefano Anfossi Service design

In this sector, the focus on sustainability can be summed up by a change of design focus from *Human Centered Design* to *Planet Centric Design*. This is probably not a definitive answer, but more a step forward that no longer places humans at the centre of everything but rather the planet and the interlinked systems that go to make it up. This is an approach that is aware of the fact that human well-being is dependent on the equity of social systems and the health of the planet. Thus the three pillars of design, desirability, technical feasibility and economic sustainability are joined by environmental and social responsibility, systemic interdependence and transparency.

also called upon all those involved to demonstrate greater design responsibility. Designers will certainly contribute to spreading awareness of the transformations taking place and the studying of appropriate solutions both for producers as well as for end users. The goal is to constantly improve the quality and efficiency of objects and the environment in which we live.



Necessity becomes a virtue Alessandro Colombo Design for work

Already undergoing changes for decades now, the world of work and the workplace has found this pandemic turn of history to be a natural area of change in dealing with developments that must by necessity be sustainable and responsible and no longer so by choice. The spinoff from this is a form of design that is even more important in not only seeking solutions, but even before that, in correctly identifying the problems to be solved. These design projects thus reflect the horizontal expansion of the areas of intervention – no longer confined to the traditional workplaces of the office, the factory and so on, but open to any context in which daily life takes place – and see a vertical development of the technologies used that are ever more sophisticated, focused and available to a constantly increasing number of people.



The correct balance Lorenzo Palmeri Design for people

I think that all designers, more or less openly, want to save the world, each with his or her own ways, tastes and tools. Even those so-called “decorative” designers, I believe, follow this idea of improving the world by introducing beauty (as I said, each in his own way). In general the work of the designer can only be guided by internalized concepts of sustainable and responsible development. The words themselves – sustainability and ecology among other – have themselves become polluted and devalued by an excessive, irresponsible and utilitarian use. All that remains, as always, is one’s own conscience and the search for the right vision, awareness and the correct balance.



New demands, new mentalities Sonia Massari Food design

In the agri-nutritional sector, design is working in favour of healthier and more sustainable forms of behaviour, but it is also kick-starting new mentalities. Often even employees themselves do not know what food design is or how food design is not limited to new tools for the preparation of food or the table, but is instead impacting on lifestyles, models of nutrition and production innovation, while at the same time it has an influence at economic, environmental, cultural, social and sensory levels. Transparency, reassurance, simplification and portability, extension of time and the rediscovery of conviviality are

interpreting the need for roots, territoriality and culture: i.e. a passionate need for new interactions. It’s time to re-think food according to new mental approaches.



The useful life of objects Barbara Del Curto Design of materials and technological systems

From the point of view of sustainable development, the design of materials and technological components must unavoidably be informed by considering the importance of the various phases of selection, choice and analysis of materials with attention focused on recycled and/or recyclable materials, secondary raw materials and the bases of production processes centred on a rational use of resources. Research into the design of materials also focuses on the themes of reuse and recycling, with design criteria selected in anticipation of a second use for the object produced, both as a material and as a function, and on the issues of quality and durability that involve materials with increased strength and products with a longer useful lifecycle.



Rationalization and responsibility Enrico Leonardo Fagone Design for mobility

This sector sees the convergence of a range of products, intended for both individual and collective use and which respond to specific use and recreational requirements. In recent years, in order to respond to the new demands for sustainability, the entire supply chain has initiated a number of rationalization processes. Yet the innovations in terms of manufacturing equipment, electrification, new infrastructures and the necessary investments have



A shared flag

Oscar G. Colli

Design for living

One positive aspect that struck me immediately was the attention paid by businesses to the green and blue world to which we all openly aspire. This is an entirely personal thought yet it has been confirmed by the complex and interesting applications which have arrived in large numbers despite this *annus horribilis*. Sustainability and responsibility are at the core of the focus of Italian industrial design, and ADI has transformed this into a flag or banner shared by the vast majority of our companies which have the great and dynamic ability to export goods that are winners not least on account of their formal and appealing aspect. The imagination of top quality designers thus succeeds partly through advanced technology but also thanks to the attention dedicated to the reclamation and recycling of each entire piece, and the creation of products capable of responding to the requirements of increasingly sensitive and diversified consumers.



The sustainable growth of social responsibility

Roberto Orsi

Social design

In recent years social responsibility and attention to sustainable development, not least in the world of design, have increased beyond all measure. We have seen investments multiply in projects to improve the quality of people's lives in homes and cities, collaborative initiatives between profit and non-profit organisations, institutions and universities, a saving of resources, a growing commitment to the circular economy, and more attention paid to the environment, areas and communities. This has all been led by the 17 UN goals for 2030, Greta Thunberg's Fridays For Future, Pope Francis' "advice", EU recommendations and regulations on ESG (Environment, Social, Governance) criteria, but also by the numerous positive stories of

production, creativity and social solidarity that have emerged during the pandemic.



Regenerating ecosystems

Matteo Vignoli

Corporate research

Only innovation can save our planet. The responsibility that companies have to support development today is comparable to that of nature. In 2020, the weight of all man-made artifacts exceeded the overall living biomass on Earth. Our actions generate change with vast implications for natural habitats, biodiversity and various climate cycles. In this challenge, design plays an essential role, adding a long-term perspective to the consideration of human needs that takes into account a systemic perspective of the finite resources of our planet. We must promote a concept of design centred on prosperity yet which is capable of regenerating the ecosystems that we are an integral part of.



Establishing relationships

Marco Tortoili Ricci

Design for communication

"We need to rethink the priorities of our profession, promoting more inclusive, empathetic and committed forms of action. a change of mentality that goes beyond sustainability towards regeneration, exploration and co-creation [...]." This is the third of the six points from the 2020 version of the famous *First Thing First* written by Ken Garland in 1963. It is this point of view that has

guided the work of the thematic commission for visual communication whose aim, in the work of the recent selections, was to include design projects noteworthy not so much for their formal quality as for the ability to establish functional relationships with the context and a new form of responsibly involving the client.



Responsible energy

Perla Gianni Falvo

Exhibition Design

Exhibition Design clearly and undeniably represents the change in paradigm that has become necessary during this difficult pandemic situation. The outlook for the sector seemed bleak during the long lockdowns, but a more accurate analysis has indicated a rapid awakening of a form of responsible energy aimed at overcoming the crisis. The best creative skills have been transformed into both real and virtual sustainable alternative projects (with and without the presence of human beings), thereby determining a development of the sector that has expanded to become an element of resilience and identifying support, with the colours of the Italian flag displayed and projected onto monuments, businesses and architecture.



Understanding in order to renew

Letizia Bollini

Theoretical, historical, critical research and editorial projects

Research has a privileged point of view, attentive to emerging

and urgent phenomena such as sustainable development and the responsibility of design as a driver of contemporary transformation. The systemic reading of objects, processes, personalities and territories from a historical-critical standpoint allows us to understand and renew sustainable practices in a dialectical relationship with the cultural, social and local contexts that have produced them, while theoretical exploration is the privileged place in which to create innovation, social design, materials and scenarios with which to foreshadow desirable futures in terms of sustainability, equity and inclusion.



Fertile cross-pollination

Daide Turrini

Targa Giovani

The young designers selected for the Targa Giovani have demonstrated a high level of awareness in terms of examples of sustainable development. In their projects, they have applied criteria of appropriateness and proportionality that are now essential, giving shape to a form of design that is increasingly attentive to the real needs of individuals and communities while respecting social and environmental contexts. Through a demonstration of maturity they have presented experiments and testing of materials, products and services for the individual and design projects for culture, offering well worked-out and complex solutions which are the result of continuous, fertile and evolutionary cross-pollination.



ADI REGIONS

Making a difference: the presidents of the ADI territorial delegations talk about the specific traits of Italian design in their areas and the value of each of these different ways of designing in terms of the development of the entire country.

Designers and companies: shared needs
Andrea Rovatti
 ADI Lombardy

The long process of becoming aware of environmental issues that was started in the 1980s has finally come to an end. The undoubted strategic role of the designer in the product chain must be transformed into a rigorous and conscious approach. Dialogue with businesses can make a difference and ADI, representing both interlocutors, is the ideal focal point. Analyzing the energy consumption footprint, creating repairable objects, predicting life cycles, the ease of disassembly and disposal of the product: all these must be already foreseen in the design phase and shared with the company. The new frontier is no longer producing 'at the lowest possible cost', but that of having an ESG approach, or in other words Environment, Social, Governance. The corporate world has understood that in terms of international markets this turns into a competitive advantage.

Material for thought
Fabio Filiberti
 ADI Liguria

Often, in order to achieve sustainable development, we just have to look at the past and here I'm thinking about glass, since this is both a material and an industry that represent the past and present of my province, Savona. The history of Altare glass dates back ten centuries. Intended for the preservation of food, since it is non-toxic, unchanging and recyclable, glass has always been used to make containers with increasingly complex and refined shapes and indeed à la façon d'Altare was a distinctive feature of the quality of Ligurian glass in all European courts. With excellent resistance to chemical agents, stains, scratches and high temperatures and offering numerous possibilities for different aesthetic finishes, glass is one of the best possible solutions. Design is thought, glass is its material.

Tradition and sustainable innovation
Marcello Cutino
 ADI Veneto Trentino Alto Adige

Our area is rich in industrial districts, of every different type and product sector. They include wood, leather, glass, mechanics, eyewear, gold and furniture in regions historically noted for their local craft traditions. The value of the entrepreneurial fabric of the Northeast lies in small and medium-sized enterprises which are pushing Italy forward in its sustainable turnaround. They are the driving force of the economy in terms of the enhancement of the territory and a number of virtuous practices attributable to the circular economy model. In these regions, constantly open to innovation, design finds fertile territory and makes its presence felt with sustainable solutions in products designed with recycled materials and a low environmental impact, aimed at a market that requires ever increasing attention to the green economy.

Designing for a real world
Carlo Malerba
 ADI Piedmont Valle d'Aosta

The Piedmont and Valle d'Aosta regions have always had a strong historical tradition of production and manufacturing in particular in key sectors such as the automotive, food, information technology and, more recently, the aerospace sector: large companies serve as models for a constellation of small and medium-sized businesses, called to meet the challenge of constant innovation in a globalized world in the throes of sudden socio-economic and cultural

transformations. In this context, design, in its meaning of *pro-iectare* – moving forward by improving – plays a fundamental guiding role: it is not so much a question of form, but of responsibility in the face of the multiple environmental and social emergencies of our time. Design should therefore be like *Human Ecology*: "a circle that must be closed", as Victor Papanek said.

Combining different kinds of knowledge
Michele Gasperini
 ADI Marche, Abruzzo, Molise

Multidisciplinary preparation, quality of design thinking and transversality of applications are the unique characteristics of design in the regions of the central Adriatic. Marche, Abruzzo and Molise are regions that have historically been home to a vast multitude of mainly small and medium-sized companies employed in a wide range of activities. Furniture, fashion, footwear, automotive, machinery and even aerospace are some of the most successful production sectors. The experiences that arise from the mix of know-how could well be the key to understanding the development of each of these sectors, in view of the near future that requires a dutiful commitment to ecological responsibility and environmental sustainability.

Artigianato evoluto
Andrea Jandoli
 ADI Campania

A new season is under way in Campania: a significant process of transforming the manufacturing and production fabric has seen the themes of sustainability, the circular economy and responsible design placed at the centre, with the leading element now a new and advanced form of craftsmanship that uses digital technology, CNC machining, 3D printers and new production systems. More than quantity, we are now looking at the quality of the product, with top-end production runs in reduced numbers, replete with meanings linked to the region's strong traditions and cultural identity. Responsible designs for long-lasting sophisticated products. More and more often the driving forces behind this are young designers who are reinterpreting the great repertoire of traditional methods as a clear indication of a renewed relationship between industry and craftsmanship.

Roots and renewal
Nicla Indrigo
 ADI Friuli Venezia Giulia

Friuli Venezia Giulia has managed to remain competitive both nationally and internationally as the result of the

continuous technological renewal of a manufacturing and production base that, thanks to its solid roots, is able to project itself into the future. Many companies have grasped this need by making their plants and factories increasingly sustainable while improving working conditions and environmental impact at the same time. According to the March 2021 regional report entitled *Progettiamo insieme la strategia Regionale per lo Sviluppo Ambientale* which involved 111 companies, 94.1% of companies pay particular attention to ensuring that no substances that could pollute are released back into the environment. This trend has also become a selling point for products, offered for purchase to increasingly aware consumers.

Multiplicity and variety
Valentina Downey
 ADI Emilia Romagna

Emilia Romagna has an industrial system that includes a large number of manufacturing and production districts. In many of these, design was the driving force behind the promotion of economic and social sustainability in the areas where they were established and these include the mechatronics, automotive and wellness sectors to name just a few. The multiplicity and variety of these districts has allowed a broad approach to design which comes not just from the world of design and architecture but also from mechanics, electronics, marketing and management. This approach can make a difference in achieving even better protection of the environment and the renewal of natural resources, if in years to come this production system is able to implement the strategic and systemic value of design.

Design and memory
Andrea Branciforti
 ADI Sicily

Today our region is well-known for creative and interdisciplinary initiatives that combine art, culture and design with increasing social inclusion. Sustainable development will have to relate to the physical and intellectual infrastructures that outline the way forward. It is essential to spread knowledge and awareness of the uniqueness of those places and memories within communities, where origins and roots must be an important part of handicrafts and design. The ability and memory of craftsmanship must be kept alive, encouraging collaboration between designers and companies. Such a policy must absolutely support and protect all those areas whose specialist orientation in craftsmanship is well established. This is not an easy road, but one that the New European Bauhaus is pushing us to take.

Designers, businesses
and public administrators
Guido Santilio
ADI Puglia and Basilicata

We have already spoken on other occasions of the need for Apulian-Lucanian design to be able to develop proposals capable of offering a contribution to the solution of socio-environmental problems specific to the territory, such as the redevelopment of the ex-ILVA areas or those tormented by Xylella. This is why in addition to speaking the classic language oriented towards product design, design culture must also be able to assume tones and contents more specifically typical of *Design Thinking*: to support not only companies in conceiving new products and new production processes that are more respectful of the environment, but also helping public decision-makers to define the regulatory frameworks and public finance instruments most suitable to facilitate these paradigm changes.

Design: a strategy
for transition
Perla Gianni Falvo
ADI Tuscany

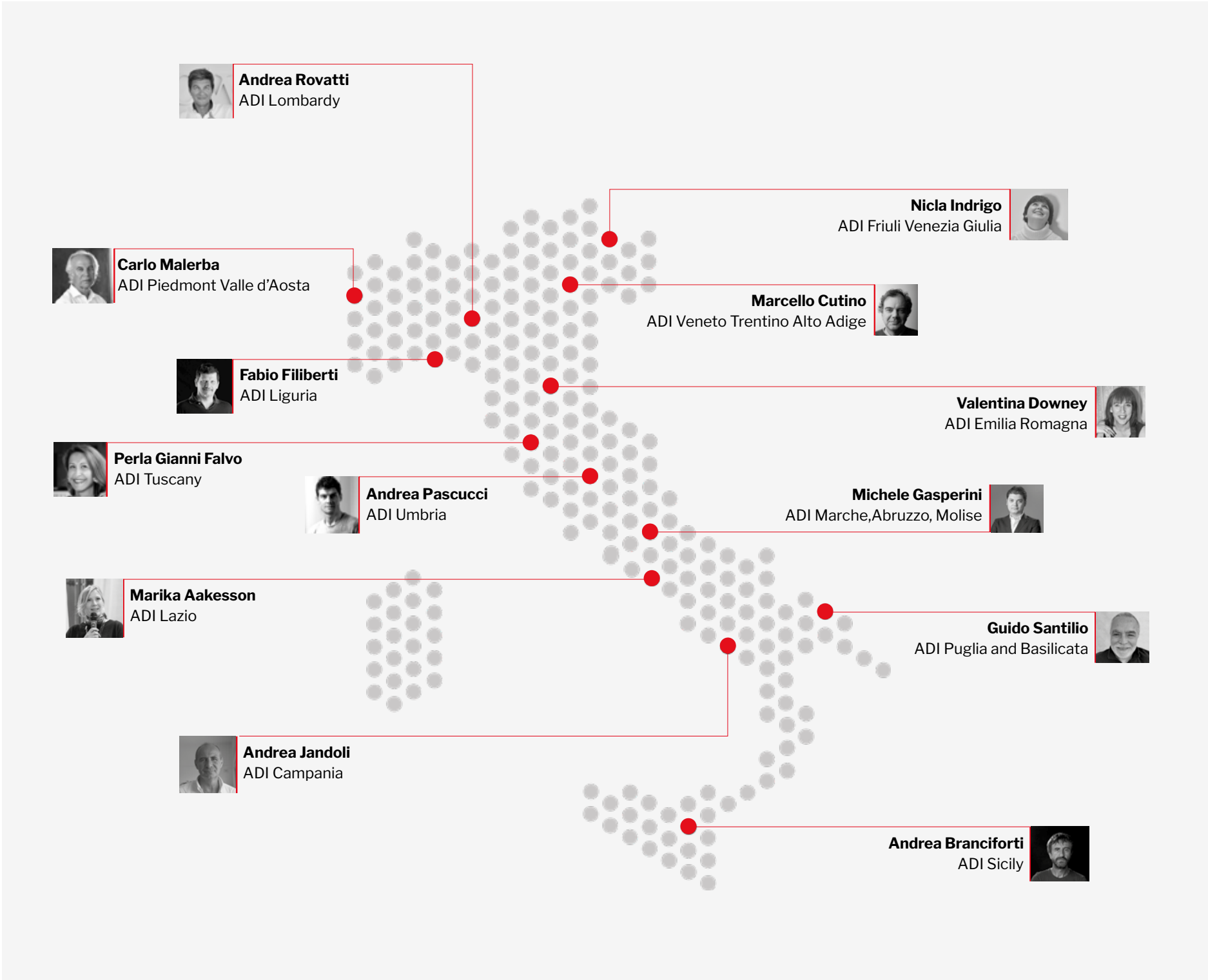
The Covid crisis has brought about the acceleration of a certain number of processes which in the present difficulty, have required manufacturing and production systems to adapt to the problematic pandemic context and make a necessary leap in quality. This qualitative leap has inevitably been permeated by the activity of design, which combines technique, science, production and marketing, strategy and ethics, and an increasing amount of attention paid to sustainable development can be seen in sectors such as textiles, fashion, tourism, entertainment, automotive, nautical, furniture, renewable energy ... Tuscany is redeveloping its own production model by moving towards a considerable level of technological innovation, accompanied by ever-increasing attention dedicated to sustainability in order to provide real and lasting development.

Redesigning corporate
values
Andrea Pascucci
ADI Umbria

Making a difference is possible, both in Umbria and beyond, through “a new ecological awareness”. This is what we find in the presentation for *Green Table*, a cultural initiative promoted in Perugia in October by the Giordano Foundation and Media Eventi together with the National Institute of Architecture and ADI. The programme clearly illustrates the focal points: “Choosing sustainable, recycled and recyclable materials, using manufacturing and production processes to contain energy consumption, reducing waste and imposing alternative urban and territorial models means making a giant leap from the dimension of prohibitions to that of responsible behaviour.” Each person in the production chain and beyond must reflect on a simple and direct concept: “Redesigning corporate values, not just products”. This is a reflection not only for designers and entrepreneurs, but everyone: we are all involved, whether we like it or not.

Design for sustainable
actions
Marika Aakesson
ADI Lazio

In order to safeguard life on Earth, we have to make a number of difficult decisions. Design can help us with new strategies for services and systems aimed at changing lifestyles without the feeling of making sacrifices but with the satisfaction of moving towards a more balanced and sustainable way of life. ADI Lazio is working on these ethical, economic and environmental issues through meetings such as *Design Match*, held in the year before the pandemic, and then with interventions in forums on the circular economy held this year, such as the *Ecoforum* and *La cooperazione verso la sostenibilità* (Cooperation towards sustainability) organized by Legambiente and Legacoop Lazio respectively. This type of discussion between politicians, economists, companies and designers on environmental issues is the essential driving force needed to speed up the level of collaboration that must make a difference for our future.

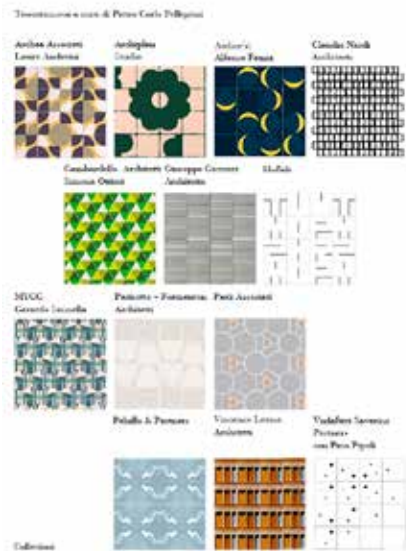




With the Alfabeto designs, Margherita Rui wanted to recreate the decorative rhythms that characterize ceramics from Caltagirone by abstracting the figurative forms. The collection, made using hand-made glazed terracotta and glazed lava stone is designed to create continuous patterns by aligning the decorations applied.

Company: 950 ninefifty
Product: Alfabeto
Designer: Margherita Rui

www.margheritarui.com
www.ninefifty.it



The A. Tessieri & C. Factory was founded in Lucca in 1902 by Alfredo Tessieri. Thanks to the projects created by 13 leading architectural studios, Pietro Carlo Pellegrini was able to develop the design for Tessierinnova with the purpose of bringing the company, whose roots are based in 20th century décor, right up to date.

Company: A. TESSIERI & C.
Product: Tessierinnova
Designer: Pietro Carlo Pellegrini

www.tessierimattonelle.com
www.pietrocarlopedleggrini.it



.R (Quanta Res) is not a carpet as such but rather an architectural project. A tale woven in low-resolution rather than a contemporary image, well defined but not real. It represents a weakness, a fragment which is the only possible way to express the collapse of the author's thoughts.

Company: ABBICULTURA_MUSTRAS
Product: Tappeto Q.R Quanta Res
Designer: Fabrizio Felici, Alberto Olmo

www.mustras.it



After thirty years of activity, Carmelo Scicolone, a well-known implantologist, concentrates his know-how in the construction of a dental brand under the guidance of Vincenzo Castellana, an expert in strategic design and creative direction. Addendo is launched, a brand that will contain all the skills of strategic design.

Company: ADDENDO
Product: Addendo - Cliniche odontoiatriche
Designer: Vincenzo Castellana

www.addendo.net



Sintesi is the most versatile and at the same time most compact multifunction fitness equipment on the market. In addition to being a design object, it offers advanced features that make it a Virtual Personal Trainer, ideal for luxury accommodation, hotels, offices and fitness professionals.

Company: AKUIS
Product: Sintesi
Designer: Mattiarmando Chiavegato, Alessandro Englaro

www.akuis.tech



Recy: Made from 100% recycled aluminium from aluminium cans (with UL Environmental Claim validation) and made in Italy, it features a Net Induction base which can be used with all kind of heat source and which reduces cooking times while saving energy. It also has a Protection Base coating, which increases its durability.

Company: ALLUFLON
Product: Moneta Recy
Designer: BCF Design

www.moneta.it



The freestanding Borghi sink designed by Gumdesign was created in 2020 from the combination of two opposing materials: completely natural cork, and Cristalmood, a clear resin developed by antoniolupi. The two materials were brought together in the name of sustainability and refers to the colours of Tuscany.

Company: ANTONIOLUPI
Product: Borghi
Designer: Gumdesign

www.antoniolupi.it



Smooth as a pebble, soft as a bed of moss. With a shell made from 80% recycled polypropylene, the calming form of Adell has been designed with sustainability at its heart, putting both body and mind at ease. (ph. credits: Frederick Vercruysse)

Company: ARPER
Product: Adell
Designer: Lievore + Altherr Désile Park

www.arper.com



The Montessori method meets planning, and the result is the first evolutive coding toy for children from 2 years up. The Chicco Cody airplane recognizes the mission cards and playmat and guides children through challenges in all 5 of the world's continents. Thought for adventure and designed to build their future.

Company: ARTSANA - CHICCO
Product: Adventure Airline
Designer: Andrea Grasselli DAG Design Studio

www.artsana.com
www.chicco.it



Magellano 25 Metri is a masterpiece of art and marine engineering, with exteriors lines by Ken Freivokh and interiors created in partnership with the internationally renowned artist and architect Vincenzo De Cotiis. Together they created a yacht that isn't a container for art, but a maritime work of art.

Company: AZIMUT BENETTI
Product: Azimut Magellano 25 Metri
Designer: Ken Freivokh Design, Vincenzo De Cotiis Architects

www.azimutyachts.com



Presented in 2020, the objective was to maintain all the advantages of the innovative concept of the forerunner BGX70 in a smaller boat: giving priority to the owner's life on board, his privacy and that of his guests as well as the unprecedented and fluid layout that links the external and internal areas.

Company: BLUEGAME
Product: BGX60
Designer: Luca Santella, Zuccon International Project

www.bluegame.it



In its Evolution version, the Combine monobloc kitchen is enriched with new solutions. The Combine Evolution furnishes spaces, offering a wide range of compositional, functional and material possibilities with which to create a complete, sophisticated and contemporary kitchen system.

Company: BOFFI
Product: Combine Evolution
Designer: Piero Lissoni

www.boffi.com



Revive is a reader of non-conscious mental states developed by BrainSigns for neuro-marketing studies: easy to wear, elegant to look at and as reliable as scientific testing equipment. It can measure interest, attention, cognitive fluency in wine and food tasting, packaging manipulation, adv and digital UX.

Company: BRAINSIGNS
Product: Revive
Designer: Francesco Della Monica

www.brainsigns.com



A complex of laboratories equipped with the most innovative instruments and equipment, dedicated to theoretical and applied research in acoustics, new materials and technologies. The laboratories are also a Non-Profit structure since they are available to be used by Universities and Research Institutes.

Company: CAIMI BREVETTI
Product: Caimi Open Lab
Designer: Caimi Lab

www.caimi.com



A suspension lamp in glazed ceramic, equipped in the upper part of the lampshade with a compressed mesh filter with silver ions for air purification. This new technology diminishes the bacterial load in closed environments while exploiting the heat produced by the led light source.

Company: CAIMI BREVETTI
Product: Teleta
Designer: Alessandro Zambelli

www.caimi.com



Skyline Metal is a line of metal windows and doors that skillfully combines an elegant and minimalist look with cutting-edge technology. The design of the frame features all the typical concepts of the Skyline Minimal Frames collection by Carminati: modernity, essentiality, purity and elegance of lines.

Company: CARMINATI SERRAMENTI
Product: Skyline Metal
Designer: Daniele Carminati

www.carminatiserramenti.com



With Atelier by Casalgrande Padana, colour – an increasingly important interior design element – takes centre stage with eight nature-inspired versions. This collection also meets the needs of public spaces such as bars, restaurants and coworking spaces, ensuring total hygiene and easy cleaning.

Company: CASALGRANDE PADANA
Product: Atelier
Designer: Research and Development Casalgrande Padana Laboratory

www.casalgrandepadana.it



A new creative vision of metal-look porcelain. The hand craftsmanship of délabré metal reproduced in new generation porcelain stoneware, the fruit of innovative technologies representing a leap forward in digital decoration. This is because today, realism has three dimensions: colour, relief, and reflection.

Company: CERDISA
Product: Metal Design
Designer: Gruppo Cerdisa Ricchetti R&D Lab

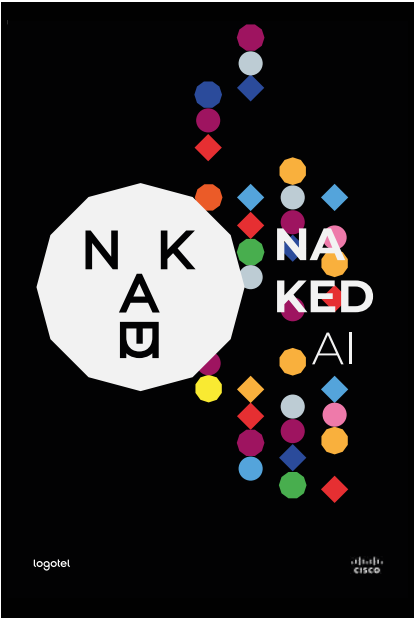
www.ricchetti-group.com



In its double-sided version, The 50's meets the needs of those seeking fluid, open spaces and an architecture that revolves around objects rather than walls. The final result is an improved sense of harmony across the different rooms as the furnishing element can also be equipped for kitchen use.

Company: CESAR
Product: The 50's double faced
Designer: García Cumini

www.cesar.it



Naked AI - What happens when Artificial Intelligence and Human Creativity meet? A research project by Cisco Systems Italy and Logotel that explores how the encounter between human creativity and AI transforms not only the role of the designer but also relationships between people, organizations and society.

Company: CISCO SYSTEMS ITALY
Product: Naked AI
Designer: Logotel

www.naked-ai.com



Bridge Soft is a modular system for waiting space and agile-working chairs. Accessory surfaces - square, round or rectangular - allow endless compositions and solutions while electrical wiring is provided through socket units fitted along the frame beam.

Company: CITTERIO
Product: Bridge Soft
Designer: Pinuccio Borgonovo, Paolo Pampanoni

www.citteriospa.com



Design, sustainability, safety and inclusion are the keywords behind Cliu, the transparent and technological mask with an ergonomic and functional design conceived to protect against viruses, pollen and pollution. Created by designers Alvaro Gonzalez, Simona Lacagnina and a team of innovation experts.

Company: CLIU
Product: Cliu Mask
Designer: Simona Lacagnina, Alvaro Gonzalez

www.cliu.it



Designed for Fontanafredda, Piedmont's historic Langhe Estate. Intended for Specialized application in hilly vineyards, it has been created to achieve the first zero-emissions Barolo harvest. The design has taken into account function and ergonomics all packaged in a modern styling that has distinctive New Holland design cues.

Company: CNH INDUSTRIAL
Product: New Holland/FPT, TK4 Methane Power crawler vineyard tractor
Designer: Alessio Cadalora, Jakub Sulikowski, Simone Molesini – CNH Industrial Design
www.newholland.com
www.fptindustrial.com



Riccione Safe Summer is a campaign launched to raise awareness about Covid-19 prevention among tourists and citizens. Designed as urban art installations, its billboards do not impose prohibitions; rather, with their full-page lettering, they recall the friendly tone of vintage seaside posters.

Client: COMUNE DI RICCIONE
Product: Riccione Estate Sicura
Designer: Laura D'Amico

www.riccione.it



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Pordenone Design Week 2020 is a cultural event based on the online planning collaboration between a number of small-medium sized companies and the academic world. It involved almost 300 people from different parts of Italy including students, designer and lecturers who were all digitally connected.

Client: CONSORZIO DI PORDENONE PER LA FORMAZIONE SUPERIORE, GLI STUDI UNIVERSITARI E LA RICERCA; ISIA ROMA DESIGN
Product: Pordenone Design Week
Designer: Giuseppe Marinelli De Marco

www.unipordenone.it

Unique and surprising in any environment, Tessuto was born to give warmth, comfort and elegance through its ability to be himself in an ever new way. Thanks to its deliberately asymmetrical rhythm, Tessuto can determine infinite designs, with lights and shadows that chase each other in a suggestive game.

Company: CORDIVARI
Product: Tessuto
Designer: Marco Pisati

www.cordivaridesign.it

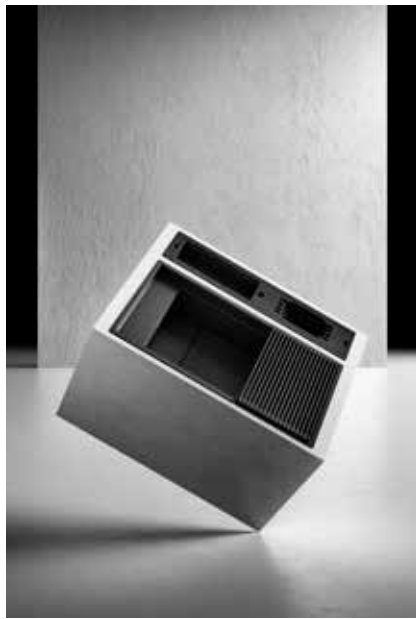
Sogni per bambine ribelli is the official game of “Good Night Stories for Rebel Girls.” It’s a cooperative game: everyone wins or loses together! Each turn, a player must make all the other players guess one of the extraordinary women of the game, but only by using the illustrated Clues and their imagination!

Company: CRANIO CREATIONS
Product: Sogni per bambine ribelli
Designer: Elisa Demicheli (edited by), Simone Luciani, Lorenzo Tucci Sorrentino, Giuliano Acquati (Game Development)

www.craniocreations.it

To celebrate its 110th anniversary, Del Savio renews the Palladian tradition with 9 innovates and customisable collections of slabs, produced using 10 Italian marbles and 10 types of coloured cement, designed by Zanellato/ Bortotto, Mae Engelgeer and David/ Nicolas. A project designed to enhance and give value to offcuts and scraps from marble production. (ph. credits: Mattia Balsamini)
Company: DEL SAVIO 1910
Product: Marble Patterns
Designer: Studio Zanellato/Bortotto, Studio David/Nicolas, Studio Mae Engelgeer

www.delsavio.com



Rito is the Désirée armchair that skilfully combines opposites: the lightness and essentiality of the tubular metal structure and the softness and generosity of the padded seat in a magnificent example of “sophisticated simplicity”. Its silhouette looks as if it is flying and its shape is, at once, compact and delicate.

Company: DÉSIRÉE
Product: Rito
Designer: Matteo Thun & Antonio Rodriguez

www.desiree.com

In the exhibition, more than 300 pieces trace a journey through the work of Antonio Marras with the intention of representing an important tribute to the great Sardinian artist Maria Lai, who was his mentor and spiritual guide. Hitherto unseen pieces are on display, selected from both Antonio Marras’ and Maria Lai’s personal archives.

Client: DIREZIONE REGIONALE MUSEI BASILICATA
Product: Trama Doppia Antonio Marras Maria Lai
Designer: Antonio Marras

www.antoniomarras.com

Dialogo is the modular program that improves ergonomics while preparing food. It comprises a workstation, an extra-large main sink, with an extra-tilted base, a fully equipped track, (the first in composite material), in which to place utensils and a series of accessories expressly designed for everyday use.

Company: ELLECI
Product: Dialogo 360
Designer: Elleci Design Center

www.elleci.com

Libera is a new outdoor kitchen project designed by architects Merendi and Vencato. It was born from a reflection on contemporary living and communicates with every room of the house both indoors and out-doors. Compact, elegant and functional, it uses colored and eco-sustainable concrete for the first time.

Company: ELMAR
Product: Libera
Designer: Marco Merendi, Diego Vencato

www.elmarcucine.com



Landscape is a simple, tasteful collection inspired by sedimentary rock and featuring natural colours and elegant veining patterns. The collection presents Silk Tech technology, which increases the porcelain stoneware's coefficient of friction while ensuring an incredibly soft surface "feel".

Company: EMILCERAMICA
Product: Landscape
Designer: Giancarlo Macchioni

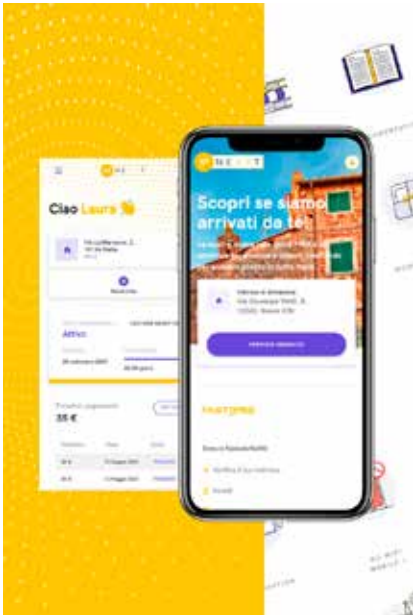
www.emilgroup.it



Monoplano is a desk whose form came from observing 20th century Italian aeronautical design. Its design is in a continuous pattern featuring various coordinated details: the grommet pockets and the slim shelf are useful for storing magazines and other objects.

Company: ERRANTE
Product: Monoplano
Designer: Ivan Lomuti, Gabriele Villa

www.errantedesign.com



Thanks to Ultra Fixed Wireless Access (FWA) technology, Fastweb's Greenfield project contributes to progressively reducing the digital divide, enabling internet access services and digital solutions for a connected and eco-sustainable future even in those areas thus far excluded from the gigabit society.

Company: FASTWEB
Product: Fastweb Greenfield – the future of internet in one click
Designer: Sketchin Sagl

www.nexxt.fastweb.it



The essay by Elio Carmi illustrates the D.O. operating method perfected in the activities of the Carmi e Ubertis Studio. The text explains Branding Design from theory to practice; analyzing design processes and international brand models with case histories, a glossary and profiles of leading authors.

Company: FAUSTO LUPETTI EDITORE
Product: Branding Design Oriented
Designer: Carmi e Ubertis Milano

www.faustolupettieditore.it



As the Prancing Horse's first production plug-in hybrid spider, the SF90 Spider sets new performance and innovation benchmarks. The new convertible has the same extreme supercar specification and record-breaking performance as the SF90 Stradale yet also adds further driving pleasure and versatility to the mix.

Company: FERRARI
Product: Ferrari SF90 Spider
Designer: Flavio Manzoni - Ferrari Design

www.ferrari.com



Elena Salmistraro reinvents porcelain stoneware with "Chimera" by Cedit: large slabs loaded with intense symbolic meaning and four different graphic themes inspired by nature. The tactile dimension of the slabs is defined by carved and raised decorative elements created thanks to an innovative technique developed by Florim.

Company: FLORIM CERAMICHE
Product: Chimera | CEDIT - Ceramiche d'Italia
Designer: Elena Salmistraro

www.florim.com



Belt is an architectural lighting system housed in fine handcrafted leather. The soft sections function as connecting elements while the rigid parts integrate a long LED strip which is the light source. It is available in either a black, green or natural leather finish.

Company: FLOS
Product: Belt
Designer: Ronan and Erwan Bouroullec

www.flos.com



The Vittoria Alata or Winged Victory, the Roman bronze icon of Brescia, is at the heart of a vast cultural programme, transforming the restoration work into an opportunity for civic growth: its classical beauty, brought up to date in contemporary, accessible visual language, is also the inspiration behind the communication project.

Client: FONDAZIONE BRESCIA MUSEI
Product: Vittoria Alata Brescia 2020
Designer: Paolo Tassinari, Fabio Furlanis (Tassinari/Vetta)

www.bresciamusei.com
www.vittorialatabrescia.it



A community start up programme designed in 2020 to allow for interaction among inhabitants during the pandemic: a digital toolkit to facilitate the development of collaborative services in 4 social housing complexes for a total of 1.151 apartments.

Client: FONDAZIONE HOUSING SOCIALE
Product: Start Up di Comunità - Digital Edition 2020
Designer: Fondazione Housing Sociale

www.fhs.it



With its immersive works in which non-human phenomena such as spiders, dust particles and plants become metaphors of the universe, the Tomás Saraceno "Aria" exhibition, interacts with the historical context of the Palazzo Strozzi and Florence itself by creating an original dialogue between the Renaissance and the contemporary world.

Client: FONDAZIONE PALAZZO STROZZI
Product: Aria
Designer: Studio Tomás Saraceno

www.palazzostrozzi.org



Flatwash, entirely made of chromed brass, was designed by Foresti and Suardi to adapt to the lines of the most prestigious boats. The head of the dispenser and the temperature regulator feature an upwards bending of the metal profile, emphasizing the minimalism and elegance of the design.

Company: FORESTI & SUARDI
Product: Doccetta Flatwash
Designer: Christian Grande

www.forestiesuardi.it



Sun - Light of Love is a suspension lamp with a high decorative impact yet without ostentation. It is a geometric presence which is at the same time fluid and organic, featuring 390 steel rays in gold or white, which are grafted onto the central body equipped with a double light source, directed both downwards and diffused upwards.

Company: FOSCARINI
Product: Sun - Light of Love
Designer: Studio Tord Boontje

www.foscarini.com



The lightness of a sign that outlines a body and a form to narrate a function. Tobia is an example of how simplicity can have character: slender, compact, easy to move, Tobia is a portable floor lamp that projects a powerful light upward.

Company: FOSCARINI
Product: Tobia
Designer: Ferruccio Laviani

www.foscarini.com



The Vite (Lives) project represents Foscarini's desire to put people at the centre and talk about light by starting not from the lamps themselves, but from the people who live in the spaces that the lamps illuminate. It is a journey that takes us to cities in the North, South, East and West, inside the real lives of real people.

Company: FOSCARINI
Product: Vite
Designer: White Box Studio, Designwork

www.foscarini.com



Porte 5D is a project that has created two complete collections of doors (Accademia for GD Dorigo and Visioni for Door2000) that are rich in decorations built with a three-dimensional relief. Born from the union of technology and research, they express a sense of continuity in the in-depth culture of the present and past.

Company: GD DORIGO/DOOR2000, ACCADEMIA DI BELLE ARTI DI VERONA
Product: Porte 5D
Designer: Ufficio Ricerca e Sviluppo GD Dorigo/Door2000, Antonella Andriani
www.gd-dorigo.com
www.door2000.it



Different lines, ergonomic shapes, mobility given by the wheels and a wide range of colours, structures, surfaces and edges. Tam Tam tables are designed to meet the fluidity needs of shared spaces and make them flexible and inclusive.

Company: IBEBI
Product: Tam Tam
Designer: Arter & Citton

www.ibebi.com



Perfect for competitions and training, the Kooki is an everyday helmet that will match every outfit. This unique helmet brings style, safety and comfort together in perfect harmony. The design of the helmet is universal for all riders and disciplines!

Company: KASK
Product: Kooki
Designer: Kask

www.kask.com



Anthology by Lea Ceramiche represents an innovative and original interpretation of traditional materials such as stone and marble, which rub shoulders in a unique collection, creating a sophisticated and astonishing result that is not found in nature.

Company: LEA CERAMICHE
Product: Anthology
Designer: Lea Ceramiche

www.leaceramiche.it



The Surtron Touch HP is a precision electrosurgical unit with an intuitive and minimalistic design. The horizontal connection between displays, luminous indications, and connectors allows the surgeon a clear overview with a quick and effective setup in the operating room.

Company: LED
Product: Surtron touch HP
Designer: Fulvio Clementini

www.led.it



Industrial design meets the uniqueness of natural stone to create Elitra, a table whose design reflects the maximum savings of the stone in the fabrication procedure. Evoking the hardened forewings of beetles, Elitra stands out for its magnetic and contemporary flair, combining marble with brass fixtures.

Company: LITHOS DESIGN
Product: Elitra
Designer: Raffaello Galiotto

www.lithosdesign.com



An innovative, flexible, and lightweight packaging for ground coffee. Designed with the objective of reducing the carbon footprint and making the packaging increasingly sustainable while constantly guaranteeing the same functional performance, especially in terms of quality and freshness.

Company: LUIGI LAVAZZA
Product: jTierra! pack 180g
Designer: Team R&D Pack Lavazza (packaging design), Landor & Fitch (SKU graphic)

www.lavazza.it



1895 Coffee Designers has been designed to offer an exciting journey into the world of premium speciality coffee and bring it to life. It is not just a space dedicated to coffee, but a real experiential factory, where visitors can discover how excellent espresso is created from start to finish.

Company: LUIGI LAVAZZA
Product: 1895 Coffee Designers by Lavazza
Designer: Ralph Appelbaum Associates, Karmachina, Truly Design Studio, Trace Element Studio

www.1895bylavazza.com



Elogy Milk was designed to provide the complete range and experience of Italian coffee culture, from espressos to milk-based recipes like authentic cappuccino or latte macchiato with a single touch. The design is recognizably Italian in its surfaces, details, and attention to materials and finishes.

Company: LUIGI LAVAZZA
Product: Lavazza Elogy Milk | Classy Custom Milk | Inovy Custom Milk
Designer: Florian Seidl - Lavazza In-house Design

www.lavazza.it



Xpaper is the new airless system with a bottle in paper that combines innovation, creativity and sustainability. Xpaper airless technology (bottle+pump+pouch) guarantees the maximum protection of the formula. After use, the consumer can separate the components and recycle each part appropriately.

Company: LUMSON
Product: XPAPER included in PROGETTO SPECCHIO - Bando Fashiontech - POR FESR 2014-2020 Regione Lombardia Progetto ID 1330958
Designer: Lumson
www.lumson.com



With the Bell Chair, Magis developed a contemporary monobloc chair made entirely from recycled polypropylene, obtained from the waste of our own furniture production and from that of the local car industry. This patented material can be 100% recycled again after use.

Company: MAGIS
Product: Bell Chair
Designer: Konstantin Grcic

www.magisdesign.com



Marazzi Carácter is produced using Puro Antibacterial Technology and combines 3 technologies developed in the Marazzi laboratories. It is an antimicrobial product with a constant action, a non-slip surface, soft and clean (Stepwise patent) and made following a closed cycle with more than 40% of recycled material.

Company: MARAZZI
Product: Marazzi Carácter
Designer: Centro Stile Marazzi

www.marazzi.it
www.marazzitile.co.uk



Marcegaglia Digital Print is the new in line printing technology for pre-painted galvanized steel, applied for the first time to the processing of steel coils and which opens up new and unexplored opportunities for the design, aesthetics and customization of finished products.

Company: MARCEGAGLIA
Product: Marcegaglia Digital Print
Designer: Marcegaglia R&D

www.marcegaglia.com



Metrica is a lamp characterised by a LED light source positioned in the support that forms the base, which lights up as soon as it is extracted and increases in intensity until it reaches its maximum position. Pushing it back in, the brightness decreases until it is completely switched off.

Company: MARTINELLI LUCE
Product: Metrica
Designer: Habit(s)

www.martinelliluce.it



A single material table with contemporary lines. The simplicity of the shapes creates a harmonious dialogue with the solidity of the material and interplays with contrasts: the table top appears thin and light and seems to float above the base which is composed of two volumes that become thinner as they rise up.

Company: MDF ITALIA
Product: NVL Table
Designer: Jean Nouvel Design

www.mdfitalia.com



The landscape of a forest and its vertical and diagonal elements interwoven as a source of inspiration and a boost to environmental awareness. Designed by Nicola Gisonda, Bosco bookcase is made up of painted metal profiles with five shelves in natural CDF, all different from each other and all eco-sustainable.

Company: MENTEMANO
Product: Bosco
Designer: Nicola Gisonda

www.mentemano.it



A city should provide artificial areas of shade to restore balance and create microclimates that promote the well-being of its citizens. The shading system designed by Makio Hasuike & Co. and produced in steel and painted aluminium, is the result of a close study of the urban climate.

Company: METALCO
Product: Tile
Designer: Makio Hasuike & Co.

www.metalco.it



Soda was born upside-down, a single volume of glass shaped by the Murano master glassmakers. Its hammered surface fragments its transparency; this is artistic value granted to an industrial product. That's why it reflects our brand: funky, artisanal and iconic.

Company: MINIFORMS
Product: Soda
Designer: Yannis Ghikas

www.miniforms.com



Mogu Floor is a collection of hard-wearing bio-based tiles for interior design and architecture. The patented formula replaces traditional industrial pigments with low-cost biomasses such as corn crops, rice straw and clam shells. From agro-industrial waste by-products to luxury living environments.

Company: MOGU
Product: Mogu Floor
Designer: Mogu

www.mogu.bio



Horizons, a cupboard for the daytime area, proposes a different way of storing and displaying. Two tip-up doors that when closed reveal the contents, thanks to both the transparent glass and the internal LED lighting, and when open, they are folded back against the side of the piece for full access to the internal space.

Company: MOLTENI&C
Product: Horizons
Designer: Dante Bonuccelli/Avenue Architects

www.moltenigroup.com



Fruit for Peace is a scalable and exportable international development and cooperation project designed to connect remote areas with advanced industrial realities. It is a model of productive alliance in which communication design is a tool for promoting and enhancing territories, cultures and communities.

Company: MONTECARLOFRUIT
Product: Fruit for Peace. Un progetto di sviluppo e cooperazione internazionale.
Designer: Daniela Piscitelli (art direction), Mina Vitale, Fiamma Puca, Rosa Fabozzo, Rosanna Cianniello; Concept: Francesco Caponetti
www.montecarlofruit.com/home/fruit-for-peace/



Mubabox - Rompete le righe is a special creative box dedicated to children. Mubabox contains various activities based on a common theme: a creative exercise that involves the letters of the alphabet. The box has been designed according to the Muba methodology.

Client: MUBA MUSEO DEI BAMBINI MILANO
Product: Mubabox - Rompete le righe
Designer: Francesco Dondina/Dondina Associati

www.muba.it



The catalogue brings together the finalist projects of the 2020 edition of the NABA Design Award, the competition created by NABA Design Area Leader Claudio Larcher, which recognizes the best design projects created by NABA students on the BA in Design and the MA in Product Design and Interior Design courses.

Client: NABA, Nuova Accademia di Belle Arti
Product: NABA Design Award 2020
Designer: Claudio Larcher (curator), Manal Abu Monassar, Ginevra Stuto (editorial coordination), Atto (graphic project, photo credits)

www.naba.it



Narvalo Urban Mask with Active Shield is the smart protective mask which, thanks to integrated sensors and a smart extraction fan, adapts to your breathing thereby guaranteeing an optimized breathing comfort and certified protection from air pollution, pollens, virus and bacteria.

Company: NARVALO
Product: Narvalo Urban Active Mask
Designer: Ewoud Westerduin

www.narvalo.design



Nebula is the new Neri urban lighting collection designed in collaboration with Skidmore, Owings & Merrill (SOM). The collection is composed of lights for paths and pavements, illuminating bollards and a lighting system. The latter features three luminaire head types and two poles of four different heights.

Company: NERI
Product: Nebula
Designer: Skidmore, Owings & Merrill (SOM)

www.neri.biz



Tangity is the brand created to give a shared identity and culture to the NTT DATA's design soul while preserving the singularities of each design studio. Its strength lies in the common vision of "humanizing complexity" combined with collective expertise, aiming to attract new clients and future talents.

Company: NTT DATA Italia
Product: Tangity
Designer: Interbrand Milano

www.tangity.design



The Meter, the laser distance meter finally made automatic and designed to eliminate human errors. Scan and measure the environment through its dedicated App with maximum precision and export a complete floor plan in just 35 seconds. Measurement has become Smart!

Company: OFFICINE IADR
Product: The Meter
Designer: Officine IADR

www.themeter.it



Oleomalta®, the continuous purifying surface. The world's first sunflower oil-based surface that protects environments, fights unwanted odours and refreshes spaces in the same way as a large tree. You can apply Oleomalta® to floors, walls and furnishing accessories.

Company: OLTREMATERIA®
Product: Oleomalta®, the continuous purifying surface
Designer: Loris Casalboni

www.oltremateria.it



Flexible, versatile, multipurpose. Macis moves, extends, contains and transforms to meet the needs of contemporary living. A desk/table that combines solidity and lightness, resistance and respect for the environment, with a keen eye to the harmony of forms.

Company: OPINION CIATTI
Product: Macis
Designer: Lapo Ciatti

www.opinionciatti.com



The Pagani Roadster BC was one of the most demanding projects ever undertaken by Horacio Pagani as it combines the Huayra Roadster's elegance with the Huayra BC's racing soul. In 2020, during the final validation testing days, this Hypercar set a new lap record of 2:23,081 minutes at Spa Francorchamps.

Company: PAGANI AUTOMOBILI
Product: Pagani Huayra Roadster BC
Designer: Horacio Pagani

www.pagani.com



A real exhibition design project integrated and fused with the original architectural body. Palazzo Maffei, one of the most representative buildings in Verona, is a unique and complex design project developed over integrated levels of architecture, restoration and interior architecture. (ph. credits: Paolo Riolzi)

Client: PALAZZO MAFFEI
FONDAZIONE CARLON
Product: Palazzo Maffei Casa Museo, Verona
Designer: Baldessari e Baldessari architetti e designers

www.palazzomaffeiverona.com



A stackable chaise longue made up of a single supporting body moulded in Diade, an exclusive patented material that is 100% recyclable, waterproof and resistant even in the most difficult environments. Sun can be placed directly on the ground or on a stainless steel base available in two heights.

Company: PAOLA LENTI
Product: Sun
Designer: Francesco Rota

www.paolalenti.it



Babila XL "recycled grey" by Odo Fioravanti is an armchair with a polypropylene shell made entirely from recycled material – 50% from plastic post-consumer waste material and 50% from plastic industrial waste material – that stands out for the large dimensions of its seat and armrests.

Company: PEDRALI
Product: Babila XL recycled grey
Designer: Odo Fioravanti

www.pedrali.com



The innovative concept at the base of Aprilia RS 660 is contained in the excellent weight/power ratio of the RS 660 which creates joy and fun in everyday and sporty driving: 169 kg per 100 HP represent the perfect equation for fun on the road.

Company: PIAGGIO&C - APRILIA
Product: Aprilia RS 660
Designer: Marco Lambri, Pietro Arru - Piaggio Group Design Center; Miguel Angel Galluzzi - Piaggio Group Advanced Design

www.piaggiogroup.com



Reflections is the place of ideas on sustainability designed by Pitti Immagine for the Pitti Uomo 97 fair (Fortezza da Basso, Florence, 7-10 January 2020). It hosted an installation on the concept of waste by architect Andrea Caputo and a talk series curated by Angela Rui, design critic.

Company: PITT I IMMAGINE
Product: Reflections - Land Flag: from waste to new materials
Designer: Andrea Caputo

www.pittimmagine.com



Show your flags at Pitti was the theme of the 2020 Pitti Immagine winter shows that covered Florence's Fortezza da Basso in the colours and patterns of the "United Nations of Fashion" flag. Art direction by Angelo Figus and set design by Alessandro Moradei.

Company: PITT I IMMAGINE
Product: Show your flags at Pitti
Designer: Angelo Figus, Alessandro Moradei

www.pittimmagine.com



A modular system designed for traveling exhibitions. Made up of solid wood or aluminium frames, assembled with steel joints, it is completed by panels in light material, or sheets, as a support for texts and images or even by horizontal surfaces and display cases for objects.

Company: PLOTINI
Product: ZeroK
Designer: Alessandro Colombo, Paola Garbuglio

www.crossmetal.it



Le Club is the new icon in Jean-Marie Massaud's complete living project. Comfortable and elegant, the armchair offers a modern re-interpretation of one of the last century's design archetypes - the oversize, leather armchair from a gentleman's club - yet given a lighter, more essential update.

Company: POLIFORM
Product: Le Club
Designer: Jean-Marie Massaud

www.poliform.it



Astra is a suspension lamp, intended to be a reinterpretation of the chandelier featuring solid wooden details. The combination of the different materials gives this piece a classic-modern vibe: the elements in canaletto walnut break the linearity of the power cables holding small spheres made of opaline blown glass.

Company: PORADA
Product: Astra
Designer: David Dolcini

www.porada.it



All the appeal of hydraulic and gas ball valves are the inspiration for a synthetic formal reinterpretation: Valvola01. Manufactured in AISI316L stainless steel, it has been designed by the Studio Adolini to provide maximum flexibility for a free combination of elements adaptable to any context.

Company: QUADRO
Product: Valvola01
Designer: Studio Adolini

www.quadrodesign.it



The Repower Giotto Wall Box for charging electric vehicles is characterized by its compact shape. The technological heart is protected by a customizable external body while the luminous screen, the design of the cable winding support and the absence of visible fixings confirm the attention to detail.

Company: REPOWER
Product: WallBox GIOTTO Repower
Designer: Makio Hasuie & Co.

www.repower.com



Inspired by ancient refectory tables, Francis is marked by an essential line in perfect balance between forms and proportions. Rectangular, round or square shaped, it guarantees maximum design freedom thanks to tops and structures available in over 150 finishes.

Company: RIMADESIO
Product: Francis
Designer: Giuseppe Bavuso

www.rimadesio.com



A minimalist, clean and elegant style for 28MM, the new model designed by Giampiero Castagnoli and Marco Pisati. Manufactured in steel, 28MM has a distinctive character thanks to the minimal diameter of its innovative cartridge.

Company: RUBINETTERIE TREEMME
Product: 28 mm
Designer: Giampiero Castagnoli, Marco Pisati

www.rubinetterie3m.it



Silence becomes design. Carisma Whisper is the quietest and most compact fan coil on the market. For the air-conditioning of residential and commercial environments with a minimum footprint, energy efficiency, elegant design and silent operation. A minimal design, perfect in any environment, even when recessed.

Company: SABIANA
Product: Carisma Whisper
Designer: Studio Lorenzo Bonfanti

www.sabiana.it



Flagship of the innovative crossover line, the SX112 aims to offer a new way of experiencing the sea: on board barriers fall away and the boat opens up to the outside world, entering into a relationship with the marine habitat. The focal point of the project is the new stern area, a spacious beach area of about 90 sqm.

Company: SANLORENZO
Product: SX112
Designer: Zuccon International Project e Piero Lissoni

www.sanlorenzoyacht.com



The Mechano Steel Frame is a cutting-edge advanced dry construction solution that combines architecture, industry, art and science thanks to total design freedom mixed with the optimization of construction times and excellent thermal and anti-seismic performance.

Company: SCAFFSYSTEM
Product: Mechano Steel Frame
Designer: Marco Imperadori, Licio Tamborrino

www.scaffsystem.it/mechano/



“Scorie Illustrate” is a three-dimensional environmental communication project: a support that doesn’t finish its function at the end of the year; there are twelve stories illustrated by professional cartoonists and a presentation cycle of the stories on the social fan pages of Italian bookstores participant.

Company: SERVECO
Product: Scorie Illustrate
Designer: Arcangelo Saracino, Giulio De Robertis, Massimiliano Martucci, Daniele Sforza, Valentina Ancona

www.calendarioserveco.it



H-Fog is the first sanitization BoT device that, following the entire sanitization process through Blockchain, certifies each treatment and authenticates the vaporized liquid. Easy to install and to operate, H-Fog is made of hi-tech, robust yet lightweight materials.

Company: SIMPLE FABRICA
Product: Sanificatore H-Fog
Designer: joDorsi, Alberto Vuan

www.simplegroup.ch



Knitwear made using a consistent polyester chain yarn with an all-over pressed sublimatic heat-transferred print that colours the garment, flattens it and polishes the outer face. Padded with PrimaLoft®, an exclusive blend of ultra-thin fibres providing exceptional insulating capacity.

Company: SPORTSWEAR COMPANY
Product: Stone Island Shadow Project_Insulated Knit Jacket
Designer: Errolson Hugh_Acronym®

www.stoneisland.com



The ReThinking the Future Collection is faithful to our vocation for the avant-garde: the innovation of products and circularity, together with the use or rational reuse of all resources. Natural dyed veneers enhanced in their biodiversity, the latest-generation multilaminar wood veneers, industrial inlays and SKEENS Tabu Boiserie.

Company: TABU
Product: ReThinking The Future - Anthology One
Designer: Tabu

www.tabu.it



Thanks to its innovative design and enclosed tools, the Technogym Bench has been designed to combine the maximum exercise variety with a minimum footprint by enabling you to perform the largest range of exercises in a very limited space. Compact and easy to move, the Technogym Bench is the perfect solution for any environment.

Company: TECHNOGYM
Product: Technogym Bench
Designer: Technogym Design

www.technogym.com



Tecno TClub is a sharing hub, the right place to work: an innovative design that presents the office of the future awaiting us, in which analogue and digital will merge together thanks to the technologies of IOT Solutions, a Tecno group company focused on developing software solutions.

Company: TECNO
Product: TClub
Designer: Centro Progetti Tecno

www.tecnospa.com



Visual identity, digital information and product development are projects born with Tera®, the brand oriented towards the circular economy. The products are obtained from the recycling of urban waste. Maximum attention was given to the development of communication media, both in terms of quality (materials) and quantity. (ph. credits: Riccardo Urnato)

Company: TERAPLAST
Product: Tera
Designer: JoeVelluto Studio

www.teraitaly.com



Tessoria Asolana's Orfeo rug is made from 100% pure Sardinian virgin wool: it's a handcrafted product that puts renewed focus on the warp, which was traditionally the concealed framework of a rug. The pattern - defined by close - knit is distinguished by two colours.

Company: TESSORIA ASOLANA DI PIANCA
Product: Orfeo
Designer: Davide Brugiolo

www.tessoriasolana.it



The Touring Aero 3 typifies the canons of Touring style, with flowing lines that highlight the cleanliness of the surfaces and the smooth integration of the volumes into a unified whole. The rear fin reflects pioneering "wind profile" studies carried out by Touring into aerodynamic theories of the golden age with the industry's first use of a wind tunnel.

Company: TOURING SUPERLEGGERA
Product: Touring Aero 3
Designer: Louis de Fabribeckers

www.touringsuperleggera.eu



The DV-L System (DUST VOICE - LOCK System) by UniFor is an innovative magnetic locking system for sliding and swing doors. Integrated on the doors, up to a maximum number of four sides, it allows a perfect soundproofing and insulation from the passage of air and dust particles.

Company: UniFor
Product: DV-L System
Designer: UniFor

www.unifor.it



Vesper is a semiannual, multidisciplinary journal, which deals with the relationships between forms and processes of thought and of design. Vesper gazes into the dusk, when light slowly merges with darkness and the illuminating object is no longer visible, in order to trace the movement of transformation.

Client: UNIVERSITÀ IUAV DI VENEZIA, DIPARTIMENTO DI CULTURE DEL PROGETTO
Product: Vesper
Designer: Centro Editoria Pard, Infrastruttura di ricerca Ir.Ide, Dipartimento di Culture del progetto, Università Iuav di Venezia; bruno (graphic layout); Quodlibet (editor)
www.iuav.it/vesperrivista



MeWa is a comprehensive system with a singular twin-seat, backrest and three tables enabling five distinct configurations. From these five configurations, endless variations in dimension and free form can be assembled for various uses, allowing the creation of a variety of atmospheres.

Company: VAGHI
Product: MeWa System - Modular Meeting Waiting System
Designer: Satyendra Pakhalé

www.vaghi.com



The Black jug has been designed and manufactured with black coloured glass with 100% filtering power – a high quality product with elegant finishes that offers the maximum protection from light. Its most recognizable features include its sinuous lines, its defined reliefs and the unique oblique cut of the spout.

Company: VETRI SPECIALI
Product: Vetro Black
Designer: D'Orsi Studio, Ufficio tecnico Vetri Speciali

www.vetrispeciali.com



Climate control connected to your lifestyle. Design with attention to detail, ergonomics, user friendly technology and ease of use. This is the Vimar Smart Thermostat that allows you to control the temperature whether via app or voice assistant - to make your home very smart.

Company: VIMAR
Product: Smart Thermostat
Designer: 21am S.r.l

www.vimar.com



The word "Lego" has a double meaning: it means to join but it also recalls the famous game that brought together the childhood of countless children, giving them the joy of being able to build something real. Hence the choice of this name; the materials used are eroded concrete and fused metal.

Company: VISIONNAIRE
Product: Lego console
Designer: Draga & Aurel

www.visionnaire-home.com



Shield19 is a piece of PPE created in a design rush in March 2020 to secure healthcare workers during the acute phase of the pandemic. The project came to life in Yatta's lab and has been produced in AM by a network spread across the country and abroad. More than 1.600 have been delivered.

Company: YATTA / CODICE E BULLONI
Product: Shield19 by YATTA
Designer: Yatta

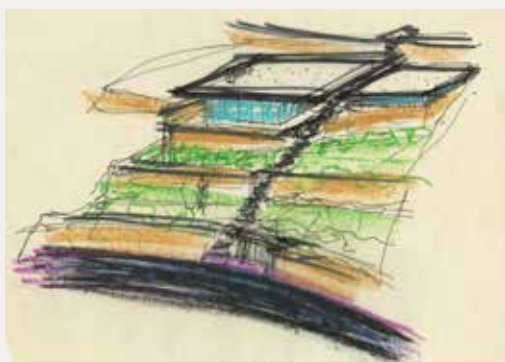
www.yatta.xyz

ADI Design Museum: two exhibitions

The ADI Design Index 2021 exhibition will remain open in Milan until November 7th and then move to Rome. In the following weeks, at the ADI Design Museum, two more stages of its in-depth study of some of the most important figures and schools of thought in Italian design.

Morassutti 100+1!

The first exhibition, which will be open from November 17th to January 24th 2022, is dedicated to the work of Bruno Morassutti and design culture in the post-war period. The leading figure in a season of Italian architecture, educated at Giuseppe Samonà and Carlo Scarpa's school in Venice and a frequent visitor to Frank Lloyd Wright's Taliesin community in the United States, Morassutti worked in Italy with Angelo Mangiarotti and then with his own studio where he focused in particular on the themes of prefabricated buildings and industrial design. The exhibition is curated by Alessandro Colombo and Francesco Scullica with exhibition design by the Colombo studio and graphic design by the Origoni Steiner Architetti Associati studio.



Villa von Saurma in Termini di Sorrento, Italy, by Bruno Morassutti.
Photo: Università Iuav di Venezia, Archivio Progetti, Fondo Bruno Morassutti.

Podio 15

Another important exhibition will be open from 26th November to 10th April 2022 in the form of a tribute to the 15 Compassi d'Oro Awards won by Olivetti between 1954 and 1991. They represent the equilibrium of a constant feature in the company's production culture, that of designing a machine and technical object in such a way as to bring it closer to the domestic world. This exhibition also looks at the unique way in which both in Italy and the rest of the world Olivetti placed design at the service of a very particular, multifaceted and encyclopaedic corporate image and features works by Nizzoli, Sottsass, BBPR, Bellini and De Lucchi. The exhibition is curated by Manolo De Giorgi, with exhibition design by Gianni Filindeu and graphic design by Silvia Tedesco.



Adriano Olivetti, Compasso d'Oro, Gran Premio Nazionale 1955.
Photo: Courtesy Archivio Fotografico Fondazione ADI Collezione Compasso d'Oro.

Design as you've never seen before



ADI Design Museum

Piazza Compasso d'Oro 1, Milano
Entrance from via Ceresio 7 | via Bramante 42 | piazza Cimitero Monumentale

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