



**2 March 2017
Italian Design Day**

Forward

Design in Italy permeates the fields of culture, art and philosophy to such an extent that it constitutes our society's innate pattern; its novelty combined with the solidity of the traditional handicrafts and with the unprejudiced experimentation gives origin to Italian designers' personal style. Besides, thanks to the notion that beauty must characterize products of mass consumption, art and design coexist and flourish much to their mutual benefit.

The birth of the design culture in Italy goes back to the extraordinary talents of the Renaissance, such as Leonardo da Vinci, and it reaches the modern art schools, which have made it possible for the contemporary industrial design to develop in many fertile and diversified ways. In particular, since the second World War, Italian design has quickly matured to support the growth of the country and it has launched a new concept of research. In driving industrial production, Italian design has shaped the objectives of development, and generated its own distinctive national characteristics.

Different peoples close or far away from our country have developed a unique attraction for the Italian lifestyle. It very much depends on the aesthetic and technological values that are inherent to our cultural environment and that are the source of the effort to integrate art with functions.

The influence of Italian design has also been determined by the continuous evolution of themes and techniques. Authors' creativity and pressure from manufacturers contribute to define a style that keeps changing while maintaining a distinctive Italian flavor even when foreign architects and designers should participate in the production of the final design item.

The making of Italian design encourages a fusion of cultures that is one of the finest outputs of globalization; it fosters not only manufacturing processes but also intercultural dialogue. The concept behind designer objects have shaped a sort of universal language that tells stories about people who have every day, in every country, the same trivial needs for lamps and chairs, pots and bicycles, and so forth.

The pleasure that beautiful ordinary objects can bring into everyday's life is the intuition of the Italian design school.

What

On the same day, in 100 locations around the world, 100 "ambassadors" of Italian culture (designers, entrepreneurs, journalists, critics, communicators, teachers...) will illustrate the concept of excellence.





How

The ways and means of design, habits, processes and more are examined in a panel discussion with top names from the world of education, information and trade.

These “ambassadors” are asked to point to areas of excellence in the country they have visited (crafts, technological innovation, construction techniques, materials etc.) and share them, seeing if they can lead to new ideas and influences.

The worldwide Design Day will not end with the panel discussion, for at each venue there will be a 24-hour marathon in which participants will be able to watch other events' live streaming and recordings, made with smartphones.

The panel discussion will open with a video, which will show how the project has been created and prepared. All the selected materials will go onto a special site and onto a number of social media channels, forming a huge treasure trove of Italian design experiences. This will be expanded over the years and will always be available for viewing from anywhere in the world.

Why

As has always been the case, Italian design is a blend of many factors, both material and immaterial. As communication and mobility systems have improved, these factors have never lost the fundamental characteristics that made them so well-known, prestigious and recognisable, even though they have come from various geographical sources and have changed over time. These distinctive features are inventiveness and originality, top-quality materials, superb construction, production processes that are environmentally friendly, as well as workers and end-users, and highest-quality packaging and advertising.

In addition, Italian design has also been affected by the so-called star system, which, to some extent, has been brought about by a more widespread communication system: instead of weakening it, the system has made Italian design even stronger on the international market. This is the only sector in Italy that attracts talent rather than rejecting it. At the same time, it also increases competition between designers, and especially between younger ones, who are more and more encouraged to seek partners abroad. Both the market and the number of design-oriented companies have grown leading to greater employment opportunities for an increasing number of designers, even though often focusing only on specific aspects of the design and creation of a product. Finally, Italian design is not just a matter of designers, but of an entire sector, involving training, communication, craftsmanship, businesses, art, and so on. This system took shape with the “great Masters” generation and has managed to remain on the cutting edge by innovating processes, materials, technologies, etc.

This is why the dominance of Italian design has not yet been effectively challenged, and indeed Italy is where all the best designers in the world, together with the best of the younger generation, would like to work.



Italian design is an all-encompassing phenomenon, covering a whole range of production sectors, such as furniture, accessories, lighting and transportation, as well as sport, food and a host of others.

After

This major event will be repeated on 2 March 2018 further expanding the selection of areas of production and excellence. 2018 will also see a major exhibition of objects, which will take into consideration the experience and materials accumulated in the previous edition, and any synergies they might have led to.