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Istituto Marangoni Mumbai
History of Italian Design
Course
Massimo Alberto Ottone

WORLD MAP



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Chapter 1

Overview on International Famous Designers 1800-1950

Overview on International Famous Designers 1800-1950



Some famous international designers of the first fifty years of the 20th century; their history and their most famous products

- Michael Thonet
- Le Corbusier
- Charles Eames
- Mies Van Der Rohe
- Marcel Breuer
- Gerrit Rietveld

Overview on International Famous Designers 1800-1950



Michael Thonet 1796-1871

In these foundational years, Thonet began his foray into pioneering designs. His workshop transformed into a melting pot of creativity, where traditional concepts were reimagined, paving the way for groundbreaking creations. But what set him apart was not merely his designs; it was his unwavering drive to innovate. In an era where many settled for the conventional, Thonet's journey charted a course towards reimagining the boundaries of furniture design. Starting from a small town, it became evident that his destiny was intricately tied to the annals of Michael Thonet's history in the furniture realm. His unique approach and dedication marked him as more than just a craftsman; he was a visionary, set to etch an indelible mark on the global furniture landscape. As we delve deeper in subsequent chapters, we'll uncover the innovation that solidified his place in history – the mastery of bentwood. People often come up with new ideas from simple things. This was true for Michael Thonet. For a long time, people made furniture from wood. But Thonet had a special idea: why not bend the wood? “Bentwood” means bending wood to make smooth curves and shapes. This idea made furniture look different and special. But this wasn't easy. Many times, when Thonet tried to bend the wood, it broke. But he didn't give up. After trying many times, he found a way to bend wood using steam. This was a big change. Now, he could make chairs and tables that looked very different from others.

Overview on International Famous Designers 1800-1950



His new chairs were not just for sitting. They looked like art. They were different from old, straight chairs. Thonet's chairs had smooth curves and were beautiful. People liked them a lot because they were different and not too expensive. Many people heard about Michael Thonet's new chairs and wanted to buy them. His small workshop became very famous. This success made him move to Vienna, a big city, where his business grew even more. Vienna, Austria's capital, is famous for its art, culture, and new ideas. This city changed Michael Thonet's life in a big way. He came to Vienna because he felt it was the right place to grow his furniture business. Soon after he arrived, something unexpected happened. He met Prince Metternich, an important person in Austria. The prince really liked Thonet's special wood-bending designs. He saw them as something new and exciting for the furniture world. Because of the prince's support, many new opportunities opened up for Thonet. The Austrian leaders, who were rich and powerful, gave their approval to Thonet's new way of making furniture. This made Thonet very popular, not just in Vienna but all over the world. His chairs even became a part of the fancy rooms in the royal palace. Thonet didn't stop there. He started a big workshop in Vienna, where he and his team made furniture with a lot of care and skill. For Thonet, Vienna wasn't just a city. It was where his big dreams became real. With the city's support, he was ready to make his business even bigger and reach more people. In the annals of the Thonet legacy, 1853 holds a special place.

Overview on International Famous Designers 1800-1950



This was the year when Michael Thonet, foreseeing the brand's future and its challenges, took a pivotal decision. Joining forces with his five sons, they formed "Gebrüder Thonet." This was not merely a business decision but a confluence of generational wisdom and passion. With each son bringing their distinct expertise and perspective to the table, the brand underwent a metamorphosis. From design ideation to business expansion strategies, this collaboration infused fresh vigour into the brand, ensuring that the Thonet legacy would be carried forward with the same dedication and vision Michael had instituted.

If there's one design that encapsulates Michael Thonet's genius and reflects the essence of Thonet history, it's undoubtedly the "No. 14 chair", commonly known as the Bistro Chair. This chair, in its simplicity and elegance, was more than just a seating solution; it was a manifestation of Thonet's dream to intertwine art with everyday functionality.

He and his products also perfectly follows the 4 paradigms of product design process: Project – Production – Sale – Consume

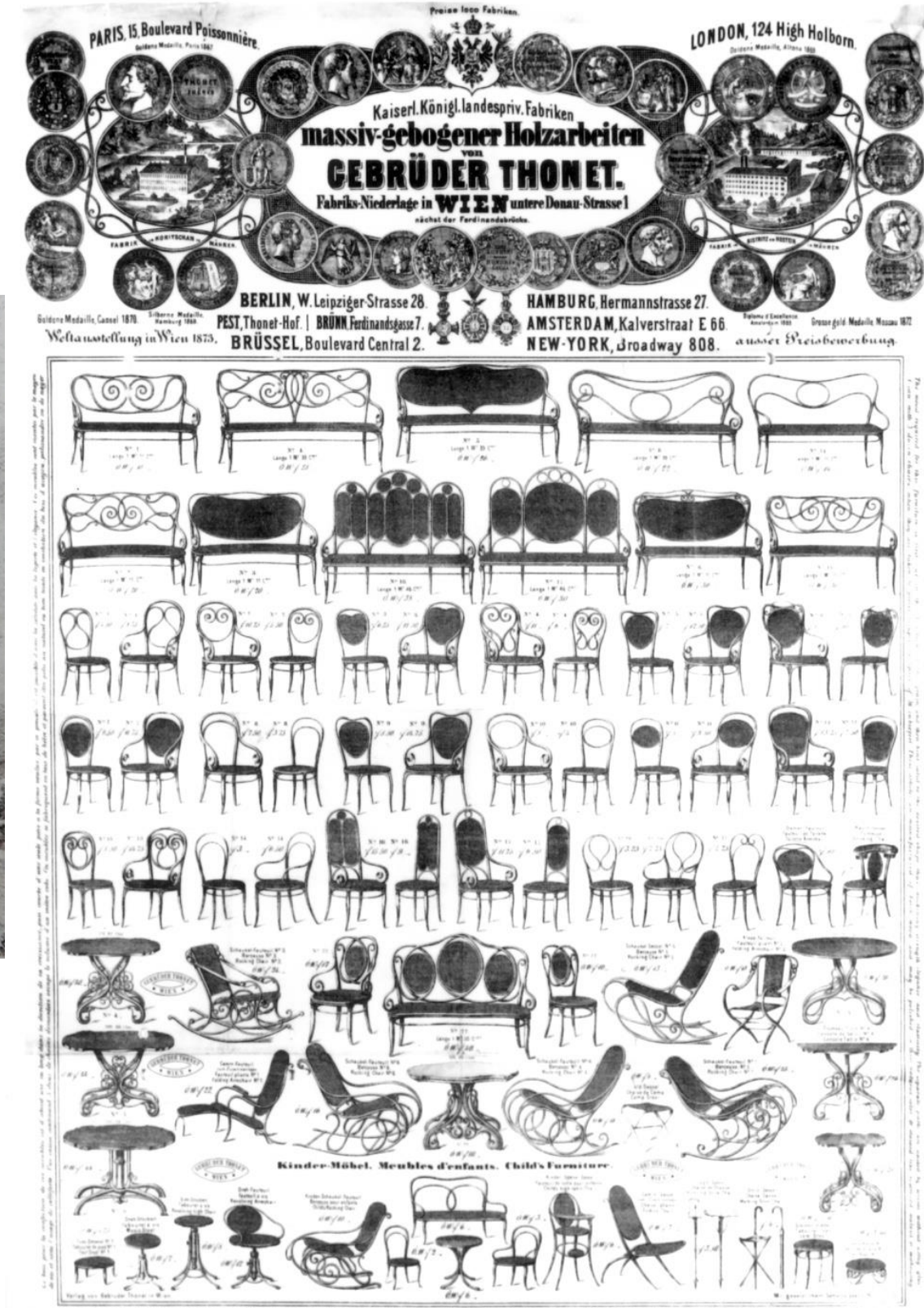
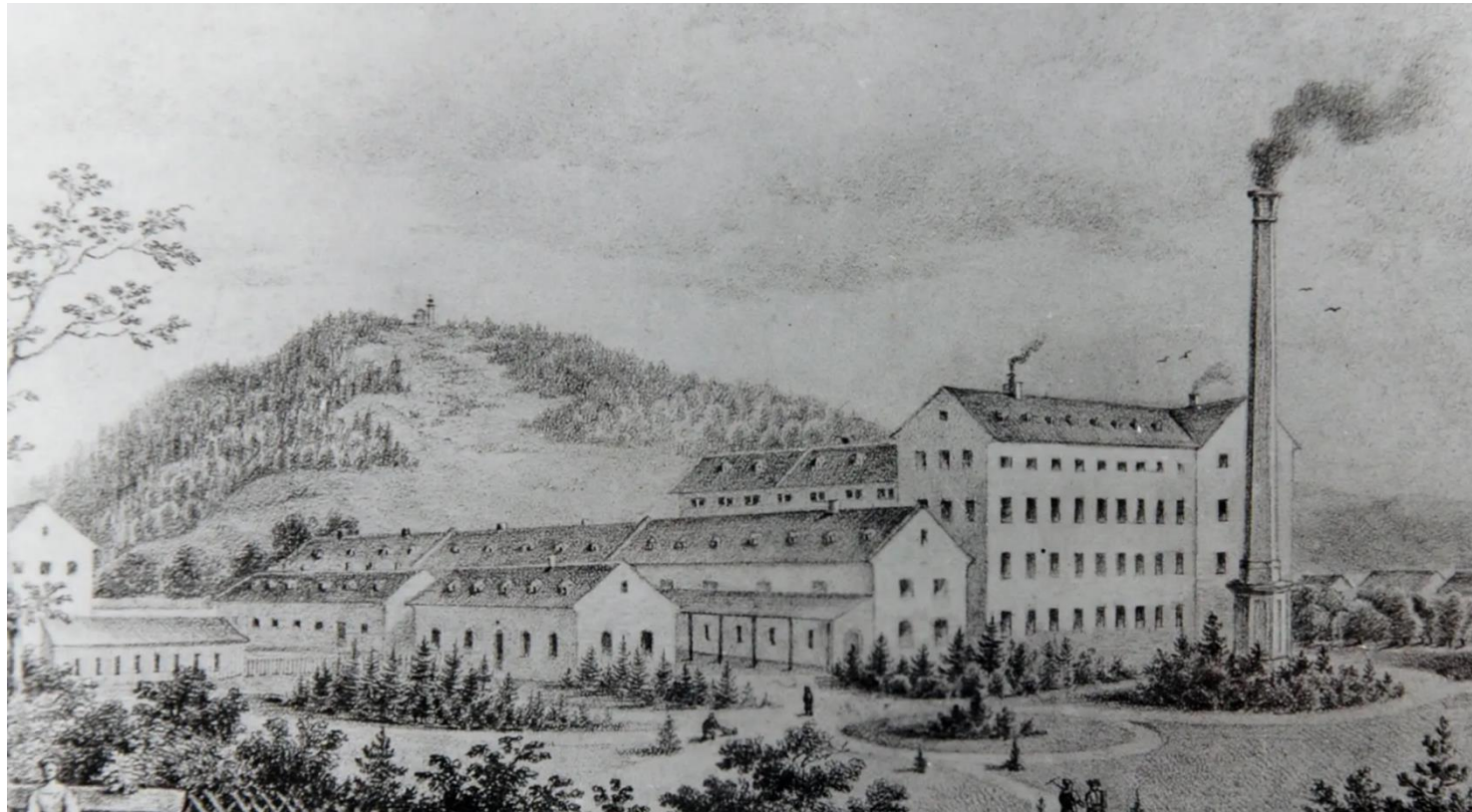
The brilliance of the "No. 14 chair" wasn't limited to its visual appeal; its ingenious design set it apart. With its composition of fewer than six parts, the chair was not only easy to assemble but also primed for efficient mass production. This efficiency, combined with its affordability, democratized luxury. People from diverse backgrounds could now own a piece of Thonet's design genius in their homes and establishments.

Overview on International Famous Designers 1800-1950



The market responded with resounding approval. Sales figures for the Bistro Chair soared, marking it as one of the most successful furniture designs of its time. In fact, by the early 20th century, millions had been sold, underscoring its widespread acclaim. Not limited to Vienna's boundaries, the chair found its place in cafes, households, and establishments across continents. Thonet recognized this global allure and thus expanded his enterprise beyond Austria. Whether it was the cold expanses of Russia or the vibrant streets of the United States, the imprint of Thonet chairs was unmistakable.

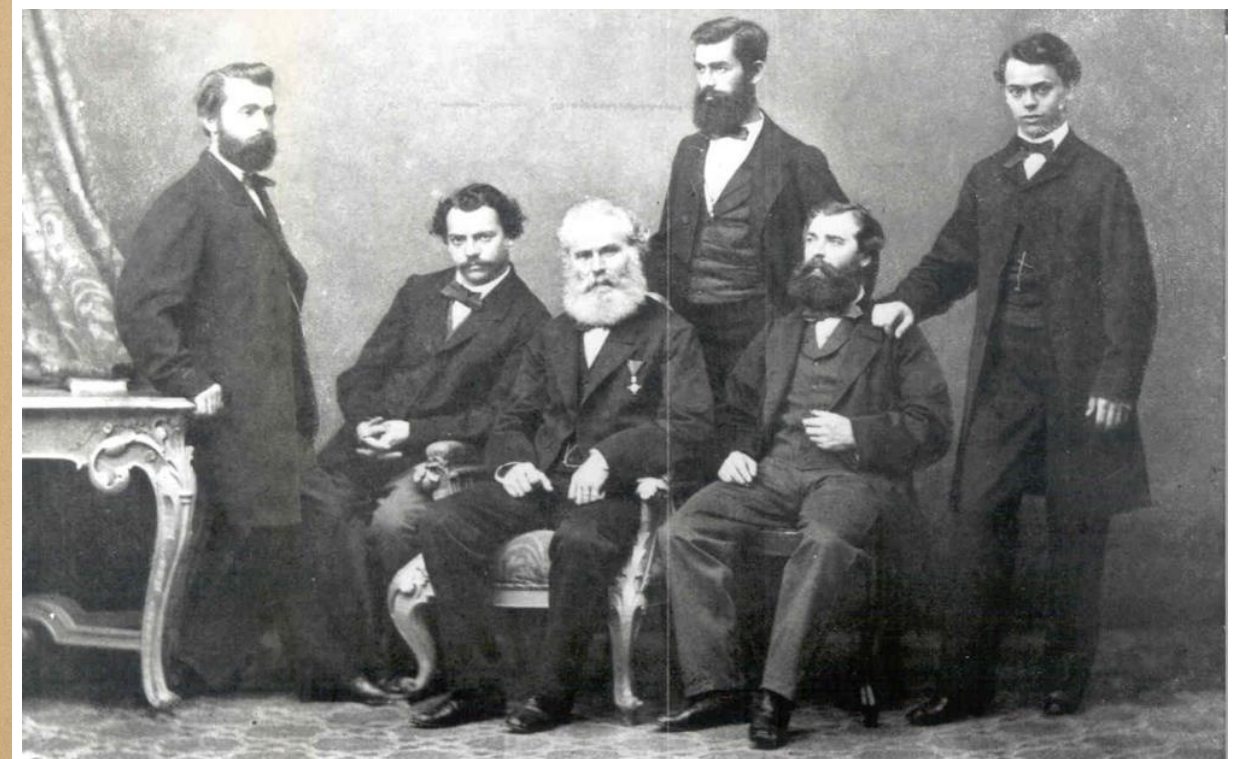
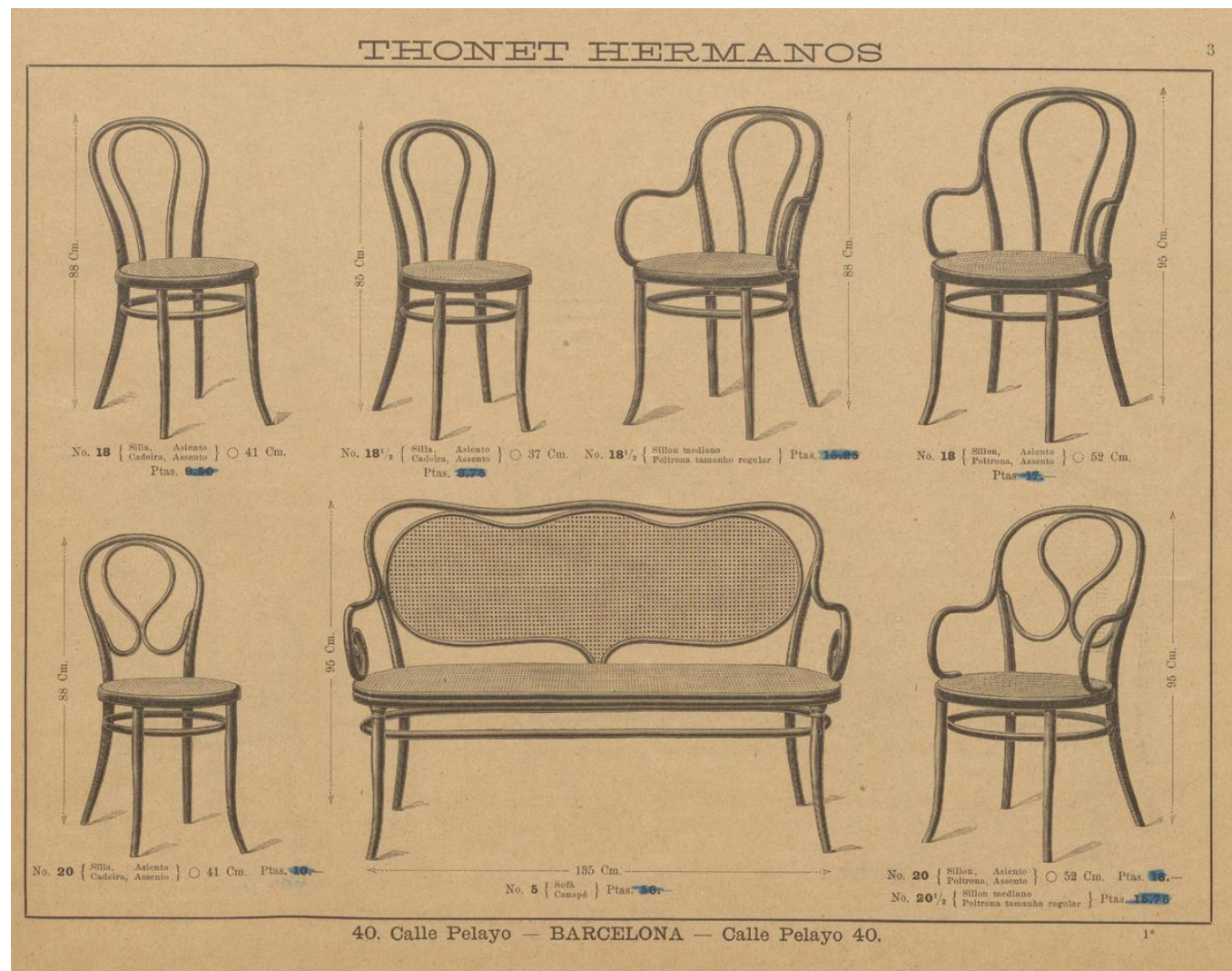
Overview on International Famous Designers 1800-1950



Overview on International Famous Designers 1800-1950



Overview on International Famous Designers 1800-1950



Gebrüder Thonet 1853

Overview on International Famous Designers 1800-1950



Thonet Chair No. 1



Michael Thonet



Thonet Chair No. 14 Bistro Chair



Thonet Chair No. 14 Bistro Chair

Overview on International Famous Designers 1800-1950



Le Corbusier (Charles-Edouard Jeanneret-Gris) 1887-1965

He is the son of Georges-Edouard Jeanneret, engraver and enameller of watches, and Marie Charlotte Amélie Jeanneret-Perret, musician. He is a man of many talents (urban planner, sculptor, painter, designer, writer, architect), he worked on projects on a worldwide scale. Throughout his life, Le Corbusier travels to acquire new techniques and perfect his knowledge by drawing inspiration from the countries visited. It is during his travels that he will find inspiration for the artistic, architectural and urban elements that will form the basis of his work.

As a representative of the modern movement, he introduced new ideas such as functionalism, purism and the link between nature and architecture. For Le Corbusier, a modern architecture is defined in five points: the piles to detach the building from the ground, the wide long narrow window-banner, the free plan, the free facade and the roof-terrace. These are the principles that he will apply in his achievements and which he will use to design furniture. Le Corbusier was an eloquent critic of the finely crafted, hand-made furniture, made with rare and exotic woods, inlays and coverings, presented at the 1925 Exposition of Decorative Arts. Following his usual method, Le Corbusier first wrote a book with his theories of furniture. In his 1925 book *L'Art Décoratif d'aujourd'hui*, he called for furniture that used inexpensive materials and could be mass-produced. Le Corbusier described three different furniture types: type-needs, type-furniture, and human-limb objects. He defined human-limb objects as: "Extensions of our limbs and adapted to human functions that are type-needs and type-functions, therefore type-objects and type-furniture. The human-limb object is a docile servant.

Overview on International Famous Designers 1800-1950



A good servant is discreet and self-effacing to leave his master free. Certainly, works of art are tools, beautiful tools. And long live the good taste manifested by choice, subtlety, proportion, and harmony". He further declared: "Chairs are architecture, sofas are bourgeois»

Le Corbusier first relied on ready-made furniture from Thonet to furnish his projects, such as his pavilion at the 1925 Exposition. In 1928, following the publication of his theories, he began experimenting with furniture design. In 1928, he invited the architect Charlotte Perriand to join his studio as a furniture designer. His cousin, Pierre Jeanneret, also collaborated on many of the designs. For the manufacture of his furniture, he turned to the German firm Gebrüder Thonet, which had begun making chairs with tubular steel, a material originally used for bicycles, in the early 1920s. Le Corbusier admired the design of Marcel Breuer and the Bauhaus, who in 1925 had begun making sleek modern tubular club chairs. The first results of the collaboration between Le Corbusier and Perriand were three types of chairs made with chrome-plated tubular steel frames: The LC4, Chaise Longue, (1927–28), with a covering of cowhide, which gave it a touch of exoticism; the Fauteuil Grand Confort (LC3) (1928–29), a club chair with a tubular frame which resembled the comfortable Art Deco club chairs that became popular in the 1920s; and the Fauteuil à dossier vasculaire (LC4) (1928–29), a low seat suspended in a tubular steel frame, also with cowhide upholstery. These chairs were designed specifically for two of his projects, the Maison la Roche in Paris and a pavilion for Barbara and Henry Church.

Overview on International Famous Designers 1800-1950



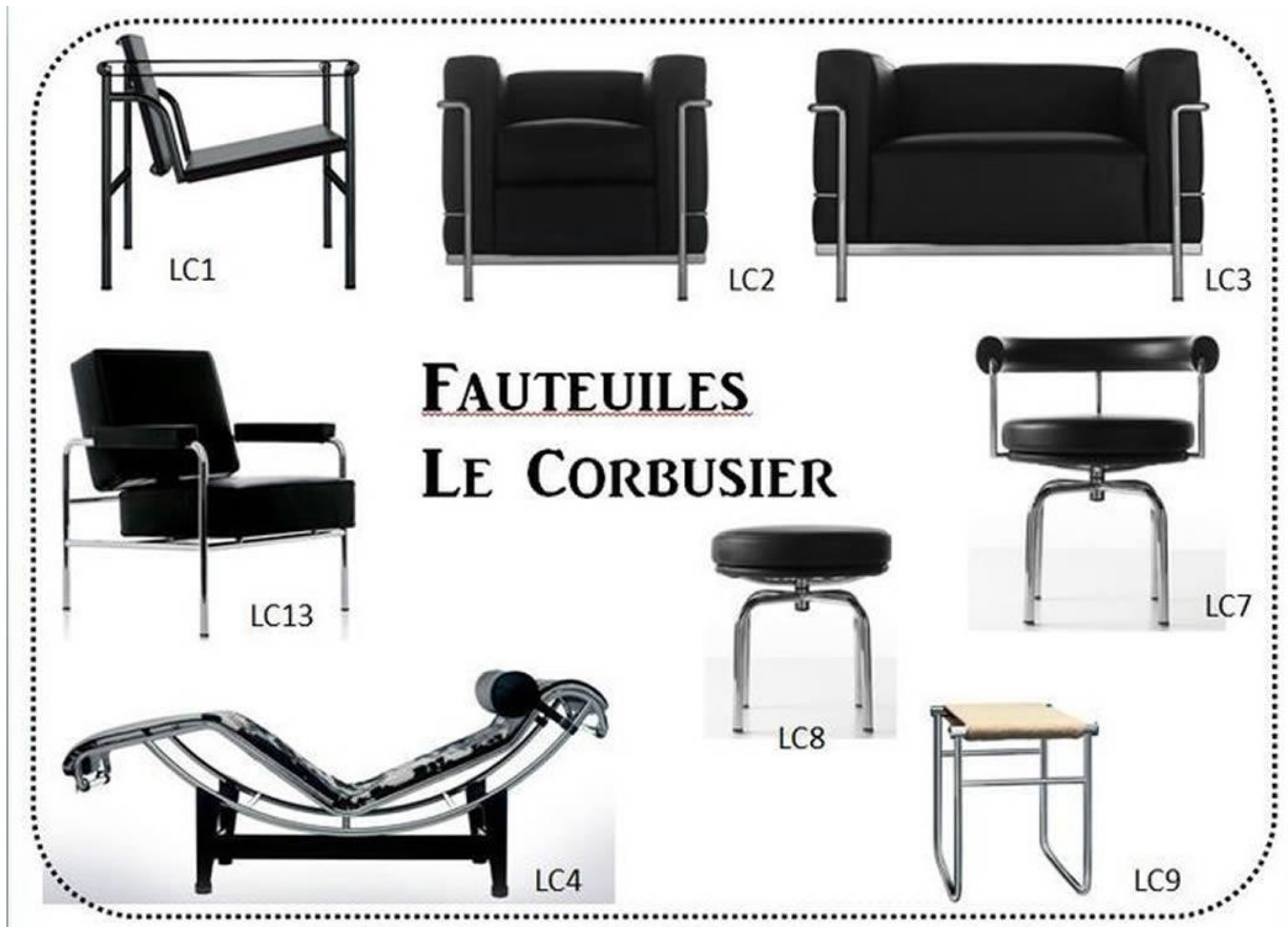
All three clearly showed the influence of Mies van der Rohe and Marcel Breuer. Despite the intention of Le Corbusier that his furniture should be inexpensive and mass-produced, his pieces were originally costly to make and were not mass-produced until many years later, when he was famous.

In 1951 Indian Prime Minister Shri Nehru, appointed Le Corbusier to design and create the new city of Chandigarh, with this project he could apply his idea of the perfect city which in his mind was to be settled like:

1. North: University, Governative Offices, Airport, Train Station
2. South: Industrial Area
3. West and East: Residential buildings, skyscrapers to cover only the 12% of the total area in order to leave the most possible green and nature
4. Underground: Public Transports

He asked to his cousin Pierre to be the site director of the project and in these years his cousin designed the famous Chandigarh Chair.

Overview on International Famous Designers 1800-1950



Overview on International Famous Designers 1800-1950



LC4 Structure



LC4



LC3 Grande Sofa



LC 850

Overview on International Famous Designers 1800-1950

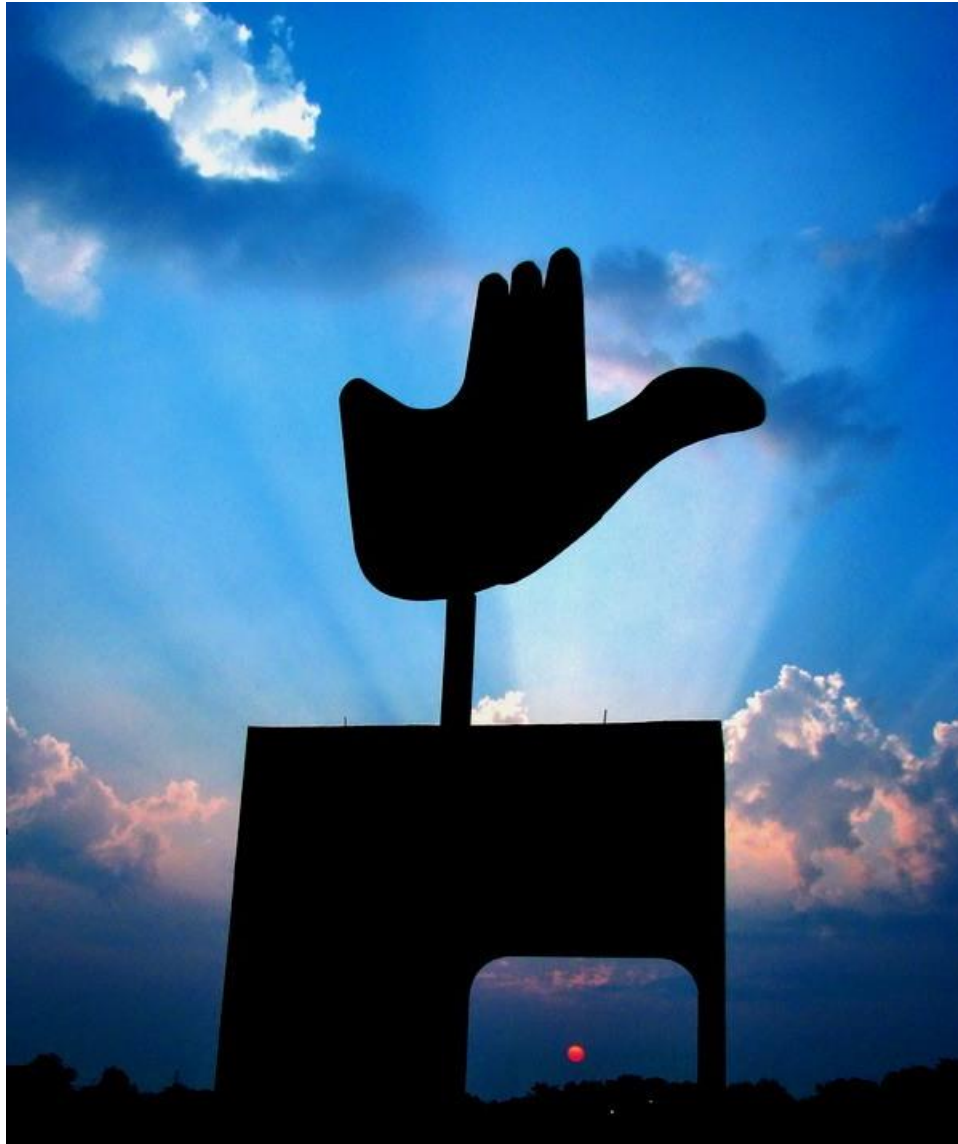


Le Corbusier and Shri Nehru

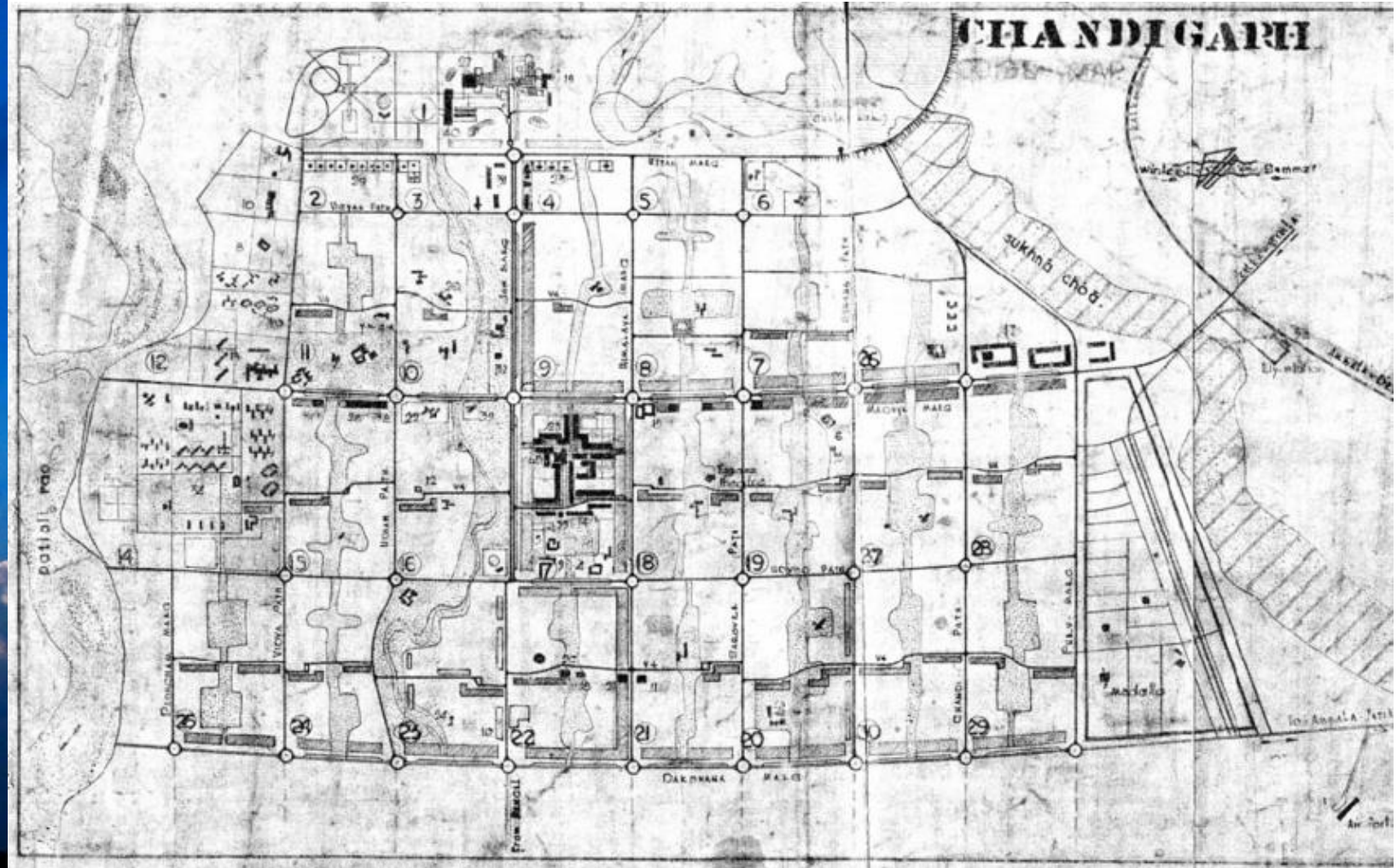


Pierre Jeanneret – Chandigarh Chair

Overview on International Famous Designers 1800-1950



Open Hand Monument in Chandigarh



Le Corbusier Chandigarh Plan 1951

Overview on International Famous Designers 1800-1950



Charles Eames 1907-1978

Charles and Ray Eames the couple, who were colleagues at the Cranbrook Academy of Art before they married, worked together to create notable works in architecture, like their own California home, the Eames house. That said, arguably their most lasting contributions were to the field of mid-century_modernseating design.

Eames chairs — from the cozy lounge to the sleek molded armchair —are still widely sought after today, and are continually referenced by contemporary designers.

Eames Fiberglass Armchair

Ray and Charles Eames released their molded fiberglass armchair in 1950, after creating it for the International Competition for Low-Cost Furniture Design, sponsored by the MoMA. The affordable fiberglass design was an answer to the limited financial and material resources available after WWII.

In its earliest form, this chair was molded plastic on an aluminum base, upholstered with fabric cushions. Eventually, the style expanded to offer a variety of finishes, bases, and upholstery options. They became hugely popular, appearing everywhere from sports stadiums to college lounges.

Overview on International Famous Designers 1800-1950



Eames Lounger & Ottoman

The Eames Lounge chair and the Eames Ottoman were released by the Herman Miller company in 1956, and are still produced and sold today. Unlike the sleek, spare lines of other Eames designs, this chair was intended to be, first and foremost, inviting.

In her book *Charles and Ray Eames: Designers of the Twentieth Century*, the design historian Pat Kirkham notes that Charles once explained that the lounge chair should have, "the warm receptive look of a well-used first baseman's mitt." The chairs were made of molded plywood, heated, then bent and shaped, and upholstered in leather.

Eames Aluminum Group Task Chair

The Eames Aluminum Group was a collection of office furniture designed by Charles and Ray, and released in 1958. The most iconic item from the collection is the Task Chair, a classic office desk chair originally created with a mesh suspension back for outdoor use and adapted for the office. Today, the most recognizable version of the chair features padded leather upholstery on an aluminum frame.



Eames Lounger Chair & Ottoman

Overview on International Famous Designers 1800-1950



Eames Fiberglass Armchair



Eames Fiberglass Armchair



Eames Task Chair



Eames Fiberglass Chairs & Armchairs

Overview on International Famous Designers 1800-1950



Eames & Saarinen Organic Chair
First Position in Moma 1940



Eames & Saarinen

Overview on International Famous Designers 1800-1950



Mies Van Der Rohe 1886-1969

Ludwig Mies van der Rohe's 'less-is-more' approach to design was the gold standard for many generations of modern architecture. His legendary career started humbly at his father's stonemasonry business, giving him an early appreciation of material and structure. In 1912, Mies established his own office in Berlin. Through furniture, residential projects and extraordinary, yet unrealized concepts for skyscrapers, he gained recognition as a leader of the German modern movement. As such, he was selected to design the German Pavilion at the Barcelona Industrial Exposition of 1929. His design, a rhythmic arrangement of horizontal and vertical planes of glass, stone and metal was an experiment in free flowing space. Inside, Mies included the Barcelona Chair and Ottoman, designed to offer the King and Queen of Spain to a place to rest (they in fact never sat down). The Barcelona Pavilion and the chairs it contained are universally recognized as milestones of modern design. Mies served as Vice President of the Deutscher Werkbund and Director of the Bauhaus from 1930 until it closed in 1933. He immigrated to the United States in 1938 to become the director of architecture at the Armour Institute (later the Illinois Institute of Technology). From his Chicago-based practice, Mies designed a portfolio of buildings that changed the face of American institutional architecture — the most notable examples being the IIT campus and the Seagram Building in New York. While at IIT he befriended and mentored a young Florence Knoll.



Florence has always credited Mies as her most influential instructor, and, in 1948, Mies granted Knoll exclusive rights to produce his furniture, including the Barcelona collection, the Brno chair, and MR series. The Barcelona Chair achieves the serenity of line and the refinement of proportions and materials characteristic of Mies van der Rohe's highly disciplined architecture. It is supported on each side by two chrome-plated, flat steel bars. Seen from the side, the single curve of the bar forming the chair's back and front legs crosses the S-curve of the bar forming the seat and back legs, making an intersection of the two. This simple shape derives from a long history of precedents, from ancient Egyptian folding stools to nineteenth-century neoclassical seating. The cantilevered seat and the back of the original chairs were upholstered in white kid leather with welt and button details.

Mies van der Rohe designed this chair for his German Pavilion at the Barcelona Exposition of 1929. The Pavilion was the site of the inaugural ceremony for the German exhibits at the exposition, and the Spanish king was to preside. It had to be an "important chair, a very elegant chair," according to the architect. "The government was to receive a king. . . . The chair had to be . . . monumental. In those circumstances, you just couldn't use a kitchen chair."

Although only two Barcelona chairs were made for the German Pavilion, the design was put into production and became so popular that, with the exception of one sixteen-year period, it has been manufactured since 1929.

Overview on International Famous Designers 1800-1950



Barcelona Chair



Barcelona Daybed



Barcelona Ottoman

Overview on International Famous Designers 1800-1950



Adjustable Chaise Longue Van Der Rohe



MR Lounge Chairs with arms

Overview on International Famous Designers 1800-1950



MR Chair Armless



MR Chair with arms



Brno Chair Flat Bar



Brno Chair Tubular

Overview on International Famous Designers 1800-1950



Overview on International Famous Designers 1800-1950



Marcel Breuer 1902-1981

A champion of the modern movement and protégé of Bauhaus founder Walter Gropius, Marcel Breuer is equally celebrated for his achievements in architecture and furniture. Breuer was a student and subsequently a master carpenter at the Bauhaus in the early 1920s. His entire body of work, both architecture and furniture, embodies the driving Bauhaus objective to reconcile art and industry. While at the Bauhaus, Breuer revolutionized the modern interior with his tubular-steel furniture collection — inspired by bicycle construction and fabricated using the techniques of local plumbers. His first designs, including the Wassily, remain among the most identifiable icons of the modern furniture movement. Breuer's attention eventually moved towards architecture. After practicing privately, he worked as a professor at Harvard's School of Design under Walter Gropius. Breuer was honored as the first architect to have a solo exhibition at The Metropolitan Museum of Art. In 1963, Breuer began work on perhaps his best-known architectural project — the Whitney Museum of American Art in New York City.

While Breuer never worked directly for Knoll, he is nonetheless an influential figure in the company's history. He was an early mentor to Florence Knoll during her time in the office of Walter Gropius in the 1930s. It was also Breuer who suggested that Hans Knoll hire Eszter Haraszty, the Knoll Textiles director responsible for many of the Knoll Planning Unit's most memorable color combinations.

Overview on International Famous Designers 1800-1950



Breuer eventually sold his furniture collection to the Italian design company Gavina SpA. In large part it was the Breuer Collection that motivated Knoll to acquire Gavina in 1968. Along with The Wassily Chair, the collection included the Cesca side chair and Laccio table collection — both modern classics in their own right.

"My intention was, with regards to my projects, to take a path that led to volumes that would always increase. That's the reason I first focused on smaller elements, like chairs and other furniture...I then went from furniture to private homes..." he wrote in a letter to Ise Gropius, (March 1932). The exhibition traces his transition from furniture design to architecture, bridging the gap between the two.

"After failing to interest the Adler company in the idea of making tubular steel furniture, Breuer went directly to the tubular steel manufacturer, Mannesmann steelworks, which had invented the seamless extruded steel tube."

Mannesmann's seamless steel, first produced towards the end of the 19th century, could be bent and reshaped without losing much of its strength. However, there was another advantage. As all good bike nerds know, steel-framed bikes are not only sturdy, they are also relatively springy, and are credited with soaking up the minor jolts much better than their aluminium counterparts; Marcel learned to exploit this in new ways. "Breuer purchased lengths of 4/5 in. (2 cm) diameter tubing (matching the dimensions of his bicycle), had them pre-bent to his specifications, and then he hired a plumber to help him weld the steel tubes together to make furniture frames.

Overview on International Famous Designers 1800-1950



The first design using the bent tubular steel was given the name B3, a numbering system Breuer would use for all his furniture for the next several years. It was an armchair, the first version made of nickel-plated steel tubes welded to form a rigid frame with four vertical legs that bent over and then down to support the seat and back, both of which were inclined steel frames, across which fabric was stretched.

This chair was of course, later renamed the Wassily, in honour of Breuer's friend Kandinsky, and remains in production – commonly with leather, rather than canvas straps - to this day. Indeed, Breuer went onto design a whole suite of steel-tube furniture. His genius, as McCarter explains, lay in the way he combined the tubing's properties – its strength, springiness, and the way the tubes could be slotted together, rather than welded – with a relatively recognisable furniture form.

Overview on International Famous Designers 1800-1950



Marcel Breuer & Wassily Chair B3



Overview on International Famous Designers 1800-1950



S64 Chair



Cesca Chair



Cesca Chair

Overview on International Famous Designers 1800-1950



MOBILI DI ACCIAIO

Thonet

1931

SISTEMA ARCHITETTO MARCEL BREUER

Queste fotografie mostrano solamente la forma dei nostri mobili d'acciaio. La comodità e la praticità vorremmo dimostrarvela personalmente. Visitandoci farete un piacere anche se non comprate! Domandateci altre illustrazioni di modelli in tubo d'acciaio (tavoli, sedie, poltrone, letti, ecc.) senza vostro impegno!

FRATELLI THONET
Società Italiana

SEDE CENTRALE: MILANO (109) VIA CAMPERIO 14
ROMA
Via Fontanelle Borghese 61

TORINO
Via Maria Vittoria 16

Overview on International Famous Designers 1800-1950



Gerriet Rietveld 1888-1964

Gerrit Rietveld (Utrecht 24 June 1888 - 25 June 1964) learned the craft of furniture making at an early age in his father's traditional furniture workshop. Later, he apprenticed as an architect and came into contact with members of the De Stijl art movement such as Robert van 't Hoff, Bart van der Leck and Theo van Doesburg. Rietveld develops into a versatile designer with a strong vision; his architecture and furniture designs become world-famous. His Red and Blue Chair, Zig-Zag Chair, Crate pieces and Press Room Chair are now true design classics that are impossible to imagine museums and modern interiors without. In the early period, Rietveld designed a lot of furniture based on an inquisitive idea in which construction, form and material play an important part. Later, the furniture was often created as part of architectural commissions, such as the Steltman chair he designed for the jeweller of the same name in The Hague. Almost every Rietveld design has a special story. In 1917, Rietveld opened his first furniture workshop on Adriaen van Ostadelaan in Utrecht. At that time, he further developed as an architect and, through Robert van 't Hoff came into contact with members of the De Stijl art movement such as Bart van der Leck, Theo van Doesburg and the architects J.J.P Oud and Jan Wils. Rietveld's 1919 slatted chair received great appreciation from De Stijl, under whose influence Rietveld painted the chair red and blue around 1923. Rietveld joined De Stijl and wrote regularly in their magazine.

Overview on International Famous Designers 1800-1950



Rietveld became part of the Dutch and later international avant-garde. With the Zig-Zag chair from 1932, he demonstrates his knowledge of material and form. In 1934, he designs his Crate furniture. A series of furniture made from leftover material from transport crates. Rietveld does not just sell the furniture but also the drawing with instructions so the customer can build the chair themselves. The upholstered chair follows in 1935: the Utrecht armchair with its distinctive blanket stitch finish. »His main message was, to bring together, simplicity in life, through work and example. We didn't do it too fanatically I believe." Gerrit Rietveld. By the time he opened his own furniture workshop in 1917, Rietveld had taught himself drawing, painting and model-making. He afterwards set up in business as a cabinet-maker. Rietveld designed his famous Red and Blue Chair in 1917. Hoping that much of his furniture would eventually be mass-produced rather than handcrafted, Rietveld aimed for simplicity in construction. In 1918, he started his own furniture factory, and changed the chair's colors after becoming influenced by the 'De Stijl' movement, of which he became a member in 1919, the same year in which he became an architect. The contacts that he made at De Stijl gave him the opportunity to exhibit abroad as well. The design seems like a three-dimensional realization of a Mondrian painting.

Overview on International Famous Designers 1800-1950



Red and Blue Chair



Red and Blue Chair



Red and Blue Chair & Coffee Table



Utrecht Armchair



Utrecht Armchair



Zig Zag Chair



Chapter 2

The Birth of the Design Industry in Brianza Area and his Importance Today

The Birth of the Design Industry in Brianza area and his Importance Today



The history of how the design and furniture industry was born in north of Italy, in Brianza area (Milan Province), how this heritage developed during the decades of the twentieth century and the importance of Brianza and Milano in the industry till today and the other furniture producing districts of Italy.

The Birth of the Design Industry in Brianza area and his Importance Today

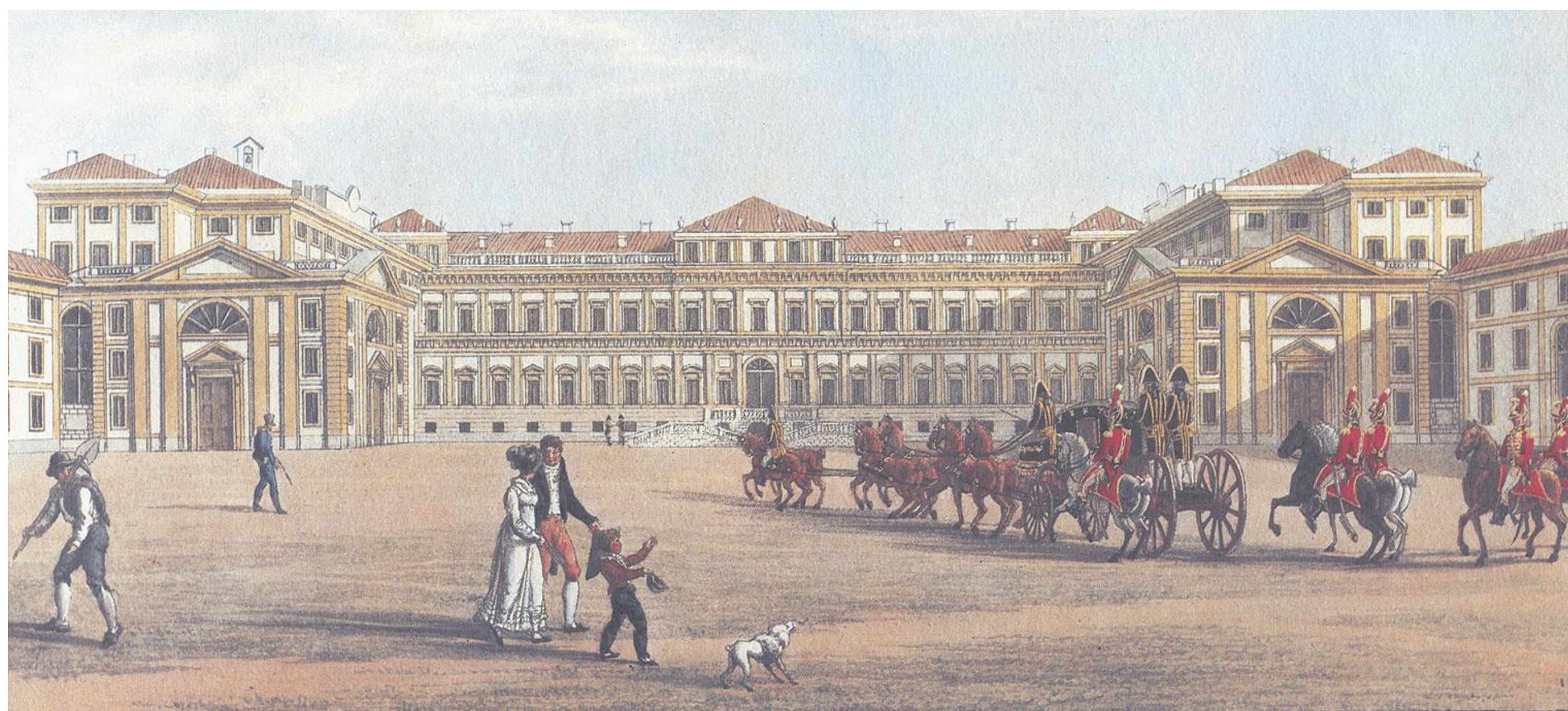


Charles Peguy – L'Argent (1913)

“These bygone workmen did not serve, they worked. They had an absolute honor, which is honor proper. A chair rung had to be well made. That was an understood thing. That was the first thing. It wasn't that the chair rung had to be well made for the salary or on account of the salary. It wasn't that it was well made for the boss, nor for connoisseurs, nor for the boss' clients. It had to be well made itself, in itself, for itself, in its very self. A tradition coming, springing from deep within the race, a history, an absolute, an honor, demanded that this chair rung be well made. Every part of the chair which could not be seen was just as perfectly made as the parts which could be seen. This was the selfsame principle of cathedrals. There was no question of being seen or of not being seen. It was the innate being of work which needed to be well done.”

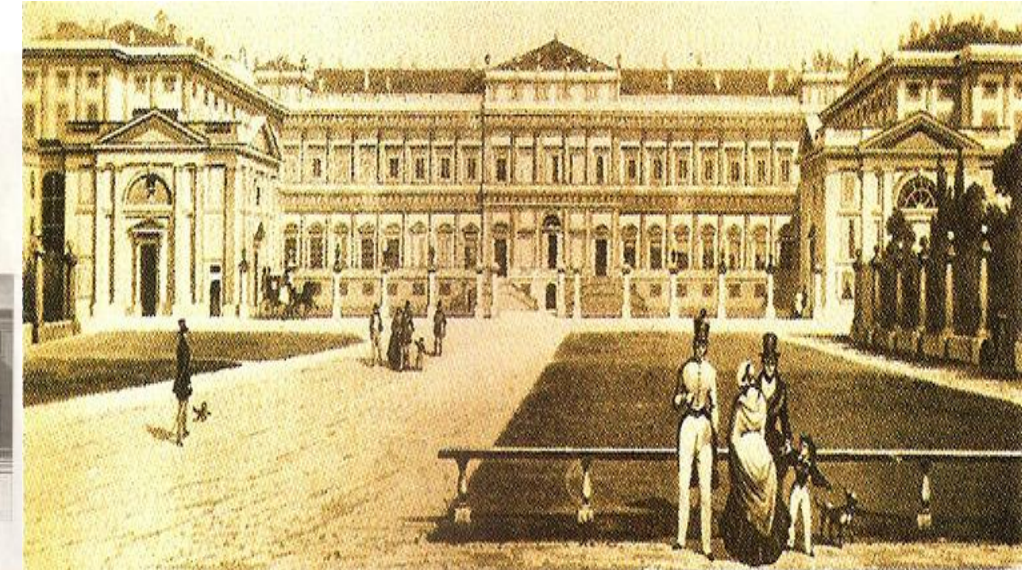
Charles Peguy

The Birth of the Design Industry in Brianza area and his Importance Today



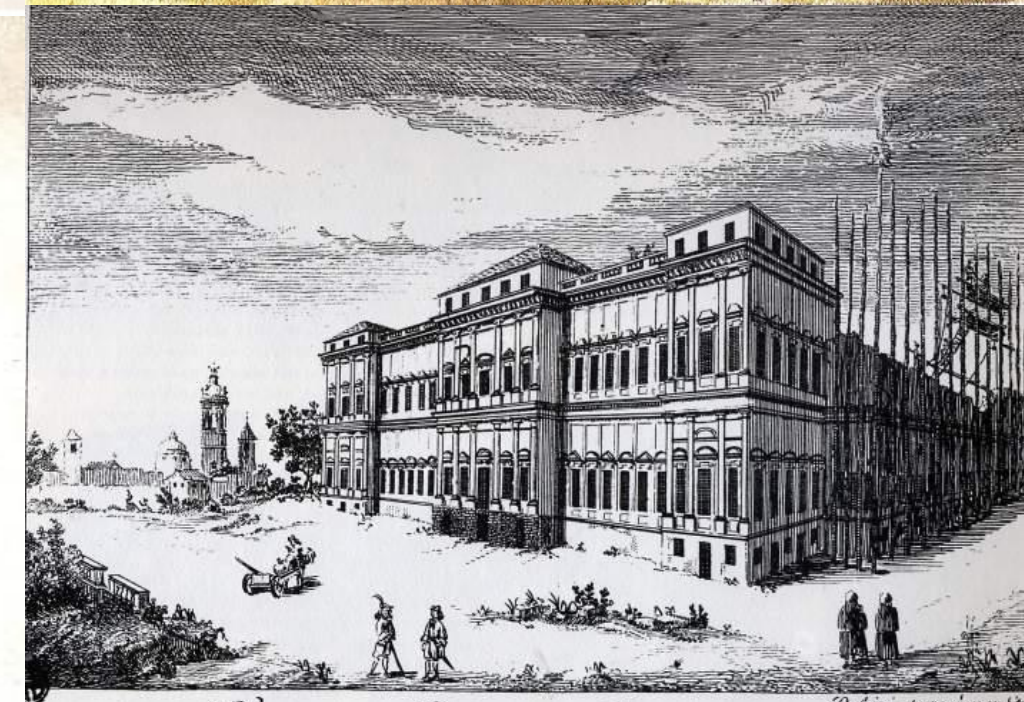
The Villa Reale di Monza in the 1850'

The Birth of the Design Industry in Brianza area and his Importance Today



L. del. Corbelli

Palazzo Reale di Monza.
Memorie Storiche di Monza (pag. 146)



Vue du Palais Royal de Monza
Veduta del Real Palazzo di Monza. ~ ~ ~

The Villa Reale di Monza in the 1800'

The Birth of the Design Industry in Brianza area and his Importance Today



The Villa Reale di Monza Today

The Birth of the Design Industry in Brianza area and his Importance Today



The history of how the design and furniture industry was born in north of Italy, in Brianza area in the city of Monza, which is the capital of Brianza, (Milan Province), is linked to a very important and heritage building which is the Royal Villa of Monza.

The Royal Villa of Monza, also known as the Royal Palace of Monza, a jewel of neoclassical architecture, signed by Piermarini architect, which has nothing to envy to the more noble Reggia of Caserta and Versailles. Furthermore, the royal palace is surrounded by the magnificent Monza Park, the largest fenced green area in Europe. Indeed, the sumptuous park that surrounds it is the largest in Europe.

The Royal Villa was built in the second half of the 1700s , more precisely between 1777 and 1780 . The project bears the signature of Giuseppe Piermarini, a famous architect of the time and a leading exponent of neoclassicism . The imposing construction was commissioned by Archduke Ferdinand of Habsburg and his mother Maria Theresa of Austria . The building, in fact, was used as a country residence of the royal dynasty, at least until 1796, the year of the descent into Italy of the armies of Napoleon Bonaparte . At that point, the luxurious residence passed into the hands of the French emperor's stepson, Eugene of Beauharnais . It was, however, only a parenthesis. On the fall of Napoleon, in 1818, the Royal Palace returned to the Austrians.

In the second half of the 1800s, the Villa changed owners again.

The Birth of the Design Industry in Brianza area and his Importance Today



After the annexation of the Lombard Venetian to Piedmont, in fact, the owners became the Savoy family and was particularly loved by King Umberto I , who elected it as his summer residence and subjected it to profound renovations and transformations. The Villa of Monza has the characteristic U shape , typical of the royal palaces of the 1700s. The style of the facade is linear and essential and has simple decorations , which give it an elegant but rigorous aspect , without colonnades or gables. The choice was not only dictated by stylistic needs but also by precise political choices of the Austrian court. Italy, in fact, was an occupied territory and the Habsburg emperors did not want to give the idea of flaunting arrogant wealth to their subjects.

The first floor of the Royal Villa is occupied by the reception rooms, the party rooms and the one used for lunches. The second floor , on the other hand, is dedicated to the bedrooms of guests and guests. The different halls and rooms (a total of 740 , for a total area of over 22,000 square meters) are decorated with gilded stuccoes, paintings and frescoes. The three main bodies, arranged in U-shape, delimit a large court of honor closed at the end by the two cubic volumes of the Chapel and the Cavallerizza, from which the lower wings of the service buildings start: this defines a rational space.

The decoration of the facades, renouncing colonnades and relief tiles, is extremely rigorous.

The Birth of the Design Industry in Brianza area and his Importance Today



The stylistic essentiality of the building is due not only to precise taste choices but also to political reasons: the court in Vienna preferred to avoid excessive ostentation of wealth and power in an occupied country.

The interiors also accord with the principles of rationality and simplicity that characterizes the entire project.

In particular, their functionality is a key point: the corridors, for example, are cut to serve independently various rooms used for different uses.

The interior decoration is entrusted to the main masters of the newly formed Brera Academy, founded by Archduke Ferdinand in 1776. The greenhouses, called Orangerie in the original Piermarinian project and now commonly known as the Serrone, was built in 1790.

Wanted by Archduke Ferdinand of Austria-Este on the occasion of the twentieth anniversary of his wedding to Maria Beatrice Ricciarda d'Este, it was designed on the model of the Orangerie of the Schönbrunn Palace.

Located on the north side of the villa, it was connected to the palace via a corridor called "Passage of the Ladies".

In the second half of the 20th century, right in front of the Serrone, a vast rose garden, the Niso Fumagalli Rose Garden, was established.

The Birth of the Design Industry in Brianza area and his Importance Today



So why the Royal Villa of Monza is so important for the development of furniture industry in Italy and Brianza area?

As we saw the villa was ordered by Austrian Royal Family, which in that historical period was the leading cultural centre and of the high society class.

Based on this above reason, the Austrian royal family wanted as wish to have the most beautiful and elegant residence for their holidays moments, for this they have called from entire Europe the best craftsmen.

All the best craftsmen from France, Germany, Spain, Austria, England and Italy came to Monza to give their tribute to make an extraordinary villa.

During the works the workers have built around the site their temporary not only houses, but their labouratories as many components were made their locally on the site and there was no time to go back to their premises to make something special as work. So after the completion of the Villa in 1780, many of these craftsmen decided to establish themselves and their activities in Monza in Brianza, creating a core business heritage of prestigious high end level of craftsman products. At that time the style was classical that's why also today we find in this area lot of classical furniture companies but then with the design development those craftsman were good to adapt the style and design to the new trends creating the most prestigious and successful furniture companies.

The Birth of the Design Industry in Brianza area and his Importance Today



The secret gathering all these people is the love and passion for the beauty, for the quality and for the perfection of the elegant details.

The Birth of the Design Industry in Brianza area and his Importance Today



Italian Modern & Classical Furniture Districts:

1. High Level: North of Italy Brianza Area (related to the Brianza Royal Villa)
2. Medium Level: North of Italy Veneto Area
3. Low Level: Centre and South of Italy, Marche and Puglia areas mainly





Chapter 3

Italian Designers who made the History of Design and Made in Italy

Italian Designers who made the History of Design and Made in Italy



Some famous Italian designers of the twentieth century, their history and their most famous products:

- Gio Ponti
- Achille Castiglioni and Piergiacomo Castiglioni
- Vico Magistretti
- Tobia and Afra Scarpa
- Rodolfo Dordoni
- Franco Albini
- Alessandro Mendini

Italian Designers who made the History of Design and Made in Italy



Gio Ponti 1891-1979

Giovanni "Gio" Ponti (born November 18, 1891, Milan, Italy—died September 16, 1979, Milan, Italy) is considered one of the most important and influential Italian architects. He was successful as an architect, industrial designer, furniture designer, artist, and publisher. His influence on modern Italian architecture is incontestable, and he is often referred to as the father of modern Italian design. He worked in the design profession for over sixty years. During his prolific career, Gio Ponti produced several furniture pieces, decorative artworks, and industrial product designs, extracting old artisan skills while exploring modern production techniques. Additionally, creating critical architectural works in Italy and internationally. The great designer graduated from Politecnico di Milano in 1921. In 1923, he began working in industrial design, designing ceramics for the Richard Ginori pottery factory near Florence. After two years, he convinced Richard Ginori to participate in the Internationale des Arts Décoratifs et Industriels Modernes (a 1925 Paris exposition), where Ponti's ceramic designs were very successful. During this time, Ponti forged a lasting relationship with the executive and shareholder of Christofle, Tony Bouilhet, who later in life would marry Ponti's niece, and for whom he designed Villa Bouilhet at the Saint-Cloud golf club near Paris, one of Ponti's first housing design projects. During his 15-year association with the Richard Ginori pottery factory, but especially during the early years, Gio Ponti collaborated with craftsmen and artisans to create rich designs with abundant colours, elegant shapes, and skilled craftsmanship, mainly in the neoclassical style.

Italian Designers who made the History of Design and Made in Italy



This style was out of favor with the functional and minimal approach of the then-prevalent Italian Rationalism, and it was distinctly present in Ponti's work in the 1930s and 1940s and less and less so in the later years.

In 1928, Ponti delved deep into publishing and began Domus, architecture and design magazine, to energize and assimilate Italian architecture, interior design, and decorative arts. His leadership at Domus would allow him to express his ideas regarding the Novecento artistic movement, a counter-movement to Rationalism, and ensure recognition of top Italian design. He worked at Domus until 1941, when he moved on and founded Stile magazine (Lo Stile–Nella casa e nell'arrendamento), and asked several young architects and critics—among them Lina Bo Bardi, to collaborate with him. However, Ponti closed Lo Stile and returned to Domus in 1947, where he remained involved for the rest of his life. In 1923, Ponti made his public debut as a product designer in Italy at the first Biennial Exhibition of the Decorative Arts in Monza, followed by his involvement in organizing the subsequent Triennale exhibitions of Monza and Milan. In 1933, Ponti exposed entrepreneurial spirit and invited Pietro Chiesa to join him and Luigi Fontana to embark on the venture of Fontana Arte, a company that would become a force in Italian furniture design that specialized in manufacturing furniture, lighting, and furnishing accessories. In the 1940s, Ponti collaborated with Paolo de Poli to produce furniture, decorative panels, and new objects of design and animal motifs in sculptural forms, and in 1946, he started three years of involvement designing Murano glassware for Venini.

Italian Designers who made the History of Design and Made in Italy



During the early 1930s, Gio Ponti and Piero Fornasetti started a long, productive, and somewhat methodic collaboration, as it mainly consisted of Ponti-designed furniture decorated with Fornasetti paintings and engravings.

During the 1950s, in line with the other influential Italian designers, such as Nino Zoncada, Gustavo Pulitzer, Paolo de Poli, Pietro Chiesa, and Gino Sarfatti, Ponti designed the interiors, including the furniture for ocean liners. In 1947, Gio Ponti established a long and strong friendship with the Italian architect and designer Ico Parisi and his wife, Luisa Aiani, collaborating in the design studio La Ruota.

In the late 1940s and 1950s, Ponti became a bountiful furniture designer, his chairs and sofas of significant popularity. His work was portrayed with a joyful spirit and a sensitivity to modernism that are persistent. Among his important chair designs are the armchair model no. 811 for Figli di Amedeo Cassina (1950), with an inclined and angular wooden frame and a suspension system for the seat and backrest made out of elastic belts made by Pirelli; the Model 111, also for Figli di Amedeo Cassina (1950); the Diamond sofa, originally made for his house (Cassina, 1953); the Mariposa, or butterfly, chair, which was originally designed for the Villa Planchart in Caracas (1955); the successfully omnipresent Superleggera chair, also for Cassina (1957), the crowning achievement of a long and fruitful work relationship designing furniture and objects for Cassina; the Continuum rattan chair for Pierantonio Bonacina (1963); the Dezza armchair for Poltrona Frau in 1966; and the Gabriela chair, or the Sedia di poco sedile, for Pallucco (1971).

Italian Designers who made the History of Design and Made in Italy



Other important Ponti designs for Italian furniture manufacturers include:

- the series of chairs, lounges, desk chairs, and desks designed in 1950 for the Vembi-Burroughs office in Genoa;
- the designs of cabinets and sideboards for Singer & Sons (1951);
- the vanity desk or vanity dressing table for Giordano Chiesa (1951);
- the side table D 5551 designed initially for his house in Via Dezza in Milan (1954);
- the 1960 and 1964 furnishings for the hotels Parco del Principe in Rome and Parco del Principe in Sorrento; and
- many furniture pieces he designed in the late 1960s for Tecno, Osvaldo Borsani's furniture manufacturing company.

Gio Ponti participated in the architectural and interior design of two important hotels in Italy: the Hotel Parco Dei Principe in Sorrento (1960) and the Hotel Parco Dei Principe in Roma (1964). The interiors for these two hotels were designed with a unique modern sensuality that evoked sophistication and style. The projects were created in collaboration with Fausto Melotti and Ico Parisi.

In 1966, he invited lighting designer Elio Martinelli to showcase his lamps at the opening of the Eurodomus exhibition, which drove forward Martinelli's career as an innovative light designer. In the 1970s towards the end of his career, Ponti was on an intense mission to explore transparency and lightness in his work.



Superleggera



Superleggera

Italian Designers who made the History of Design and Made in Italy



D.153.1



No. 111



D.154.2



Round D.154.5



Gabriela Chair



No. 811

Italian Designers who made the History of Design and Made in Italy



D.151.4



Dezza



Distex



D.156.3



Diamond Sofa



516

Italian Designers who made the History of Design and Made in Italy



D.859.1



D.847.1



D.552.2



D.5551

Italian Designers who made the History of Design and Made in Italy



Continuum



Gio Ponti Ambience

Italian Designers who made the History of Design and Made in Italy



Achille Castiglioni and Piergiacomo Castiglioni 1918-2002

Achille Castiglioni (born February 16, 1918, Milan—died December 2, 2002, Milan) was a prolific furniture, lighting, and product Italian designer renowned for his ironic, joyful, creative and functional designs that, at times, intersected with ideas explored by conceptual artists. In 1944, immediately after graduating, Achille Castiglioni joined his brothers Livio and Pier Giacomo in the design studio that they had founded with Livio's classmate Luigi Caccia Dominioni in 1937 in Milan. Fortunately for Achille, from the very beginning Livio and Pier Giacomo decided to focus almost entirely on designing exhibitions, furniture, housewares, and appliances since architectural commissions were difficult to come by during the war. This product-design focus, and the deep fraternal bond among the three brothers, would later allow the young Achille to experiment early in his career with emerging techniques and new materials that could communicate a fresh aesthetic sensibility suited for the positive outlook of the post-war European market. During this period, the Castiglioni brothers participated in the Italian Exhibition of Furniture (RIMA), where they successfully introduced a series of curved-plywood furniture, and presented important designs, such as the Tubino lamp (1949), originally produced by Italian light maker Arteluce from 1949 until 1974, and reintroduced by FLOS since the late 1970s; and the Luminator lamp (1955), originally produced by Gilardi & Barzaghi, but reintroduced by FLOS in the late 1960s.

Italian Designers who made the History of Design and Made in Italy



A new, successful, and long-lasting collaboration developed in 1960, when Pier Giacomo and Achille Castiglioni were reached by entrepreneurial Italian designer Dino Gavina and business man Arturo Eisenkeil with the idea to create a completely new kind of lighting fixtures utilizing a polyamide. The material, which they called “cocoon,” in the hands of the Castiglioni brothers would become a popular and iconic innovation in the 1960s and serve as the successful foundation of Italian lighting company FLOS—founded by Gavina and Eisenkeil in 1962.

Pier Giacomo and Achille Castiglioni designed a series of “cocoon” lights utilizing the spray-on polyamide plastic as a coating layer onto a metal frame. Among the most popular Castiglioni “cocoon” lights are: the Taraxacum and the Viscontea ceiling lamps (1960), and the Gatto table lamp (1961).

Other of the important lamp designs by Pier Giacomo and Achille Castiglioni for FLOS are the Beehive -or Splügen Braü lamp (1961), Toio –or Toy lamp (1962), Arco lamp (1962), Taccia lamp (1962), Snoopy lamp (1967), the Gibigiana desk lamp (1980), the Grip floor lamp (1985), and the Taraxacum 88 (1988).

But they also designed playful furnishings products during this time; some examples are: Sello stool for Zanotta (1957), Sgabello per Telefono, a telephone stool in the shape of a bicycle seat, and the Mezzardo, or sharecropper’s stool, for Zanotta (1957); the Spalter vacuum cleaner, for R.E.M. di Rossetti Enrico (1956); the Sanluca chair for Gavina (1961); and the Cacciavite, or Screwdriver, side table by Zanotta (1966).

Italian Designers who made the History of Design and Made in Italy



The quality and uniqueness of Achille Castiglioni's light and furniture designs are evident not only by the success that these products had when they were first introduced in the market, but by their ability to continue to connect with a contemporary audience. As any of his lights and furniture designs are still in production today, and are among the bestsellers for FLOS and for Zanotta.

After the death of Pier Giacomo, Achille Castiglioni continued as a solo designer and urban planner. In 1969, he started to teach architecture and design at the Politecnico di Torino, and from 1980 onwards, he taught at the Politecnico di Milano.

Achille Castiglioni won the Compasso D'Oro, Italy's top prize for industrial design, nine times. In 1955, for the Luminator lamp, 1969 for the T 12 Palini chair, in 1962 for the Pitagora coffee maker, in 1964 for Spinamatic beer spinner, in 1967 for a headset for simultaneous translations, in 1979 for the lamp Prentesi lamp and for the Omsa hospital bed, in 1984 for the Dry cutlery set, and in 1989 Castiglioni was awarded a special mention for his design contributions as he "elevated Design, through his irreplaceable experience, to the highest cultural values."

In 2001, he was awarded a doctorate Honoris Causa in Industrial Design by his alma mater Politecnico di Milano.

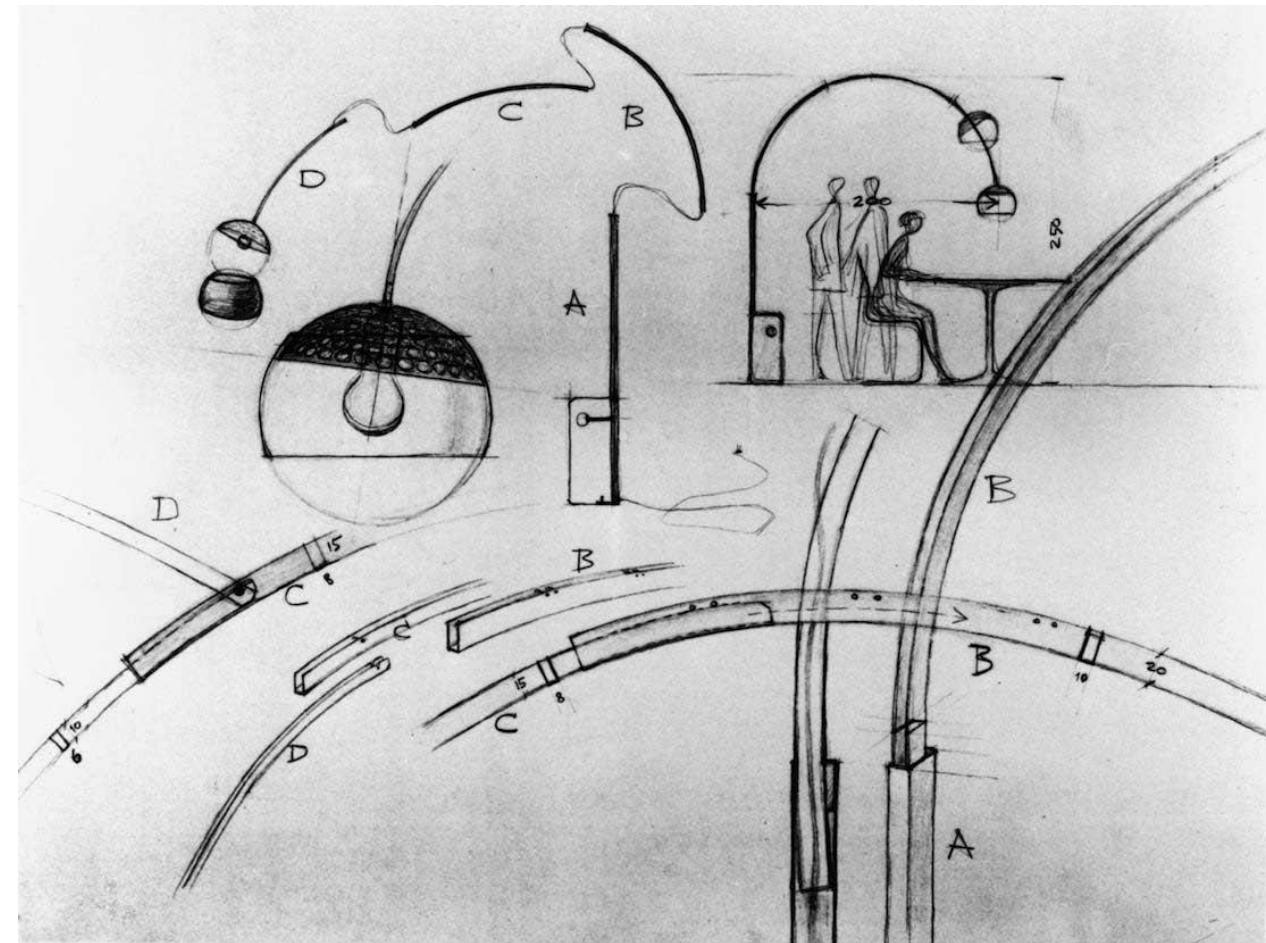
Italian Designers who made the History of Design and Made in Italy



In addition, Achille Castiglioni was recognized during this life by multiple institutions outside of Italy, such as:

- In 1985, Honorary Member of the “Committee of Advisors” at the Art Center College of Design in Pasadena.
- In 1986, Honorary Member of the Faculty of Royal Designers for the Royal Society of Art in London.
- In 1987, Honoris Causa of the Royal College of Art in London.
- In 1993, Annual award of “The Chartered Society of Designer” of London.
- In 1995, Award “Art sur Table” from the Conseil National des Art Culinaire in Paris.
- In 1996, Premio “IF Design Wettbewerb” dal Industrie Forum Design di Hannover.

“There has to be irony, both in design and in the objects. I see around me a professional disease of taking everything too seriously. One of my secrets is to joke all the time.”



Arco Lamp

Italian Designers who made the History of Design and Made in Italy



Gatto



Taraxacum

Arco Lamp





Snoopy



Taccia

Italian Designers who made the History of Design and Made in Italy



Tubino Lamp



Viscontea



Luminator

Italian Designers who made the History of Design and Made in Italy



Cacciavite



Babela



Mezzadro



Armchair Bed Model Polet

Italian Designers who made the History of Design and Made in Italy



Vico Magistretti 1920-2006

Vico Magistretti was born in Milan in 1920. He came from a family of architects. After a few years in Switzerland during World War II, Magistretti returned to Milan to study architecture at the Politecnico. He graduated in 1945, and he started working in his father's studio, the architect Pier Giulio Magistretti. Thanks to innovations like plastic, the industry was developing, and even design was taking a new path. Magistretti had a hand in each of them, and he participated in the city's Triennale exhibit. During the 50s, the Italian architect kept his momentum going by building projects like the tower in the park in Revere street. While he kept working on architecture projects throughout the 60s, in the 70s, Vico Magistretti started shifting towards design. He created decor, furniture, and daily objects while staying true to his aesthetics and beliefs. Through the decades of his career, the Italian designer received awards, honorary memberships like the one with the Royal College of Art in London, and the golden medal at the Society of Industrial Artists and Designers. Magistretti worked in Milan, Tokyo, and Lausanne. Precisely the villa in Epalinges (near Lausanne in Switzerland) is one of his latest projects, dating back to 2005. His last design work was the glass desk Gemini in 2006, the same year of Magistretti's death. Vico Magistretti believed in simplicity. He didn't like excessive decorations and redundancy. Instead, he believed in practicality and functionality. The modernism movement embraced minimalism, and it focused on the nascent industries.

Italian Designers who made the History of Design and Made in Italy



The economic boom was bringing innovation and technology to both architecture and design. Hence, prefabricated buildings, materials like steel and concrete. The architect from Milan wasn't the only Italian creator to adhere to this aesthetic. So did others, among them all Gio Ponti. These concepts of modernism applied to Magistretti's works, both in architecture and design.

"The task of the architect is to look at usual things with new eyes," said Magistretti, "get rid of schemes and rules. When I create a table, first of all, I ask myself if it's right for it to be flat."

The Italian creator didn't disdain everyday objects. He disdained elaborate patterns and designs. To him, simple lines, forms, and shapes created the best result. Magistretti's idea was to produce works that were both useful to the industry and the people. His creations were made for industrial production, but they were also made to adapt to any taste, need, and space. Like a modernist, he wanted to build each piece of his projects for everyone, from the big picture to the details. After World War II, rebuilding Milan and architecture meant rebuilding the concept of "home." That's when producers, architects, and designers (like Afra and Tobia Scarpa) met to create Italian design, a movement that Vico Magistretti defined as "miraculous."

Infact, concept design (and even modernism) dealt with big ideas, like the idea of "home." Places, people, and furniture had potential, and these generations of designers wanted to exploit it.

Italian Designers who made the History of Design and Made in Italy



The conversation focused on functionality and taking advantage of the space, materials, and technology. Finishes and details were just as important, so these designers and architects also thought about the small picture.

Vico Magistretti believed in creating a comfortable and functional home, in every detail, no matter how big or small. There is no ideal home with ideal objects and furniture. On the contrary, each couch, chair, or lamp has to adapt to the owner's needs and preferences. He wanted to create a frame that people could fill. In the mass and chain production era, objects looked the same, and there was a lot of production. To the Italian designer, the challenge was creating something with a concept.

“I have to manage the volumes, the games of light, and the spaces,” said Magistretti, “to create a frame that is charming and correct and that allows the introduction of things.” Things like his pieces of furniture, some of which are still in production nowadays. During an interview year into his career, Magistretti said that designing chairs was one of his favorite things. Why? For the passion, he made in them. He wanted to make them as simple as possible because he worked by the motto “less is more.”

With each piece he designed, Vico Magistretti had the same goal: to create a home for anyone. His creations were adaptable, and they fit any space, situation, and need. He used the inspiration from the past and traditional Italian design to create a new and modern version of it.

Italian Designers who made the History of Design and Made in Italy



A version that adapted to modern society and the boom of the industry. Italian design was beginning a new chapter, and designers like Magistretti, Afra and Tobia Scarpa, and Achille Castiglioni were the avant-garde. Always with an eye to the past.

“For Italian design, memory has been important,” said Magistretti, “Italian design started in the 60s, and now, 40 years later, this cultural phenomenon is still going on and creating.”

Just like Vico Magistretti kept creating until the very end, and he also received the Compasso d’Oro for his career in 1994. His last design piece was the Gemini table, where he used the elegant material of glass to create a table that is the symbol of concept design. The Gemini represents the designer’s aesthetic, which is filled with precise elements, innovation, and passion.

The strength of Vico Magistretti lies in his passion and respect for the materials. He always stayed true to his ideas of beauty and design throughout his long and successful career. That’s how he managed to take his idea of Italian design abroad, inspiring people in the United Kingdom, Denmark, and the entire design world. The bombings of World War II left destruction and wounds in Italy (and in Europe), but reconstruction gave people a fighting chance. Thanks to designers like Vico Magistretti.



Maralunga Sofa



Maralunga Armchair

Italian Designers who made the History of Design and Made in Italy



Gaudi



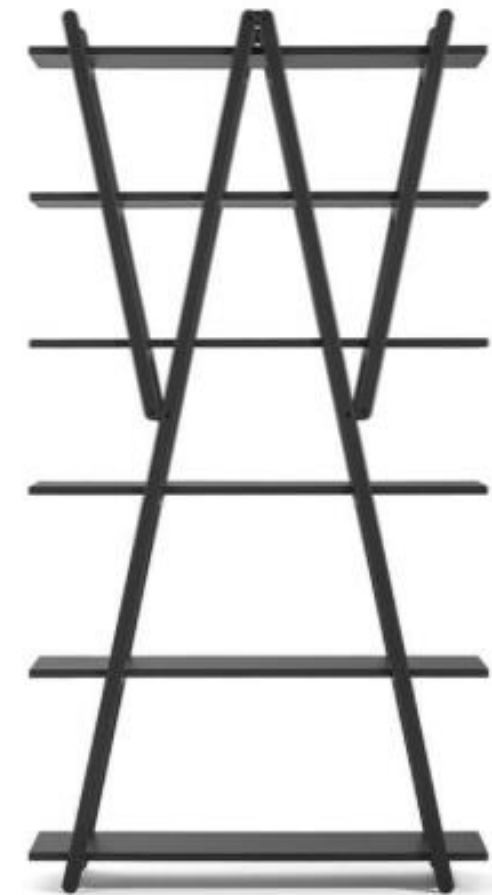
Gemini



Nathalie



Edison



Nuvola Rossa



Eclisse



Atollo

Italian Designers who made the History of Design and Made in Italy



Tobia and Afra Scarpa 1935 - 1937-2011

Afra and Tobia Scarpa are award winning postmodern Italian architects and designers. Their pieces can be found in museums across the United States and Europe, including collections in MoMa and the Louvre Museum. They have collaborated with companies such as B&B Italia, San Lorenzo Silver, Molteni, and Knoll International. They have won a number of awards such as the Compasso d'Oro in 1969 to the International Forum Design in 1992. Their design work consists of architecture and everyday household items including, furniture, clothing, interior design, art glass. They focused on the technical and aesthetic possibilities of materials in their designs. The couple was greatly influenced by Tobia's father, Carlo Scarpa, a Venetian architect and designer.

Afra Bianchin was born in Montebelluna, Italy in 1937 and Tobia Scarpa was born in Venice, Italy in 1935. Both Afra and Tobia Scarpa earned degrees in architecture from the Università IUAV di Venezia in 1957. From 1957 to 1961 Tobia worked as a glass designer at the Murano glassworks of Venini, and then in 1960 the two artists opened their own design office in Montebelluna. They designed for Gavina (sofa "Bastiano" 1961), and then followed with a series of projects with several other companies. Their more notable works were made for B&B Italia (sofa "Coronado" 1966), Cassina (armchair "Soriana" 1968), and Meritalia (chair "Libertà" 1989). In 1964, they collaborated with Benneton clothing company to design the firm's first textile factory. Afra and Tobia Scarpa have been responsible for the interiors of the companies Paris, Freiburg, and New York city.

Italian Designers who made the History of Design and Made in Italy



In 1973 they designed the “Papilliona” lamp for Flos, one of the first lighting designs to use halogen technology. They also worked for Fabbian (lamps “Saturnina” 1998 and “Galeto” 2001), and Veas (metal lamp “Scandola”) in the later part of their careers. From their first collaborations as husband and wife in the mid-1950s until the present day, their pieces have incorporated new technologies, while still maintaining history, form, and function.

Afra and Tobia Scarpa have received the Compasso d’Oro in 1969 to the International Forum Design in 1992. Their furniture has been published in magazine articles like L’OEIL. From 2004 to 2007, the couple collaborated on many restoration projects for historical buildings such as the Palazzo della Ragione in Verona, Italy. Since 2002, Tobia has taught in the Design Department of the Università Iuav di Venezia in Venice, Italy. Tobia Scarpa has always believed in design being a profession without a rule book. His timeless creations, including the likes of Fantasma and Foglio, are a true representation of both – his design philosophies and his unmatched mastery over the craft.

Italian Designers who made the History of Design and Made in Italy



Coronado

Soriana



Italian Designers who made the History of Design and Made in Italy



Africa



Soriana



Monk

Italian Designers who made the History of Design and Made in Italy



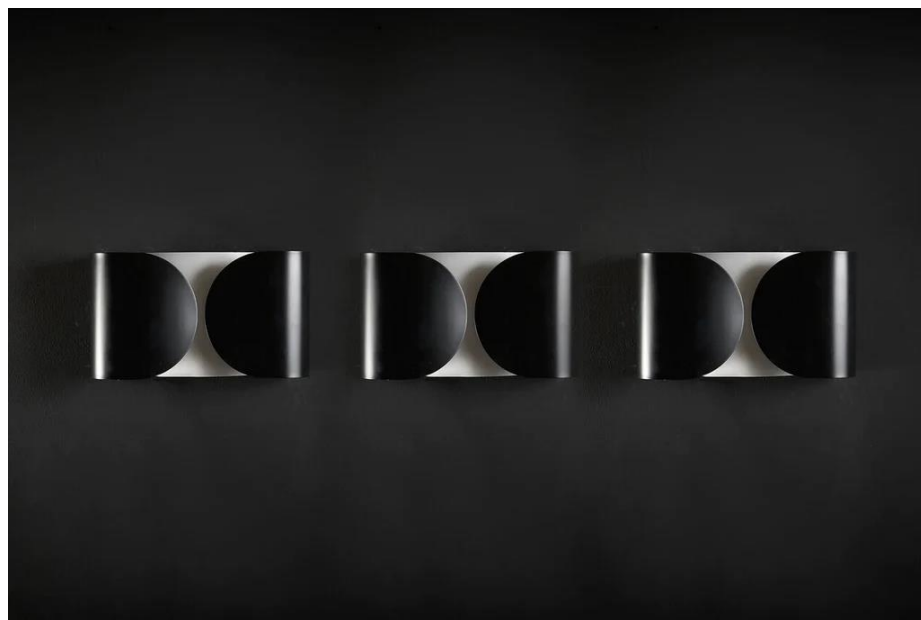
Morna 2



Bastiano



Libertà



Foglio



Papillona



Fantasma

Italian Designers who made the History of Design and Made in Italy



Rodolfo Dordoni 1954-2023

Rodolfo Dordoni was one of the most influential contemporary designers on the international scene. His long career, began at the turn of the seventies and eighties,. In his work, he has designed furniture that has carved out an important place for itself in luxury design made in Italy. His creations reflect his style: they are objects with sober and elegant lines, the result of careful research into materials and the combination of originality and functionality.

Rodolfo Dordoni started out as an architect, but it is in design that he has established himself as one of the leading experts on Italian-made products and contemporary furniture. Thanks to his degree in Architecture from Milan Polytechnic in 1979, he has an in-depth knowledge of the materials and structural characteristics of the environments to be furnished. This wealth of knowledge has enabled him to create, over the years, numerous pieces of furniture of enormous success. The sober lines and solid structures of sofas, tables, chairs and accessories have furnished thousands of homes and offices. The strong point of Rodolfo Dordoni's creations are the essential lines and well-considered aesthetics of the furniture. Decorations are kept to a minimum, but there is no lack of details and details that make each piece in the collections unique. During his long career, Dordoni has collaborated with the most important Italian design companies. He has been creative director of Minotti. He has also designed several collections for Flos, Artemide and dozens of other brands.

Italian Designers who made the History of Design and Made in Italy



The variety of companies with which the designer has worked is also reflected in the versatility of his production. Looking at the many design products designed by Dordoni, one is surprised by the presence of so many different materials. Alongside leather sofas, there are glass or ceramic lamps, outdoor seating in wood and rope and stone cladding.

Dordoni's signature creations stand out for their ability to enhance the elegance of the simplest lines. They are also characterised by the perfect balance between furniture design and functionality.

All his best-known works have in common the use of rigorous yet fluid forms. This is also due to the combination of different materials, which come together to create a unique and truly innovative product.

The furniture, accessories and upholstery designed by Dordoni have a minimalist and refined style. The basic idea is to enhance the natural beauty of the materials, offering comfortable and elegant furniture that can tastefully furnish any type of environment. His designs are inspired by the simplicity of traditional craftsmanship and the intelligent use of materials that is made in the laboratories and workshops. The result of this idea? The creation of furniture with a style that seems suspended in time.

Thanks to the essentiality of the lines, Dordoni's creations can furnish spaces in a contemporary or minimalist style. The care taken in the workmanship and the use of excellent quality materials also allow them to be used in environments with a more classic and traditional atmosphere.

Italian Designers who made the History of Design and Made in Italy



The furniture designed by Dordoni is essential but not rigorous, elegant but discreet, luxurious but sober. The refinement of sofas, furniture and furnishing accessories can be found in the interiors and exteriors of homes, as well as in showrooms, shops and exhibition spaces. Functionality, enhanced by original details, prevails in furniture designed for home interiors. An excellent example of this is the White sofa, designed for Minotti. It is a corner sofa with an essential structure and original proportions. The possibility of combining different materials and colours for the upholstery and cushions allows for maximum customisation of the furniture and adapts to a large number of styles. The strategic collaboration between Minotti and Rodolfo Dordoni, architect and designer from Milan, began back in 1997 and ended in 2023, with his untimely passing.

Rationalist architect and professional with a multi-faceted personality, Rodolfo Dordoni met Renato and Roberto Minotti towards the end of the nineties. The Minotti brothers immediately considered Rodolfo Dordoni's cultural background, professional experience and sensitivity as an interior decorator the ideal basis for forging a strong relationship. The challenge that faced them was to create a new vision of the company. So, in 1997, Rodolfo Dordoni presented his first collection of seats, tables and coffee tables, including Suitcase, the iconic cubic armchair freely inspired by the world of fashion and luggage-making. A successful design, it was anti-conventional and rigorous, marking the beginning of a consolidated relationship that went on to span more than twenty years.

Italian Designers who made the History of Design and Made in Italy



The next year, in 1998, he was nominated Art Director and coordinator of all the company's collections. This marked a turning point that launched him on a pathway of continuous research, guided by the values of coherence, determination, passion and enthusiasm. Over the years, it led to the definition of a full range for the home, designed for both indoor and outdoor environments and for Hospitality spaces, fully interpreting the concept of "collection" and "lifestyle".

Year after year, collection after collection, this collaboration has played a part in reinforcing the brand identity and in giving the collections a feel of exclusivity, carrying a strong message of quality and fine Italian craftsmanship all round the world, by innovating and creating continuity.

The collaboration also extended to designing the stands for the various editions of the Salone del Mobile in Milan and Shanghai and the fair in Cologne, as well as the creation of spaces such as the Minotti New York flagship store, opened in 2010, and the company showroom installed in the headquarters in Meda in 2012.

The architect's many iconic indoor and outdoor furniture designs created since he began working with the company over 20 years ago were recently joined by some new additions - the Dylan, Goodman and Twiggy seating systems - all characterised by pure volumes, sharp geometries and a haute couture approach to sartorial craftsmanship - along with a myriad of furnishing solutions, small furniture and accessories.

Italian Designers who made the History of Design and Made in Italy



Italian Designers who made the History of Design and Made in Italy



Connery



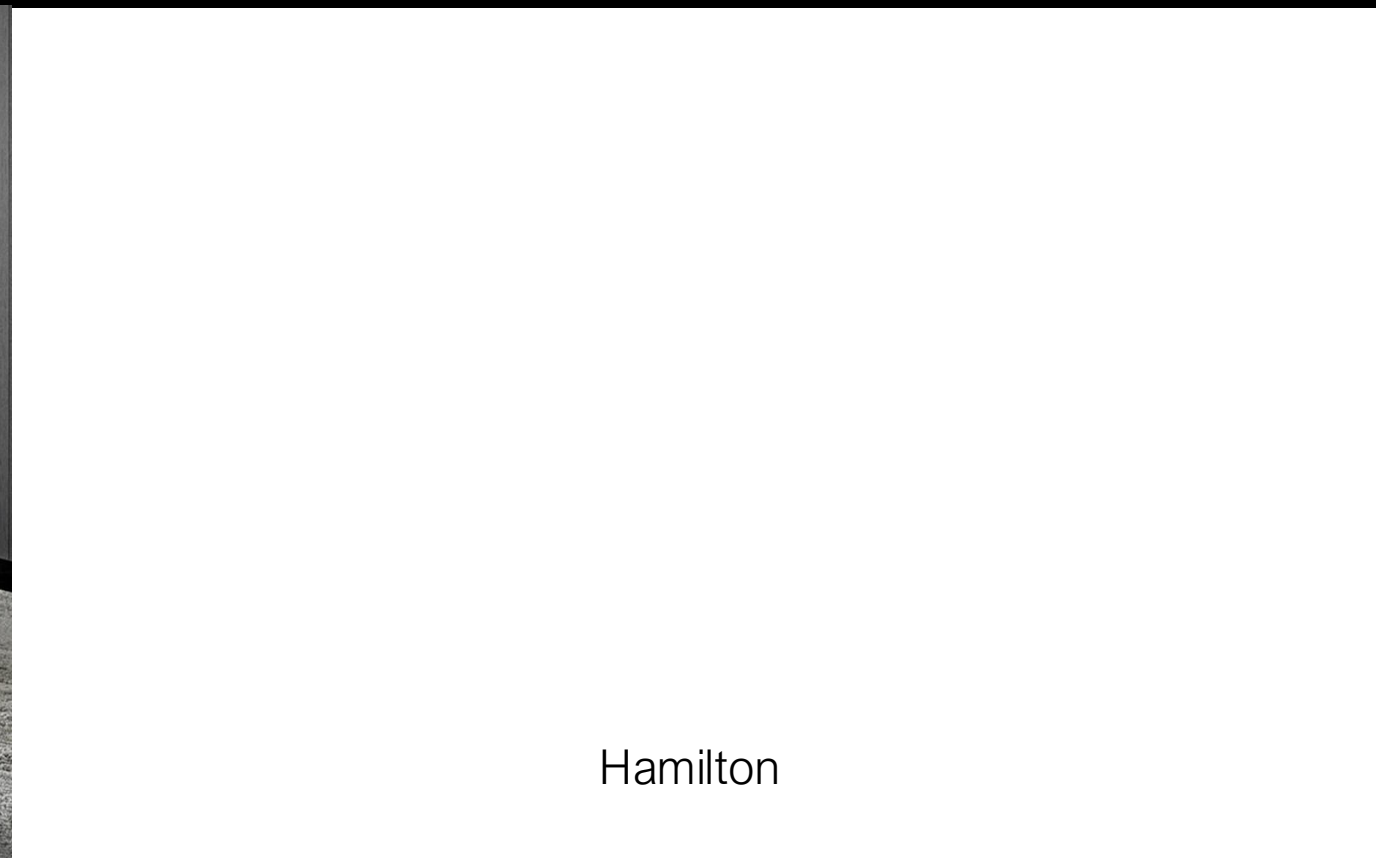
Freeman



Italian Designers who made the History of Design and Made in Italy



Dylan



Hamilton

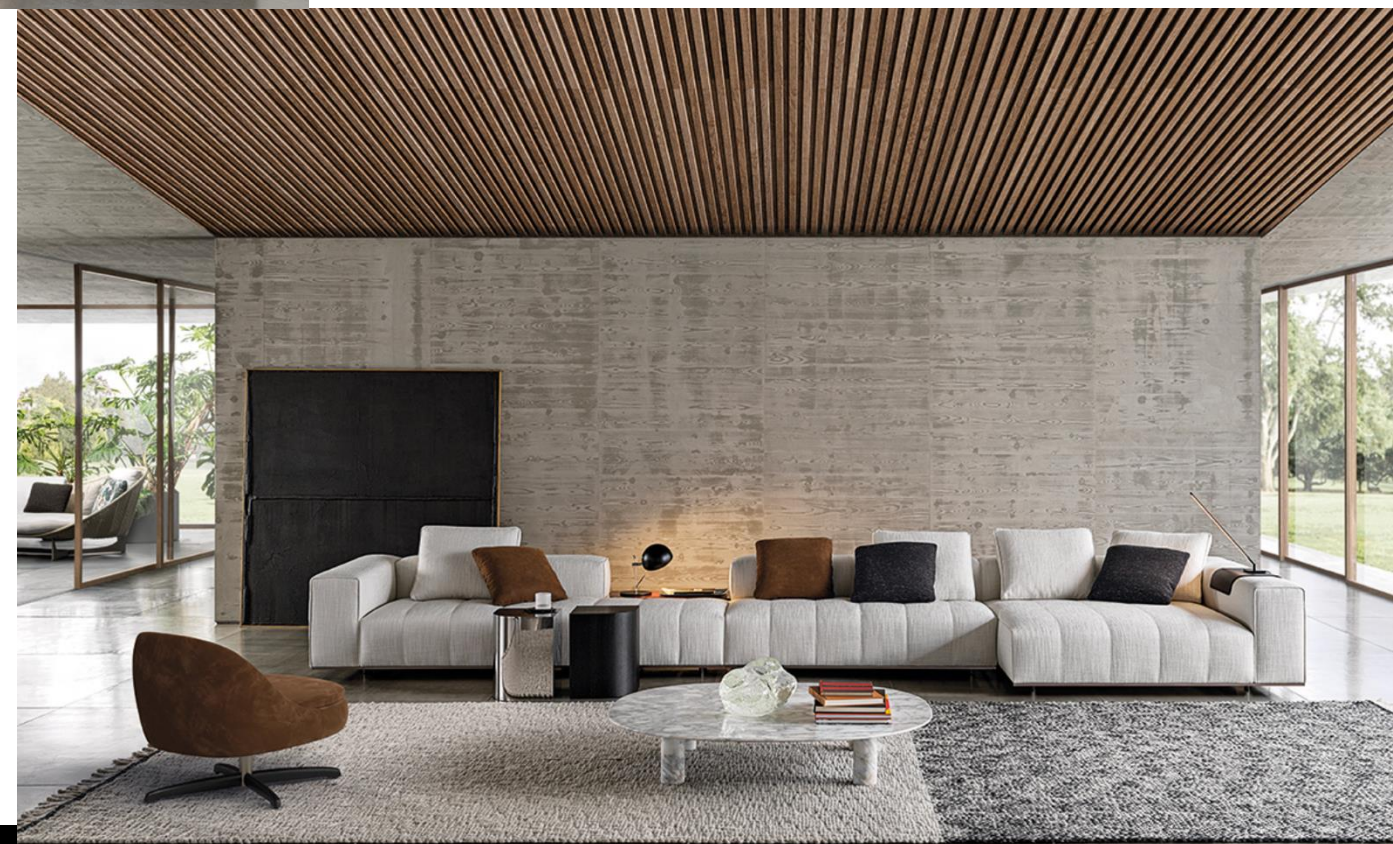


Italian Designers who made the History of Design and Made in Italy



Goodman

Twiggy



Italian Designers who made the History of Design and Made in Italy



Benson

Jacques



Italian Designers who made the History of Design and Made in Italy



Leslie



Sunray

Italian Designers who made the History of Design and Made in Italy



Norma



Ray



Lumiere

Italian Designers who made the History of Design and Made in Italy



Franco Albini 1905-1977

Franco Albini is the quintessential representation of Italian rationalism. In the late 1920s, he began his career when the dominant architectural and design movement was Neoclassicism. However, the Italian architect soon steered away from classic lines and shapes to look for new forms, concepts, and geometries. For decades, he stuck with this aesthetic, going from a little boy from Lombardy to a recognized name worldwide.

Throughout history, design, architecture, and art, in general, reflected the ideals and the lifestyle of its times. If the Greeks looked at the beauty, the modernists of the 1960s looked at usefulness. And creators like Franco Albini looked at it all, from the tradition to the innovation, from the past to the future. Then, he created his own movement, made of spaces, emptiness, and beauty. He was able to combine different and distant concepts to create a new and avant-garde style. The style signed by Franco Albini.

He was a boy from the Italian province. Franco Albini was born in 1905 in Robbiate in Brianza, a town in Lombardy famous for the walk along the Adda River and its restaurants serving the typical risotto. When he was older, the architect-to-be moved with his family to Milan, the center for business and art. So, Albini felt the pull of creation and the buzz of the city and enrolled at Milan's Politecnico to study architecture. He graduated in 1929, ready to collaborate with the best names of the Italian cultural landscape, in particular, Gio Ponti and Emilio Lancia.

Italian Designers who made the History of Design and Made in Italy



But the young architect didn't stay put for long. Milan was already getting small. After his graduation, Franco Albini spent a few years traveling through Europe, including a visit to the 1929 Expo in Barcelona and one to the Parisian studio of Le Corbusier. During his European travels, he also met Ludwig Mies van der Rohe. The Italian architect took inspiration from these creators and, in 1931, he opened his studio, at first producing furniture. In these years, he debuted into design, thanks to the partnership with Giancarlo Piretti, still with a Neoclassicism imprint. From 1949 to 1964, Franco Albini was a professor at IUAV University in Venice. He taught interior architecture to Tobia Scarpa. Scarpa designed its first industrial design furniture for this course: the Pigreco chair. From 1964 Albini started to teach at Polytechnic University in Milan.

His genius got him awards like three Compasso d'Oro prizes (1955, 1958, 1964) and the Olivetti prize for Architecture in 1957. Albini's last project dates back to 1971. It's the Eclisse and Miraggio brass headboards for the beds, a limited edition creation. The Italian rationalist died in 1977, leaving an incredible legacy behind.

So, the first inspiration for Albini was the Neoclassical movement and beauty. Italy launched Neoclassical architecture in the mid 18th century, a revival of the classics with domes, columns, and gilded mirrors. This aesthetic developed all over Europe at the end of the 19th century all the way to the first years of 1900. As the name suggests, creators started to look back, especially to the Greek and Roman eras. It began with writers and poets, who brought back the idea of "emotions."

Italian Designers who made the History of Design and Made in Italy



As a rationalist, he wanted to experiment with materials, shapes, and spaces. He aimed at finding the right balance between different elements. For example, Albini wished to fill the space but also wanted to create emptiness. He focused on the relationship between objects and the rooms to make sure they inspired the public. A piece of furniture or design wasn't just supposed to be useful. It was supposed to create emotions.

Each detail of the element was carefully planned to make sure it didn't just look good, but it also felt good. Sure, it was born from the industry, but it didn't mean the object had to be ugly or uneasy on the eyes. Just the opposite. Beauty and functionality could meet, and their new relationship could create an innovative and elegant industrial style.

“We have to create empty spaces since the construction materials are light and air. The atmosphere doesn't have to be still but vibrate. And it has to stimulate the public, without the public knowing it,” said Franco Albini.

The Italian creator wanted to interpret the space and its objects. He was an innovator since he also introduced the structure called “Pennone,” or flagpole. This way, Albini introduced a third dimension, the vertical one. The elements became light, like the construction's materials. In some form, architecture and design had to be a form of poetry to him.

Italian Designers who made the History of Design and Made in Italy



Cicognino



Veliero



Infinito

Italian Designers who made the History of Design and Made in Italy



AS1C



Luisa



Tre Pezzi



Fiorenza



Gala



Margherita

Italian Designers who made the History of Design and Made in Italy



Alessandro Mendini 1931-2019

Alessandro Mendini was an Italian architect, designer, painter, journalists, critic, and theorist of postmodern design. As an active figure in Italy's cultural spheres during the 1970's, he helped found movements and research groups such as Global Tools (1973) and Alchimia (1979). Founder and director of design magazines Modo (1977-1979) and Ollo (1988-present), he also directed two of the most important Italian architecture magazines, Casabella (1970-1976) and Domus (1979-1985).

Back in 1989, together with his brother Francesco, he founded Atelier Mendini in Milan. The studio produced everything from objects and furnishings to installations, interiors, paintings, architecture, international collaborations, and consultations to the far reaching east.

Throughout his illustrious career, he's been awarded countless prizes and recognition for his work: the French Chevalier des Arts et des Lettres, the Italian Compasso d'oro alla Carriera, the American Architectural League Prize, the 2014 European Prize for Architecture, and an honorary degree from the Politecnico di Milano. In other words, a true intellectual.

Over the years, Mendini became somewhat of a pioneer-artist, shaking up preconceived notions of design and architecture with a fresh sense of irony and innovation. From the industrial to artisan and self-made, Mendini has solidified his place as a bona fide maestro of Italian design.

Italian Designers who made the History of Design and Made in Italy



Just take a look at the man's work, starting with one of his most famous pieces, the Proust armchair. Designed in 18th century style, the chair was dedicated to the expressive power of the famous French writer. Its first version, created in 1978, featured a carved wood frame painted by hand and upholstered with a multicolor fabric.

A personalized and replicated piece of work, the 2011 version, was created in rotational plastic for Magis, while the version in Carrara marble was made for the Solid Sense project by Italian Art Factory during the 2014 Salone del Mobile in Milan.

Then there was the Amuleto table lamp, making its debut in 2012 for the Korean brand Ramun. As a lucky charm (it even says so on the base of each lamp), the design plays on archaic references mixed with innovative and modern technology. The 2017 edition was colored pink and paired with a set of containers in transparent plastic under the name Ramun Riflesso.

Another collaboration, this time with the Swiss watch brand Swatch, was also a complete hit. The first model, Spot the Dot, was born from the designers love for art and featured inspiration from contemporary divisionism. Colorful dots represent a form of dematerialization like the individual pieces of a mosaic or pattern in a light and playful concept of time.

His work in product design was influential in the sense that it pushed the boundaries of what products could be.

Italian Designers who made the History of Design and Made in Italy



A notable example of his art design is his Lassù chair from 1974, a chair built on top of a pyramid structure, which forgoes conventional notions of function. Mendini was addressing the domestic object as a conduit for spirituality, an idea reinforced by his ritualised burning of the chair outside the office of Casabella in 1975.

His design has been characterized by his strong interest in mixing different cultures and different forms of expression; he creates graphics, furniture, interiors, paintings and architectures and wrote several articles and books; he is also renowned as an enthusiastic member of jury in architectural competition for young designers, such as the DBEW competition in South Korea or the Braun prize. He also taught at the University of Milan.

He was sure that people no longer wish to have mass products. A human is an individual and needs personality instead of the anonymity of functional design. 'Every person is different,' said Mendini, 'so why shouldn't an object also be different?' In Mendini's view, it is not the function of the object that ought to be the starting point, but its beauty - thus, not the object but the user.



Proust





Lassù

Italian Designers who made the History of Design and Made in Italy



Kandissi



Macaone



Serie Stellite

Italian Designers who made the History of Design and Made in Italy



Linea



Amuleto



Chapter 4

The History of Italian Furniture Design and its Evolution



The illustrious chronicle of Italian furniture design stretches over many centuries, encompassing the masterful works of some of history's most esteemed artists and artisans. From the hefty grandeur of 17th century baroque to today's sleek contemporary designs, Italian furniture has been a major influence in dictating international ideas of beauty and sophistication. In this chapter, we will explore the past, present, and future of Italian furniture design and analyze the factors that influenced its development over time.

The ancestry of Italian furniture design can be traced back to the Renaissance – an epoch marked by immense technological and artistic growth. During this time, Italy was a leader in Europe and produced some of the world's most renowned artists, architects, and craftsmen. Furniture design was no exception, giving us creations such as Antonio Stradivari and Andrea del Verrocchio's masterpieces. This period also signified the commencement of baroque furniture which is characterized by lavish designs, intricate carvings, gilding accents, and the use of sumptuous materials like ebony and ivory.

As the years passed, Italian furniture design underwent a transformation, mirroring the fickle whims of those for whom it was made. The opulent baroque aesthetic gave way to the more refined and delicate rococo style in the 1700s and 1800s. This period highlighted lighter and more graceful designs with graceful use of pastel colors, gilding, delicate engravings, and intricate carvings.



The Impact of Art and Architecture on Furniture Design in Italy

- Italian furniture design has been influenced by art and architecture throughout history.
- Renaissance era established high standards for craftsmanship through works of artists such as Leonardo da Vinci and Michelangelo.
- Baroque period marked by ornate detailing and carvings.
- Rococo era brought lighter, more delicate designs.
- 19th and 20th centuries saw transformation in Italian furniture design with Art Nouveau and modernist movements.
- Modernist movement defined by sleek lines, minimal forms, and innovative materials.
- Contemporary Italian furniture designers continue to blend traditional values with innovation.

Art and architecture have formed the basis of inspiration for Italian furniture designers over the centuries. From the Renaissance era to modern day, renowned artists and architects have created iconic works which have had a profound effect on the progress of Italian furniture design.

The History of Italian Furniture Design and its Evolution



The History of Italian Furniture Design and its Evolution



In the Renaissance period, visionary creatives such as Leonardo da Vinci and Michelangelo established a benchmark for craftsmanship which continues to be held in high regard today. Subsequent eras were likewise marked by developments in Italian furniture design, with baroque pieces being characterized by intricate detailing and ornate carvings reflective of the grandeur of that style, and the rococo period bringing about lighter and more delicate designs inspired by rococo architecture.

In the 19th and 20th centuries, Italian furniture design underwent a remarkable transformation, characterized by the emergence of the Art Nouveau movement, which embraced sinuous curves, natural motifs, and fresh materials as a reflection of modern technology.

Spanning the mid-20th century to present day, Italian furniture design has been heavily influenced by the modernist movement, distinguished by its use of sleek lines, minimal forms, and revolutionary materials such as steel, aluminum, and plastic.

As Italian furniture designers today stand firmly on the shoulders of their predecessors, they continue to blend traditional values with cutting-edge innovation in order to create truly inspiring pieces.



The Role of Regional Styles and Traditions in Shaping Italian Furniture Design

- Italy has a rich cultural history in furniture design, with each region having its own distinct style.
- Northern Italy is influenced by the artistic and commercial legacy of the Venetian Republic, resulting in pieces with Venetian glass, carved wood, and partially gilded metalwork.
- Tuscany is known for its connection to the Renaissance period, resulting in furniture with elements of terra cotta and intricate wood design.
- Southern Italy is characterized by ornate, intricate pieces with inlaid wood, precious metals, and elaborate carvings.
- Each region has its own distinct design personality, true to its cultural history and artistic heritage.
- This diversity is what makes Italian furniture unique and ensures its legacy will endure for generations to come.

Italy is imbued with a vibrant cultural history, particularly when it comes to furniture. Different regions throughout the country have their own special style and customs, mirrored in their local history, culture, and resources.

Venetian design can be especially noted in the north of Italy, owing to the Republic's preeminent artistic and commercial legacy.

The History of Italian Furniture Design and its Evolution





Furniture designers at the time were inspired by the magnificence and gracefulness of Venice's architecture and their works reflected this majesty in both look and function. This tradition lives on in today's northern Italian pieces, where materials such as Venetian glass, intricately carved wood, and metalwork partially gilded are used to create furnishings that are not only pleasant to behold but also serve their purpose well.

Meanwhile, Tuscany is recognizable for its connection to the Renaissance period. Designers in the area drew influence from the era, crafting pieces that showcased elegance and finesse. Traditional elements like terra cotta and elaborately fashioned wood blended together to give Tuscan furniture its unmistakable features – features which still shines through in pieces made with these same materials today.

In the south of Italy, furniture makers embraced and built upon the traditional aesthetics of the Kingdom of the Two Sicilies. Here, designers constructed ornate, intricate pieces with inlaid wood, precious metals, and elaborate carvings – all specialties of this region's unique style which is still present today.

All across Italy, the diverse regions boast their own distinct design personality while remaining true to their respective cultural histories and artistic heritages. This eclecticism is what makes Italian furniture genuinely remarkable and ensures that its legacy will endure for many more generations.



The Revival of Traditional Techniques and Materials in Contemporary Italian Furniture Design

- The resurgence of traditional production methods and materials in Italian furniture design has resulted in uniquely crafted pieces.
- Craftsmen are now utilizing modern technology while remaining faithful to principles such as craftsmanship, quality, and intricacy.
- Italian furniture has been instrumental in shaping the global perception of beauty and refinement, and contemporary designers are reviving time-honored techniques in innovative ways.
- Contemporary Italian furniture makers are upholding their cultural legacy, combining classic techniques with modern materials to push the boundaries of contemporary design.

In recent years, the longstanding allure of Italian furniture design has been reignited and contemporary designers have been inspired to revive traditional production methods and materials. This resurgence is a testament to the considerable impact of Italy's artistry and cultural heritage, resulting in uniquely crafted pieces, characterised by inlaid wood, gilded metalwork, and intricately carved details.

The History of Italian Furniture Design and its Evolution



The History of Italian Furniture Design and its Evolution



These craftsmen are now venturing into modern technology, producing sophisticated inlays that are meticulously completed by hand. Furthermore, the revival of gilded metalwork is accredited to ingenious techniques for a reliable, long-lasting finish. The showcasing of luxury and craftsmanship in Italian furniture design demonstrates an escalating admiration for the timeless beauty and sophistication of its traditional designs.

The saga of Italian furniture design is extraordinary and profound, spanning multiple eras of rapidly shifting trends and technology. From the lavish extravagance of the 17th century to today's modern designs, Italian furniture has been instrumental in shaping how people worldwide perceive beauty and refinement.

Contemporary Italian designers have rediscovered time-honored approaches such as carving, inlaying and gilding, utilizing them in inventive ways that are both practical and aesthetically pleasing. Their dedication to upholding the cultural legacy of their nation stands testament to their skill and savoir-faire.

Technology is embraced by Italian furniture makers, who are nevertheless faithful to the principles which have always characterised their work, including craftsmanship, quality, and intricacy. Combining classic techniques with modern materials, these talented individuals push the boundaries of contemporary design to carve a lasting impression on the public's understanding of style and grace.



The Influence of Fashion and Luxury Goods on Italian Furniture Design

- Italian furniture design is influenced by the country's position in the fashion industry and its emphasis on quality, craftsmanship, and detail.
- Luxurious materials such as velvet, leather, and silk are used, along with intense colors and vivid patterns, to create distinctive and memorable pieces.
- The luxury goods industry, with its focus on precision and perfection, has also had a significant impact on Italian furniture design.
- The result is furniture that combines classic craftsmanship with modern fashion trends and cutting-edge flair, resulting in stylish and practical pieces that continue to captivate and impress.

Recognized for its fashionable and opulent commodities, Italy's furniture design has been significantly influenced by the country's celebrated position in the fashion industry. With a robust emphasis on quality, craftsmanship, and minute detail, Italian furniture designers are constantly inspired by the latest trends of fashion and demonstrate this inspiration in their unique designs.

The History of Italian Furniture Design and its Evolution





Luxurious materials such as velvet, leather, and silk are commonly incorporated in order to yield furniture pieces that are aesthetically pleasing yet functional. Furthermore, intense colors and vivid patterns have been used to create distinguished and memorable pieces.

Moreover, the luxury goods industry has had an immense influence on Italian furniture design; artisans have long been inspired by the precision and perfection found in luxury items including accessories, jewelry, and watches. This inspiration has driven the production of high-end furniture that is simultaneously practical and beautiful, constructed from the most excellent materials and completed to the utmost standards.

Through the incorporation of modern fashion trends and luxurious materials, Italian furniture design has developed an unmistakable style unrivaled by any other in the world. Exhibiting a range of aesthetics – be it classical elegance or vibrant statement pieces – Italian designers have successfully combined classic craftsmanship and cutting-edge flair to create furniture that is both stylish and practical.

As a result, their work continues to captivate and impress.

The History of Italian Furniture Design and its Evolution



The Impact of Italy's Historical, Cultural, and Political Events on the Development of its Furniture Design Industry

- Italian furniture design is known for its fashion-forward and opulent style, influenced by the country's position in the fashion industry.
- Emphasis on quality, craftsmanship, and detail is present in the creation of furniture pieces that incorporate luxurious materials such as velvet, leather, and silk.
- Inspiration from the precision and perfection found in luxury items has led to the production of high-end furniture that is both practical and beautiful.
- With a combination of classic craftsmanship and modern flair, Italian furniture design has developed an unmistakable style that continues to captivate and impress.

Italy's expansive cultural background, combined with its volatile political past, has had an immense influence on the progress of its furniture design sector. From the days of the Renaissance up until the modern era, Italy's historical, cultural, and political occurrences have determined the nation's aesthetic sensibilities and motivated its designers to create pieces of furniture that are both exquisite and efficient.



A monumental epoch in Italian furniture design was the Renaissance, when Italy matured a cultural and intellectual revival impacting all facets of their culture. In this time period, Italian designers tapped into the art and architecture of the moment, resulting in designs that were simultaneously attractive and practical.

Another crucial period in the advancement of Italian furniture design was the emergence of Art Deco during the initial part of the twentieth century. Symbolically, Italian furniture makers embraced Art Deco's geometric shapes and striking colors in order to fabricate creations that were contemporaneous yet elegant.

Drawing on its deep-rooted traditions and long-standing tumultuous political history, Italy has firmly established itself as one of the world's foremost experts in furniture design. From the Renaissance to modern times, Italian designers have been driven by the nation's fascinating culture, producing pieces that offer both aesthetic beauty and practical functionality.

No matter what style you are seeking, it is certain that the Italian design legacy will continue to inspire furniture creators for generations to come.



The Significance of Italian Furniture Design in the Global Luxury Market and its Importance as a Cultural Export

- Italian furniture is renowned for its luxuriousness, sophistication and is a foremost contender in the international luxury market.
- Substantial craftsmanship, meticulous attention to detail and utilization of superior materials contribute to its desirability worldwide.
- Italian furniture artisans are acclaimed for integrating old-fashioned techniques and materials with modern design trends, creating recognizable and widely admired furniture brands.

Italian furniture design has gained renown for its luxuriousness and sophistication, making it one of the foremost contenders in the international luxury market. Substantial craftsmanship, meticulous attention to detail, as well as utilization of superior materials, have all contributed to the desirability of Italian furniture worldwide.

Over the years, Italy's furniture designers have forged connections with renowned fashion, accessory and home décor companies, producing excellent pieces that are both attractive and practical.

The History of Italian Furniture Design and its Evolution



The History of Italian Furniture Design and its Evolution



As such, Italy has earned a strong reputation as an epicenter of invention, esteemed within and beyond its borders. Apart from its fame as a prize luxury item, Italian furniture design also represents a major cultural export. Italian furniture artisans are acclaimed for their skillful integration of old-fashioned techniques and materials with modern design trends, creating brands of furniture which are widely recognizable and widely admired around the world. The cultural significance of Italian furniture design is globally acknowledged, prompting numerous initiatives which have allowed for its promotion and preservation both at home and abroad. Italy's design heritage continues to be safeguarded for future generations to appreciate, thanks to these efforts.

It can be said with certainty that Italian furniture is nothing short of a luxurious symbol of sophistication and quality, owing to its finesse in craftsmanship, meticulous attention to detail, and use of the finest materials available on the market.

For those keen on investing in a cultural icon, or simply hoping to add an iconic statement piece to their living space, Italian furniture design is the answer.





Chapter 5

Made In Italy Furniture an International Phenomenon



Furniture Made in Italy has always been the meeting point between innovative ideas and design culture typical of its history.

Today, talking about made in Italy means celebrating the design of a product that, in every phase of its processing, marks and emphasizes the evolution of experiences characterized by continuous transformation.

Materials, finishing and details that have always distinguished Italian realizations, which become excellences all over the world. Made in Italy is proud to be able to give its achievements, this important label that does not only characterize a processing methodology, indeed, highlights the selection of raw materials and the design of unique forms to high quality standards. Every little detail is a qualified design studio that emphasizes the shapes of materials, giving life to design objects that are typical of Made in Italy furniture.

What is the added value of Made in Italy furniture production?

Having its own roots in the history of Made in Italy, we recall how, since the era of ancient Rome, textiles were the first Italian products to be recognized and appreciated abroad by crossing the borders of the empire, to conquer men and women of distant lands. Since then, the value of Italian production has been delayed in various sectors including furniture.



Furniture and made in Italy, a combination of style and innovation:

Nowadays, the furnishing sector represents an important voice of the Italian economy. Starting with home accessories, up to furnishing elements. Made in Italy plays a fundamental role, especially when it has the objective of offering furniture that combines style and innovation with the quality and sophistication typical of Italian style. Culture, history and style gather all those who desire an object in continuous evolution, capable of looking ahead and constantly transforming, without giving up the typical elegance of Italian design.

Made in Italy furniture between fashion and design. As it is well known, when we refer to made in Italy, we cannot ignore the fashion phenomenon that has always distinguished our country. Fashion and design are two realities very close to each other, both called to face common challenges such as: arousing interest and being always and constantly at the forefront. For this reason, our made in Italy furnishings respect fashions, a fashion understood as time-varying behavior that essentially concerns customs and ways of life imposed by groups and or individuals. What Made in Italy has always tried to do is: interpreting individuals demands to transform the them into furnishing objects that not only satisfy the primary functional need but justify the label and sense of belongingness of the made in Italy for the characteristics of its processing and finishes. The key word to rise in the first national and then international panorama is, as far as we are concerned, innovation. The attitude to innovate and to surprise is typical of Made in Italy, able to look ahead with new ideas.

Made In Italy Furniture an International Phenomenon



Furniture and made in Italy, a combination of style and innovation & Made in Italy Brand Logo

The Made in Italy furniture, aims to look forward to innovation and research capable of setting a standard that represents the benchmark with the perfection.

Made in Italy brand has been used since 1980 to indicate the international uniqueness of Italy in four traditional industries: fashion, food, furniture and mechanical engineering, in Italian also known as “Four A” Abbigliamento (clothes), Agroalimentare (food), Arredamento (furniture) and Automobili (automobiles). Italian products have often been associated with high quality, high specialization and differentiation, elegance, and strong links to experienced and famous Italian industrial districts often connected with the concept of luxury.

In 2009, the Italian law 135 stated that only products totally Made in Italy (planning, manufacturing and packaging) are allowed to use the labels Made in Italy. Each abuse is punished by the Italian law.



Ministero delle Imprese
e del Made in Italy



Ministero delle Imprese e del Made in Italy - Ministry of Enterprises and Made in Italy

Symbols and Logos of the Italian Made in Italy



Chapter 6

Furniture Made in Italy the Origin and the Keys of its Success

Furniture Made in Italy the Origin and the Keys of its Success



Made in Italy design is synonymous with excellent quality, freshness, elegance, versatility and status.

For this reason, all those who have chosen to decorate their home with Italian design furniture have been amazed.

The design of Italian furniture can be defined in three words: craftsmanship, quality and elegance.

We are going to talk about the roots of Italian furniture and 4 of the keys that make Italian design stand out as the most admired and popular in the world of interior design.

Made in Italy: Intellectual, Sophisticated, Timeless, Luxury, Elegance, that lasts over time.

Furniture Made in Italy the Origin and the Keys of its Success



Furniture Made in Italy the Origin and the Keys of its Success



What is the origin of Italian furniture?

The design of Italian furniture has its roots in the Renaissance, a very important time for the world of Western art and design, since the changes in architecture, interior design and decoration were among the most revolutionary.

This was due to the wealth and sophistication of what were the most important commercial centers at that time, such as Venice or Florence, which were exposed to many influential thinkers, foreign cultures and exotic merchandise.

But the evolution of Italian design did not end in the Renaissance, but continued until it reached another important peak in the early 20th century, the time of the Art Nouveau movement that gave way to the production of goods with high-quality materials.

It was then that the work for furniture designers was increasingly growing.

Furniture Made in Italy the Origin and the Keys of its Success



Furniture Made in Italy the Origin and the Keys of its Success



The 4 keys that make Italian furniture succeed

1. Its unique design

Another great advantage of Italian furniture is the simple fact that it cannot be seen in many places.

The design is unique in each of its elements and that makes it possible to completely transform the decoration of a home and make it stand out from the crowd.

If we compare a catalogue of Italian furniture with other products available on the national and international market, we will immediately notice the difference.

Furniture Made in Italy the Origin and the Keys of its Success



Furniture Made in Italy the Origin and the Keys of its Success



The 4 keys that make Italian furniture succeed

2. Its quality-price

Although their products might be a bit more expensive than others, the value for money is unbeatable.

In fact, another of the advantages to highlight of Italian furniture is that they are made with very durable materials and that is something that the experience of many customers who have tried them can confirm without any doubt.

For example, an Italian leather sofa does not wear out after only 3 weeks of use.

In most cases, this wonderful piece of furniture can even last a lifetime, especially if it is properly maintained.

Therefore, those who do not want to spend money every year on new furniture for their home, should choose to try the Made in Italy.

It is that when a client chooses Italian furniture, he is paying for something that is not only very aesthetically beautiful, but also provides security and a lot of quality.

Furniture Made in Italy the Origin and the Keys of its Success



Furniture Made in Italy the Origin and the Keys of its Success



The 4 keys that make Italian furniture succeed

3. Its harmonious materials

Italian furniture is aesthetically attractive and beautiful to look at because it combines various materials harmoniously for decorative purposes, as well as, of course, qualitative.

Italian designers prefer wood, leather, fiberglass, stainless steel, and other materials when creating their new products.

As a result, its furniture is not only durable and easy to maintain, but also very attractive and versatile for any style of home and type of space within it.

All these materials used, are safe, not harmful for humans use and compliant to strict standard laws on safety.

Furniture Made in Italy the Origin and the Keys of its Success



Furniture Made in Italy the Origin and the Keys of its Success



The 4 keys that make Italian furniture succeed

4. Its wide variety

Most people have the misconception that furniture as unique and beautiful as Italian is available only in certain parts of the world and that the number of its pieces is limited and accessible to the privileged few.

This is not correct at all.

A customer can have for his home any type of Italian furniture he wants: an armchair, a sofa, a tea table, a dining table, a desk, a bed, a bookcase and even various decorative accessories such as mirrors, lighting items and coloured cushions.

The range of products is very wide and the decoration possibilities are endless.

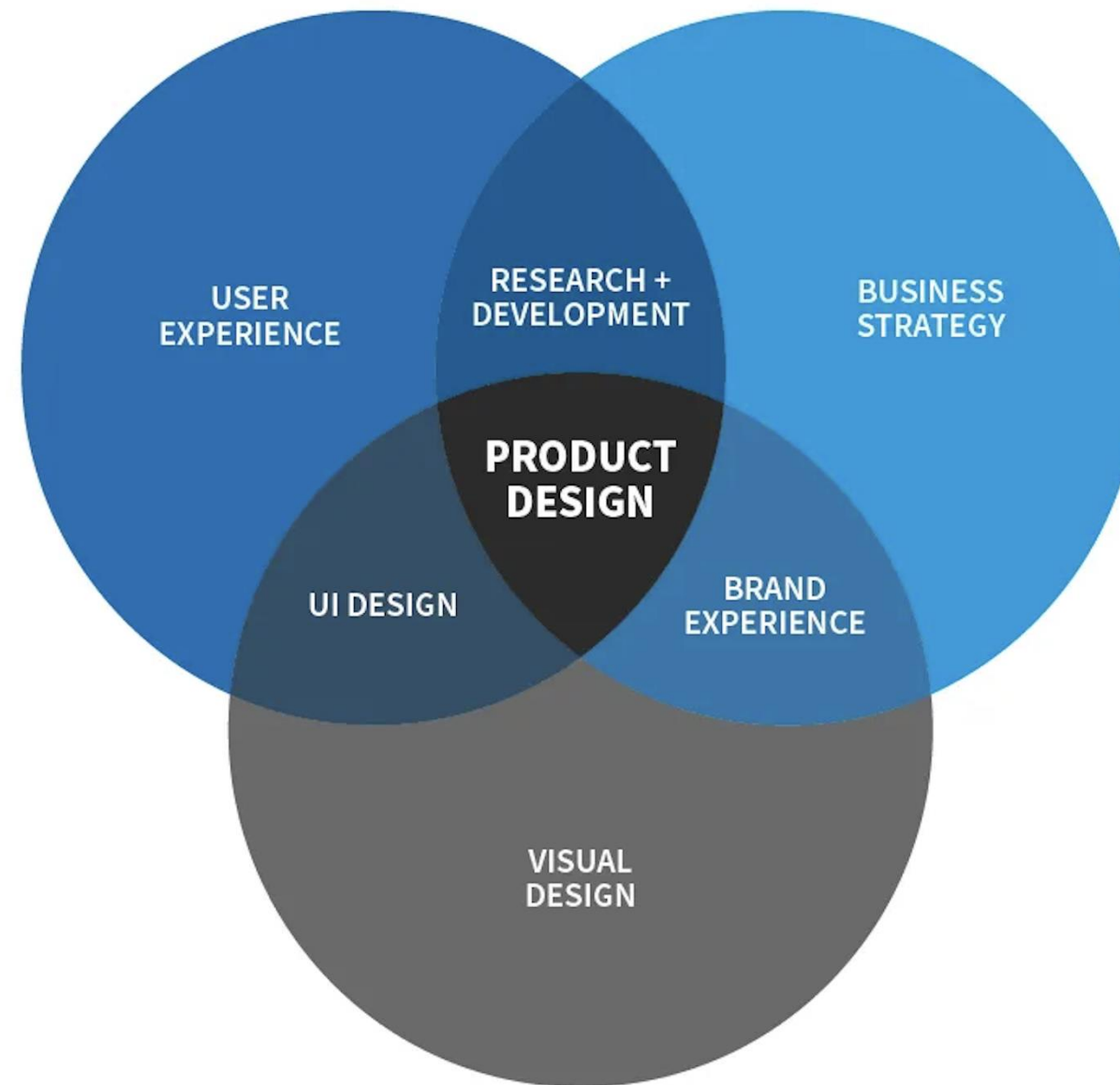


Chapter 7

Italian Design in Socio-Cultural and Practical Aspects

In the history of Design the phases in order to make the “Perfect Product” are the four moments of Design:

1. Project
2. Production
3. Sale
4. Consume



These above points are the basic points in the history of the creation and development of the Italian products.

The 10 rules in the history for a good design:

1. GOOD DESIGN IS INNOVATIVE
2. GOOD DESIGN MAKES A PRODUCT USEFUL
3. GOOD DESIGN IS AESTHETIC
4. GOOD DESIGN HELP US TO UNDERSTAND A PRODUCT
5. GOOD DESIGN IS UNOBTRUSIVE
6. GOOD DESIGN IS HONEST NOT COPIED
7. GOOD DESIGN IS DURABLE BEYOND TRENDS
8. GOOD DESIGN IS CONSEQUENT TO THE LAST DETAIL
9. GOOD DESIGN IS CONCERNED WITH ENVIRONMENT
10. GOOD DESIGN IS AS LITTLE AS POSSIBLE – LESS BUT BETTER (DIETER RAMS)



Italian products design are in the mind of everyone, but what makes Made in Italy so unique and recognizable?

The way a product has to have and to be accepted by the audience:

1. Design appealing
2. Functionality practicality and comfort
3. Cleanless in shapes (essential) or comfortably humancentric (ergonomic and to be destined to the daily use of people)
4. Attention to the details in order to make the design and products unique



Chapter 8

The Importance of the Authenticity Ethical and Designer Talent in Design

The Importance of the Authenticity Ethical and Designer Talent in Design



This is a very important topic for who wants to become an important and successful designer; using the own talent and creativity, to create and conceptualize designs and products, where the creativity is intelligence having fun.

Fun to create the beauty and develop it with consciousness, considering the own routes like the own culture and aspects of the countries from where we come, and considering to build on these aspects an own identity and not copying or breaking the authenticity rules and replicating products developed by others.

Copying is stealing the mind property of someone else which is a crime and a breaching of ethical rules. It's important to build an own identity with own ideas and creativity which enrich the product and help to create a story to be told around it, completing it with real substance coherency of products.

It's very important to design a product considering the socio cultural aspects, the materials which will be used, the laws of physics and many other aspects.

Some examples now will follow.

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The anecdote of the Taj Mahal

When in 1632 the Mughal Emperor Shah Jahan commissioned the construction of the mausoleum for his wife, he wanted to realise the most beautiful building of the world.

In order to achieve this he called the best workers and craftsmen from the entire Indian sub continent.

After almost twenty years of works the Taj Mahal was completed, and the master of all the craftsmen went to the emperor saying him that if he wanted to replicate the same building anywhere else, his workers under his guidance could have done it for His Highness.

After the emperor heard the master saying this, he asked him to call all his best craftsmen in his royal hall and once all of them arrived, he ordered to his guards to cut off to all of them the hands, so they would not have been able to replicate such a beauty anywhere in the world, leaving it unique.

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The Taj Mahal

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The Mast Elements company case about inspirations



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The Mast Elements case about inspirations

2.0 is getting exhausted, what was new is now old. When asking for lightness, resistance, innovation, future, elegance and style. Carbon fiber is the answer. Mast Elements was born with the precise intent of putting on the market products of the highest quality, advanced design and composite materials, consisting of high simplicity and technology. On the assumption that wooden furniture and derivatives represented generation 1.0 and plastic materials, can be classified in generation 2.0, Mast Elements now proposes the real revolution in the world of furniture: carbon fiber, an aerospace material lent to very high performance automotive industry. And now it will be used in the world of furniture, for the first time with a whole collection. The fascination arising from carbon fiber is undeniable. Its resistance, higher than steel, allows forms and loads never experienced before. The 3D effect of carbon fiber weft catches light, resulting in a visual effect unique in its genre. It shapes structures apparently weighing tens of kilos, being indeed extremely light. All the know-how gained in the world of high performance races has been entirely transferred to the products Mast Elements offers to the public.

Nowadays none of the companies on the world market can offer such a variety of products: Mast Elements presents indeed a collection made up of tables, coffee-tables, armchairs, chaise longue, chairs and various accessories.

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Mast Elements is the meeting point between technological innovation and craft tradition: each single piece is manufactured, finished and varnished by hand only. The creative power is then translated in exclusive objects, where the excellence and the quality of the Made in Italy are expressed.

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Carbon fiber use

There is no doubt carbon fiber can be defined a third millennium material. Its use has been in continuous growth in fields at high technological development as military aviation first and then airborne transports: the intrinsic features of the material, its resistance and lightness, make it possible to get very positive performances in terms of fuel consumption. In very high performance car races as in Formula 1 carbon fiber features allow to get very high security levels, simply inconceivable up to some years ago; its advantages are often under the eyes of all supporters. Offshore motorboats, America's Cup sailboats, but also the medical field for prosthetic limbs and ballistic protection, all fields in which very high performances are needed: carbon fiber is the only answer. The great passion for carbon fiber of the two founders of Mast Elements brought to a collection where every single piece focuses on both the aesthetical and technical features of this precious material.

KEY WORDS:

UNIQUENESS COMPANY CONCEPT AND MATERIAL – PASSION – COHERENCE – SHAPES DESIGN – DETAILS – SUBSTANCE – INNOVATION – CHALLENGE – HISTORY

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Manta & Ray inspired by Manta and Ray fishes

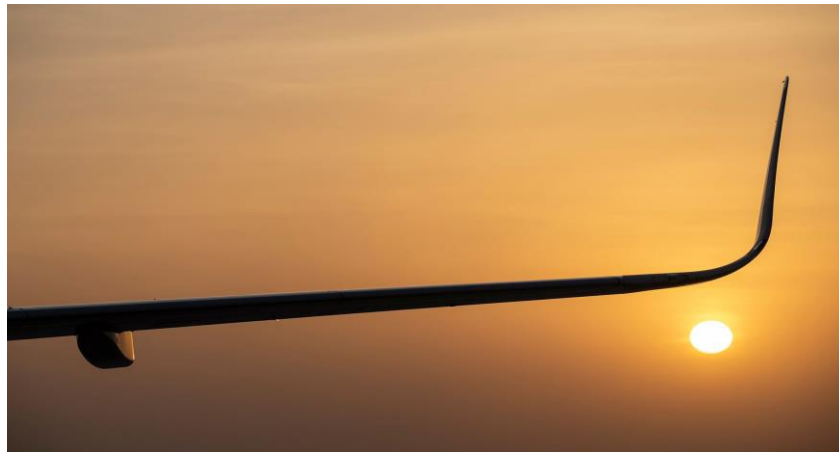


MANTA RAY

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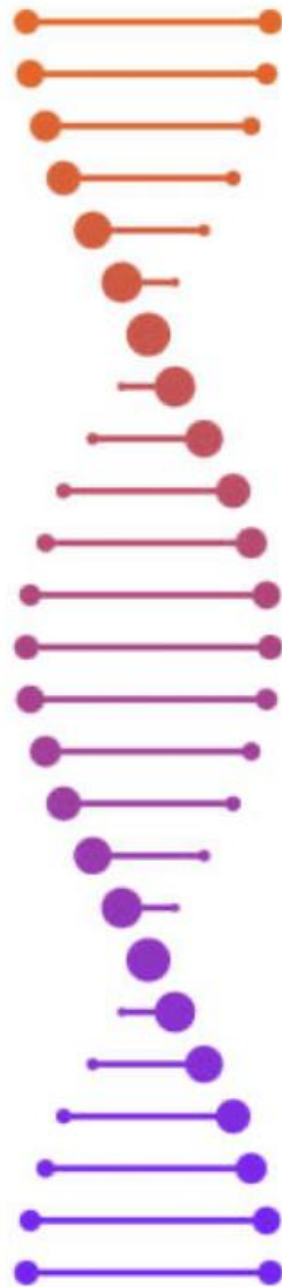
Winglet inspired from the planes winglets on the wings



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Spyro Bottle Rack inspired by DNA Chain



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Vogue 320 The longest table with the thinnest thickness in the market in 2010 without a leg in the middle



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Tribute, tribute to Panton Chair



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458 Tribute to Breuer Cesca Chair



The Importance of the Authenticity Ethical and Designer Talent in Design



Air Tribute to Gio Ponti Superleggera





THANK YOU

Massimo Alberto Ottone
mo@massimoottone.com



istitutomarangoni
enhancing talent since 1935