



*Consulate General of Italy
Mumbai*



TO CELEBRATE THE 2ND
EDITION OF THE ITALIAN
DESIGN DAY

MARCH
7-9
2018

italian embassy cultural
centre
mumbai

PRES S.KIT

Italian design was born in the workshops of Renaissance artists, whose diverse skills brought to life innovative products with a high aesthetic content. Ever since then research in the field of industrial design has grown and developed through a constant interaction between design schools and art movements, combining Italy's remarkable craftsmanship tradition with technological innovation. Design has become a key feature of Italian production and an economic driving force: it accounts for over a third of the world's industry turnover, which totals 100 billion euros. Moreover, design portrays a very distinct feature of the Italian spirit, which in itself has many of the elements that are internationally identified with 'Brand Italy'. In a world where there is a growing interest about Italy and its products, design provides “an Italian experience” through objects which combine beauty and originality with the quality of raw materials and production methods, demonstrating the culture and traditions of the country's diverse regional areas.

ITALIAN DESIGN

The Ministry of Foreign Affairs and International Cooperation has placed design at the very core of its promotional strategy known as "Vivere ALL'Italiana", which seeks to promote Italy's cultural and production system through an integrated action combining culture, economy, Italian language and scientific research. In 2018, the theme of the Italian Design Day is the relation between design and sustainability, the latter being seen from an economic, social and environmental point of view. The aim is to investigate what the contribution of design could be on nature and the human being. The Italian Design Day 2018 is really in tune with the theme selected for the 22nd Triennale International Exhibition, "Broken Nature - Design Takes on Human Survival", which will take place from 1st March to 1st September 2019. Sustainable policies are central today both for governments and for the private sector. Hence, Italy - a world leader in design - will showcase ideas, projects and high-quality solutions, promoting an international debate meant to contribute to the 22nd Triennale, and become a point of reference for the Expo 2020 Dubai "Connecting minds, creating the future."

The 2018 edition also continues to support the "Salone del Mobile", the international design flagship event, which will take place in Milan on 17-22 April 2018.

WHY



On one same day, in over 100 cities across the world, 100 'Ambassadors' of Italian culture - architects, designers, entrepreneurs, journalists, critics, communicators, educators- will discuss the relation between design and sustainability. Personalities from different fields - education, information and commerce - will gather for a round table on sustainability issues associated with design, customs, and production processes. They will bring back to Italy experiences of excellence they will find in the countries they will visit (handicrafts, technological innovations, construction methods, materials) with a view to investigating any possible design cross-fertilisations.

WHAT

raffaella mangiarotti

Architect, co-founder of deepdesign Studio, works in industrial design for several Italian and international companies and is Design Director of Serralunga and Manerba companies. She has received several prizes, which include Selezione Compasso d'Oro (2005) and the Green Dot Award (2009). Her Dandelion Lamp is part of the Permanent Design Collection of MoMA in New York. In December 2009, the Triennale Design Museum of Milano dedicated a solo exhibition and a self-entitled book *L'anima sensibile delle cose* to deepdesign Studio.

marco ferreri

Architect, he has worked with Marco Zanuso, Angelo Mangiarotti and Bruno Munari. Several are the fields of his design research which About the Authors 345 ranges from industrial design to graphics and from architecture to installations. Many of his objects are collected in important design collections such as 'Permanent Design Collection' at MoMA in New York. In 2010 the Triennale Design Museum organized a big monographic exposition on his job: Marco Ferreri Progettare Pensieri.

WHO

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Broken Nature: Design Takes on Human Survival prompts a shift in our thinking about the environment – here, treated intersectionally to include human and animal life at all scales, the industrial and natural worlds, and economic and political systems in addition to natural ecosystems. The XXII Triennale will define the idea of “restorative” design and will gather examples new and old, from different fields and with different applications, in order to establish a new field of research and action. Broken Nature focuses on our futures, both immediate and remote. In the exhibition, will be represented topics related to the theme of reparations. The projects will cover design at all scales, from objects (physical and virtual) to information, buildings, and infrastructures. A robust series of programs – public and private gatherings, salons, and workshops – will herald the lead-up to and realization of the exhibition. An online platform will provide an edited forum for ideas and case studies, and will render the curatorial process participatory and transparent.

XXII TRIENNALE

CONCEPT

Our relationship with nature is made of myriad different strands. Whenever one is torn, nature's loss is also humanity's loss. Precipitously over the past two centuries, some bonds – particularly those concerning natural resources and the environment – have been severed irreversibly. Others still, ruptured in the past, might be salvaged – but only with well-conceived reparations. Other strands, especially those connected to human rights, have been reassessed and sometimes created anew but are still very vulnerable and often under attack. In some countries, they are actually in regression. Under these circumstances, it is not enough anymore for designers to be politically and chemically correct. “Organic,” “green,” “environmental,” and “sustainable” are buzzwords that have been applied in earnest to design – including food and fashion – over the last two decades, as have the terms “ethical” and “aware.” Yet, despite these noble intentions toward humans, animals, plants, and places, we are still tracking a course of destruction through overconsumption and disregard for countless forms of life, including our own. It is time for designers to leap further and start building reparations into artifacts and concepts ranging from interfaces to physical objects, buildings, systems, and infrastructures. The sooner these amends are incorporated into designs, the less persistent and painful they will be. Designers can change buzzwords into more meaningful attributes imbued with agency by encouraging new behaviors using objects –from physical to digital items, speculative scenarios to functional tools, architectures to video games, and construction processes for new biological entities to old-school mending kits – as prompts and foils. Broken Nature thus demands us all to collectively apply our resources to constructively repair the damaged ecosystems that we inhabit and shape. The aim is to reconsider our relationship with nature beyond pious deference and inconclusive anxiety and instead move toward a more constructive sense of indebtedness to the environment. Even to those who believe in the Anthropocene and in the Singularity – and thus expect the human species to become extinct at some point in the (near? far?) future – design presents the means to plan a more elegant ending. It can ensure that the next dominant species will remember us with a modicum of respect: as dignified and caring, if not intelligent, beings.