



Italian Trade
Volume 13 **Issue1**

A periodic publication from the



THE BEST OF ITALIAN DESIGN

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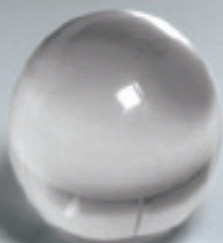
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Special issue

THE BEST OF ITALIAN DESIGN





Local roots

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Italy, a worldwide trendsetter in design

By **Angelo Capasso**

Beyond its territorial and geographical specificity, Italian design is a category of its own in the history of design, with its distinct set of characteristics. The term “design”—used in its English form in Italian—sounds like an intrusion of English in the Italian language. Equivalent to “plan, engineer”, it originated from the Italian words for “designate / draw” (*designare / disegnare*)—that is to create a plan through drawing, a mental action so characteristic of Italian Renaissance art. Italians may proudly claim **Leonardo** as the true father of design—an artist who viewed the world to analyze and (re)design it thoroughly.

Early international design does not count with the contribution of Italian industrial design. Territorial fragmentation—national unity was only reached in 1861—has greatly delayed Italians compared to other European countries. Paradoxically, it is precisely in rural Italy that the futuristic machine was created in 1909. Futurism gave great impetus to design.

Together with the **Manifesto of Futurism**, Italy invents a mainstay in industrial design, the axis car / airplane, giving birth to the automotive industry: FIAT (1899), Lancia (1908) and A.L.F.A. (1910). Two artists mark the development of design linked to art: **Giacomo Balla** and **Fortunato Depero**. In this mingling of art and design lives the tradition of Italian design: the design of a culture, a design that comes from handicraft and art—a mental action, as defined by Leonardo. And it is then that Bruno Munari asserts himself as the new Leonardo of design. Starting with Futurism, he then moves on to surrealism with the Celebi machines, to finally arrive at a language on the border between child and adult imagination.

The historic first stage of Italian design starts in 1947, the year of the VIII **Triennale di Milano**, a venue that celebrates the *Made in Italy*. The 40s marks the spread of television





Fortunato Depero, *Motociclista - Solido in Velocità* (c. 1927), oil on canvas. Private collection

(remember the Phonola 17/18, designed by Berizzi, Buttè and Montagni), home appliances and utility cars (the Fiat 500 “Topolino”, the Fiat 600, the New 500). Cars and appliances where precisely those objects exhibited in major international exhibitions on Italian design (1955 and 1958 in London, and 1959 in Chicago).

The most important turning point comes in 1968, when, at the XIV *Triennale di Milano*, cutting-edge architectural plans are defined by the art critic Germano Celant as **radical design**. The definition of “design of a culture” takes on the features of a design born through the work of architects who define design as a “critic of the industry” (Andrea Branzi). They include UFO, Archizoom Associates, Ugo La Pietra, Franco Raggi, Gaetano Pesce and others. Radical design opposes “counter-design” to product design, as a theoretical and practical process that can “overcome the disciplinary discourse of design, destroying the usual image of the product.” This new scene becomes central in the exhibition “Italy: The New Domestic Landscape” of 1972 which displays the work of Mario Bellini, Alberto Rosselli, Marco Zanuso and Richard Sapper, Joe Colombo, Gae Aulenti, Ettore Sottsass, Gaetano Pesce, Archizoom Associates, Superstudio, Ugo La Pietra, the Strum Group, Enzo Mari, Gian Antonio Mari and the 9999 Group. The exhibition expresses the radicalism and the complexity of the solutions, and the vision of Italian design. In those years in Italy the product becomes a cultural tool of protest, reform or even conformity. It was a totally new concept for the American public, who considered design only in terms of industrial production. The curator Emilio Ambasz divides Italian design into two categories: objects (different for “reformist”, “conformist” and “protester” designers), and counter-design. **Italy becomes a phenomenon in its own right in the world of design – a micro model to follow.**

The jump to relevance of Italian design can be found in the declaration of Alessandro Mendini (1972), former director of Casabella. Speaking about the MOMA exhibition, he stated

provocatively that the most fascinating thing he had found there was an image of King Kong that he bought in New York. Leading designers of the eighties until today recover work with aspects of traditional crafts, the thinking, the narrative and the playfulness of the futuristic project. That is the case with the Memphis Group, founded by Ettore Sottsass in 1981, followed by Matteo Thun, Michele De Lucchi, Andrea Branzi, Marco Zanini, Aldo Cibic, George Sowden and Natalie Du Pasquier, and other trends of postmodernism such as Bolidismo, which brings back design to its futuristic origins of “communication, movement, lightness, diversity” – features that will be part of the newly formed Alessi design.

A **design made by non-Italian artists** surfs on this wave, drawing from lessons of an Italian design school no longer defined by geography alone, but one that has become a unique design mode. In 1985, Enrico Baleri introduced the Parisian designer Philippe Starck to companies like Driade, Flos and Kartell. He was the first of a series of international architects who immerse themselves in the *Made in Italy*, turning it into a new language. Soon followed Borek Sipek, Toshiyuki Kita, Hannes Wettstein, the Campana brothers and the so-called “archistars” which include Zaha Hadid, Frank Gehry, Michael Graves, and Herzog & de Meuron. An increasingly open stage, which transformed design into a visual dialogue without borders.



Giacomo Balla: *Boccioni's Fist*, 1915., Hirschorn Museum, Washington DC

About the Author. Angelo Capasso is Professor of “History and Methodology of Art Criticism” (ABA Urbino), “History of Design” and “Design Criticism” (ISIA Roma), and Secretary of the AICA (Italian Association of Art Critics). He has published numerous books and essays on art.

Italian design schools: developing creative potential

The popularity of studying and teaching design is certainly one of the novelties of the cultural world of the last fifteen years.

The growth of design teaching in the faculties of architecture and history of art, outside of specialized contexts such as in the faculties of engineering and medicine and, above all, the **creation of design schools** within universities, academies, and public and private institutions, shows that issues related to “making a project” and “designing” have assumed a crucial role in all fields of knowledge.

The transformation of the study of design from a subject for a select few – and therefore only available at private schools such as institutes of graphic and design – to the organizing principle of other subjects as a “reorganization of the visible”, according to Peter Behrens, brings up the question of what to teach in a design school. History offers many examples.

Italian design is basically the design made by “artists” born within the faculty of architecture. These aren’t artists with the desire to ask questions about art with art, such as those who study fine arts, rather **these are artists who want to make things and to find solutions.** Added to this, Italians

have produced the design of a culture, born in the shadow of history, which is rather rare in the Anglo-American world.

Internationally, the references are schools of design founded in the first half of the last century: the Bauhaus, of course, and the Ulm School of Design which has inherited the legacy of both the Bauhaus and that of the Soviet constructivist schools (Vkhutemas). Those who taught there taught mature design, as opposed to experimental design (as in the Bauhaus), and created 360° design, directed not only towards industrial planning, but also towards the impalpable. Max Bill, Tomás Maldonado, Hans Gugelot and Otl Aicher have laid the foundation for the teaching methods used in the first specialized places for design, such as, in Italy, the **Higher Institutes for Artistic Industries (ISIA)**. There, the culture of design extends from the object to the system. The rule is to abstract and conceptualize.

Giulio Carlo Argan, who relaunched the ISIA of Rome, wrote, in one of his pivotal books titled *Design and Destiny*:

“The characteristic and limits of all modern art is precisely the duality between data and project. The project tries in vain to make up, with its utopian component, the banality of the data and act as a motivated human intentionality.” In other words: designing means to exercise the desire (utopia?) of mankind to possess the world through thought. A wish that comes true thanks to the project. The teaching of the project therefore cannot be separated from the teaching of desire, as this has been practiced throughout history, and even in the present,



in the multi-faceted offering of sociology, economics and politics. Design, or rather the project, is the key to knowledge.

As for the teaching of design in Italy, the schools with more tradition and prestige, are: the Politecnico di Milano, the **Naba** of Milan, the ISIA in Rome, Pescara, Pordenone, Florence, Urbino and Faenza. The professorships dedicated to design, moreover, are now present in the faculties of architecture in most Italian Universities. The University of Ferrara and the University of Florence, the University of Venice, the **Turin Polytechnic**, the **Milan Polytechnic**, the University of Naples Federico II and the University of Rome are solid and present in international rankings for their excellence. There are also several private schools, such as the now consolidated **Istituto Europeo di Design**, which is based in Milan and Rome, the **Domus Academy** and the **Istituto Marangoni**.



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Entrepreneurs, exporters and explorers

It is here in Miami – a city increasingly international, a crossroads of many peoples of different cultures and home to ever larger markets – that Italian design is celebrated.

According to statistics, **Italy is a nation of exporters**, but in a deeper sense Italians should rather be called explorers. Exploration is bidirectional: it is physical – pushing Italians into new markets and new opportunities, and it represents an inner journey, which leads to experiment. In the business world, this journey translates into research and innovation.

It may seem paradoxical for a nation so attached to its ancient traditions. Instead, it is precisely the depth of its roots to give it the strength to push higher up, away. Towards the future.

The strength of Italian businesses is the nature itself of those entrepreneurs. What's more peculiar in an Italian product than the fact that, therein lives the personality of its manufacturer?

Those entrepreneurs who have joined the Italy-America Chamber of Commerce's "**The best of Italian design**" event, carry these characteristics.

They have the face of **Domenico Neri**'s illuminations and extraordinary cast iron accessories, located in Italy's most beautiful places and around the world, from the UAE to the United States. They have the personality of **Isabella Mariotti** and her family, in the paving of gardens, terraces and balconies,

and of parks, plazas, supermarkets, shopping centers, hospitals, schools, airports, railway stations in the Far East, the United States and in Africa. They have the technological genius and the aesthetic taste of **Giuseppe and Matteo Volpe**, who manufacture elevators for the most luxurious residences in the world. They are expressed through the age-old tradition of Venetian glass masters and Italian mosaic artists who transform this art form into breathtaking masterpieces, in the materials offered by **Trend**, the group put together by Pino Bisazza. Its brand is present all over the world today, thanks to its ability to make this ancient knowledge modern and current. In a word, unique.

The lighting of **Domenico Neri** – whom you may legitimately call the artist of cast iron – are present almost all over the world, as well as its restoration work in the historical villages of the old continent. In the United States, the number of his collaborations is itself remarkable especially in the malls which, on this side of the ocean, are important social gathering places. The *Gulfstream Park* in Miami, the *Lakeside Winter Park* and *Parkside* in Orlando, the *Fashion Island* mall in California, the *Bridgeport Village* in Portland, and the beautiful promenade of Laguna Beach or the streets and squares of the picturesque San Juan in Puerto Rico. They all bear his unmistakable signature, a design that furnishes and renders every public place cozy and warm, often with a touch of art nouveau or art deco.

Tailor-made technology, luxury elevators and all Italian talent is what characterizes the vertical mobility products of IGV by **Giuseppe Volpe** and his son Matteo. They furnish with high safety standards and unique style thousands of villas and prestigious and elegant homes. The IGV Group, a Milan-based company specializing in the design and manufacture of residential elevators since 1966, is among the first in Europe to launch an elevator designed almost as a custom-made piece (now counting over 30,000 installations in the world). It has arrived in the United States a few years ago and started in Miami, a city of imagination and creativity that has immediately appreciated the value of its unique products.

And it is again Miami that was the first in the USA to appreciate the quality of Italian construction materials, which – as in the case of **Mariotti Fulget** – were recently chosen for the prestigious terraces of the beautiful "Faena House", the "Faena Hotel" and the "Metropolitan Hotel".



Mariotti has a long tradition of work and collaboration with the most famous architects and designers since the fifties and sixties. Established in 1926 as a manufacturer of tiles in cement and highly resistant marble and granite grout for indoor and outdoor use in civil, industrial and private sectors, the company is now in its third generation of entrepreneurs. The beauty, versatility and reliability of its products, enriched by the continuous search for new solutions – recently showcased at the “Fuori Salone” of Milan – never cease to deliver on their design inspiration.

You become modern in a convincing way when you are able to reinvent the past, updating it. Since its founding in 2000, **Trend Group** has established itself as a forerunner of new trends, preserving and presenting to the global markets the most ancient secrets of the artisans. In just a few years, the Group has become a leading manufacturer of high quality materials: colored glass, Venetian enamel, gold leaf tiles and glass, quartz and granite agglomerates. Essential principles of traditional Italian craftsmanship have thus found – thanks to revisited aesthetic and modern production techniques – new life and new raison d’être inside the projects of the world’s most renowned designers, architects and contemporary artists.



The Group also “physically” created a bridge between past and future, between local and global, from its nineteenth-century Venetian furnace “ to the modern engineered facility located across the ocean, in Florida. In addition to being present on every market, Trend also works with several cultural institutions and supports many initiatives for contemporary art, such as “Intrapresae Guggenheim” or the coveted “Orsoni Prize” for international art mosaic, canceling out the gap between culture and business.



These businesses are representative of Italian entrepreneurs and explorers, known in every corner of the world known for their talent, aesthetic taste and inimitable quality. And it is here in Miami – a city increasingly international, a crossroads of many peoples of different cultures and home to ever larger markets – that Italian design is celebrated.



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DAY 2 - SATURDAY MAY 20

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10:00 am - 10:45 am

Networking breakfast & registration

10:45 am - 12:45 pm

Symposium

The influence of Italian design in luxury real estate:

from industrial design to interior design

by **Paolo Trevisan** - Head of Design, Pininfarina of America (Torino, Miami)

The "Italian way" to the project: design and architecture

from contemporary masters to new works.

Focus on hospitality design

by **Elisabetta Ripamonti** - Partner, Signo (Milano)

The power of light: enhancing the perception of spaces

by **Dodo Arslan** - Founder and Designer, Dodo Arslan | Studio (Milano, Miami)

Networking Light Lunch

2:00 pm - 6:00 pm

Exhibit | Lectures

One to One Meetings

6:00 pm - 9:00 pm

Networking cocktail | Dinner party

Institutional speeches

Guest speakers



PAOLO TREVISAN

Head of Design
Pininfarina of America

Paolo Trevisan has started at Pininfarina as a Designer and Project Coordinator tellingly developing to the role of Head of Design and Architecture for Pininfarina of America. Reporting directly to Paolo Pininfarina, Chairman of the company, Mr. Trevisan role incorporates two key responsibilities: managing the design team, ensuring Pininfarina' DNA, identity, and language are retained and consistent with all projects. Responsible for overseeing the design process from the early stages of briefing to the creative interpretation and delivery, Mr. Trevisan has worked on developing the Architecture Design Department in Pininfarina Italy following the creation of the first Pininfarina design studio in America. Able to capture the essence of the Pininfarina lifestyle, as a designer with precision and extended knowledge, Mr. Trevisan reaches further translating the vision and values of Pininfarina: purity, elegance, and innovation into awarded projects across the globe. Paolo Trevisan in collaboration with the Sales and Marketing Director has contributed to develop business in North and South America with work results that span across a variety of sectors as Industrial Design, Architecture and Interiors, Graphics and Packaging, Transportation, Nautical, and Aeronautics.



MARIA ELISABETTA RIPAMONTI

Partner
Signo Milano

Maria Elisabetta Ripamonti graduated in Architecture and in Business. She specializes in the design and remodeling of buildings with low energy consumption. With Alex Terzariol she founded Signo Milano, a studio where architecture and design come together with an innovative approach. Signo reflects the character of each new project, creating a strong and unmistakable mark. From product design (for brands such as Arclinea, Smeg, Irinox) to architecture, Signo is a clear example of the multidisciplinary approach that define the Italian creative spirit.



DODO ARSLAN

Founder and Designer
Dodo Arslan | Studio

Dodo Arslan is an eclectic Italian designer, esteemed by Taschen as one of the 90 top designers and firms worldwide, living and working between Miami and Milan. In twenty years of activity, his creativity gave birth to unique pieces as well as serial productions, ranging from electronic devices to bronze fusions. The Studio is specialized in furniture, light and accessories design, developed with excellent craftsmen and brands, and assists the best architects and interior designers, conceiving and realizing tailored solutions (both for residential and contract) as well as unique light and designart installations. Dodo Arslan collaborated with Banca Svizzera Italiana, Bimota, Campari, Fonderia Artistica Battaglia, Fondo Ambiente Italiano, Jacuzzi, Pirelli, Riva 1920, Sambonet and Terzani. Arslan has been awarded the Young&Design prize, the Mini Design Award, the Pirelli Pzero competition and the Art Directors Club award. His works have been exhibited in various museums around the world and Otto armchair entered the Permanent Collection of Italian Design.

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AIA - The American Institute of Architects was founded in 1857, when thirteen architects met in New York to begin an organization with the aim of promoting architects and architecture. Two months later, AIA was incorporated and today boasts more than 88,000 members worldwide and more than 260 chapters all over United States and its Headquarters in Washington D.C. The Miami Chapter of the AIA has 800+ members. AIA Miami has strived to provide its members with the services, activities and knowledge delivery required to maintain the high standard of profession.

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MIAMI IRONSIDE is an urban art and design district located in Miami's Upper Eastside West Belle Meade neighborhood, off of the MiMo Historic Biscayne Boulevard and nearby Palm Grove. The stretch of industrial warehouses was acquired in 2003 by local developer Ofer Mizrahi, and envisioned as an interconnected network of mixed-purpose architectural complexes. It is home to over 67 designer showrooms, art galleries, architecture firms, creative services, eateries, residences, studios, multi-purpose and co working spaces, and a public piazza with permanent Berlin Wall sculptures painted by street artist Thierry Noir.

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KARTELL, a leading design company, founded in 1949 by Giulio Castelli and now run by Claudio Luti, is one of the symbols of Italian design around the world. A success story told through an incredible series of products – furniture, furnishings, lighting, home accessories – that have become part of the domestic landscape, not to mention actual contemporary design icons. Kartell collaborates with the most prestigious international designers. The Kartell collection is multifunctional and of broad appeal, easy to use and beautiful to behold. Colour, irony, transparency, unique shapes and a play of the senses all come together to make unique pieces.

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SNAIDERO USA is the exclusive North American distributor of Snaidero kitchen cabinets, for almost 40 years, Snaidero USA has offered the finest in luxury Italian kitchen design to North America and Central America through a retail network of 21 showrooms. Snaidero USA also serves the multi-housing industry, partnering with top developers like Trump, Howard Hughes Corporation, Fortune International Group, Turnberry, AEG, ASPAC Developments and the CMC Group, for over 170 projects completed to date. Today, under the leadership of its President, Comm. Dario Snaidero, Snaidero USA is the leader in North-American imports of European kitchen cabinets.

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COVERINGS ETC

COVERINGS ETC was founded by designer and real estate visionary Ofer Mizrahi in 1998 as an innovative source for natural, recyclable and sustainable material concepts for floors, walls, countertops, facades, terraces and other decorative surfaces. It is a member of the United States Green Building Council (USGBC), and is committed to seeking out interesting and exciting new environmentally friendly materials and solutions for projects adhering to sustainable design and bio-architecture.

Contacts

7610 NE 4th Court
Suite 104
Miami, FL 33138
T. 305.757.6000
www.coveringsetc.com



IGV Group is the top Italian designer and manufacturer of residential elevators, established in Milan (Italy) in 1966. For more than 50 years, the company has been designing innovative solutions for the vertical mobility, becoming a worldwide leading manufacturer of custom residential solutions. The Company exports over 75% of its elevators to more than 80 countries worldwide, offering the widest variety of models and it is now expanding to the US market.

Contacts

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Suite 101
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T. 800.965.5838
www.igvlift.com



MARIOTTI
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Since 1926 **MARIOTTI** has been producing high resistance cement tiles for exterior and interior use made of marble/granite for industrial and private construction projects.

The company, which is now led by the third generation, exports its products throughout the world: they are mainly used for gardens, terraces and balconies, but also for parks, city paving, supermarkets, shopping centers, hospitals, schools, airports, railway stations and other projects.

Contacts

Loc. Stazione 13
27040 Arena Po (PV)
ITALY
T. 0039 0385 70356
www.mariotti-spa.com

NERI
NORTH AMERICA

NERI NORTH AMERICA is a branch of the Italian manufacturer of urban lighting and furniture Neri SpA, founded more than 50 years ago by Mr Domenico Neri and still owned by the family. The company is best known for its urban décor culture, even the contemporary collection displays a deeply rooted commitment to urban lighting and furniture that is not only functional but also adds to the beauty of our surroundings.

Contacts

1835 NW 112th Avenue
Suite 176
Miami, FL 33172
T. 786.315.4367
www.nerinorthamerica.com

Orsoni
VENEZIA 1888

ORSONI is a historical Venetian furnace that uses the same traits since 1888 to produce 24K gold leaf mosaics and enamels in more than 3,000 colors. While it is a traditional Italian company, rather than relying on the past, Orsoni focuses on innovation. The company seeks to emotions through its uniqueness and attention to detail, all firmly rooted in its passion for excellence. Orsoni is part of the TREND Group, world's leading producer of full body glass mosaic, gold mosaic and Venetian enamel.

Contacts

Canareggio 1045-1045/a
30121 Venezia (Ve) ITALY
T. 0039 041 2440002-3
www.orsoni.com
www.trend-group.com

Berkel
Red.
Since 1898.

The history of **BERKEL** began in 1898 with the creativity of Wilhelmus Van Berkel, a butcher with a great passion for mechanics, who used all his passion and experience to reproduce mechanically the movement of the hand that cuts with a knife. His invention soon spread across the world. During the '50s, Berkel was not just an innovative product but also a true status symbol. Berkel is not "just" a brand name; it is a genuine passion for a unique and timeless style. The elegance of the lines, the harmony of the movement, the sheen of the blade and that unmistakable red: Berkel is undoubtedly a design icon.

Contacts

2 South Biscayne Blvd.,
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www.theberkelworld.com



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Since 1898.

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www.theberkelworld.com

Innovation, ethics, aesthetics: when design is the mirror of society

Interview with Claudio Luti,
President of Kartell and of the Milan Furniture Fair

The term "design" today is being abused and misused – leading, in a way, to its trivialization. This same is happening to the concept of "Made in Italy". It seems to me that marketing (focused exclusively on sales) has deprived of meaning those fundamental concepts which, for decades, have forged the identity of your business... What is the true meaning, according to you, of "design" and what is the "Made in Italy"?

My company's most important values, those on which I have decided to bet everything, are innovation, process and product. They represent the core of excellence for which Kartell is recognized worldwide and they are the *fil rouge* of our story, which was built on continuous technological innovation combined with the search for beauty and for the product, its manufacturing and its intrinsic value. This is design to me and I believe that social and cultural changes must be viewed as an interesting challenge. After all, design is not a separate entity but a mirror of society, its tastes and its ever-evolving needs. I would not talk about design triviality or abuse. Design – Italian design in particular – stems from the effort and passion that businesses and artists invest into making products that reflect a perfect balance of originality, technological research, attention to detail and industrial production. It is a mix of typically Italian culture, values and creative spirit from which emerges the fascination and strength of design *Made in Italy*. This is why Italian design is recognized and loved in all parts of the world, and it is why it has always been able to find its space and meet new global challenges and increasingly demanding markets.

In recent decades, on the one hand, contemporary art has almost lost the "aura", so to speak, that has distinguished it from other forms of production; on the other hand, designers have accentuated the aesthetic component of their products, perhaps evading the concept of functionality

of their creations. As an industrialist and one of the pioneers of contemporary design who has always worked with great designers, do you think that artistic and industrial production have permeated one another permanently or should they still – perhaps for the sake of both – keep their skills and areas separate?

Design comes from the encounter between entrepreneurial skills and creativity to shape ideas and projects and transform them into industrial objects. This marriage



is part of the very essence of design: aesthetics and functionality cannot be separated, rather, a design product is an original solution that responds creatively to a practical need.

I was struck by your latest GENERIC collection, which you entrusted to Philippe Starck, a longtime creative reference. In this collection, it seems to me that the intention is to return to the functionality of design. A collection conceived “to lighten”, without taking away beauty...

With GENERIC we wanted to explore with Philippe Starck the desire to return to the origin, by trimming all superstructures: an ambitious project with profound ethical implications, where new goals are set for contemporary design and where creativity is put at the service of everyone. Our goal was to identify the “generics” of seating for common spaces, from the office to entertainment venues and housing, by joining aesthetics and functionality.

Regarding your presidency of the Milan Furniture Fair, you have not, lately, retracted from what could be defined “institutional responsibilities”. You are at the helm of a leading company in the industry that continues to grow and expand globally. You must have your hands full... What are the reasons, your most intimate feelings – if you allow me – that have pushed you to accept this additional and serious commitment?

I gladly accepted this assignment because I believe in the Milan Furniture Fair and its strategic value for Milan. It is essential for me to preserve the centrality of Milan as the world pole of design and to continue to focus at the Fair the attention not only of architects, designers and commercial operators, but also, as is the case for some years now, of stakeholders and international trend setters.

What are, then, from your viewpoint, the challenges that the “Made in Italy” in general and the industrial design sector in particular must face in a globalized world and with the diffusion of e-commerce, not just to keep their positions, but to increase their diffusion?

Design has an expressive and creative force that is closely linked to the present, without being dominated by it. We undoubtedly live in times of great political and economic uncertainty: design often sees better and earlier the evolutions of society, of taste and of the general sentiment, remaining closely linked to the demands that lead to the creation of an object



and its industrial realization. I think this is an advantage, because interpreting the real needs of consumers means understanding how society is really evolving.

You have shown to have a great entrepreneurial and aesthetic talent, by producing decorative items (and not only) that can be found in middle-class homes of half the world. How did you manage to create such universal aesthetic?

At the last Milan Furniture Fair, we wanted to focus on Kartell's ability to contaminate different ideas and styles. This “contamination”, or rather “metissage”, is the essence of our project: in a continuous overlapping of technological research and ideas, Kartell products are “contaminated” and become part of increasingly diverse and less homologated worlds, with projects that reflect the contemporary way of living not only in Italy but around the world. We do not just propose a catalog of products, but a total 360-degrees lifestyle.

Your business has a significant presence in the US and your products are very much appreciated on the American market. Do you think of promoting Kartell's activity in this part of the ocean, and what is your relationship with the United States and with Americans?

We are strengthening the direct and franchise retail network, by opening in strategic countries to develop our international presence, which now has 140 flagship stores and 250 *shop-in-shops*, plus 2,500 retailers, in more than 140 countries. The United States has always been a strategic market for us, capable of fully appreciating our creative proposal. On the American continent, we had two launches in 2016 in Canada – one in Montreal and one in Toronto at the great *Hol Renfrew Department Store* – while in the US, Kartell made its second launch in Miami and opened a new shop in San Francisco.

**THE PROTAGONISTS OF
"THE BEST OF ITALIAN DESIGN"**

Nature meets design

Face to face with Giacomo Rossi,
General Manager Listone Giordano US



If the story of Margaritelli's family, custodian of *Listone Giordano's* brand, was a novel, would be "The Man who Used to Plant Trees" of Jean Giono. The wonderful tale is settled among the mountains of Provence where a solitary man, at the age of 50, started planting 100 acorns a day hoping to see rising a forest. Several decades after, that desolated and deserted area became a place full of trees and life. This is not rhetoric but the story of this extraordinary

family of entrepreneurs coming from Umbria (Central Italy) which have been active since 1860. This story took a sudden acceleration when – from the early 1900s – Fernando, changed the small forestry machineries company of his father, starting an extensive business in the transformation of wood for domestic heating through coal. With authentic passion **Giacomo Rossi**, General Manager for Listone Giordano in the United States, tells the deeds of Margaritelli family.

So Fernando Margaritelli became a rich man?

Yes, probably.

For sure he left a DNA and a heritage rich of intuition and creativity to the dynasty that had followed him. In fact, at some point of his life, he decided to step aside and to leave everything to his three young sons. He gave the keys of the company that produces coal to his sons, and in return he asks them a parcel of land and a car, a Fiat "Topolino".

The wood coming from the forests of central Italy was a very important material and in the early 1900s, the coal that they produced was of high quality. However, Italy was going through one of the most difficult period of its history. Coal was not a sustainable business anymore. And, Fernando's sons had a vision that wood could be a key element for the rebirth and the reconstruction of the Country in the aftermath of the Second World War.

Track sleepers for Italian railways were born.

An excellent product made with methodical care and valuable wood.

In a short time, the company gained the total trust of the Italian Government, and we can proudly say that, the Margaritelli's family became part of the most important Italian railway lines during these years.

Right product at the right moment?

Definitely yes. But it has been not an easy road.

What do you mean?

The material coming from Central Italy wasn't enough to satisfy the huge quantity of wood required.

A big problem.

Then the family decided to look elsewhere, to invest in France, in Bourgogne.

Since the first millennium, Cistercian monks



started a path of sustainable forest management, so that each tree used was systematically replaced through new oak plants in order to guarantee a continuous selection and life in the forest. Giuseppe Margaritelli, one of the three Fernando's children, was fascinated by this process. So a sawmill was founded in Fontaines in 1962, and it is still considered to this day one of the most important and technologically advanced European sites for the wood transformation.

As a “true Umbrian” Giuseppe Margaritelli has love for nature in his DNA...

Nature, in its spirituality and tenacity. I think that the land where the family lived has contributed to the personality of all the descent, both concerning the naturalistic aspect of the production (really *ante litteram*) and for the entrepreneurial disposition and creativity. Even today, when it is possible meeting him at the company, he enchants us with his memories and that passion, which has brought him far away in the world.

And then?

As it has been for his father, Giuseppe Margaritelli – actual Group president – has also realized that time has come to rethink his industry. We are in the 70s, the reconstruction of Italy is still strong but the Italian State requires railway sleepers made of different material instead of wood.

What about all those forests, all that passion and all that professionalism acquired?

The Love for wood and entrepreneurial innovation in Margaritelli's home was never missed. Giuseppe Margaritelli meets a real leading researcher in the field, Professor Guglielmo Giordano. Nowadays, it's easy to talk about it but it has been a difficult path which has led to the inauguration of a new era. Thanks to a clever intuition of Professor Giordano, a prototype of a wood floor with unique characteristics able to overcome the limits of the traditional solid parquet is achieved. A technologic multi-layered birch, which together with transversal engravings and micrometer frames, makes parquet stable over time and deformable-free for life.

In sum, the new product allows to give stability, precision, reliability and beauty to the word parquet, not connected to any products distributed at that time. “Listone Giordano” was born in 1984.

From what I've read, today you have five hundred showrooms around the world

Listone Giordano is present in the main cities of the world where it is possible for our product to express its potential Hong Kong, Melbourne, Istanbul, Rome, Barcelona, Seoul, Beijing, Tokyo, New York, Los Angeles, San Francisco, Toronto, Mexico City, London, Miami, Dubai, Zurich or Paris and many other international cities. We are there.

I like to remind that Listone Giordano is not present in the world only through its Showrooms, but also through a “cultural path”.

In the early 2000s, through “Guglielmo Giordano's Foundation” we launched the idea of promoting studies and researches with an historic and technological spirit in the wood industry in a constant dialogue with the Art world. The Foundation actively participated to big events like exhibits of Michelangelo, Raffaello or Leonardo Da Vinci.





And what about the next revolution?

It is already in operation.

Few years ago, Listone Giordano has gone down a research path in order to give a new identity to our surfaces.

The link between Design and Wood has given new harmony and shape to our project.

Patricia Urquiola, Michele De Lucchi, Daniele Lago, Matteo Nunziati, Marco Tortoioli Ricci have been the interpreters of a collection where the creative genius is the beating heart of this new revolution of hardwood flooring. Their works have been presented for the first time in 2006 at the Guggenheim Museum of New York.

Is Listone Giordano is chosen in the world also for “Contract Projects”?

Definitely yes.

In fact, in addition to being provider for important brands like Bulgari, Nespresso, Ferrari or Armani Hotel, we are present in many wonderful projects as City Life in Milan in the area designed by Zaha Hadid or in Burj Khalifa in Dubai or in the incredible Casa Batlló of Gaudí in Barcelona.

Anima Domus, the shortest road from Miami to Milan

“Anima Domus”, is not only the most important and representative “multi-brand” *Made in Italy* home furniture and accessories showroom in South Florida, but also a feeling that created an idea, which became a solid project then.

The authors of this are **Marconi Naziazeni** and Silvia, his wife. They are a Brazilian couple that arrived in Miami almost 20 years ago, with their little children and the hope of changing their lives by doing what they loved (Silvia is an architect, while Marconi used to work in the technology industry): being surrounded by design objects, furniture, beautiful things and sharing them with this multiethnic city, focused on style and beauty. It has been a real success for the family, which it is hard to be thought as being Italian. Mostly, this is true for what is related to Marconi, who has been called after the surname of one of the greatest genius of the past Century. You go in one of their stores and you would think of crossing the Ocean. You are submerged in so many Italian brands collections that not even the great showrooms in Milan or Rome would match it.

Don't call me ordinary person, but I can't avoid asking you the reason of your name...

Oh yes! Actually, is a pretty weird name, but it's from the family tradition: my grandfather, a soldier who was fond of history, called my father after Garibaldi! He clearly admired that General who loved so much freedom that before being the author of the Italian unification had fought in Brazil and Uruguay... After all, don't you Italians call Garibaldi the “Hero of the Two Worlds”?

Yes, of course, one name one destiny, *nomen omen*, as the Romans said!

Well, I don't know. I can't know that. But who knows! The truth is I developed the interest towards Italy from the love for architecture and design. I was born in Brasilia (a city that when I was young saw the modernist development, which was unique for its urban design), where architecture and design have matched like never before. It is a city that in some way is mythical, visionary. In 1883 the Priest Giovanni Bosco, who then became a Saint, had a prophetic dream, in which he described

a futuristic city that just corresponded to the place where Brasilia is. Indeed, today the city shows many references to this educator who founded the Salesian Society. One of the main Cathedrals was named after him, and so the “*Eremida Dom Bosco*”, which is a panoramic viewpoint where Giovanni Bosco said this city had been created from...

Saint Giovanni Bosco? Another Italian!

Well... I really don't know if it's by accident or...



Well, even the name you chose for your company, “Anima Domus” is Latin, and beside the semantic or etymological issue, it almost seems a declaration of intent; the statement of a philosophy.

Yes, true. Both my wife and I really liked this “name”! “The soul of the house”, actually it perfectly reflects what we meant to present to our clients and what we have been offering for the last two decades. We deal with excellent products that not only serve as décor, but they also give personality, a soul, indeed, to the houses they are going to décor. This prerogative – that’s why we chose to work with Italian companies only – is maybe only Italians’, especially those who are able to put their personality and values in the objects they produce.

We can say that you have been a real talent scout in the Italian Design field. You have found out many industrial realities, then you have imported them and so enhanced them, thus opening for them a new market here in Miami and United States...

If it is so I am honored. I have done my job, and I’ve done it with passion. Actually, from the very beginning my research was focused on those

suppliers who, in opinion, would make it in the US. And that research has never ended. So today we have many prolific relationships with 65 Italian companies. My collaborators, my son (who’s here in Miami, by the way, he is studying Italian at Dante Alighieri) and I have a personal, deep relationship with each and every Owner and many designers. We often go to Italy, we mainly are in the Central – Northern regions to meet our suppliers and find out some new ones... I really love this business!

I’m having a look around me while I’m sipping the great espresso Marconi kindly offered me. Everything is perfect; the showroom concept is coherent and matches even with the coffee cup, the napkins and the bottle of water. They all show the company logo, and so the pen I am writing with. Marconi – who left me some minutes with his super nice son – came back to me with a big smile. He is holding a bottle of wine. “This is for you” he says. It’s a Chianti Classico d.o.c.g. The label has the “Anima Domus” logo. Everything has come full circle.



Design: a project of Excellence for living (and sleeping) better

The vacuum packaging, patented by Magniflex in 1986, revolutionized the world of mattresses. From that moment on, the Tuscan company, have literally conquered the global market by shaking not only the way of sleeping, but also introducing a new philosophy of product. Interview with **Marco Magni**, the youngest among the third generation of entrepreneurs.

Marco, what does Design mean for Magniflex?

Good question! Generally speaking, today *Design* is everything that looks pleasant... You walk past a store window and you go "oh it looks so nice". So there you believe you are looking at a design object! Today it is a big misunderstanding and, mainly, a huge simplification. According to me, the true concept of Design is the deep research of materials, the innovative comprehension of industrial processes and of the processes regulating the market and the relationship

with users. Moreover, design is a deep study of technical and technological innovations; it is researching manufacturing modes, even storage, transportation and selling modes. For us Design is also studying the product use and "end of life". Of course, it is meticulous attention to details, but also sensitivity towards the purchasing experience and the feelings that the shapes and the materials we produce have to raise in those who have to choose them, which is to say purchase them and... live them. Certainly, in our specific case, the pursuit of comfort – in terms of caring about our consumers prevention and health – it's a priority.

So, very briefly, doing Design means paying attention to everything that goes around the realization of an idea, in other words could we say "design is project"?

Exactly, I definitely speak from my point of view – or better, from Magniflex's – Design is that process that merges tradition and modernity, and in some way also the ability to anticipate the future. It is something that brings together technical aspect – it can also be craftsmanship knowledge – and a very close to art sensitivity...

Ok so you, as typical Tuscan man, are thinking of the renaissance studio (bottega)... But you design consumer products...

True, but they also have the ambition of lasting in time. Some of our mattresses have a 20 years warranty!





It is clear I do not compare industry objects to the artisan's *bottega* ones, but be aware that – once you bring the issue to the contemporary age – the basic processes are not that different! Regarding the design concept, as it is meant today, it can't be separated from the industrial process. I don't think I'm saying something new if I state that Italian design, the *Made in Italy*, is not a miracle but the coherent and aware consequence of our millenary history... It is just that the know-how, the ability to transfer competences and learn have renovated, on an interrupted line. Woe to those who turn their back to history! We wouldn't even be able to imagine the future!

Despite the high global exportation rate, your production is still entirely in Italy, isn't it?

Of course it is! In all these years, we have been rewarded with many quality certifications all over the world and we now export to 96 international markets, but none of our mattresses or any other products have never been thought or produced somewhere else but Italy! Travelling the world, like I have been doing in the last decades, to discover

new markets and opportunities, I have learnt some new technical concepts and understood different habits so – coming back home – I tried to make the most out of it by interpreting everything according to our abilities and, above all, following our sensitivity and style.

Over time, we have integrated to our production all the medical-scientific innovations in the ergonomic field (cooperating with the University of Florence) and regarding fire-resistant and hypoallergenic materials... Moreover, in terms of environmental responsibility, the whole production has been thought to follow the environmental sustainability, we reduced the CO₂ emissions also thanks to the implementation of photovoltaic panels, I mean...

So you are telling me that Design is also attention to environment, sustainability, consumer's health...

Actually, I would like these to be the guidelines for everyone who is willing to do business, and I mean it! But if for Design we mean project, excellence... How could you aim for that without considering respecting life?

Come full circle

In order to be avant-garde you never have to betray your own traditions, said Mr. **Alberto Snaidero**, a young manager in his family company (Snaidero USA), who studied in United States and has a great passion at his job, which he chose with all his heart.

Compared to many guys your age, I guess you had the privilege to look to your future with no limits. Anyway, on the other hand, how being born as the third generation's representative of Snaidero (one of the most important Italian design furniture companies) has influenced you?

Yes, thanks to my family and the education they have taught me, I was born free, for sure. What freedom is if not the opportunity to choose? I am well aware of the privilege I've had... But I can

guarantee that I chose to work in our company as if it was the most natural option for me. I mean, it was pretty normal for me to undertake this process. I have lived every day of my life in my company, first in Italy then here in the US, and every day I choose to work here...

Just to make it clearer, my cousins and I were born and raised in Snaidero's sites: we used to play hide and seek among the kitchens... No brainwashing then. Ok later, while growing up we understood that freedom turns into accuracy, responsibility. But I guess I would learn it by any other choice I would make or job I would do...

Sorry for the predictable comparison, but I think it would work for introducing the topic we most care



about. Speaking of freedom and accuracy, you made me think of the creativity and precision work ruling the designer's job. Do you agree with me?

As you may know, I am not a designer, but I was raised among designers because there's always been and still there is a lot of harmony and collaboration between us and those who designed Snaidero kitchens: Michele Marcon, Pietro Aroiso, Paolo Pininfarina, Lucci Orlandini, Massimo Iosa Ghini... Basically most of the biggest Italian characters. Indeed, I guess you are right. Ideas come out of freedom; I'll tell you more, to have good ideas, I believe mental and culture freedom is a requirement. Then in order for those good ideas to become project and so object, then it takes a lot of accuracy, rigor, professionalism...

For the idea to become furniture or any other authentic design object in the best way, it takes harmony among several factors, such as self-respect, respect for one's own identity and for the end – user's needing, which in for us producing something very practical is called consumer. A bit cold term, but...

So, here you are your professional side: you spend hard days being in contact with those who act as mediators and end – users, but can a big company like yours accept one single client's needs? How can you match the industrial needing with client's?

It may be weird or bizarre, but the more our industry and production have been growing, the more our attention has been paid to the client's need. The process of becoming big, lead us to care more and to paying special attention to details...

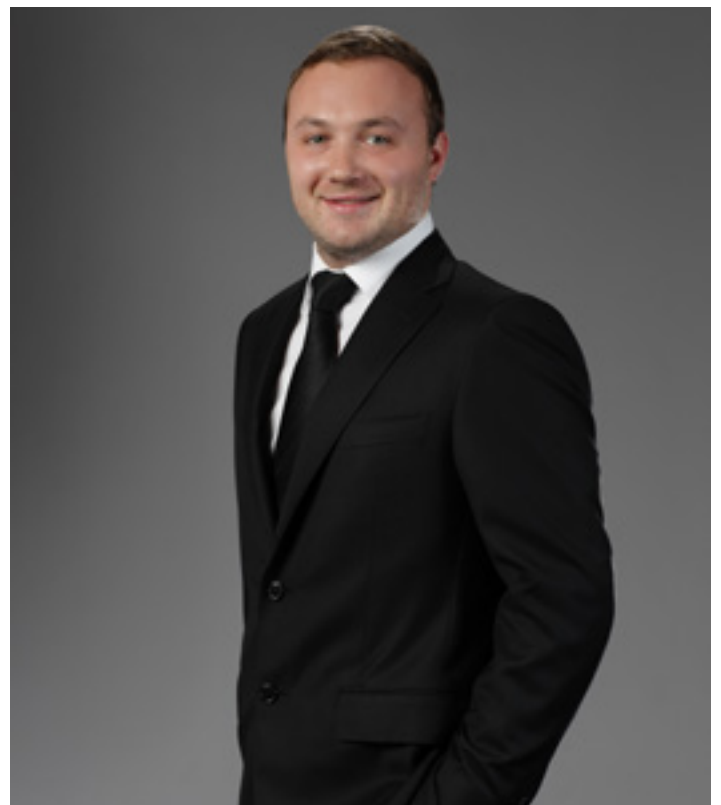
So you are telling me that the more Snaidero became industry the more it turned to be the artisanal workshop your grandfather built at the very beginning, just to have it clearer...

In some ways you are right! My grandfather and my grandmother, both of them! Please write it! In our family and company women are very important! Just to be back to your question, it was quite like coming to full circle. A time travel at different speed. After we became grown up people, we could afford being back to basics in a deeper way, even if we have never really lost or betray them. I can tell you, from father to son! Anyway, what I would like to underline is that today - with the huge challenges of globalization, the

industrial competition and so on – is hard to maintain this traditional mark. On one hand, to us it is a cornerstone; on the other hand, from a purely industrial point of view, it is a goal we could afford thanks to the success we achieved... It's a kind of cause – effect mechanism that makes us different. But I think it's the same process as what makes the *Made in Italy* be unique! If you like to see it from another perspective, we can say we just remained ourselves, but such coherence allowed us to always anticipate our clients' trends, tastes and needs over the years.

Is your end your very start?

Good slogan! If I can adjust your sentence making it a little bit more close to Snaidero USA, I would say: "our goal, and so our "end" is to innovate while never forgetting our starting point, our origins and values. Our clients know that. Whether they are the great builders we have been and we are still collaborating with, supplying our furniture for kitchens and bathrooms any other important projects like the *Bristol Tower*, the *Marina Palms Yacht Club* and the Miami *Brickell Flatiron* or the Las Vegas *Turnberry Place*, and the Chicago *Wanda Vista* and the Honolulu Waiea or the single buyers coming to our stores in the States, Canada and Latin America. All our clients know and understand our approach...





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ANALOGUE MATERIALS IN THE DIGITAL ERA

Ironside, a unique urban concept for the Miami's Design community

Miami Ironside is an urban art and design district located in neighborhood, off the MiMo Historic Biscayne Boulevard. The stretch of industrial warehouses was acquired in 2003 by local developer Ofer Mizrahi, and envisioned as an interconnected network of mixed-purpose architectural complexes.

Ofer Mizrahi has been an active leader in the revitalization of the Miami Design District community for more than 15 years. In 2001, Mizrahi extended his efforts to the revitalization of a brownfield—now Miami Art Space, a vibrant epic

center of the arts and businesses—in the Wynwood Art District. In turn, there has since been a significant resurgence of activity in this once underserved neighborhood. Today, Wynwood is a dynamic urban creative neighborhood attracting national and global interest and investment.

Today, Mizrahi is the visionary behind Miami Ironside in the Little River Industrial District. With a European village concept in mind, he has created a modern-day pattern language to exemplify green strategies in the renovation of a warehouse complex,





housing and showcasing creative eco-preneurs who want to be a part of a contemporary concept for a live-work community of like-minded designers, artists, creators and businesses. The site was coined Miami Ironside in early 2008, stemming from its location next to the iron railroad tracks as well as the use of iron throughout the renovation and design of the complexes.

The Wall Street Journal refers to Mizrahi as a pioneer in the community with regard to “seeing the value” of eco-friendly construction materials, and in so doing, he encourages businesses to set new standards in “green” architecture and design.

Today Ironside It is home to over 65 designer showrooms, art galleries, architecture firms, creative services, eateries, residences, studios, multi-purpose and co working spaces, and a public piazza with permanent Berlin Wall sculptures painted by street artist Thierry Noir.

Its cozy eatery, Ironside Kitchen, serves up some of the best authentic pizza, Neapolitan style, and Italian dishes in Miami.

This district is a unique, green environment, punctuated with rainbow eucalyptus trees, urban gardens and outdoor paths linking glass storefronts accented by public plazas’ serviced by cafes, boutique retailers and showrooms.

The design and layout of Miami Ironside utilizes the industrial warehouses to form something similar to a European village concept.

Miami Ironside is committed to excellence in building and creating a sustainably designed eco-friendly urban center, implementing the use of recycled and up cycled material concepts throughout its structure to urban and edible gardens and composting of waste.

For the love of Art and Design, Ironside is dedicated to seeking out artist and designers that align with its creative vision and passion. The art and design in public places and urban gardening project is an ongoing effort to promote and engage national and international talents and sustainable practices, providing a public platform to exhibit work in a unique setting and to become a part of such a creative community.



DomusLift® is a trademark of IGV Group (Milan, Italy)

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About the Italy America Chamber of Commerce Southeast

Organizer of The Best of Italian Design

Founded in 1991, **The Italy-America Chamber of Commerce Southeast (IACCSE)** is an independent, private, not-for-profit US Corporation officially recognized by the Italian Government, devoted to fostering trade, tourism, investments and economic cooperation between Italy and the United States



Through its *Membership Network* and the affiliation with **Assocamerestero**, the official *Association of the Italian Chambers abroad*, the IACCSE provides its members with the right business contacts and an opportunity to extend their global outreach.

The Chamber brings together individual entrepreneurs and businesses with the goal of assisting its more than 200 members by supplying relevant business contacts as well as a possibility of interaction with government agencies,

trade associations and international organizations both in the United States and in Italy.

Anyone who wishes to evaluate business opportunities in the **Southeastern United States** is assisted by IACCSE every step of the way: from search and selection of local business partners in USA and Italy to the joint venture process, from the set up of trade missions to the organization of various economic and social events to promote and launch products or services, from legal assistance to financial consultancy, from translation services to logistic support.

By organizing delegation visits of U.S. buyers to Italy along with local trade and networking events designed to introduce new Italian products to the U.S. market, our Chamber of Commerce

is the face of “*Made in Italy*” – a concept synonymous with quality and excellence – in the Southeastern United States.

The IACCSE is headquartered in Miami which represents the driving force of the regional economy due to its extraordinary geopolitical location, cosmopolitan and innovative environment, and role as a major international trade hub.

Miami has fast become the ideal platform for Italian companies and other multinational corporations/headquarters doing business with the United States, Latin America, and the Caribbean.



By **Gianluca Fontani**

President, Italy-America Chamber of Commerce, Southeast



Over the years, from presentation to presentation, we have used so many metaphors to describe the activities of a Chamber of Commerce abroad and in particular, that of the Italy-America Chamber of Commerce in Miami.

We often talked about an “ideal bridge” that unites our Country to the rest of the world, a bridge made of people and of course ideas. We have also tried to tell about the feelings that interweave and the friendships that we welcome, encourage and establish. We also mentioned the so many talented Italian entrepreneurs that move across the ocean to translate an original idea into a project or to expand their business models, in order foster growth for their company and their business model.

In this last decade, Miami and its entire surrounding area, has experienced an authentic flourishing of Italian business of the most varied typologies, and all the data show that these number of activities, which are per se remarkable, do not seem to reach an end.

Therefore, I do not believe it is a paradox to affirm that Miami’s international fame, now recognized worldwide as a glamorous city, example of luxury, good food, fashion, design and hospitality, is due to a non-marginal merit of what I would define the “Italian factor”.

It is also noteworthy to mention that every single success achieved by so many Italians in Miami (and also in Fort Lauderdale, Palm Beach, Naples and many other places in the region) has led to the overall success of the city

and the whole surrounding area.

As an Italian and as president of this fine institution, this is a concept that I proudly emphasize: this territory welcomed us with generosity and interest, offered us many opportunities, but our entrepreneurs have infused and contributed to spreading charm, beauty, style and complexity, and therefore also wealth, not only in its pure economic sense.

This strip of land where cultures are confused, where many Americas meet, many of us have found a second home. And whether Miami will have, as I suppose will very soon, a further development in the sense will be also thanks to the presence of many Italians and their work in universities, schools, art galleries and museums, libraries and bookstores, as well as in restaurants and in the high fashion showrooms.

The popularity of the design made in Italy - which on this occasion we present and celebrate

with great joy and pleasure – is a rare example of synthesis between ancient creative genius and futuristic Italian entrepreneurial talent. It is one of the most laudable examples of this subterranean, but also well-visible “cultural revolution” that has been establishing in Miami and the entire surrounding area.

The remarkable presence of the showrooms of many prestigious Italian brands shines in many neighborhoods of Florida. The sparkling rooms of the hotels and the new beautiful skyscrapers (often designed by Italian architects and designers) tell us how both the Italian taste and style are leading this daily change of habits and behaviors, which, I would call cultural.

Therefore, in this Best of Italian Design event, we thought of celebrating the Italian design not only by presenting ideas, projects and products - but in fact by making people meet. Men and women who are before and after the object: those who have

thought and designed it, those who will use it by appreciating its undeniable qualities.

I cannot conclude without thanking everyone who supported our project and believed in this formula. In particular, I would like to thank all the sponsors. I would like to mention them one by one: Anima Domus, Kartell, Listone Giordano, Magniflex, Snaidero USA, Coverings ETC, IGV Group, Mariotti Fulget, Neri North America, Orsoni and Van Berkel.

Especially, I would like to mention our partners in the event: AIA Miami and Ironside. I would also like to thank the staff of the Chamber for their full commitment, dedication and for all the work they have done allowing the successful completion of this event. Special thanks go to the Executive Director of the Chamber Nevio Boccanera, the Deputy Executive Director Nora Serrani and to the Marketing Director Alessia Marcenaro.



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