



# Made in Italy towards Sustainability. From Tradition to Futures. [ exhibition ]

dal 9 al 15  
ottobre  
Palazzo Vecchio  
— Sala d'Arme  
Firenze



## National Recovery and Resilience Plan PE04 – Made in Italy Circolare e Sostenibile – Fondazione MICS

President of the MICS Foundation: **Marco Taisch**  
President of the Scientific Committee: **Bianca Maria Colosimo**  
Program Research Manager MICS: **Roberto Merlo**  
Spoke System Coordinators: **Elisa Negri, Giuseppe Lotti**  
Communication: **Enza Gioia, Omar Bellicini, Giulia Biraghi**

Exhibition edited by  
**PE04 – Made in Italy Circolare  
e Sostenibile – Fondazione MICS  
/ University of Florence –  
Department of Architecture (DIDA)**

Editors: **Giuseppe Lotti, Marco Marseglia**  
**Elisa Matteucci, Giulia Pistoresi, Delfo Rosario Ciriano**  
Exhibit design Coordinator: **Marco Marseglia**  
Design & Communication Coordinator: **Elisa Matteucci**  
Design Production & Partners Coordinators: **Giulia Pistoresi,**  
**Delfo Rosario Ciriano**

Researchers: **Irene Fiesoli, Ami Licaj, Gabriele Pontillo,**  
**Margherita Vacca, Alessio Tanzini, Francesco Cantini,**  
**Eleonora D'Ascenzi, Fabio Ballerini, Manfredi Sottani,**  
**Denise de Spirito, Paria B. Moghaddam, Edoardo Brunelli,**  
**Bianca Chiti**

Interiors: **Anna Rachele Bazzoni, Amanda De Oliveira Mol,**  
**Mariia Sergeevna Katiushenko, Celeste Mariottini, Walter**  
**Osservanza, Victoria Sabba, Diego Zampaloni**

In collaboration w/  
**Centro Sperimentale del Mobile (CSM)  
/ Distretto Interni e Design (dID)**

President: **Angelo Minutella**  
Director: **Irene Burroni**  
Managers: **Ilaria Bedeschi, Laura Rocchi, Alessia Savoldi**

**Museo del Design Lab  
/ Fondazione Anna Querci**

President of Fondazione Anna Querci per il Design and Museo del  
Design Lab: **Laura Giraldi (Università degli Studi di Firenze)**  
Founders: **Anna Querci, Lorian Bertini, Isao Hosoe,**  
**Massimo Ruffilli**  
Head of Corporate Identity at the Museo del Design Lab:  
**Francesca Morelli (Università degli Studi di Firenze)**

**Coordination Case del Made in Italy**

Coordinator: **Fabiola Gallo**

**Videomapping & Sound design**

Visual designer: **Lisa Cantini**  
Sound designer: **Francesco Pellegrino**

## Proof of Concepts

Universities, Research Centers and Public Institutions: **Consiglio  
Nazionale delle Ricerche (CNR), Politecnico di Milano,**  
**Politecnico di Torino, Sapienza Università di Roma, SCITEC**  
**CNR (Milano), Scuola Superiore Sant'Anna, Università degli**  
**studi di Palermo, Università di Bologna, Università degli**  
**Studi di Firenze, Alma Mater Studiorum – Università di**  
**Bologna, Politecnico di Bari, Università degli studi di Napoli**  
**"Federico II", Università degli Studi di Padova, Università**  
**degli Studi di Brescia, Università degli Studi di Trento (DID),**  
**Scuola Italiana Design (SID), Comune di Aquilonia.**

Companies: **3F-Filippi S.p.A., Distretto Interni Design,**  
**Distretto Navigo, Distretto Tecnologico per i Nuovi**  
**Materiali, Galletti S.p.A., Leonardo S.p.A., Marioni**  
**ceramiche, Natuzzi S.p.A., Prima Additive, SACMI**  
**Cooperativa Meccanici Imola Società Cooperativa, Stazione**  
**Sperimentale per l'Industria delle Pelli e delle Materie**  
**Concianti S.R.L., Thales Alenia Space Italia, Mix cycling**  
**Srl Società Benefit, YALIA Srl Società Benefit, Ebanisteria Il**  
**Fiore del Legno, Iripnia 2000 Onlus, +studio, CREA.**

## Products

Companies and Cultural Institutions: **Moruso, Bitossi, Favini,**  
**Rifo, Edra, Antonio Marras, Kartell S.p.A., Fondazione**  
**Piaggio, Riva 1920, Missoni**

**The Brionvega, Olivetti, Danese, Artemide, Cassina and**  
**Oluce products are kindly provided by Fondazione Anna**  
**Querci and Museo del Design Lab.**

**M**ade in Italy has always been sustainable. A tradition that  
blends beauty with quality, uses limited resources, emphasizes  
craftsmanship, pays attention to details, and creates long-lasting  
products. It is the result of a cultural model based on respect for  
nature, the exchange between different peoples, a connection  
to both material and immaterial heritage, local specificity, social responsibility,  
examples of civil entrepreneurship, and the ability to contribute to the creation  
of new behavioral models and quality of life. Made in Italy is not just an economic  
label or a quality mark, but a way of being, of doing, and of thinking—a cultural  
device. The Parr PE04 project, Circular and Sustainable Made in Italy – MICS,  
represents an acceleration of this contribution, moving beyond the typical  
incremental innovation and fully embracing new technologies. Digital solutions,  
circular materials, smart products, customization, artificial intelligence, virtual  
and augmented reality, new business models, industrial symbiosis, and advanced  
design—used consciously—all contribute to enhancing the environmental,  
social, and cultural sustainability of the model. This has significant implications  
for the competitiveness of the national system. The exhibition showcases the  
connection between the sustainability tradition of Made in Italy and some of  
the many innovations developed under the Circular and Sustainable Made in  
Italy project, through the pairing of 16 historic products and 16 MICS proof-  
of-concept prototypes. This strengthens Italy's unique and original contribution  
to the challenges of the contemporary world, presenting an image of an open  
laboratory that combines nature with artifice, transforms memory into design,  
and bridges tradition and innovation while speaking to the world.

## Glimpses of possible Futures

Among possible futures is life in space, which requires sustainable and self-  
sufficient systems. All of this must happen without repeating the development  
mistakes we have made on Earth.

**Beyond the space life**  
Project Leader: **Laura Succini**  
— **Atollo**  
by Vico Magistretti, Artemide, 1977

## The Quality of Lightness

Lightness is a key principle of environmental sustainability. Reducing the  
number of materials and their usage produces objects that are both lighter and  
more meaningful.

**Glueless**  
Project Leader: **Florenzo Parrinello**  
— **Leggera**  
by Gio Ponti, Cassina, 1952

## Reimagined Nature

Nature inspires more sustainable products, systems, and relationships. Humans  
are part of nature, alongside other living beings, with the ability to transform it  
in harmony with the whole.

**Biopie**  
Project Leader: **Marco Marseglia**  
— **Supernatural**  
by Ross Lovegrove, Moroso, 2005

## The Soul of Things

Sustainable design creates objects that endure over time. Longevity is not  
only functional but also builds emotional value. Objects tell stories, represent  
people, and showcase production techniques, becoming companions that  
quietly share our lives.

**Emotional**  
Project Leader: **Giuseppe Lotti**  
— **Bianco/Nero collection**  
by Ettore Sottsass, Bitossi, 1958

## Nature as a Designer

The future will blur the line between natural and artificial. Nature will generate  
materials and products, while biofabrication explores sustainable production at  
the frontier of innovation.

**Cycloplastic economy. Dai microbi ai biopolimeri**  
Project Leader: **Laura Treu**  
— **Componibili**  
by Anna Castelli, Kartell, 1969

## Zero Waste

La natura come fonte di ispirazione per prodotti, sistemi e relazioni più  
sostenibili. Una natura, di cui l'uomo è parte al pari degli altri esseri viventi,  
nella sua capacità di trasformarla in armonia con il tutto.

**Bioraffineria dal mare: dalle alghe nuove bioplastiche**  
Project Leader: **Jacopo Paimi**  
— **Vaso Vago**  
by Paolo Ulian, UpGroup, 2008

## Smart Things

Italian companies have always made intelligent objects that are beautiful,  
functional, and sustainable. Sometimes this comes from natural creativity,  
now enhanced by smart technologies.

**Solaris**  
Project Leader: **Claudia Florio**  
— **Falkland**  
by Bruno Munari, Danese, 1964

## Waste as a Value

In a circular economy, waste becomes a resource at multiple levels, from  
generating energy to creating new products. Flaws gain value, carrying both  
environmental and social meaning.

**Forward**  
Project Leaders: **Marina Rigillo, Massimo Periccioli**  
— **Crush UVA**  
by Favini, 2016

## Innovation through Knowledge

Knowledge drives innovation, blending tacit and codified insights. It can also  
emerge from rediscovering and reinterpreting Italy's rich historical heritage.

**Fast4C**  
Project Leader: **Paola Bertola**  
— **Safonova dress**  
by Antonio Marras, 2022/23

## Resilient Projects

Made in Italy has always turned challenges into opportunities for growth and  
learning. Limited resources and creativity under pressure spark inventive  
solutions.

**Vaia Play**  
Project Leaders: **Vaia, Università di Trento**  
— **Vespa CS**  
by Corradino D'Ascanio e Enrico Piaggio, Piaggio, 1955

## Built to Last

Durable objects become antique rather than simply old, gaining a patina that  
adds value. Even apparent flaws can become features, creating emotional  
attachment.

**Development of AM solutions for producing titanium components for  
fashion and furniture sectors**  
Project Leader: **Gianni Campatelli**  
— **Bricolages**  
by Mario Botta, Riva 1920, 2011

## Territorial Connections

A productive system thrives on local collaboration and the ability to adapt  
to changing needs. There are clear links between the district model, in all its  
transformations, and the industrial symbiosis model.

**Cultural value chains: From local traditional production districts to a  
new country of origin effect**  
Project Leader: **Annalisa Di Roma**  
— **Cashmere Collection**  
by Rifo, 2017

## Cultural Assets

Sustainable production depends on the relationship between production  
and territories. It carries deep cultural implications, shaping the work and  
lives of those who inhabit these places. Today, local business systems create  
connections that drive innovation more than ever.

**The direct/indirect use of additive manufacturing in construction  
viscous mixtures**  
Project Leader: **Nicola Parisi**  
— **Vermelha**  
by Fernando e Humberto Campana, Edra, 1998

## Symbiotic Supply Chains

The circular economy depends on business ecosystems that collaborate  
symbiotically. The aim is to reduce landfill waste through reuse and recycling,  
while developing new skills and production capabilities.

**From textile waste to resource: exploring industrial symbiosis  
opportunities between the textile and the furniture sectors**  
Project Leader: **Rosa Maria Dangelico, Roberta Pellegrino**  
— **Patchwork Jacket**  
by Missoni, 1980

## Quality Work

Italy has always valued quality of life and work. Machine tool design is not just  
about performance, it also creates environments where work becomes lighter,  
supported by innovative technologies.

**Human Digital Twin for future manufacturing systems**  
Project Leader: **Daria Battini**  
— **Lexikon 80, Valentine**  
by M. Nizzoli, G. Beccio, A. Olivetti, Olivetti, 1949, 1969

## Outside Market Logic

Italian design has a history of anticipating societal change. This forward-  
looking mindset is crucial for spreading more sustainable lifestyles.

**Human Digital Twin for future manufacturing systems**  
Project Leader: **Luigi Salmaso**  
— **TV Algor 2**  
by Marco Zanuso e Richard Sapper, Brionvega, 1964



For the full schedule of events, please visit:  
<https://www.mics.tech/made-in-italy-towards-sustainability-from-tradition-to-futures/>