DESIGN FOR NEXT

LAZIO

SAPIENZA
Università di Roma

DESIGN FOR NEXT
LAZIO

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INTRODUCTION

REGIONE LAZIO

Lazio Innova SpA
Internationalization

The Latium region, the sixth largest in Italy in terms of the number of enterprises and workers, is also one of the most active regions in terms of training designers. When we talk about design in Latium, we should not be thinking only about interior design or fashion. The term "designum" from which the modern-day word derives, actually means "in relation to the project": a concept that permeates all areas of production, and guarantees the introduction of fresh functional logic when making existing products and services, in such a way as to enhance the competitive standing of the local productive fabric.

In 2016 the Latium Region set up a forum with the leading representatives of higher education in the sphere of Design in Latium: Sapienza University of Rome (Department of Planning, Design, Architectural Technology), ISIA Roma Design (Higher Institute for Artistic Industries), IED (European Design Institute), QDU (Quasar Design University), RUFA (Rome University of Fine Arts), ADI (local delegation of the ADI – Industrial Design Association), OAR (Association of Architects of Roma) and Italian Art, Fashion, Design Academy.

Working alongside these partners, the Region has undertaken joint planning initiatives for the development of new products and processes that can be of benefit to Latium enterprises that are part of the project in the spheres of Cultural Heritage, Smart Cities and Industry 4.0.

The experimentation phase has been successfully initiated, with the rethinking of enterprises' products thanks to the creativity and innovation of very young designers, selected from schools and universities that have joined the project, working under the supervision of professionals and teachers/lecturers.

An experiment that had the goal of linking up the business world with designers, professionals and schools (the research world) and with students (designers of the future).

These co-creation forums have led to the definition of the 22 projects contained in this volume. A potential treasure trove of ideas, inspiration for possible start-ups, where design is an instrument through which innovation can emerge.

DESIGN FOR NEXT

Conference Chair Loredana Di Lucchio
PhD, Associate Professor in Design, Sapienza University of Rome (Italy)

DESIGNING SUITABLE INNOVATION FOR REAL SMALL INDUSTRY

Design for Next Lazio has been a co-design project to develop a more sustainable form of Innovation for SMEs of the Lazio Region.

Too often, both academically and politically, the models and tools for developing and supporting innovation are tailored to large companies rather than to the SMEs. Nevertheless, as we know, the SMEs are the true entrepreneurial system in Italy and in Europe: a system that is gradually weakening due to the different crises that are alternating for different reasons in recent decades.

Without innovation there is no possibility of growth and the ultimate risk is the "extinction" of the companies, no matter their size.

Despite that, discovering good examples of innovation in SMEs is not easy. Most of them work in a difficult environment, where competition is strong, especially in the global market, implying changes in their business and new rules to reconsider the entire value chains.

However, due to a lack of financial resources and technical skills, SMEs are not able to fully implement innovation processes as they are classically developed and applied.

For these reasons, in the near future, the number of SMEs seem to be inevitably declining, because they are destined to grow (perhaps being absorbed by larger companies) or alternatively to shut permanently.

Despite of this, a new dynamic is taking place in Europe, that is able to create positive processes thanks to a different approach to innovation for SMEs. Such dynamic has been recognized as "open innovation", based on partnership (1). While the standard innovation is usually associated with large, high-tech industry which is inclined to concentrate their own value chain, "open innovation" involves a different approach which locates SMEs within a broad value-based network of suppliers, customers, but also research laboratories, universities, and policies, where all together become a "source of innovation".

Open innovation does not concern the invention of new technologies or the advancement of technological frontiers. Rather, it is about finding relevant and original applications of existing technologies. And unlike the standard innovation processes which build long-term partnerships, open innovation connects SMEs with always new and different partners.

Referring to the criteria of traditional innovation, too often, both academically and politically, we are convinced that training, dedicated funding, policies and fiscal facilitation are enough to push SMEs to trigger profitable and long-lasting innovation processes. Unfortunately, the reality undermines this conviction.

However, in open innovation what pushes SMEs to innovate is the learning experience resulting from the outcomes of other similar SMEs. This is a learning process that normally has to be based on a short time and developed within local networks by local organizations. Local networks should be in the centre of the innovation policy: as "corporate coaches", they are called to understand the needs and gain the trust of SMEs, considering the SMEs features, their entrepreneurial nature, production and, not least, the context in which they operate.

The Design for Next Lazio project was born and developed according to the approach of open innovation: the main aim has not been to generate just a possible innovation, but to improve a different attitude for all the stake-holders which are involved.

For the first time, the incentive for innovation was not available to those who were already able to develop it, but it has been a training process with sustainable results in the short, medium and long term.

Some SMEs operating in low or medium technology sectors (emblematic of the production system in the Lazio Region) met and worked for some months with a co-designing group involving professionals and young students of Design Schools led by Professors and Researchers.

All with a twofold aim: in the short and medium term, the aim has been to develop possible innovations that are really applicable and sustainable by the SMEs; in the long term, the aim is to trigger a virtuous approach to open innovation.

And if the positive results of the first aim are told here in this volume, for the second one we have to continue in this direction developing new editions of this project transforming it from a "spot event" into a real sustainable policy of open innovation for our real small industries.

(1) Vanhaverbeke W., (2017), Managing Open Innovation in SMEs, Cambridge University Press, ISBN: 9781139680981

DESIGN FOR NEXT

Conference Chair Lorenzo Imbesi
PhD, Full Professor in Design, Sapienza University of Rome (Italy)

DESIGN FOR NEXT ECONOMY

A critical reflection on our economy and production is coming after the recent financial crisis: while we were used to talking about economic flows and intangible products, the collapse of the financial giants, the crash on international stock markets and the credit crunch all point in the direction of retrenchment and, most definitely, coexistence with other economic forms which have continued alongside them and on which they have often fed. In other words, while the large industry players were offloading their main task of producing goods and innovation by subcontracting and outsourcing all of the hard work in production in favour of investing in financial acrobatics, there is a real economy which has held out over time against that virtual reality of stock exchanges and share transactions.

While an economic model of a self-regulated market, which had made pure liberalism an ideology to believe in and a paradigm to follow, comes crashing down, throughout the world, on a small to medium scale linked to the local area, we are seeing the emergence of an economy which is still based on the work carried out by a large number of men and women to create physical tangible products.

Design for Next Lazio is speaking about innovation in the local real economy and the opportunities coming from industry 4.0, technology, computerization and mainly from design, to generate the future economy, so bridging the tradition and the future of manufacturing.

Just because we are living in a post-industrial society, it does not mean that industry no longer exists. This is not the case at all. It simply means that there are substantial changes to the way in which it is organized, its social role, the challenges it must face, its participants and the strategic approaches. Changes do not wipe out the world they affect; they rework and redefine its relationships in a problematic manner.

Design for Next Lazio is mapping a real economy which is open to innovation and which is made up of material, physical matter; 'things' that continue to fill our world and which also require factories and industrial processes for raw materials to be processed and then made into products. These factories in turn employ people made of flesh and blood to run the processes, take care of the machines and join together the various stages of production. In addition, this economy based on real things needs people with design skills to create the forms, functions, communication and technology. Young designers have not forgotten this economy based on physical objects.

Design for Next Lazio is connecting together young designers, professionals, manufacturing companies and design schools to create a proactive short circuit to generate and test new scenarios for the local economy, which can face the present and the future global challenges. In particular, young designers display a fresh look and creativity and at the same time are seeking to make contact with those who will allow their ideas to be put into production. At the same time, the professionals keep that consolidated knowledge and pragmatism which is important for the youngsters to learn and for the companies to make real products. The companies keep the resources, the manufacturing technology and know-how which need to match design, and at the same time to be innovated to look into the future and meet new markets. Finally, the schools of design are playing a central role coordinating companies, students and professionals, while providing knowledge and research to start the innovation process and bridging the short-circuit.

The economy based on real things in Lazio, which is largely built around small and medium scale production, often does not seem to have the strength and resources, nor perhaps in many cases the perceptiveness, to look ahead into the future. On a further note, design is often considered limited to a form of styling instead of being a resource for innovation and as such should be considered as an activity lying between 'doing' and 'knowing' in a network with other players.

Design for Next Lazio is starting from this consideration and it is entailing entrusting people with the development and management of the innovation process through the different actors involved. The projects which are collected in this book display the role that design can play for innovating production, but furthermore to develop a new economy also taking the social task of pushing research and experimentation towards innovation. Design for Next Lazio is fuelled by the enthusiasm and creative intelligence of the many young people who still have vision as well as technical know-how. It involves all those designers who continue to take an interest in the economy based on physical objects which, through design, can also be endowed with intelligence.

SMART CITY

This is an attempt to put a citizen and his needs as the main character of city management, shifting from the typical top-down system to power the relationship between "smart cities" and "smart citizens".

A way to achieve this change is integrating products, systems and technologies supported by the cloud, to generate a social innovation and give a new chance to the territories.

SMART CITY

Keynote Nicola Morelli
Professor MSO, Aalborg University (Denmark)

What makes a smart city really smart?

Smart Cities is becoming an abused term to indicate many different things. On the one hand, the term is used with the commendable intent to propose interesting, scenarios about the future of our cities. On the other hand, smart cities is another way to describe a massive injection of technology in the systems that are supporting out everyday life. In both cases the term should not only suggest solutions, but also open questions to address future strategies and policies for the development of our cities. I will try to propose some of those crucial questions.

What should a smart city look like?

Beside some fascinating sci-fi movies, the aspect of smart cities has not really been discussed. The iconography of smart cities is often based on modern landscapes, with lights and fast movement; similar to the urban landscape of Shanghai or New York. This is probably due to the fact that the revolution smart cities refer to is a totally immaterial one. This revolution will hardly be perceivable, until we start living the city. It will not be possible to capture it in a picture, it will possibly cause no relevant change aspect of our urban context.

But reflecting on this, one should probably wonder what is that could really make our cities a better place to live. Here I would possibly imagine how smart could it be, if I could let my kids play in the streets, without fears, without the need to put surveillance cameras, fences or guards around them. Would this be smart? In this case would the iconographic reference to our old villages be even more powerful than the modern, hyper-technical city, to figure out the quality that this smartness is promising to our life?

Why smart?

At this point one should reflect on where is the smartness in smart cities. The technological discourse often confuses between a tool, technology, and a characteristic of human beings: intelligence.

The capability to find solutions to everyday problems and to adapt the environment to this purpose is an exclusive characteristic of humans.

This capability is reinforced by the human attitude to communicate and socialise, thus amplifying the power of human intelligence in social processes. A technology that replace human intelligence is probably smart, but a technology that enhance existing individual and social capability to find solutions to emerging problems is much smarter. Smart has to do with knowledge creation, exchange and distribution. It is about creating invisible layers of connections among citizens, communities and organisations.

What is the promise of smart cities?

Smart refers to the use of knowledge to support processes of value creation. It refers to the way we use information technology to generate wealth, to run our economies and to generate innovation. This general definition includes knowledge capitalism, i.e. those processes, mainly centralised and top-down, that generate private benefit, but it also includes participatory and bottom-up processes that create diffuse social benefit and new forms of value production, based on distributed control. The first category includes forms of capitalism based on intellectual property (Disney, Microsoft, Sony), on free access to social media (Facebook, Google, Twitter) or on collaborative platforms (Uber, AirBnB). The second category includes emerging forms of diffuse production, open knowledge, peer to peer collaboration and solidarity: maker spaces, fablabs, open source design initiatives are part of this category.

This broad categorisation however, does not account for the fluidity of the landscape, where initiatives of collaboration are growing and changing in every moment: local exchange of hospitality for instance, may be formalised in a new service, in competition to the existing hotels.

What kind of communities are smart cities generating?

The reference to cities gives a precise geographical location for the promising scenarios suggested to smart cities. Yet smart cities are smart because they generate different kinds of communities: they reinforce the social links in a local community, but they also link logical communities that are exceeding geographical proximity, thus creating bridges between

places. Cities are no longer points of intensification for social interaction and knowledge exchange, but rather nodes of broader logical networks. What does it mean to design for smart cities?

I put my designer-hat on again for the last question, which is the fundamental challenge for those who have to propose innovation in cities: designing cities means working at different logical levels; it means understanding and supporting the interaction at the street level, sometimes without even designing in the first person, but just triggering citizens' diffuse capability to find solutions to everyday problems.

It also means creating infrastructures (products, services, technologies) that will support innovation in cities, also producing data to analyse and control processes that were previously uncontrolled.

Finally, it means to understand innovation at the systemic level, thus proposing desirable directions or even new systemic solutions to address change towards desirable directions.

SMART CITY

SMART CITY

Quasar & Ferrari Farm

BELIEVE IN HYDROPONIC WITH FERRARI FARM

This project put the citizen's necessities at the center of the city planning, helping the relationship between "smart city" and "smart citizens".
This Company created an hydroponic planting system, unique in Europe, consisting in greenhouses and phytotron . Those greenhouses are hermetic and sterilized.
At first all the company values have been identified: pureness, organicity, nature, aseptic, uniqueness, freshness, genuineness, culture and more, after that the group faced 5 different steps: Logotype, Stickers, Hydroponic Label, Packaging, Gadgets
First step: the objective was to create a new image of the company, designing a new logotype "Ferrari Farm" and another logotype with different use, "I Farm". Second step: the next step was designing and creating an "hydroponic sticker", affixed on hydroponic products, considering hydroponic values. A small market survey revealed that the hydroponic theme is unknown for most people. On the sticker has been written "Believe in Hydroponic". Third step: the choice was to market them in glass jars to guarantee freshness and taste. Moreover, a line of labels for all the products of the Company was designed with different color codes, matching them to fruits or vegetables contained in the jars provided by Ferrari Farm. Fourth step: the project has been implemented creating another packaging coordinated with all the design choices made. Two different types of boxes are being presented: "gift boxes" in two different colors. Fifth step: gadgets.
A comic illustration has been created in order to bring the user closer to this world. In this way also younger targets, in the future, will be able to become familiar with this new world.

Tutors prof. Valentina Capitani, ADI referent Christiano Campoli.
Students Francesco Semeraro, Emanuele Albini, Flavio Lo Schiavo, Sara Aciernio, Valerio Nigro, Maria Sorrentino.

SMART CITY
Believe in Hydroponic with Ferrari Farm

01. »

02. »

03. »

04. »

05. »

01. logo
02. hydroponic sticker
03. packaging 04. color code
05. gadget

# SMART CITY

RUFA & D'Ascenzi

SPEAKING STONES

Speaking stones is a project that was born thanks to a design team work that borught together D'Ascenzi Pavimenti, the architect Marianna Vincenti and prof. Ely Rozenberg with his students from RUFA. D'Ascenzi Pavimenti Joint-stock company is an entirely Italian Company that, since 1973, produces and distributes concrete floors and marble grain in Italy and abroad. The company has decades of experiences in the design and production of tactile paths for the blind and visually impaired, based on research, dedication and commitment to the issue of disability integration in urban environments.

Speaking stones is a smart floor tiling system, suitable for the need of displacement of the visually impaired. The project is a useful idea based on installing a bluetooth transmitter inside the flooring material, which transmits the directional signal to the person who is walking there. A great service project, which drains architectural barriers in our cities, making them more accessible and inclusive. The smart floor could be installed indoor and outdoor and the key idea behind this technology is to use cheap Bluetooth senders (iBeacons) which broadcast advertisement packets in a specific interval using the BLE advertisement channel. iBeacon defines a specific data structure for these advertisement packets. Indoor Location-based Services (ILBS) require a good accuracy in a range of a meter or even centimeters. In this case the reception of a GPS signal is impossible. For that reason other technologies like Bluetooth are used to build up an Indoor Location-based Service. Possible areas of application are for instance airports, stations, shopping centers, museums, office buildings and a lot more. Due to its great value, the project won the Design for Next Lazio first prize in the "Smart Cities" section.

Tutors prof. Ely Rozenberg, arch. Marianna Vincenti.
Students Aranvesca D'Amario, Gaia Rossi Merighi, Eleonora Petrassi.

SMART SITY
Speaking Stones

01. »

02. »

03. »

04. »
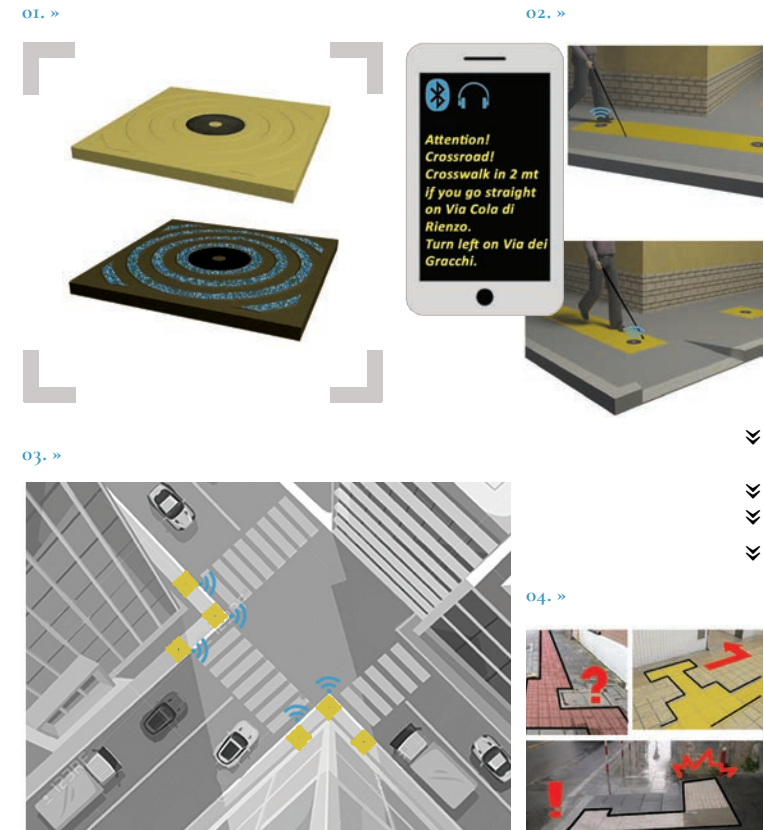
01. new tile design: day view & night view [technology_indoor: protective cap in light concrete, smart beacon tag, tactile relief pattern, concrete tile and paste of marble chips, smartfone&headset;_outdoor: circular photovoltaic cell, protective cap in light concrete, smart beacon tag, tactile relief pattern, concrete tile and paste of marble chips, smartfone&headset] **02.** outdoor usage of new tile design **03.** configurations **04.** analysis

SMART CITY

RUFA & Oil&Sun

OIL&SUN
ELECTRIC VEHICLE CHARGING STATION

The project was developed thanks to the cooperation between Oil and Sun, the PhD Architect Francesco Napolitano, and the RUFA students Jacopo Furia, Federica Lorello, Claudia Tedeschi e Giulia Zanardithat were supervised by prof. Alessandro Ciancio,.

Oil and sun asked the team to design in order to obtain a charging station radically different from common gas stations. The new station should invite and accomodate people and be representative of the concept of electricity.

The projects is based on two main ideas: the first one is that if energy doesent' have mass, it doesn" even have a definite colour. Therefore, it can be of any colour.

The second one is that each person would like to identify his/her personality, and at the same time to be a part of a community. In order to create a new design the students took inspiration from a watercolour by Wolfgang Goethe, who in 1810 wrote his "Theory of Colours", in which he approached the relation between light (thus energy) and colours, from a poethic, and not scientific point of view. The team approach to the project was the same: in the charging station they designed, the light and electricity are poethically represented by colours, and station appears like a Goethe's colour wheel.

Tutors prof. Alessadro Ciancio, arch. Francesco Napolitano.
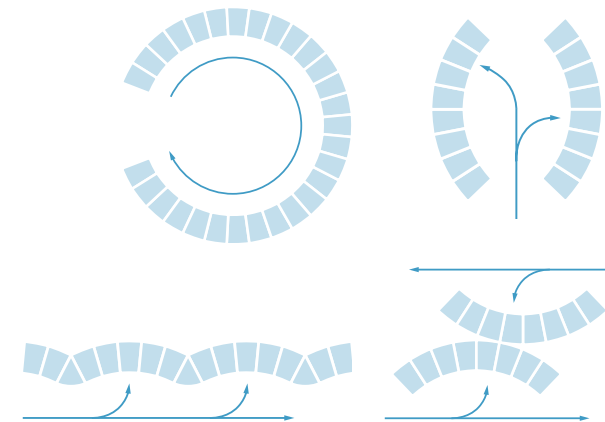**Students** Jacopo Furia, Federica Lorello, Claudia Tedeschi, Giulia Zanardi.

01. »

r a i n b o w

02. »   03. »

01. charging station
02. Goethe's colour wheel
03. modularity & composition

SMART CITY

Sapienza Univarsity of Rome & Studio 14

FOREST

SMART MIND IS A REST MIND

The wood ois the main inspiration for this project, in particular the knot that is visible cutting longitudinally the trunk of a tree. The knot is the extension of a branch or of a root inside the trunk, it therefore indicates the potential center of the plant. The natural functions have been interpreted in a metaphorical key seeing the knot as the dense environment, the veining in scale as a map, and a thin layer of epidermis has been laid out to become a sensitive and interactive sidewalk. The project was designed to be collocated in a flow of people without interrupting it. The shapes have been elaborated from a natural model to obtain a sense of continuity of the parts and, at the same time, a clear differentiation . Except for the technological contents all the structure is realized in wood. It is organized in longitudinal segments with variable section, where you can see the veining of the wood. These have been extruded with different heights, to create possible seats of a variable height. On the outer part raise the supports for the lighting separated from the seats with a boardwalk. The technological contents, both natural and artificial, are collocated everywhere in the structure. In the outer segments we find the lighting devices, their power and intensity are proportional to the number of people present thanks to some detectors. In the segments assigned for seating there are designated stations to recharge. There are small green areas, organized in hedges that substitute some slats of the structure, following its curves and that are designed to filter the polluted air. In the center there is a knot that contains some devices that allow the beneficiary to actively control the amount of light projected.

Tutors prof. Vinvenzo Cristallo, arch. Giuseppe Todisco.
Students Niccolo Buccolieri, Ilaria Galofaro, Laura Modesti, Giuseppe Sindoni.

01. »
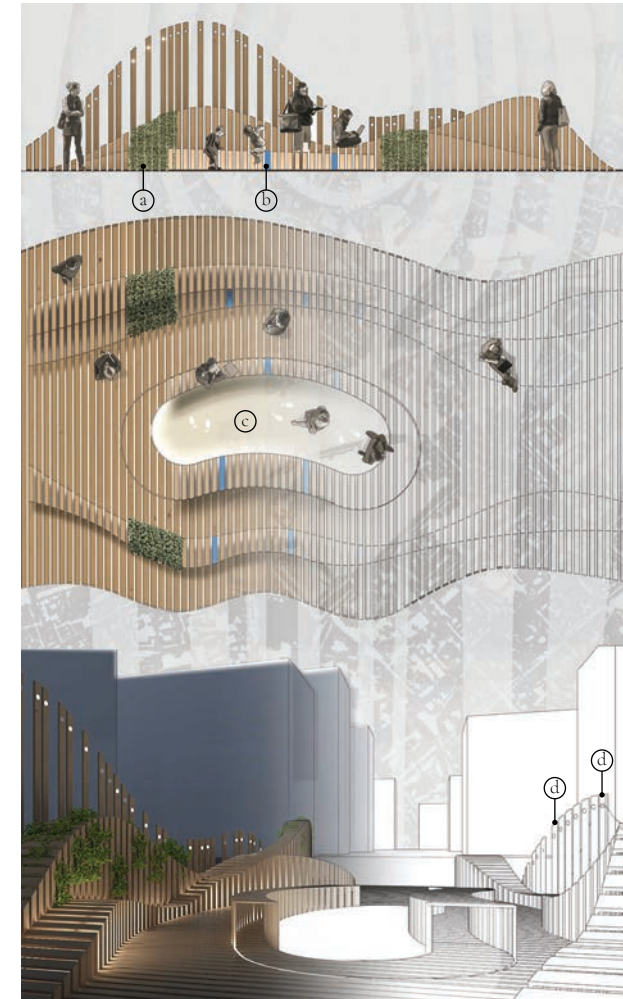
01. project elements
a_technological green
b_cahrging stand
c_tap sensible platform
d_spot lights

CULTURAL HERITAGE

Cultural heritage is the legacy that is inheritated from the past generations. The topic is the result of a selective process of memory, which is what people choose to remember and what is worth being preserved for the future generations.
Today our task is preservation, promotion, access and sustainable use of the cultural heritage of our territory. This is possible with the help of digital and communication tools and it is our challenge for the future.

CULTURAL HERITAGE

Keynote Carola Zwick
Professor in Design, Weissensee Academy of Art, Berlin (Germany)

Growing up I wanted to become an archeologist. I learned Latin and Greek as my father insisted to send me to a humanistic gymnasium. I later decided to become a designer and to rather create artifacts. My research interest in design is to understand the relationship between objects and processes.

The Culture Collaboratory concept resulted from my work in a research cluster at the Humboldt University Berlin. The aim of this project was to better understand the intellectual and logistical processes at play in the indexing and researching of collections of cultural artifacts and to develop a digital workspace concept to support interdisciplinary collaboration. During the 3-year term of this project, a team of embedded interaction designers observed and analyzed the research methodologies used by art historians, conservators and material scientists in studying a sample collection of paintings.

The design research revealed that in order to facilitate interdisciplinary collaboration Ñ and thus the efficiency and efficacy of research Ñ a tool was needed that both reflected and supported disciplinary processes, work flow, and setups while integrating them on a shared interface. Existing software does not offer satisfying solutions for collaborative work as observed during the extensive research phase. Instead, a wide range of digital tools aim to only address the needs of one discipline or the other and providing mostly virtual index cards as data storage metaphor. As a result existing databases often function as digitized archives where data is just stored thus perpetuating the scarcity paradigm of the original artifacts. We aimed at developing a research platform on which data can be shared and discussed and where knowledge is actively advanced. Existing software does not allow for open access to research data. In order to tap into the dynamics of a global research community we proposed to make those data available for future re-use in the research community and/or the general public.   In order to provide open access our software design concept follows now a radically different path. Being object-centered it employs the physical artifact as a mental model that helps to bring together the various disciplines and their respective methodologies. The digital recreation of the artifact provides the common and intuitive interface on which all disciplines can map their data and research findings and attach notes, images, and comments. Locating data on the artifact

itself helps to provide the context for other disciplines to understand, interpret, and re-use their colleagues' data for their own research. It also insures that the relation between the artifact and the data abstracted from it remains intact and that the research is replicable.

The software concept provides a virtual workspace that supports interdisciplinary collaboration and allows researchers to engage with collection objects, to organize research processes, and to share their knowledge. The aim of the Culture Collaboratory concept is to facilitate interdisciplinary research in order to broaden the understanding and accessibility of cultural heritage across both geographic distances as well as disciplinary boundaries.

The virtual recreation of the physical artifact employs the physical artifact as a mental model and serves as a matrix on which all research data can be mapped without loosing its context. In perceiving materiality the benefit of digitized objects becomes apparent: the use of high resolution images or 3D scans allows to perceive materiality in higher detail and clarity than would be possible with the human eye. Moreover, the mental model of a multilayered, data enriched object is intellectually accessible to all disciplines and helps researchers to understand their colleaguesÒ research data and interpretations by creating intersections between disciplinary results. The culture genome offers an alternative view onto the collected data: it is a visual notation system that allows to analyze and compare metadata of cultural artifacts. It is generated by overlaying the timelines of the various metadata categories that appear spread out in full view mode. As a thumbnail of all research data associated with one object, the culture genome helps to assess the state of research of individual or multiple objects at one glance.

Culture Collaboratory could be used in a multitude of settings: by teams creating an exhibition or researchers in academic institutions who need to manage and interpret large sets of data. Smaller museums with limited resources benefit from a software that helps them manage, research, and publish their collections. By attaching the accumulating knowledge to the artifact itself the understanding of our common heritage can be deepened across geographic distances, disciplinary boundaries and shared with future generations of researchers.

CULTURAL HERITAGE

IED & Pasta Fanelli

PASTA FANELLI
DESIGNING NEW PACKAGINGS AND NEW SHAPES OF PASTA, ENHANCING THE LOCAL HERITAGE

IED Roma has designed a new family of pasta and packaging for Pasta Fanelli, a family run artisanal pasta factory, situated in Canepina, close to Viterbo, in the north of Lazio. The idea behind the project is to valorize the local cultural heritage, artisanal methods and authentic flavours used as ingredients by the pasta factory.
The students, Leonardo Magnani, Giulia Maienza, Michele Perna, Elisabetta Rossi, supervised by Francesco Subioli, have designed four new pasta shapes inspired by local products, like walnuts and chestnuts, and by Tuscia, the local landscape. The shapes are also designed to be enjoyed with local sauces and seasoning. The design of the packaging recalls antique etruscan vases and paintings and is made of sustainable, natural and recyclable, materials.
"**Le Viterbette**" and "Le Torrette" are both inspired by the tower of Canepina.
"**I Maggesi**" recalls the landscape of Tuscia, full of ploughed fields on the hills.
"**Le Castagnole**" are made from chestnut's flour and the shape takes inspiration from the chestnut.
The product is made for the Italian and international market, where Pasta Fanelli sells to specialized food stores.

Tutor prof. Francesco Subioli.
Students Leonardo Magnani, Giulia Maienza, Michele Perna, Elisabetta Rossi.

Designing New Packagings and New Shapes of Pasta, Enhancing the Local Heritage

New Typers of Pasta

01. » le Castagnole

02. 03 » le Viterbette » le Torrette

04. » i Maggesi

05. »

Inspired by the history of the territory, the graphic design reminds the ancient vases and the nadcraft of the Etruscans.

06. »

01-04. new types of pasta
01. le Castagnole **02.** le Viterbette
03. le Torrette **04.** i Maggesi
05-06. packaging

CULTURAL HERITAGE

Quasar & Dionisi

CASA ROMITA

The team Q1 from QDU worked on the renovation of a historic villa - Casa Romita - near Rieti for the Cultural Heritage purpose. The project was commissioned by the DIONISI, the international real estate agency from UK. Casa Romita was built in 1885 and today appears as a magnificent proof of the late 19th century architectural and construction skills. It's a unique villa with an eclectic character, restored over time by overlapping renovations at different historical moments. All that makes the villa an important tile of our historical and cultural heritage.

The theme with which the Q1 group was confronted has immediately put on some nodal issues: how can we operate on a historical building with respect to the construction's character and places? What operative strategies can we use in the design process?

Dealing with a private villa of the 19th century meant for the group to confront with its history and to acknowledge the cultural values it has. This meant to consider the existing asset and its cultural heritage in order to match the right ways operational strategies to preserve and exploit the identity of it places.

The team inspired by the restoration interventions of the architect Massimo Carmassi and used the graft as a design method incorporating new elements of contemporary matrix within the existing volumes and approaching iron and the transparency of the glass in a continuous dialogue between tradition and innovation, between old and new. Working on a historical pre-existence and at the same time on the meaning and on the value of Italian cultural heritage meant for the team to understand and to innovate the previous passages through grafts able to merge interpretation and innovation, existing materials and future forms. The place and its characters are not just a physical boundary but also living material able to its transformation.

Tutor Nunziastella Dileo.
Students Sofia Borghini, Eugenia Filipponi, Livia Pineschi, Fabrizio Santori.

01. »

02. »

The redesign of the villa includes following sapces: bathroom, billiard room, kitchen, lunchroom/living room, laundry, tasting room, relax area, library, sitting, cellar
01. interior visualization **02.** masterplan

CULTURAL HERITAGE

Quasar & Devoto

NEBULA

Thanks to the collaboration with DEVOTO design company, the team composed by Ilaria Amicuzzi, Ilario Bartolomeo, Federica Micale, Bianca Putotto and Andrea Sainato, explored the traditions of one of the most important industry of Italy and Lazio District, with the help of the designer and professor Alesandro Gorla, and the ADI designer Marco De Masi. First of all, the team asked them self what is the meaning of cultural heritage, the matin theme of the Lazioinnova's workshop.

Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values.

The owner Claudio Devoto has given the opportunity to create a counter for the vegetarian restaurant "Il Margutta" situated in via Margutta, a big neighborhood for the cultural heritage of the capital.

In this way the team have combined the Devoto's technologies and the materials that they usually use with constraints of a bar's equipments plus the addiction of vegetation on it.

The project "Nebula" is made up of Corian's triangles, held by a wooden substructure, and backlit with LED strips. A wooden shelf is divided into three areas, the area for the reception and reservations, the area where to ask a welcome drink and finally the table with stools to drink and wait for the dinner table. Starting from the limit of 4 meters 1.60 meters is reserved for the bar's equipment, 1.60 meters for the table, and 80 cm for the reservation part. To harmonize the bar in the location, the participants created the lighting on the ceiling taking the triangular structure: corian triangles form a second cloud suspended on the ceiling so as to have a vision of smoother together and to make the complete the project also with lighting.

Tutors prof. Alessandro Gorla, Luca Morelli, referent ADI Marco De Masi.
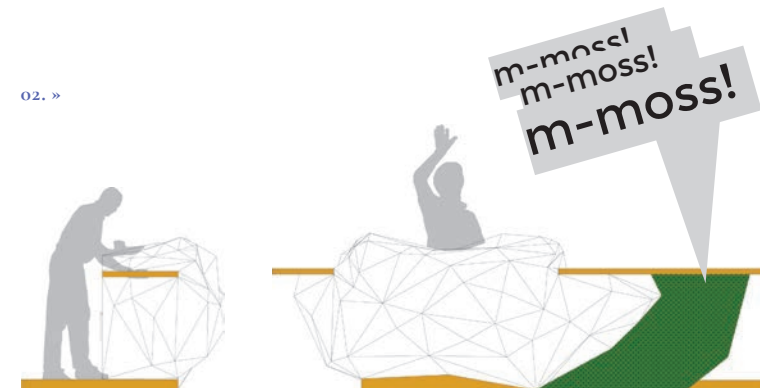**Students** Ilaria Amicuzi, Ilario Bartolomeo, Federica Micale, Bianca Putotto, Andrea Sainato.

01. »

02. »

01. project visualization
02. front & side views

CULTURAL HERITAGE

RUFA & Sea Eagle

SEA EAGLE
RE-BRANDING AND PACKAGING

The re-branding and packaging SeaEagle project was developed thaks to the cooperation betweeb Ph.D. Architect Tiziana Primavera, the RUFA students Gabriele Caterini, Stefano Gottuso, Giorgia Lopane and the coordinator of the project, prof. Mario Rullo.
The project moves from the analysis of the market, to the strategy and the to the re-branding and to the new packanging.
The Sea Eagle company provides fish, roe and raw materials to the food industry and it is the first Italian company in the field to work on a worldwide scale. The communication goal of the project is to define Sea Eagle as a highly ranked brand that is easily recognizable through the identification of some core values that are able to distinguish it from its competitors.
The team provided two differents proposals of new brand. The first one took inspiration from the image of the Sea Eagle, creating a synthesis between the Eagle's head and the last part of the letter "S." The second one didn't have the iconic element of the Eagle, and focused on the logotype. Then, the team articulated two proposals for the packaging. At last they stressed out the importance of the digital interaction with the brand, proposing an intellingent packaging, able to communicate trough augmented reality.
Concept A: The first concept focuses the hogh quality of the products. The high quality of communication through the materials, colours, and particular elegance id highlighted.
Conecpet B: The second conceptpoint to the Made in Italy valorization, and to its connection to the place that is usually inlked to the ore's [roduction: Sardinia. The strong links to the traditional values of the territory and its history and culutre will create a very evocative story.

Tutors prof. Mario Rullo, A.R. PhD Tiziana Primavera.
Students Gabriele Caterini, Stefano Gottuso, Giorgia Lopane.

01. »

02. »

01. concept A
02. concept B

CULTURAL HERITAGE

Sapienza University of Rome & Pallini

LIMONCELLO BOTTLE PACKAGING
PALLINI DROPS / PALLINI SUGAR CUBES

It's 2017. During the month of March a team of design students developed a concept based on the theories and the strongholds of Industry 4.0. Adhering to "Design for Next Lazio" contest, a well-known and highly productive roman company named Pallini, commissioned to the team the designing of an eco-friendly and sustainable packaging for their best-seller product: Limoncello. The team focused on the basics of industry 4.0 with an eye looking at "cultural heritage". What's the meaning of cultural heritage? It's when you design a product based on the culture and the valorization of a territory. How was it possible to create a sustainable packaging that doesn't hit the environment, giving at the same time value to a territory?

We believe Italy has an ample group of stories to tell and its natural products are sometimes unique and rare. This is the case of Amalfi lemons: the ones Pallini uses through the process of making Limoncello. Lemons come from nature, they hung on tree branches with leaves, that usually arrive in Pallini's laboratories and get wasted keeping the fruit only. Lemon tree's leaves give a strong aroma to the ones who smell nearby and that's why we decided to make waste materials (mainly lemon leaves) the center of the project.

We created a singular structure, improved through strength tests, that involves less material usage than any other liquor bottle packaging on the market. Focused on the will to develop a product that satisfy Industry 4.0 parameters, a group of visual communication student designers planned a strategy to rebrand the image of the product and engage more customers during the selling and event creating phases. The concept won the first award in Design for Next Lazio contest in May 2017.

Tutors prof. Sabrina Lucibello, Fabio Lenci.
Students Valerio Ciula, Carlotta Muller, Ambra Proietti, Giovanna Rucci, Daniele Silvestri.

01. recycled cardboard + lemon leaves waste = Sustainable &Sensorial
02. 3D printing + bio-plastic (lemon waste) = glass & texture
03. on demand purchase: customize your own glass
04. NEW PRODUCT: Pallini drops & sugar cubes

INDUSTRY 4.0

In the modern society everything happens very fast and the demand of poducts is very high. Industry has to evolve rapidly to be in line with the times.
For this reason, the topic is related to the new technological and industrial process that can be employed as a strategy for the modernization of the production system of the territory and the creation of new type of business.

INDUSTRY 4.0

Keynote Rodrigo Rodriguez
LL.M., Chairman of Forza Projects Ltd, Chairman of Material Connexion Italia Srl,
Honorary President of U.E.A. - Union Européenne de l'Ameublement

Before I get into this topic, let me make an emotional/biographical
notation. As a roman who emigrated many years ago in Milan, I used
to consider Milan the reference point for innovation, and Rome the
cornerstone of other virtues.
It was a pleasure to be called to make a contribution to Lazio Innova.
Thank you for inviting me and let me express my sincere appreciation.
I'd like to start this discussion with few unanswered questions: how the
profession of designer will change due to the Industry 4.0? How will the
digital revolution, that will cross all fields of knowledge and of making,
affect the way companies produce their products? How will designers cope
with the increasing integration of Cyber-Physical systems? What about the
interactive networks? Will the consumers enjoy the Internet of Things?
Dear professors, who teach design at University, do you have clear ideas
about how to train the next generation of designers? How will you
integrate them in the new context of rapid prototyping?
Considering the emerging business environment, how will you teach
them to take into account the product life cycle issue? According to me,
the circular economy will gradually replace the linear economy: no longer
"produce, consume, throw", but "produce, consume, recover".
For each of us, the inability of answering to these questions is a great
stimulus and a commitment to give, each in his role, a contribution to the
fourth industrial revolution.
As the German Government stated, on April 2014, during the Hanover
fair, this revolution will lead to a better world, since it not only modifies
the production processes but involves consumers.
We have to be optimistic and be able to get, from the phenomena which
we witness, a contribution to live an interesting era.
Albert Camus, in the first of the Discours de Suède, published after
he received the Nobel Prize in 1957, wrote "once upon a time (I quote
by heart) there was a hermit who lived in a hut in the mountains the
Himalayas – in one of the languages of India the mountain name means
in the "abode of snow" – and all the mornings this man addressed to his
divinity the same prayer: "Please don't make me live in interesting times".
Lets pray for this, my friends, lets pray ...

INDUSTRY 4.0

INDUSTRY 4.0

Accademia Italiana di Arte Moda Design & Metatron

TIO - TURN IT ON/OFF

PLUGGED SYSTEM FOR ELECTRIC CONTROL

The design and creation of a home automation system with reduced functions could be very costly and complex. Metatron has designed an innovative appliance that can be installed in all types of lighting appliances that permits a very sophisticated control of lighting – both natural and artificial.

The project designed by the team is directly linked to the Metatron appliance and proposes to implement a digital interface that can function with switches, connecting all the rooms in the apartment to the electrical furnishings based on the logical division of the apartment. It foresees in each zone, the installation of a switch that, connected to the domestic circuit through Wi-Fi, is able to control the intensity of light both to the light bulbs as well on the modulation of the natural light. To permit an intuitive and rapid control, the graphic icons were also considered and designed so as to make the rooms easily recognizable.

The team face a problem when the appliance was not able to distinguish the different rooms. For this reason, in some systems, is used the layout area of the house and everything is resolved at the graphics level.

Tutor Angelo Ricchiuti.
Students Amit Assouline, Roberta Cardinale, Giorgia Francioso (project leaders), Andrea Pinturella, Simone Onori.

01. »
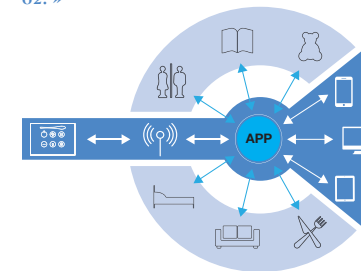
02. »   **03.** »

01. TIO App sketch **02.**TIO working scheme
03. visualization in interior
TIO features energy saving, zero hardware implementations, user centered design

INDUSTRY 4.0

Accademia Italiana di Arte Moda Design & E.D.it srl

PROXIMITY COMMERCIAL NETWORK
IMPROVE THE RETAIL TRADE THROUGH A NEW DEVICE

In the last decades retail trade has undergone important transformation caused by the consumer behavioural changes. The crisis has changed the way people do shopping and they prefer buying on the Internet rather than relying on the physical shops.

Consequently, a large number of small traditional commercial activities have been left out of the commercial network as they do not figure on the Internet and their businesses are suffering, to the extent that almost 1 in 3 businesses (31%) are are suffering. It is estimated that in the long run e-commerce will replace the traditional commercial networks.

The project is based on an attempt to create a series of localized networks to connect these retailers in order to form a local business community. It would be very important to connect these
retailers to each other in a system that invites the clients to also visit the other retailers in the same area and this can be obtained through a link that each retailer has to have, just like a cash register.

In this way the retail activities in the same area, such as a commercial street, or around the same block or even in the same zone, could create a network of clients that would have otherwise just passed through, without even knowing of the existence of the other commercial activities.

The project is to design a cash register, that through an app connection to a closed network, links all the retailers in the same area, profiles the buyers and awards them immediate and/or future incentives with every purchase made within that retail network zone.

"We aimed to create a series of smaller networks to connect people in order to create a local business community. We want to unite the shops colse to each other in a system that invites customers to visit other vusiness in proximity. Connectivity can be easily implemented in the device, as well as an interface connected to an app, through wich we can create a network useful both for a seller and a buyer."
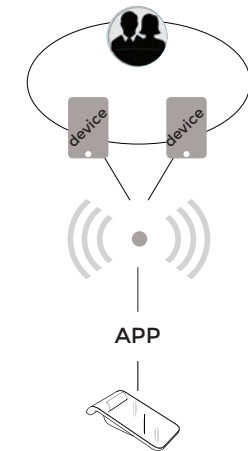
Tutors Christian Ludovici, Filippo Pernisco.
Students Federica Pinturella (Project leader), Alice Bernocchi, Loubaba Bensalem, Marta Denni, Valeria Marriccone.

01. »   02. »

"This way activities in the same area, such as a commercial street, may create a circle of clients who might otherwise just pass by."

03. »

01. product visualization
02. working scheme
03. cover

INDUSTRY 4.0

EDIBLE SPOON
INNOVATIVE BOWL WITH EDIBLE SPOON

The elastic film used by COMAG complies perfectly with the pot contour, maintaining unaltered its particular shape and stackability. Furthermore, you can take advantage of the film surface to insert a trademark, bigger than the simple label.
Thanks to an innovative technology for lower labelling, with COMAG you can industrially produce this pot that needs a lower protection film to contain the edible little spoon.

SMART LABEL
GOOD QUALITY SENSOR

The Biosensor contained inside the packaging, will chemically react as substances are released during the process of decomposition of any food product, gradually changing the colour code.

KANGAROO
ELASTIC CUSTOMIZABLE PACKAGING FOR ROLLING TOBACCO

The project is about using the elastic printable sleeve produced by COMAG to redesign the tobacco packaging with a strongest and more effective latch.
Users have an active role and it is of primary relevance: collecting data according to their choices and their tastes, production is oriented on a graphic or other custom items, rather than other customization.

INDUSTRY 4.0

-77% LIQUID PACKAGING
TILL THE LAST DROP

LESS 77 is a packaging designed to contain liquids. The body is made of a film of PE and Nylon, the cap and the supply valve are made of HDPE. The packaging focuses on the way the user interacts with the liquid content and on the product's sustainability. The shape of the packaging combined with the pouch production system make this product unique and particularly convenient in the three key phases: production, transport and use of the product.
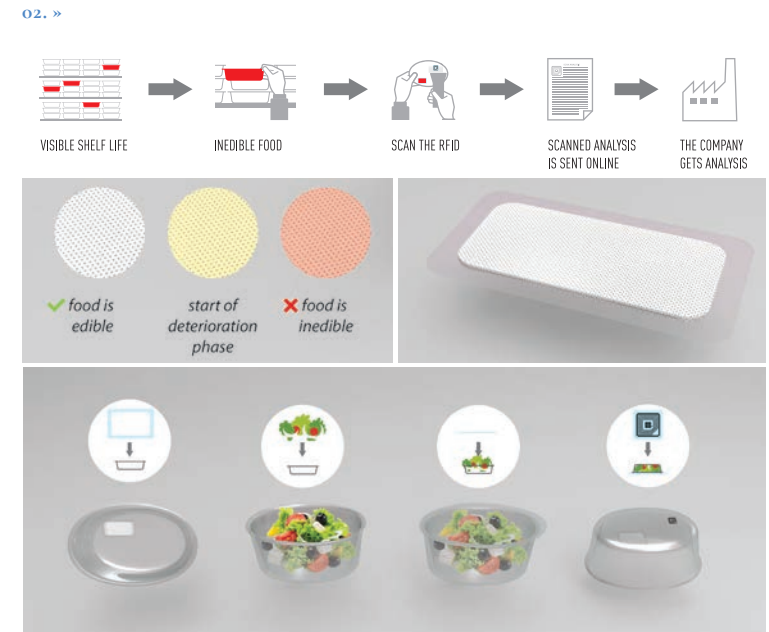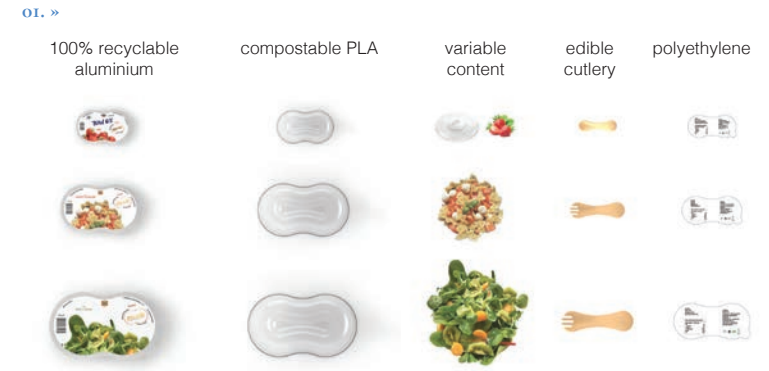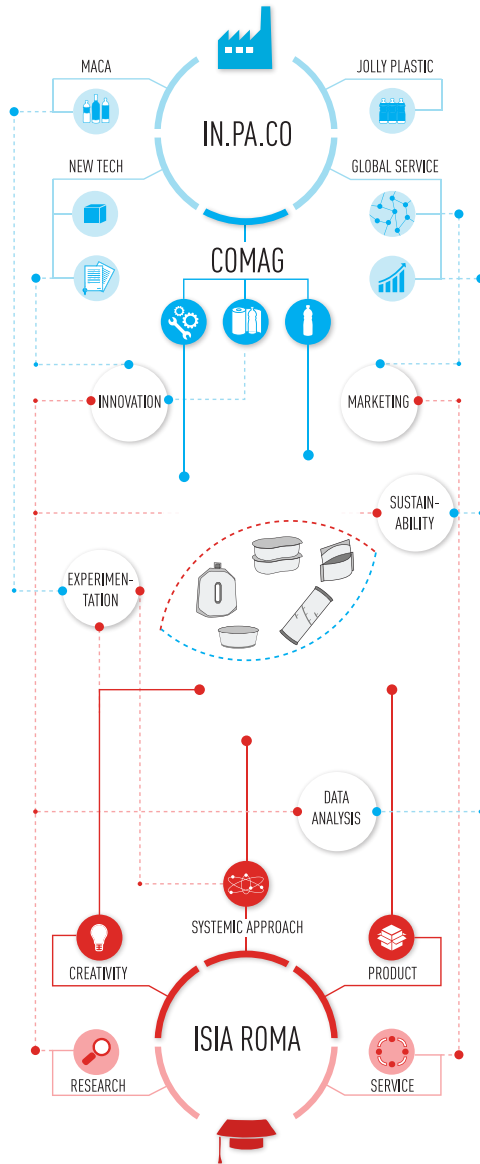
TWIST-LINE
METER PASTA

Turning the pack of pasta, once extracted the content, the upper limit of the spiral is aligned vertically with the number of grams taken, this happen using the graphical exclusively.
On the packaging there are the spiral and the meter.
To measure the pasta you have to take it it out from the pack and the spiral will indicate the quantity remained inside.

INDUSTRY 4.0
ISIA & COMAG (IN.PA.CO.) Collaboration Scheme

MACA

JOLLY PLASTIC

IN.PA.CO

NEW TECH

GLOBAL SERVICE

COMAG

INNOVATION

MARKETING

SUSTAIN-ABILITY

EXPERIMEN-TATION

DATA ANALYSIS

CREATIVITY

SYSTEMIC APPROACH

PRODUCT

ISIA ROMA

RESEARCH

SERVICE

INDUSTRY 4.0
ISIA & COMAG (IN.PA.CO.) Edible Spoon | Smart Label

01. »

100% recyclable aluminium	compostable PLA	variable content	edible cutlery	polyethylene

02. »

VISIBLE SHELF LIFE — INEDIBLE FOOD — SCAN THE RFID — SCANNED ANALYSIS IS SENT ONLINE — THE COMPANY GETS ANALYSIS

✔ food is edible
start of deterioration phase
✘ food is inedible

01. Edible Spoon [eco packaging]
02. Smart Label [biosensitive packaging]

03. »

04. »

05. »

06. »
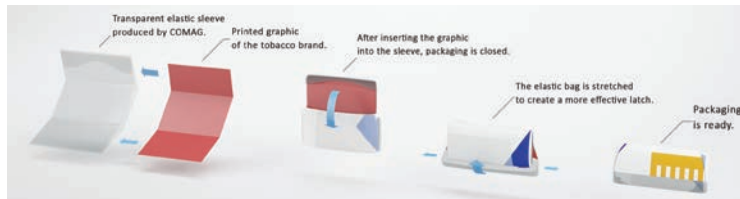
03. Kangaroo [new tobacco packaging]
04. -77% Liquid Packaging [packaging for liquids]
05. 06. Twist Line [pasta packaging]

INDUSTRY 4.0

Sapienza University of Rome & Elettrorail
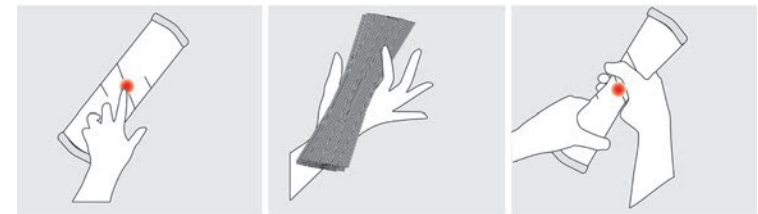
AROUND (EX PABZ)
THE SMART ELECTRICAL WIRING SYSTEM

Around is a new way to wiring electricity in houses that allows users to customize the position of power outlets and other custom designed elements according to their personal tastes. This new system is based on a simple philosophy that uses custom designed rails plugged to preexisting power outlets in to the walls to extend the electricity around them and thanks to its modular connection interface the wiring is simple and instant. The rails can be mounted to the wall even without dowels with the pre-installed adhesive tape. The products meant to be part of the family are the power outlet, the oled lamp, the bluetooth speaker, the wifi extender and the video-security camera.

The whole system can be managed through smartphone with the mobile application to give customers the highest level of control even when outside from home. The system is capable to understand customer's everyday actions to adapt and improve its functionality.

This is the future of our homes.

Tutors prof. Loredana Di Luchio, prof. Lorenzo Imbesi, designers Matteo Carbonoli, Luca Magarò.
Students Dario Allotta, Andrea Barone, Riccardo Piras, Angelo Zappalà.

01. »

02. »

03. »

04. »
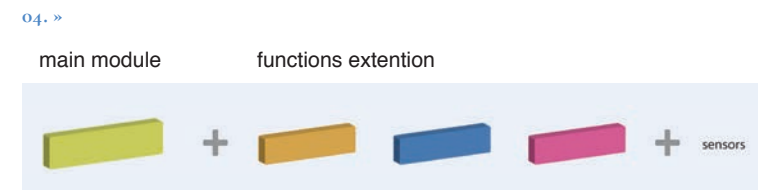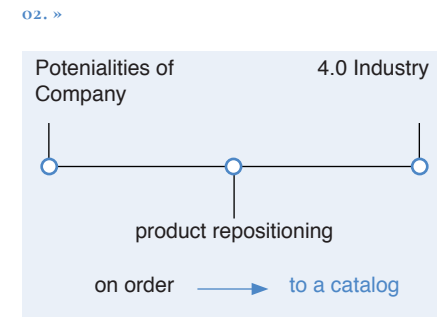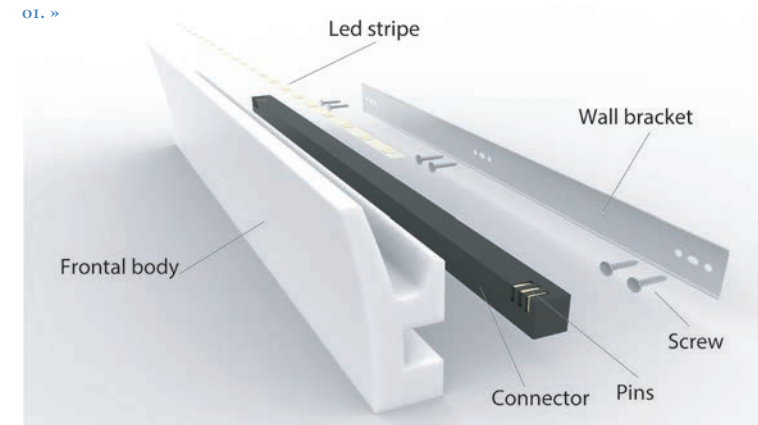
01. the product
02. product repositioning scheme
03. online configurator
04. modules

INDUSTRY 4.0

Sapienza University of Rome & Elettrorail

KINEFOS

LIGHTING INSTALLATION

Kinefos is a lighting installation system, realized by carefully analyzing the potential of the ElettroRail company and reconnecting it to the various aspects of industry 4.0. As designers we are called to expand our role: we must not only define the shape and function of an object, but also identify a number of eligible solutions within which the final customer can play, customizing the product on the basis of his/her own tastes and needs. From this analysis begins the idea of reusing the profiles inside the company and exploiting the specific knowledge about the LEDs, thus working within the Lightning field.

This matrix gains greater value if it approaches other matrices designed to form a system with small variables that allow the final (formal) customization of the product according to customer requirements. This is possible through the use of the website, which not only informs and interacts with the customer, but provides a real service. In this way, the customer ceases to be the victim of mass production (CONSUMER) to become an active part of the production process (CONSUMER + PRODUCTION = PROSUMER), where his intervention is the plus value of the final product.

By linking the system to a software that can provide digital information, you can get light and special effects different from those already offered by the market. This software allows the customer to give a functional customization to the product: in based on the various functions on the software, the client obtains several light effects. In this occasion, our collaboration with the company didn't last enough to allow the realization of the product, but we had the opportunity to share our knowledge with the customer and with the programmer.
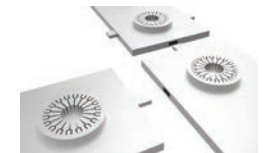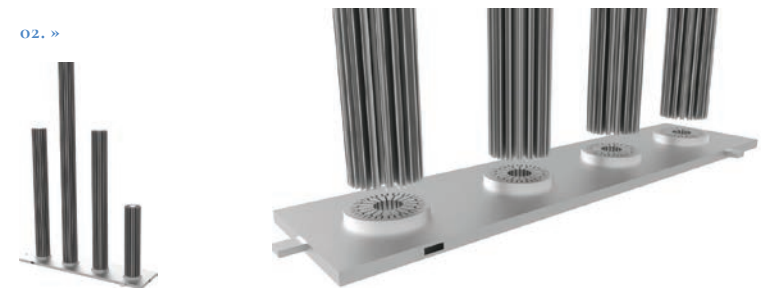
Tutors prof. Loredana Di Luchio, prof. Lorenzo Imbesi, designers Matteo Carbonoli, Luca Magarò.
Students Matteo Barilari, Lorenzo Martini, Allessandra Paganelli, Gianmarco Ventrella.

01. »
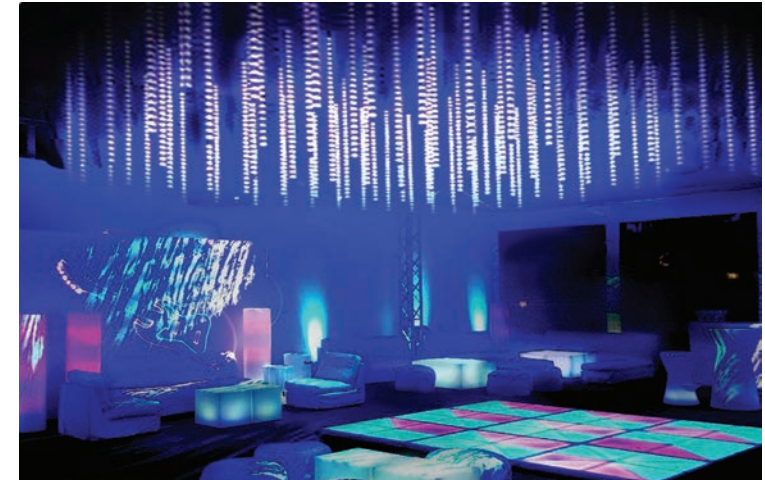
By linking the system to a software that can provide digital information, you can get light and special effects different from those already offered by the market.

02. »

01. the product
02. hardware

INDUSTRY 4.0

Sapienza University of Rome & Ometec

EDD ENVIRONMENTAL DOMOTIC DEVICE
A NEW WAY TO THINK DOMOTIC

Edd stands for Enviromental Domotic Device, and it is an easy way to transform your house into a domotic one.

Nowadays installing a domotic system can be expensive, difficult and usually requires a technician, but with the I.O.T. and the open source it is possible to overcome these problems.

EDD is a new way to think domotic systems where the user is no longer passive and becomes an active one: a pro-sumer (producer + user).

This way the user is able to choose and customize his own EDD before the production takes place and when the device is delivered they can install it easily and, for the more confident ones, it is possible to customize the hardware with open-source systems like Arduino.

EDD is a plate provided with a set of sensors; it is not the common plate one puts in the socket just for aestethic purposes, it becomes a smart object which interacts with the user.

It is a plug and play device ready to use and to connect with other EDDs. Its purpose is to create a community based on a peer to peer vision where every project is uploaded in order to create a shared data-base of personal domotic systems.

Besides, the EDD network allows to create a network able to map and scope a building or a place for an easier and more cost-effective management of any important information.
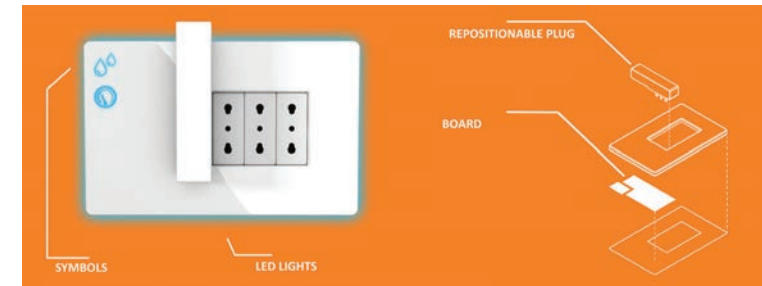
Concept: EDD is a smart plate provided with sensors the user chooses and assembles, so he can customize his device according to his needs and share his cutomization with other users with an open source based system.

It analyzes the nearby environment helping the user keep an eye on his house, managing its resources at best. Edd communicate with mobile device and other ADD making a powerful tool of analysis of electric consumptions, quality and safety of the environment.
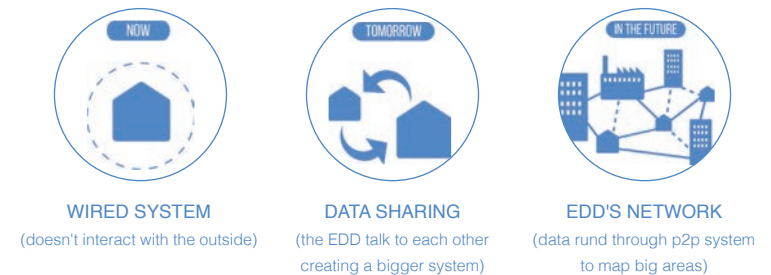
Tutors prof. Loredana Di Luchio, prof. Lorenzo Imbesi, designers Matteo Carbonoli, Luca Magarò.
Students Francesco Iachizi, Luca Padilla Neira, Arianna Papadia, Stefano Stefanelli.
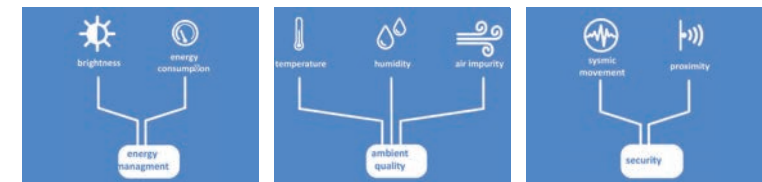
01. »

02. »

WIRED SYSTEM
(doesn't interact with the outside)

DATA SHARING
(the EDD talk to each other creating a bigger system)

EDD'S NETWORK
(data rund through p2p system to map big areas)

03. »

01. the product
02. product development
03. product functions

INDUSTRY 4.0

Sapienza University of Rome & Ometec

(B)ᴺ

A FAMILY OF MODULAR AND RECONFIGURABLE CONTAINERS

Bn containers have been designed in the "Industry 4.0" thematic area for Ometec, which is a firm from Frosinone, in the field of plastic transformation. But how to bring industry 4.0 in the plastics processing industry and in a company like Ometec? After a thorough analysis of the principles of this new industrial paradigm, we decided to focus on personalization and on-line sales via configurator, and to realize a concept that exploited the company's quality, resources and know-how.
Let's first specify that the concept can be assimilated to a system applicable to whatever form it allows. It starts with a shape, such as that of a bottle, partially cuts it, and reconfigures it. If you add a variety of materials, colors, finishes, you can get a whole bunch of different configurations. The pieces are joined together through a ring, which brings a further customization: the shape. In fact, the piece can be made through a 3D printer and then varied from time to time. This is made possible thanks to the parametric design that allows through a very simple interface to change the shape and texture of the ring.
Additionally, accessories such as filters, partitions, handles, covers, to complete the set can be added.
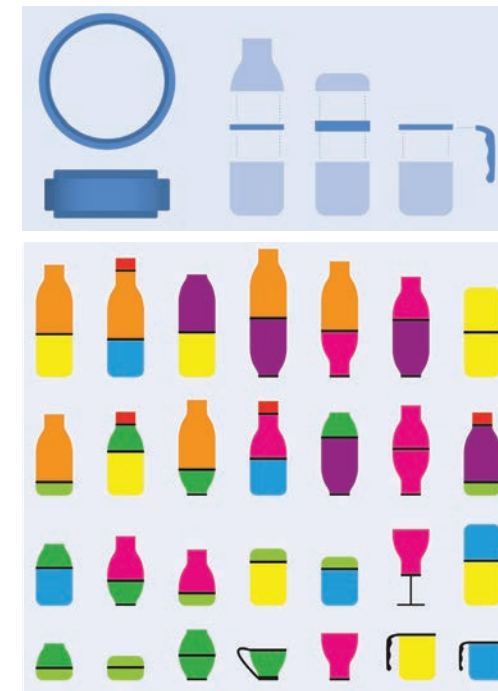
Tutors prof. Loredana Di Luchio, prof. Lorenzo Imbesi, designers Matteo Carbonoli, Luca Magarò.
Students Paride Duello, Enrico Labarile, Lucrezia Vitturini, Valeria Volanti.

01. »

02. »

01. the product (1 mold = Nn products)
02. possible shape modifications
(System: from the cutting of the shape to the composition)

SCHOOLS

ACCADEMIA ITALIANA DI ARTE MODA E DESIGN

The Accademia Italiana was founded in 1984 and is amongst one of the most important European institutions offering post-secondary university courses. The international character that distinguishes the life of the Institute encourages cultural exchanges, thanks to the collaborations that have been established in time with prestigious universities, art, fashion and design schools all over the world. The unique teaching methodology that focuses on practical assignments, with well-equipped laboratories and the real-life projects done in collaboration with established companies on the international scene in which the students are actively involved. This promotes the development of new ideas and increased opportunities for work. The historical setting of the Accademia Italiana has always been very important: the two campuses active in Italy are located in Rome and in Florence, in very diverse urban contexts that are both attractive and full of stimuli. The historical headquarters in Florence is situated in Piazza dè Pitti in the heart of the city, while the Rome campus is in Piazza della Radio, in an ex-industrial area that is rapidly rediscovering a strong vocational creativity. In addition to the long-standing courses in Fashion Design and Interior & Product Design, there are courses that belong to the applied arts such as Jewelry Design, Photography, Graphic Design. Specialist courses and short courses are also available that focus on a specific professional preparation, such as 3D printing or Styling. The Accademia Italiana is able to bring together tradition, culture and craftsmanship that has a central role in all the study programs whilst looking to the future with enthusiasm to meet new challenges in innovation and technology.

Professors responsible for DfN Lazio project: Christian Ludovici, Filippo Pernisco

Piazza Pitti, 15, 50125 Firenze (FI), tel. 055 284616
Piazza della Radio, 46, 00146 Roma (RM), tel. 06 68809333
study@accademiaitaliana.com
www.accademiaitaliana.com

IED ISTITUTO EUROPEO DI DESIGN | ROMA

Since 1966 IED is operating in the fields of education and research in the disciplines of design, fashion, visual communication and management. Now IED is an international institution which keeps its truly Italian roots. A meeting point for culture and learning, with seats in Milan, Rome, Turin, Venice, Florence, Cagliari, Como, Madrid, Barcelona, San Paolo and Rio de Janeiro, IED runs 3-year degree and diploma courses, Semester and Academic year courses, Summer and Specialization courses and Master courses. The most significant milestones in the its history are: the foundation of the IED campuses in Milan (1966), Rome (1973), Turin (1989), Madrid (1994), Barcelona (2002), São Paulo (2005), Venice (2007), Florence (2008) and Cagliari (2009). In 2012, the Aldo Galli Academy in Como also joined the IED Group and as of 2013 courses have commenced in Rio de Janeiro, the second IED school in Brazil. Since 1966, the IED has developed innovative teaching methodologies, focused on synergies between technology and experimentation, creativity, strategies and integrated communication, market issues and a new form of professionalism. It offers young professionals working in the fields of Fashion, Design and Communication the knowledge and the tools they need to cater for the constantly developing requirements of the working world. Partnerships with leading enterprises are a fundamental factor in the IED's educational strategy, featuring both the didactic process and the special events held to mark the end of every academic year. As a result of the IED's constant, active relationship with the business world, more than 200 firms contribute in various ways every year to its student training programmes. Each individual course is run in direct contact with and supported by companies operating in the fields in question.

Professor responsible for DfN Lazio project: Francesco Subioli

IED - Istituto Europeo di Design - Design
Via Casilina, 51, 00182 ROMA (RM), tel. 06.70612111
info@roma.ied.it
www.ied.it

ISIA ROMA DESIGN

ISIA (Istituto Superiore per le Industrie Artistiche) Rome Design, a state school of design under the aegis of the Ministry of Public Education, was founded in 1973 by Giulio Carlo Argan and Aldo Calò, and the four-year course in industrial design began.It sprang from the need to train highly professional designers who would uphold the fine European intellectual and teaching tradition, following in the footsteps of the Bauhaus and the Hochschule fur Gestaltung of Ulm. From these schools it inherited and developed a methodological framework of excellence which it combined with Italians' great talent for creativity and innovation.

After entering, (a five-year high school graduation diploma or equivalent is required), students of ISIA Roma Design who complete the three-year course in "Industrial Design" (the equivalent of a three-year degree) are granted a first-level academic diploma and a second-level diploma (Master's degree) upon completion of a further two-year course specializing in "Systems Design". ISIA Roma Design sees the act of designing as an essential moment in the dialectic exchange and interaction between the individual and society, in demand and sustainability, expression and reflection, considering Design as a configuration of excellence in every type of production, instruments and ideas. After 40 years of activity, based on research and experimentation, the school today can boast of a rich cultural heritage as well as scientific and teaching experience unique in Italy. It is therefore in a position to provide students with the tools to understand the deep socio-economic and technological changes taking place and to translate them into their creative work, qualifying the designer as both bearer of a renewed material culture and as interpreter of the immateriality of our times.

Professors responsible for DfN Lazio project: Paolo Crescenti, Mario Fois, Alessandro Spalletta

Piazza della Maddalena, 53, 00186 Roma (RM)
Tel. 06 679 6195
isiaroma@isiaroma.it
www.isiaroma.it

QUASAR DESIGN UNIVERSITY

Quasar Design University is geared towards people and companies in the global market, developing their potential and talent through high-quality courses, customized services, local/international partnerships and continuous support. It establishes systems through which resources are mutually enhanced, stimulating critical skills and interpersonal discussion, and creating a widespread community. QDU combines creativity and new technology with sustainable, participatory development through its humanistic approach to research and production. QDU, founded in Rome in 1987 by a team of designers, academic teachers and freelance professionals, whose aim was to realize an innovative educational system focused at the same time on Research, Planning and Experimentation. Within 30 years QDU has chosen the best professionals and experts to to join its community. First goal has always been talent empowerment and the success in the work environment. For this reason, QDU has an educational program constantly updated to the job reality. The University is focused on Design in all its emergent specializations and has different studies path: Undergraduate programs (Habitat Design, Interaction Design, Graphic and Communication Design), Master's programs (Product Design, Yacht Design, Virtual Architecture, Interior Design), Professional courses (Landscape and Garden Design, and Interior Design). An international teaching methodology brings the students in a world where scientific research, hands intelligence, real cases of intervention generate a way for the self-development of students and their professional growth. Thanks to strong private/public partnerships there are many great opportunities to be players of unique projects.

Professors responsible for DfN Lazio project: Valentina Capitani, Nunziastella Dileo, Alessandro Gorla

Via Crescenzio, 17, 00193 ROMA (RM), tel. 06 855 7078
info@quasar.university
international-program@quasar.university
quasar.university

RUFA, ROME UNIVERSITY OF FINE ARTS

RUFA is a multidisciplinary, international educational centre, legally recognized by the Ministry of Education, University and Research (MIUR), offering innovative courses in the field of Art, Design and Communication. Founded in 1998 with the objective of fulfilling the aspirations of Italian and overseas students and those of its founder, Maestro Alfio Mongelli, RUFA offers BA and MA degree programmes which respond to contemporary contexts, providing an artistic training and concrete future employment prospects. For 20 years RUFA works in collaboration with renowned professionals and enterprises, guaranteeing its students theoretical preparation excellence, an updated methodological-operational guidance whilst keeping an eye on the workplace and the market trends. RUFA offers a large set of training in high-demand areas of study. Guided by the Heads of the Department for Visual Art and the Department for Design and Applied Arts/New Technologies for the Arts, students at RUFA can choose their professional path from among 7 different BA degree programmes: Painting / Sculpture / Set Design / Graphic Design / Design / Cinema / Photography.

During the study years, students can attend laboratories, workshops, experiential lessons, exhibitions, presentations and debates. These are all efficient tools that bring students closer to the reality. RUFA encourages students to take advantage of the opportunities, to build a solid theoretical and practical base. They can create inspired art that mixes interdisciplinary contamination, transversal enrichment, and innovating experimentation. RUFA hosts about 900 students in its two Roman seats: the historical one in Trieste District, and the new one in San Lorenzo District.

Professor responsible for DfN Lazio project: Alessandro Ciancio, Mario Rullo, Ely Rozenberg

RUFA Rome University of Fine Arts

Via Benaco, 2, 00199 Roma (RM)
Tel. 06 8586 5917
rufa@unirufa.it
www.unirufa.it

SAPIENZA UNIVERSITY OF ROME

Sapienza University of Rome is one of the oldest University in Italy and the largest in Europe. Sapienza offers a vast array of courses run by 63 Departments and 11 Faculties.

The Design Degrees at Sapienza started in 1993 and developed over the years its own specific mission: to reply at the growing market demand for professional profiles able to operate in the emergent production sectors, from Product to Service, from Communication to the new Media.

The Design Degrees are training intensive programmes aimed at harnessing innovative skills and talents of students interested in the integration of design, technology, culture and business. It gives students the opportunity of being involved in creating objects and ideas to improve people's daily lives. The didactic activities in Design are strictly connected and improved by the research activities, which are developed in collaboration with other disciplines within Sapienza, with foreign Research Institution and Universities, as well as national and international companies.

The educational aims have always been focused on a studio-based learning path. The Bachelor Degree in "Design" provides didactic activities aimed at the training of technical-professionals able to face, on a scale of medium complexity, the different areas of industrial design.

The Master of Science in "Product Design", totally taught in English, is focused on Design Driven Innovation in between Services and Products within the overlap of Technological Innovation with Social Innovation.

The Master of Science in "Design e Comunicazione Visiva e Multimediale" is focused on the new communication media and the new communication technologies.

Professors responsible for DfN Lazio project: Vincenzo Cristallo, Loredana Di Lucchio, Lorenzo Imbesi, Sabrina Lucibello.

SAPIENZA Università di Roma

Facoltà di Architettura
Via E. Gianturco, 2, 00196 Roma (RM)
disegnoindustriale@uniroma1.it, msproductdesign@uniroma1.it
www.architettura.uniroma1.it

COMPANIES

COMAG ENGINEERING

COMAG was founded in 1981 in Castrocielo (Frosinone), halfway between Rome and Naples.
COMAG started working in the field of the manufacturing of automatic systems but then the company specialized in machines for the packaging sector. In the last 10 years COMAG has installed more than 700 machines all over the world and, thanks to its presence in the most important multinational companies in the food sector and basic commodities today it is an unquestioned reference in its sector where its machines are known for quality and efficiency.
This attitude to innovate, togheter with the capability to foresee the market trends, has distinguished the company from the very beginning of its activity. COMAG is an example to follow and sometimes to imitate for many customers thanks to the conception and the realisation of extremely innovative and successful system, as Handle Machines and Decopack Machines.
Research and development represent for COMAG the real strategic instruments, supported by advances technical design and project management, which make it an ideal partner for the development of innovative projects, capable of satisfying the most particular requests and technical requirements for customers all over the world.
The COMAG market expansion has led the company to equip itself with an excellent customer care team that can intervene all over the world.
This very skilled team is capable of carrying out the machines installation, all the commissioning phases and the training of customer's technicians with extremely punctuality and efficiency.

Via per la Stazione di Aquino, 117 - 03030 Castrocielo (FR)
Tel. 0776 7711
www.comag.biz/ita/home.html

D'ASCENZI

D'Ascenzi has been producing concrete and marble paving for 40 years. Tradition, innovation and quality are at the base of their choices.
Since 1973, the year in which the founder Leone D'Ascenzi took over the small factory of manufactured goods in Monterotondo (RM), the company has undergone constant growth, pursuing numerous modernization policies thanks to the attention paid to research and experimentation. use of the most advanced technologies in the sector.
Today they can count on 4 factories, a space of 31,000 square meters and seven production lines that allow to offer on the market a wide range of products characterized by a very high-quality standard and able to pass the most advanced tests.
The company since the 1990 produce tactile floors for the blind and partially-sighted people used mainly in projects of urban re-evaluation and for designing train stations, subways and airports.
D'Ascenzi core values are:
Innovation, Tradition, Quality, Creativity.
Innovation invests in new production technologies is one of the company main goals.
Tradition: the mix between artisan methods and technology investments is the main trait of the company production.
Quality: constant monitoring of production lines, products and the quality of the raw materials are D'Ascenzi guarantee: the company is certified TUV-ISO 9001/200.
Creativity: the pursuit of beauty fascinates D'Ascenzi: the original shapes and color combinations lead the company to made products with unique and original design that are patented.

Via A. Meucci, 17/19 - 00016 Monterotondo Scalo ROMA (RM)
Tel. 06 900 363
info@dascenzi.it
www.dascenzi.it

DEVOTO DESIGN

Devoto Design operates as an Interior Contractor, providing Design & Build services for Hospitality, Food, Retail, Collective Spaces, Offices and luxury private Houses. It was born out of the experience and capability of Devoto Arredamenti, a leading joinery company in the world of Interiors since 1979, when Claudio Devoto founded it following his lifelong dream. His daughters Marianna and Cecilia wanted to mix this know-how and experience together with the dynamism and multidisciplinarity of young professionals and designers, creating a new company that is now able to produce and design complex and tailor-made Interiors, according to the quality, budget and time requisites of the Client.

The team has different departments: sales, concept design, executive design, purchase and logistics, project management, accountancy and production. All together they can offer different kind of services and take part into the Client's project at different moments: start together and outline the concept design based on some simple ideas and suggestions; give consultancy on an already-existing project, helping to choose materials, finishes and the process; engineer an already existing project; manage and supervise the entire engineering and production process, being a reference point for the Client; produce tailor-made furniture. The work that better represent their skills, commitment and passion for what they do are: the Auditorium of the 'Nuvola' Congress Center in Rome and the desk designed by Zaha Hadid for the Maxxi Museum in Rome. Nowadays they are involved in the project of the Nation Museum of Qatar in Doha by Jean Nouvel and are the designers and makers of some other projects like Ottelio Bistrot in Udine, Alma Buona Pizzeria and Il Margutta Ristorarte in Rome. Devoto believes that: "Design & Build is a serious game that we like playing".

Via Grotte di Nottola, 32 - 04012 Cisterna di Latina (LT)
Tel. 06 96 02 19 47
info@devotodesign.it
www.devotodesign.it

DIONISI LTD
INTEGRATED PROPERTY SERVICES

The Dionisi family has been working in real estate since 1953, becoming one of the largest construction companies in the 1970's. In 2002, an Anglo-Italian company of integrated property services was established to provide valuable support to domestic and foreign customers interested in Italian properties. This solution has allowed customers to face serenely the various stages related to negotiation, design and renovation.

At operational level, services offered were grouped into three business branches, autonomously operating but closely interconnected:

Dionisi property:
real estate agency / project management / property management;

Dionisi design:
architectural design / interior design / architectural restoration;

Dionisi costruzioni:
construction / restoration / maintenance and structural consolidation;

The Italian landscape is dotted with innumerable dwellings, fascinating in their peculiarities, different for architecture and natural context, but united by a common aesthetic sense ... the Italian style.

These buildings, essential or luxury, can become the reference house to explore nature, architecture and gastronomy of the chosen area.

Their mission is to find the right way to harmonize our architectural and interior design tradition, with customers' interest in what they mean as Italian style. Having worked for many years with foreign clients allows them to understand the necessity of study their way of living and conceiving their own home; these information let them propose an Italian residence, with customized solutions, able to satisfy their needs. Therefore, it is not a representation of an outdated and unhelpful style but it is a comfortable and welcoming home.

Via delle Orchidee, 19 - 02100 RIETI (RI)
Tel. 0746 203111
italia@dionisi.com
www.dionisi.com

E.D.IT SRL

E.D.it S.r.l. was established in October 2008 and just from the beginning its main purpose was to create a comprehensive range of products with a new and attractive design.

Every product is thoroughly designed, prototyped, assembled and tested in Italy, in the company's premises, ca. 50km south of Rome, with the technical supervision of EPM Sistemi S.r.l. a firm belonging to the same group of companies, with a long lasting experience in mould construction for thermoplastic aesthetic items; also a well-known firm specialized in electronics board is part of the group, (EPM Electronics S.r.l.) so the whole multitasking team can efficiently maintain an high level in customer's satisfaction.

Sales managers are steadily in touch with costumers to listen to their need and to get aware promptly of the new exigencies of the market.

Software applications play a quite important role; their specialized team is constantly in contact with distributors, so they can offer their customers a network of tailored solutions for their specific market sector. Manufacturing machinery is constantly updated, accurate test controls are performed for both components and final ECRs. A great importance is given to ancillary equipment, such as printers, optional displays, cash drawers, etc; the selection of these items is performed very accurately. E.D.it's ECR solutions satisfy the needs of all kinds of customers, from user friendly portable version for street vendors to sophisticated machinery for extensive department stores.

Via Grotte di Nottola, 10 – 04012 Cisterna di Latina (LT)
Tel. 06 96 02 18 51
info@editsrl.eu
www.editsrl.eu

ELETTRORAIL S.R.L

The company was founded in 2002 and from the beginning it can rely on the support of the personnel with over 20 years of experience in the field. Furthermore, the firm manufactured all products, moulds and equipment for Optel S.r.l., leader in the production of electronic apparatus of the railway sector from the 1980s to the 2000.

ISO 9001:2008 certified in 2008 with Dasa-Rägister S.p.A.

W i n n e r of technologically innovative products relating to:

2008 Hydroplus (Hybrid Fuel Cell/Electric Bus);

2009 CCIAA bando AIDA (Converter for the railway sector);

2013 CCIAA bando AIDA (Optical Fibre Attenuator);

Planning and manufacturing of electrical apparatus for the Railway-Aeronautics-Telecommunications sectors;

Design and manufacturing of apparatus for Energy conversion;

Design and manufacturing of LED lighting systems;

Design and manufacturing of Fibre Optics Testers;

National and International Markets.

Elettrorail operates in a very specific field and its production system is specialized in: assembly of Wound Components (transformers and inducers), assembly and testing of circuit boards, manufacture of Converters for fluorescent/halogen/LED light bulbs, PFC Power Supplies, VCC/VCA/Herz Energy Converters, test Boxes for equipment testing and LED illumination systems (Home/Industrial/Architectural).

The company strengths are: versatility, technological innovation, a staff with over 20 years' experience and an excellent geographical reach (close to the motorway junctions of Frosinone and Ferentino).

Via Armando Vona, 54 - 03100 Frosinone (FR)
Tel. 0775 260421
elettrorail@libero.it
www.elettrorail.it

FERRARI FARM

Ferrari Farm is a company that employs the latest technologies for growing in open fields to produce vegetables that are 100% "biologically diverse" (garden and orchard of aromatic herbs).

The company also uses hydroponic, computerized, sterile and leakproof greenhouses that are unique in Europe, from which they get high quality products "off-Farm" using a modern processing line.

Inside the farm, that is located near Rieti, the company cultivates fruit trees in accordance with the EC regulation for organic production and thanks to advanced technological equipment they conduct research to make high quality products. The implants are equiped with: automated electronic management for the control of plants growth in modern greenhouses and an equipment for the a semi-automatic computerized conservation. This setting allow Ferrari farm to offer its product to a new and different market, in an original way and with the highest quality products. The company is certified ISO 9001 and ISO 22000 to produce jams, juices, baby food fruit and vegetables, and also for the production of liqueurs, alcoholic infusions and wines and spirits.All this to guarantee the consumer the necessary levels of quality, food safety and hygiene, as well as a precise and documented traceability of products.

The ISO 22000 certification, in fact, is not mandatory but voluntary and together with the certification ISO 9001 enables the integration of the management system of quality management system for safety and food hygiene. The company is considered appropriate to the organic production method by ICEA (Institute for Ethical and Environmental Certification) IT BIO 006 with code G2024 Op and it is registered in the List of Provincial entities authorized to carry out agri-tourism activities in the Province of Rieti at nr. 458.

Via Colle Cerqueto 1, 02025 Petrella Salto (RI)
Tel. +39 3938394115, +39 3938390825
info@ferrarifarm.com – info@i-farm.it
www.ferrarifarm.com – www.i-farm.it

CONSORTIUM IN.PA.CO.

Consortium IN.PA.CO. groups 5 companies operating in the packaging sector, each one specialized in a phase of the packaging industry.

It appears for the first time on the European stage the Consortium IN.PA.CO. "International Packaging Companies", organization created in order to encourage technological and commercial integration of some of the most interesting Italian companies operating in the flexible packaging industry.

Consortium IN.PA.CO. groups companies operating in the packaging sector each one specialized in a phase of the packaging industry.

Technology leader is COMAG Engineering Srl, which designs and manufactures machines and drive in exclusive on the international market innovative technologies for labeling containers produced by FFS systems and super-stretch label application on any type of container.

The established shrink labelling technology, and innovative applications both in shrink than stretch, lie with COMAG elements of extraordinary innovation capable of bringing to the manufacturers and to the benefits of the market in terms of reducing production costs, optimization and simplification of processes, energy saving and above all, to benefit the environment, possibility to obtain the 100% recyclability of plastic containers and associated labels.

Innovative, efficient and flexible industrial business, printer of plastic and laminated films MACA Srl, and leader in plastic film production Jolly Plastic Srl, are also part of the consortium.

Together, those companies – thanks to their undergoing integration project – bring technologically innovative and eco-friendly solutions to the international market, also proposing machinery leasing and/or long-time financing.

Via Stazione di Aquino, 117 - 03030 CASTROCIELO (FR)
Tel. 0776 777017
consorzioinpaco@gmail.com
inpaco.it

METATRON

METATRON is professionalism, innovation, punctuality and reliability. It is also a staff with decades of experience and utmost attention to the client's needs. All these features are the strengths that distinguish Metatron on the market.

The realization of the silk screen printing and pad printing products is followed in all phases. The design makes use of all the latest technologies in the most advanced systems and is designed to use the latest machinery with robotic work cells. The realization of the silk screen printing and pad printing products is followed in all their phases. The designers use the latest technologies in the most advanced systems and the latest machinery with robotic work cells. This synergy allows Metatron to meet the needs of a very large range of costumers. Its products are guaranteed for life and refined in detail. Metatron production is the tangible proof of the high technological development level that the firm achieved.

Metatron laboratories develop all the more innovative silk-screen and pad printing techniques to ensure quality and long-life products. Metatron has customers operating in many sectors, such as industry, civil aviation, electromedical, automobile, automotive and others. It provides customers with finished products such as silicone keyboards, piezoelectric keyboards, membrane switches, capacitive keyboards, adhesive labels, IML labels. Metatron has developed a system home automation control and dimming of domestic lighting based on plastic plates from the customizable style that hide the switches, the buttons and the dimmer.

Production: pad printing, screen printing, membrane keyboards, silicone keyboards, keypads piezoelectric, capacitive keyboards, electroluminescent lamps, labels.

Sectors: industry, civil aviation, electromedical, automobile, automotive.

Via Pennea, 12 - 03024 Ceprano (FR)
Tel. 0775 911172
info@metatron.fr.it
metatron.fr.it

OIL&SUN

Oil&Sun is a start-up committed to the development of infrastructure networks for the charging of electric vehicles. Attention is given to the design of workstations for fast charging vehicles fuelled by renewable energies.

The company services are addressed to the various stakeholders involved in the creation of a new electric mobility in Italy. The start-up offers consultancy to public authorities at regional and municipal level to define guidelines for the development of a new network of charging, in order to contribute to the development of new forms of mobility to reduced environmental impact.

Oil&Sun offers consultancy to the manufacturing companies of electric-drive vehicles in the effort to expand their commercial offering, it contributes to the development of the infrastructure network creating points of charging.

The firm also provides support to multiutility companies wishing to promote the use of means to zero emissions in urban centers. Finally, Oil&Sun offers consultancy to the managers of retail multisites to help them to integrate their business by enabling new services to hybrid and electric mobility. The company believes that charging a car or motorcycle battery should be a rewarding experience for the user not a stressful one. Charging system is set up as a place recognizable in the territory, with characteristics that are environmentally friendly.

The goal is equipping the retails stores with electric car charging facilities that are fuelled by renewable source to improve the use of sustainable mobility at reasonable costs.

Lungotevere dei Mellini, 44 - 00193 ROMA (RM)
Tel. 3394595764
Info@oilsun.net
www.oilsun.net

OMETEC

Ometec is a company that for over 30 years has been active in the industry of moulds for plastic materials and has gained considerable technical experience in various fields, investing constantly in staff training, equipment and state-of-the-art technology. The main mission of the company is customer satisfaction. Collaboration between the technicians and the customers is an important element, from the design phase to the commissioning of the mould. Of particular importance is the collaboration with the customer even after the moulding phase. Customer assistance has the same importance as the construction phase. Commitment and determination guarantee the result.
Ometec follows the customer requirements and accompanies them throughout the entire process, from design to the realization of the product.
Ometec is product guarantee.
Ometec is product testing by means of presses with high tonnages.
Ometec is fast responses to the customer's requests.
Design represents the heart of the firm's know-how in mould making and studying new methods and new applications and in searching for better solutions that allows to turn ideas into products. The design department features 5 CAD stations for the realization of the executive projects of moulds and mechanical equipment. The projects are studied and designed entirely in 3D, using specific software: Progengineer, Visiflow, Visi 3D Modelling.
Quality is shown in the precise treatment of all the stages of the production process and in the offer of a service that is constantly being improved in order to meet the needs and requirements of an increasingly demanding market.

Via Felci, snc - 03039 SORA (FR)
Tel. 0776 854049
contatto@ometec.it
www.ometec.it

PALLINI

Pallini is one of Rome's oldest and most important companies in the drink industry.
The company is mostly known in Italy for Mistrà and the fruit syrups. To give an idea of the importance of this liquor for Italy is enough to know that, during the first world war, a small amount of Mistrà was present in the rations of soldiers at the front.
Established in 1875 from Nicola Pallini in Antrodoco, a small village in the center of Italy, it moved to Rome in the 1920's where it still has its production site. and where is now the only existing distillery. Among all its products, Mistrà, a dry anise liqueur, soon became known as an unbeatable way to "lace" espresso coffee.
Nowadays Pallini exports its product in over 35 countries worldwide and it is leader with its Limoncello Pallini in the Duty-Free segment and in the US market. The liquor, produced in via Tiburtina, is prepared through the infusion of "Costa d'amalfi" I.G.P. lemon peels in sugar beet molasses alcohol coming from France. In the infusion is then added Italian refined sugar (about 250 grams per liter) to give that pleasant taste which has guaranteed its success.
Pallini produces also Sambuca 313, named in homage to the distance separating the Virgilio Pallini first factory from the Pantheon. This version of the anisette uses, alongside the classic pure botanical distillates of anise, Badian that enrich the bouquet and the taste.
Finally, in the Pallini production there is a wide range of liqueurs for professional and domestic pastry cooking, and imports a vast assortments of specialty products from all over the world.

Via Tiburtina, 1314 - 00131 ROMA (RM)
Tel. 06 4190344
info@pallini.com
www.pallini.com

PASTA FANELLI

Pasta Fanelli is a small pasta factory managed by the Fanelli's family which produces high quality dried pasta, both conventional and organic.
Quality, tradition and innovation these are the values Fanelli believe in: in their factory they only use high quality semolinas together with those natural products coming from their surrounding territory.
First they check the producer organic certification and then ascertain that the raw materials are of a very good quality.
The process of making the pasta is very simple: the dough is vacuum-extruded through some bronze dies; then the pasta is laid on wooden frames and put in drying cellars where will be slowly dried at a low temperature, in order to maintain the organoleptic qualities of the raw materials. The extrusion without air gives brilliance and porosity to the pasta and it improves its long-life properties. After that they make a cooking test and finally, the packaging is exclusively hand-made, in order not to damage the product.
In the company production, the organic pasta has a great importance: Fanelli's family is well aware of the difference between eating pasta made with ingredients from healthy natural farming and eating pasta produced with ingredient chemically treated, their organic pasta is produced using organic flours and semolinas stone milled and every product is certified.
Fanelli present the classic shapes of the Italian tradition, but also the regional shapes, such as Paccheri and Pici of Tuscia, together with pasta made with Khorasan wheat that has Italian origins and is cultivated in their territory. The company also produce pasta made with hazelnut flour (thay are the only one in Italy who produce pasta with hazelnuts), with hemp flour, chestnut flour, wine, truffle, lemon and many other specialties, each one to discover and to taste!

Via P. Braccini, 18 - 01030 CANEPINA (VT)
Tel. 0761750744
info@pastafanelli.it
www.pastafanelli.it

SEA EAGLE SRL

Sea Eagle Italia 5 srl is a company that supplies fish products, bottarga and raw materials.
After twenty-five years of activity the products of Sea Eagle Italy 5 srl begin, in fact, to be very well known, and claim a market slice of the fish market.
This success guarantees to Sea Eagle a strong presence as a supplier of Bottarga and leads the company to carefully evaluate which other possibilities and requests can be satisfied by an organization that is so precise and well-rounded. Sea Eagle offering is not only characterized by good service and wide range of products but also by a flawless control of the entire production, to guarantee: fillets of swordfish in olive oil, swordfish roe, swordfish roe coated with beeswax, minced bottarga, tuna roe in olive oil, minced tuna roe, tuna roe paté. Not to mention the long list of smoked fish: swordfish, tuna, Blue Marlin, eels, sturgeon, grouper.
All the process is guaranteed by trained technicians, a strickt control since the first phase of the fishing to all the stages of production.
The process that was implemented well before the product traceability became mandatory to guarantee the company's philosophy and also to protect a raw material with exceptional quality and versatility. These warranties and an exceptional offer brought Sea Eagle 5 Italy srl to achieve commercial success worldwide: the company has customers not only in Italy but also in many countries of the European Union, Taiwan, Israel, United States and Hong Kong, just to make Some examples.
Sea Eagle is a company that invests in tradition and rigorous controls as in personnel and technology research.

Via di Pozzo Pantaleo, 28 - 00149 ROMA (RM)
Tel. 06 558 0632
www.seaeagleitalia5.com

MOOW
[GIÀ STUDIO 14]

MOOW was born in 2014 as a sister company of a 3 generation lasting firm , MOOW is an Italian furniture company mixing young talented carpenters, craftsmen, awards winning designers and makers.
Why MOOW?
The design of living space becomes the design of temporality and flexibility, computing and communication make it technology advanced and a new move on wood is needed. Comfort and welfare spaces remains the core of this company design, without these involve unsustainable costs. Following handmade quality MOOW is connecting the experience and skills of professionals who made of wood their passion, side by side with high-tech machinery and the guarantee of an industrial production.
Idea: everything starts with innovative concepts.
Design: MOOW works with award winning designer and architects.
Raw materials: the company personally selects each wood that is used.
Customer care: always with the customers before and after.
It is a multidisciplinary company. MOOW's team is composed by young talented carpenters, craftsmen, awards winning designers and innovative makers. MOOW is skilled on bespoke joinery and flexible furniture for private houses, hotels, offices & restaurants interiors, as also on home accessories and decorations that make any room comfortable to live. MOOW's design maximizes the small spaces, giving the chance to adapt the products in terms of aesthetics, sizes and materials, to satisfy any customer need.

MOOW
CARPENTERS & DESIGN FURNITURE

Via Petrarca, 4 - 03039 SORA (FR)
Tel. 0776 824780
info@mymoow.it
www.mymoow.it

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della contemporaneità. LISt Lab ricerca,
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sensibile ai temi del rispetto ambientale-
ecologico. Le carte, gli inchiostri, le
colle, le lavorazioni in genere, sono
il più possibile derivanti da filiere
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dell'inquinamento. Le tirature dei libri e
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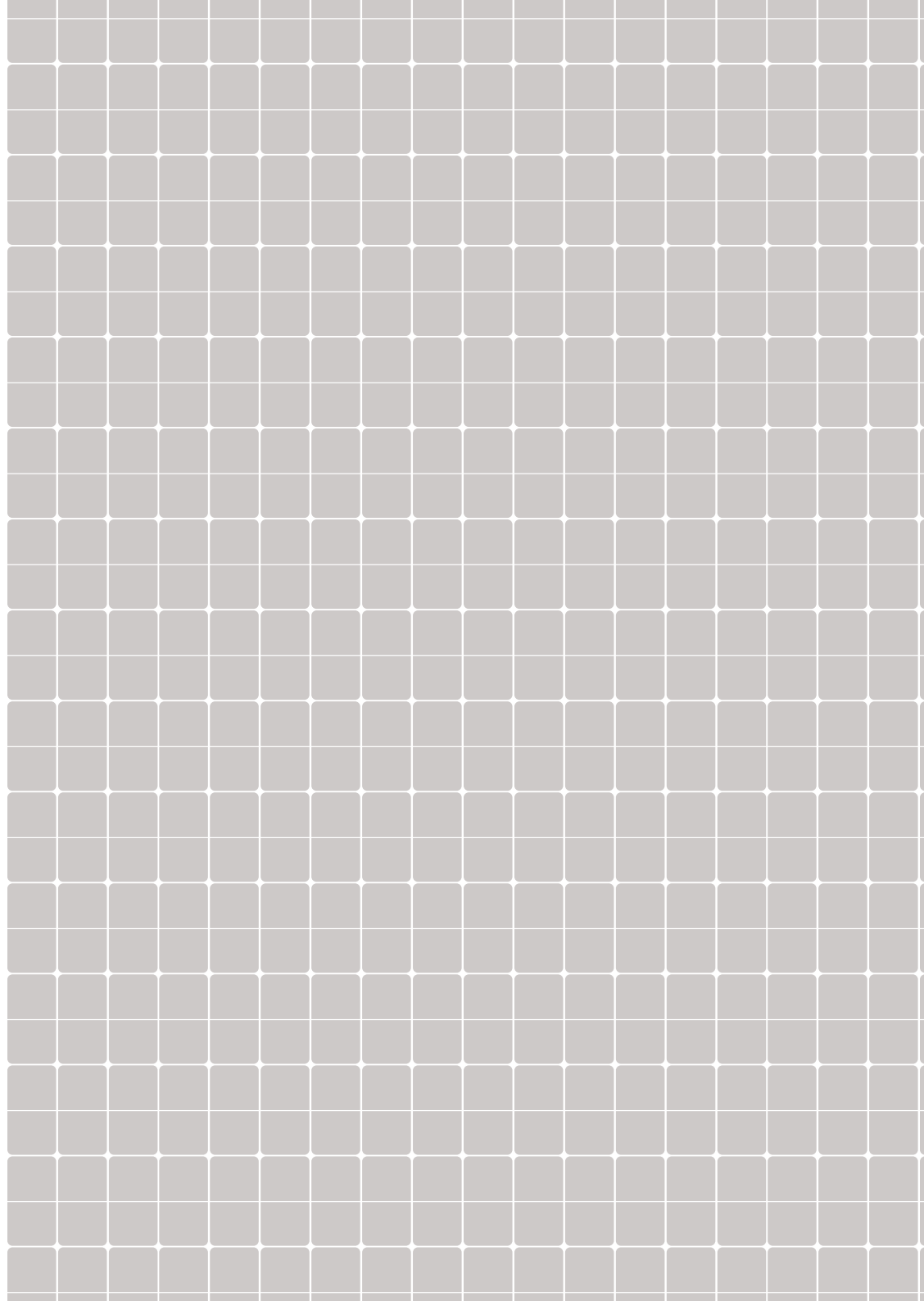
DESIGN FOR NEXT LAZIO 2017 | ABOUT

The Lazio Region, through Lazio Innova, launches the first edition of **DESIGN FOR NEXT LAZIO**, an international project addressed to companies operating in Design.

The initiative is coordinated by Lazio Innova, the regional agency for innovation that supports both enterprises and local public authorities providing services for startups development, venture capital, internationalization services, financial and valorization of regional clusters and regional champions. Its task is to enhance Lazio as a Region of Innovation with an international dimension and promote technology transfer and the innovation-competitiveness- internationalization process, to enter the international value chain.

DESIGN FOR NEXT LAZIO aims to connect Businesses and Design in the Lazio Region directly involving Professionals, Associations and Schools of design. That's why the project is realized in partnership with Sapienza University of Rome (Department of Planning, Design, Architectural Technology), ISIA Roma Design (Istituto Superiore per le Industrie Artistiche), IED (European Design Institute), QDU (Quasar Design University), RUFA (Rome University of Fine Arts), ADI (Territorial delegation of ADI Association for Industrial Design), OAPPCR (Ordine degli Architetti, Pianificatori, Paesaggisti, e Conservatori di Roma), Italian Academy of Arts Fashion Design.

The final goal of **DESIGN FOR NEXT LAZIO** is to create a shared path of co-design to develop new industrial processes and products. Last step of the initiative will be the exposition of all projects and the awarding of the best ones.