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Promemoria e Bottega Ghianda

Fondata nel 1988 a Valmadrera, vicino al Lago di Como, Promemoria è diventata nel tempo quasi un sinonimo di eleganza e di lusso nel settore dell'arredo. Nota e rinomata per la sua attenzione ai dettagli e per l'utilizzo di materiali pregiati, Promemoria realizza pezzi su misura che richiedono lunghi e complessi processi di lavorazione. La sfida è allora quella di riuscire a mantenere una produzione artigianale di altissimo livello in un mercato in cui i ritmi produttivi sono sempre più rapidi e orientati a una marcata standardizzazione. Un esempio emblematico della visione dell'azienda è il tavolo Patou: progettato con estro innovativo da Romeo Sozzi, riesce a trovare un meraviglioso equilibrio tra forme imponenti e linee dinamiche, facendo confluire nel presente l'antica lezione dei maestri ebanisti della Brianza. Dal 2015 Romeo Sozzi ha acquisito anche il marchio Bottega Ghianda, per cui ha prodotto – su design di Álvaro Siza – la sedia Farfallina, insignita nel 2024 del Compasso d'Oro: leggera e leggiadra come la creatura che le dà il nome, con la sua struttura in massello di faggio naturale e la sua seduta in pelle assicura all'utente comodità, eleganza ed ergonomia.

Bonacina

La qualità artigianale di Bonacina risiede soprattutto nell'arte dell'intreccio, oltre che nella cura dei dettagli e nella selezione di materiali naturali e sostenibili come il rattan, importato dal sud-est asiatico ma trattato e modellato con cura meticolosa in Italia. Fondata nel 1889 a Lurago d'Erba, Bonacina non ha soltanto un grande passato, segnato dalla collaborazione con alcuni dei più anticonformisti esponenti del design italiano, ma vanta un presente d'eccellenza che ne fa una delle aziende più green del panorama italiano. La collezione più recente, realizzata in collaborazione con il designer franco-svizzero Mattia Bonetti e presentata nel giugno 2024 in occasione del 135° anniversario dell'azienda, presenta un suggestivo intreccio fra le linee geometriche della struttura e le curve sinuose del rattan piegato manualmente con una fiamma libera. Con il suo stile visionario ed eclettico, Bonetti crea opere e prodotti che sembrano provenire da un altrove onirico e giocoso, dove i confini tra arte e design, come quelli fra presente e passato, si dissolvono e si confondono nelle forme e nei colori, rinnovando ancora una volta la grande tradizione dell'azienda comasca.

Ciascuna a suo modo, tutte le aziende considerate inducono a un cauto ma non infondato ottimismo: in nessuna di esse il passato e le radici sono un ostacolo o un freno alla crescita, né fungono da sirene della nostalgia, ma sono piuttosto uno stimolo attivo e concreto che spinge energicamente verso il futuro.

• There are those who specialise in woodworking, those who conduct research into fabrics, those who experiment with new production processes in metals, and those who are primarily known for complex products such as glassware. On the contemporary Italian design scene, there are many companies that have based their identities on their excellence with a single material, which is often tied to artisanal production processes. How does the present impact companies with such a rich pedigree? What challenges do they face in the light of the digital revolution? Is it possible to innovate without betraying one's roots? The ability to find a balance between tradition and innovation, between traditional techniques and new production processes, is a key factor that determines the resilience and future of brands which are synonymous with the highest quality and which embody and represent the finest and most esteemed part of Italian design.

Venini

Founded in 1921, Venini's expert craftsmanship has always been rooted in the ability of master glassmakers from Murano who are capable of forging exquisite glassware, creating complex forms with unusual and enchanting colours. The result of age-old craft skills combined with an eminently contemporary vision, Venini's glass products have taken what has traditionally been considered a minor art form into the pantheon of major arts. Today, however, training new craftspeople has become more complicated and requires an extended period of apprenticeship that young people are not always willing to undertake. Venini has embraced the challenge by continuing to pursue innovation and experimentation. I Paladini, a collection of vases inspired by busts of important figures of the past, is a prime example. A series of unique limited-edition works, each vase features a different composition of colours and is dated on the exact day it was made: an ingenious way to innovate while remaining in touch with the important lessons of the past.

Fortuny

Founded by Spanish artist and inventor Mariano Fortuny y Madrazo in Venice in 1921, Fortuny is world-famous for the quality and prestige of its acclaimed textiles. The company has kept its founder's tradition alive by continuing to produce fabrics with the same machines in the same workshop. Carefully handcrafted, the fabrics are still cherished today because they offer a classical aesthetic to global markets. At Homo Faber 2024, the Venetian firm once again demonstrated its ability to create a dialogue between tradition and modernity thanks to its collaboration with Dante Negro, a brand specialised in metalworking and the production of outdoor furniture. Through sophisticated furniture upholstered with fine fabrics, these two outstanding brands rooted in the know-how of their local areas are

providing new perspectives to enrich contemporary design culture.

De Castelli

Despite being a relatively young company (it was founded at the start of the new millennium), De Castelli's metalworking know-how consists of the knowledge and practices of generations of expert blacksmiths. Stainless steel, aluminium, Corten, iron, brass and copper are transformed through meticulous and refined manual craftsmanship, giving life to artefacts that impress for their quality and originality. Albino Celato, the founder and heart and soul of the company, is credited with introducing design into metalworking, aiming for production that combines artisan skills with technology and experimentation. The result is surprising and captivating, as can be seen in the Ornamentum project: 31 designers were invited to propose lettering, Optical Art and organic storytelling on eroded copper and brass plates through chemical ablation processes that go back to the etching technique and work of 16th-century Swiss goldsmiths. In short, they have shown us once again that modernity has an old soul.

Ceramiche Marca Corona

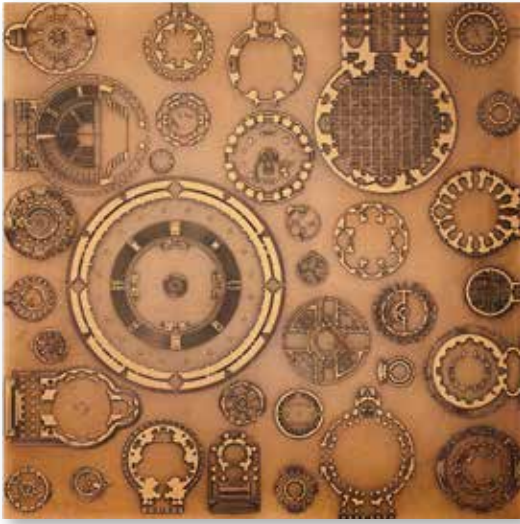
Founded in Sassuolo in 1741, the Emilian company has maintained a lasting bond with its territory, drawing inspiration from history and the surrounding landscape. At the cutting edge of the production of ceramics for interiors and exteriors, Marca Corona has always combined a focus on sustainability with aesthetic research. For instance, the Arialuce project is a prime example of how the company has established a new working relationship with nature. A collection of terracotta lattice tiles created in collaboration with the historic S. Anselmo furnace, Arialuce is the first project in which the company has experimented with three-dimensionality. Materials such as clay, earth and lime once again take centre stage in the world of architecture and design, redefining spaces where the borders between interiors and exteriors seem to vanish.

Promemoria and Bottega Ghianda

Founded in 1988 in Valmadrera, near Lake Como, Promemoria has become synonymous with elegance and luxury in the furniture sector over the years. Famous and renowned for its attention to detail and use of fine materials, Promemoria makes bespoke pieces that require long and complex production processes. The challenge is therefore to maintain superior craftsmanship in a market where speed and standardisation are favoured. Take the Patou table, ingeniously designed by Romeo Sozzi. Emblematic of the company's vision, the Patou table expertly balances imposing forms and dynamic lines, bringing the age-old lessons of master cabinetmakers from Brianza into the present day. In 2015, Romeo Sozzi also acquired the

Pagina a fronte: poltrona e pouf Mondrian, parte della *capsule collection* disegnata da Mattia Bonetti per Bonacina. La struttura è in midollino, tinto all'anilina in colore Custom Orange. Il rivestimento con tessuto Folletti è disegnato a pastelli colorati da Mattia Bonetti

• Opposite page: the Mondrian pouf and armchair are part of the capsule collection designed by Mattia Bonetti for Bonacina. The rattan structure is aniline-stained in the Custom Orange colour. The Folletti fabric cover is designed by Mattia Bonetti with coloured pastels

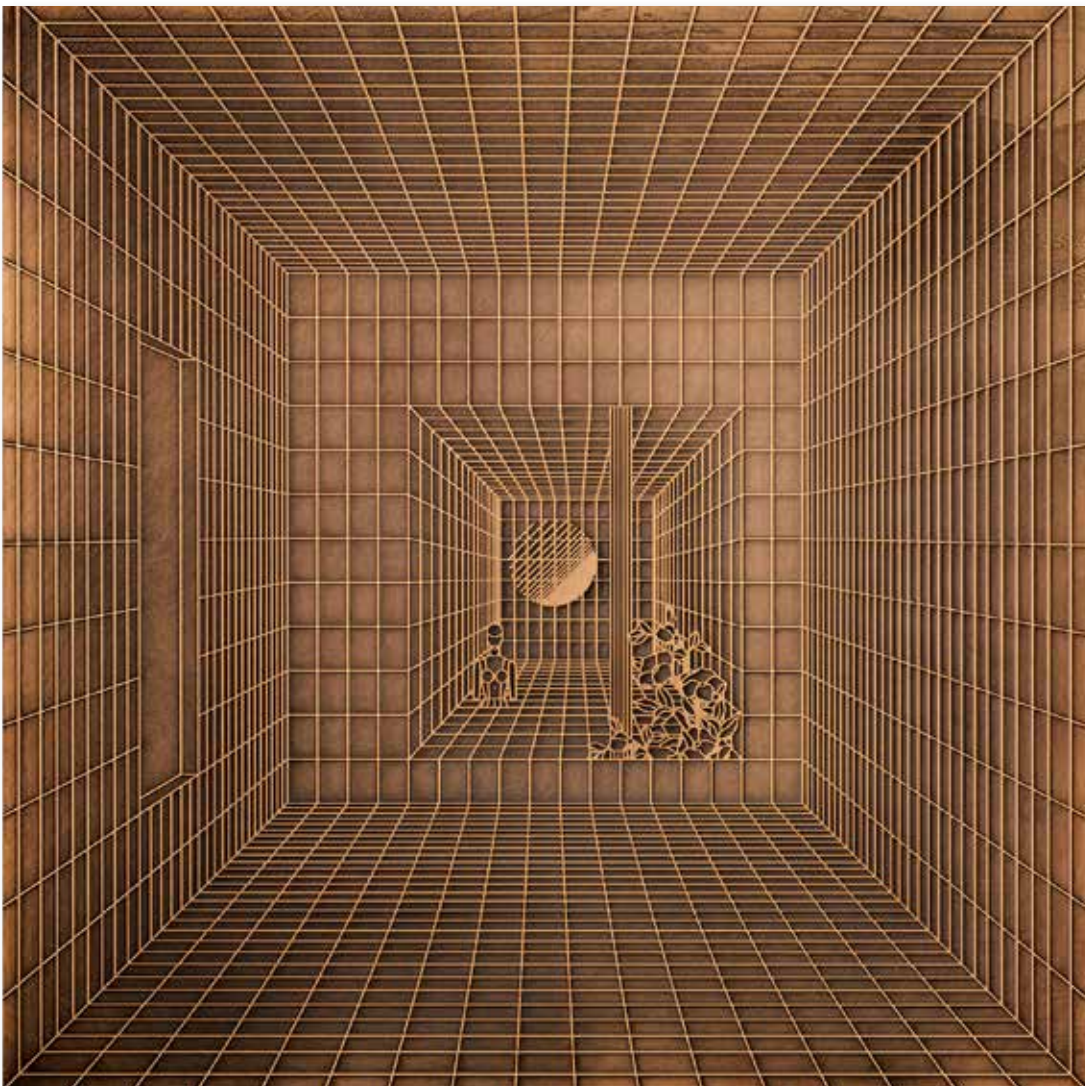


Bottega Ghianda brand, for which he produced the Farfallina chair designed by Alvaro Siza. Awarded with the 2024 Compasso d'Oro, the Farfallina (butterfly in Italian) is as light and graceful as its namesake insect, with its natural beech structure and leather seat that ensure comfort, elegance and ergonomics.

Bonacina

Bonacina's artisanal quality lies most of all in the art of weaving, but the brand is also known for its attention to detail in choosing natural and sustainable materials such as rattan, which is imported from Southeast Asia but meticulously processed and shaped in Italy. Founded in 1989 in Lurago d'Erba, Bonacina not only has a storied past, working with some of the most unconventional exponents of Italian design, but also boasts an impressive present that sees it as one of the most ecological companies on the Italian scene. Its most recent collection, made in collaboration with French-Swiss designer Mattia Bonetti and introduced in June 2024 for the company's 135th anniversary, features a fascinating blend of the structure's geometric lines with the sinuous curved rattan that is manually heated over an open flame. With its visionary and eclectic style, Bonetti creates works and products that seem to originate from a dreamlike and playful dimension, where the borders between art and design, past and present, blur and collapse into forms and colours – proof that the Como company has once again been able to renew its rich tradition.

Each of these companies instil its own cautious, yet not unfounded, sense of optimism. None of them see the past as an obstacle to growth or an occasion for nostalgia. Instead, their roots serve as an active and concrete form of inspiration that pushes them vigorously towards the future.



In questa pagina: Ornamentum di De Castelli è una collezione di quadri in rame e ottone, creata coinvolgendo 31 progettisti. Il materiale non è inciso in maniera meccanica, ma attraverso la morsura metallica: l'erosione trasforma così il metallo di 1 mm di spessore. Dall'alto, in senso orario, le opere di: Cino Zucchi, Stormo Studio, Martinelli Venezia, Debonademeo, Elena Salmistraro. Pagina a fronte: Poolside Crafts, dettaglio dell'allestimento creato a bordo piscina, nella sede di Fortuny alla Giudecca. La sedia è uno dei pezzi della collezione realizzata con Dante Negro, brand specializzato in arredi da esterno e strutture in metallo, in occasione di Homo Faber 2024

• This page: Ornamentum from De Castelli is a collection of art works in copper and brass created by 31 designers. The material is not engraved mechanically but through an etching process on the metal. This erosion transforms the metal by 1 mm in thickness. Clockwise from top left: the works by Cino Zucchi, Stormo Studio, Martinelli Venezia, Debonademeo and Elena Salmistraro. Opposite page: Poolside Crafts, a detail of the poolside set at the Fortuny headquarters in Giudecca. The chair is one of the pieces in the collection created with Dante Negro, a brand specialised in outdoor furniture and metal structures, on the occasion of Homo Faber 2024