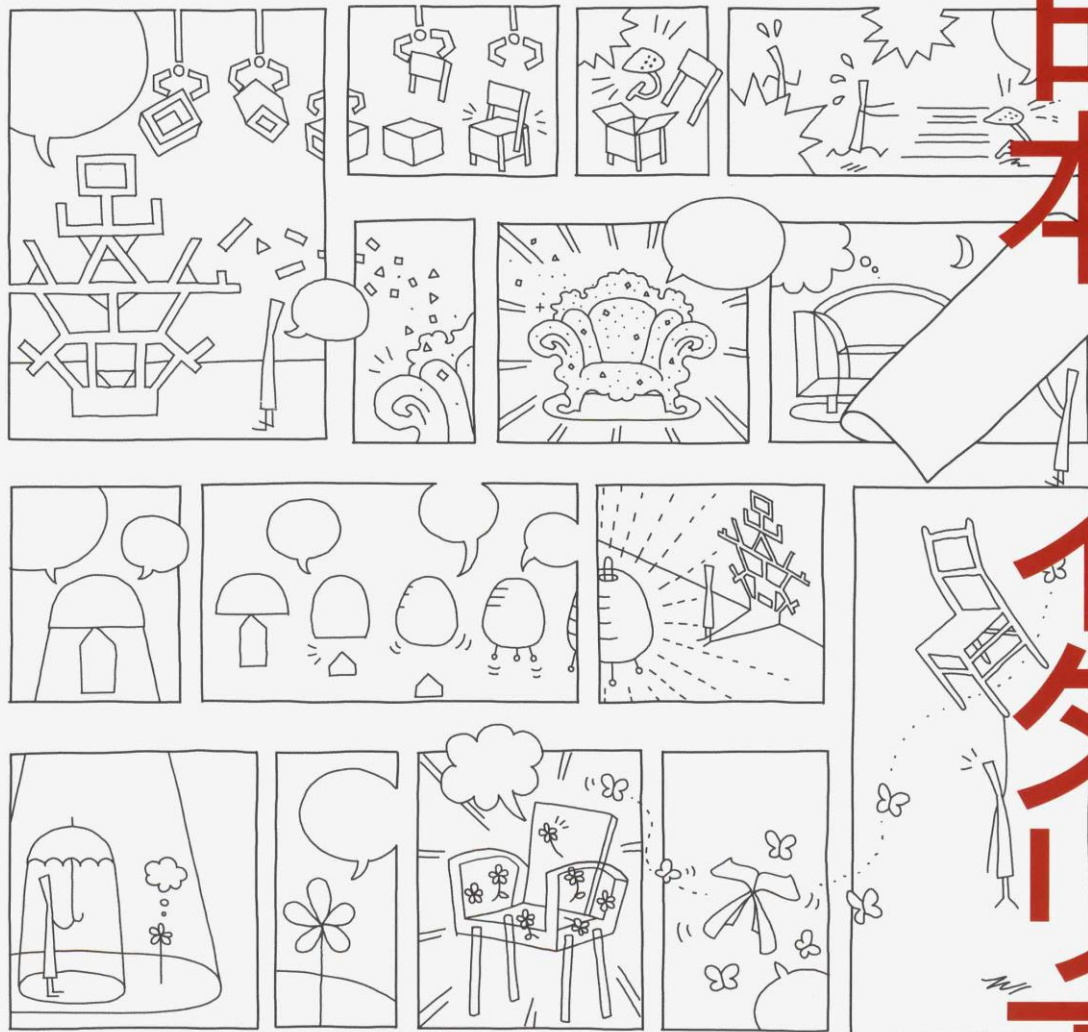


# INTERNI

THE MAGAZINE OF INTERIORS AND CONTEMPORARY DESIGN

N° 2 JANUARY-FEBRUARY/GENNAIO-FEBBRAIO 2025




日本  
イタリ  
ア

WENDO

Monthly Italy/Mensile Italia € 10 Distribution 15 January/Gennaio 2025  
At € 21,50 - BE € 18,50 - CH CHF 19,80 - DE € 23,50 - DK kr 165 - E € 17 - F € 18 - NL € 20,99 - MC Cote d'Azur € 18,30 - PT € 17 - US \$ 30  
Ponte Italiana SpA - Sped. in A.P.D.L. 353/03 art.1, comma 1, DDB Verona



## Italy-Japan

GRUPPO  MONDADORI



EXPO 2025 OSAKA



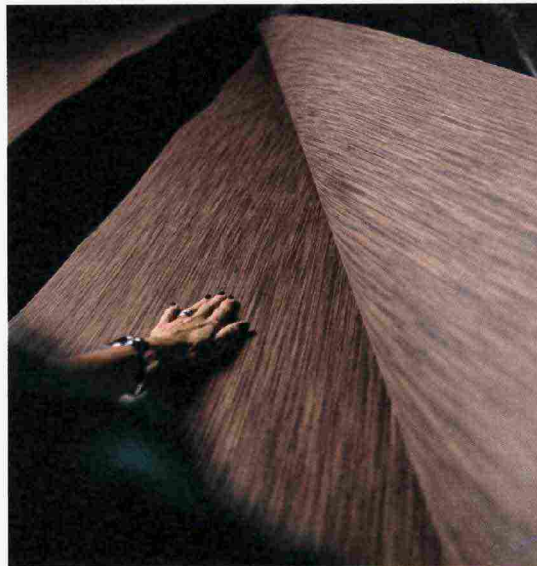
32

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

143828

# Thinking

On the facing page, an artisan weaves about 500 meters of cord to give form to the Vermelha chair produced by Edra and designed by the Campana brothers (photo Emilio Tremolada). Right, a phase of production of the decorative surfaces in wood composite by Alpi (photo Gianluca Vassallo).



On stage in the Italy Pavilion, the story of Italian crafts, a driver of the national economy and fertile ground for innovation

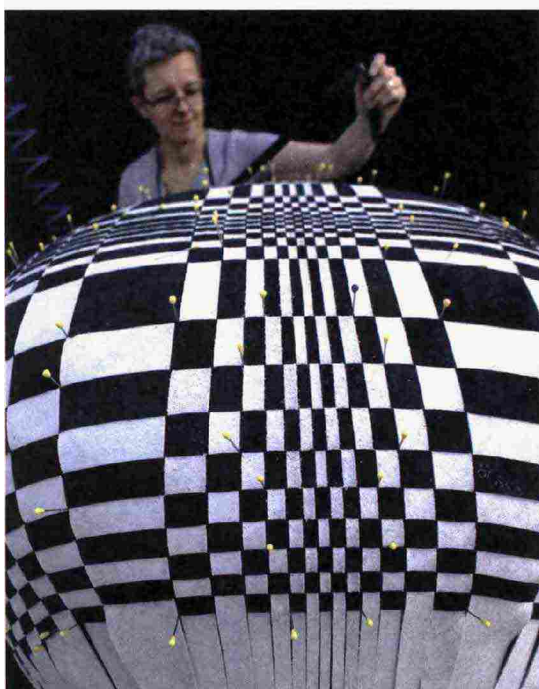
“THINKING WITH THE HANDS” is one of the themes the Italy Pavilion brings to the audience of Expo 2025, through the experience of crafts and the history of many artisanal workshops that constitute a regional and natural background. Crafted products, on their way to responding to everyday needs as finished articles, represent a process connected to the territory, the transmission of technical and material know-how, mirroring the history of our country. The ‘crafted value’ generated by small businesses is one that creates, transforms, repairs, revitalizes, includes and unites. Craftsmanship, with its expertise in any field, bears witness to excellence in continuous pursuit of perfection in the making, the choice of the finest materials, the creation of durable objects that can be conserved and regenerated in time. This is the true circular economy, and the unique character of a style. Every crafted piece can be considered a cultural asset, and every artisan, as Japan teaches us in this case, is a “living national treasure” that conveys intangible knowledge into the future.

The first value that emerges when we talk about Italian crafts is their capillary nature. In Italy approximately 1.3 million artisanal businesses are in operation, representing 22% of the country’s companies. Together with micro and small enterprises (those with fewer than 50 employees), they constitute 99% of total Italian business, providing jobs for about 65% of the overall workforce. This fact underlines the crucial role played by small businessmen and artisans in the national economic context. →

# with the hands



## EXPO 2025 OSAKA



Above, from top: a moment of the production of the Leggera chair by Gio Ponti for Cassina (photo Cassina – Stefano De Monte); the phase of manual weaving of the leather

covering the Dew ottoman by Nendo for Moroso (photo Alessandro Paderni). Right, the water-based painting used by Caccaro in the production of furniture collections (photo

Studio Emozioni). On the facing page, a phase of workmanship of the Parker sofa designed by Antonio Citterio for Flexform (photo courtesy of Flexform).

→ Italy, famous around the world for its crafts tradition, is a country that for centuries has made quality and innovation its keys to success. Developing from an art of manufacture with deep roots in cities and renowned smaller localities, its craftsmanship has become a global symbol of excellence, a distinctive feature that embodies the essence of Made in Italy. Craft is not a synonym for the past, not an antithesis to industry and technology; it is what adds value to production, so much so that many brands of luxury Made in Italy are rooted in and pursue the skills of handiwork connected with territorial micro-production, skills that are then passed on to the younger generations. Craft is a vital driver for the Italian economy, a point of reference in the various sectors of luxury: from cuisine to fashion, furniture to architecture, bicycles to automobiles and yachts, all the way to musical instruments, and extending to the sophisticated technology of mechanical components of very high precision, also in the biomedical sector. Artisans are also the ones who repair, who restore these manual masterpieces to life and efficiency, as a guarantee of sustainability. At the same time, however, they are meeting the challenge of combining tradition with new technological advances. The Italian craftsman is no longer just a repository of age-old methods and abilities. Artisans are also innovators, ready to exploit the potential of the digital dimension. Technologies like 3D printing, robotics, the Internet of Things and augmented reality are entering craft workshops, improving the precision, speed and efficiency of production.

One emblematic example can be seen in the footwear sector, where shoemakers, thanks to advanced technologies like foot scanners, can make shoes to measure for customers all over the world. This combination of craftsmanship and digital innovation allows artisans to stay competitive on the global market, conserving the unique characteristics of their products, optimizing production and improving quality to respond to the challenges of the worldwide market with increasingly customized solutions. Today in Italy there are already 125,000 micro and small businesses that make use of artificial intelligence solutions. Nevertheless, as is aptly expressed in the words of Pope Francis on the subject of artisans, “machines replicate, even with exceptional speed, while people invent.”

©Commissioner General's Office for Italy at Expo 2025 Osaka

