

MODERN STORIES



Rimadesio

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BACK TO

MODERNITY

Modernity is a fascinating word: try saying it out loud, or letting it roll around your mouth. Modernity seduces and gratifies the senses; it always conveys a sense of tangible well-being. It reminds us that we live our time with enthusiasm, but also that we can surpass it—as lead actors. In fact, “modern” stands in direct opposition to antiquated and old. Bringing with it a sense of youthfulness of ideas and outcomes, its purpose is to see beyond the familiar horizon. It maintains a constant positive sensation. Yet, for this very reason, it is not a word to use lightly. Hardly a cure-all, it brokers no fakes: it is no use pretending to be modern or innovative. Either you are or you aren't.

Modernity is not a word, it is an attitude, an outlook. Modernity is a project of great breadth and lengthy unfolding: a collective and individual transformation that materializes as it takes place. There are therefore no marked trails, only experiments to try and paths to follow with a growing (collective and individual) consciousness, and with the new demands that the era places on designers and on the fabricators charged with the task of making them reality. Modernity is culture. It is a tool for knowing and living that continually interrogates our way of being.

Modernity expresses itself through a rainbow of iridescent ideas: ideas that reveal the fallacy of the doomsayers (ever ready to predict catastrophes) and identify paths that went awry, nudging them in the right direction. To bring this concept into the design world, if we consider it no longer sustainable to plan and produce according to old models, materials, and principles—to use oft-maligned plastic as an example—we should not demonize techniques and products that, as with plastic on an industrial scale, enabled large swaths of the population to finally gain access to prosperity and ease: one of the 20th century's definitive legacies.

Three themes guide us in the following pages: the history of modernity as a concept (in Italy in particular), its specific manifestation in the design world, and a glimpse of the future that awaits us. Giuseppe Lupo, Deyan Sudjic, and Maria Cristina Didero, undisputed experts in the field, share what it means to think about these notions from their own perspective, drawing up a map of meaning to guide our awareness.

If terms such as well-being, innovation, sustainability, but also confusion, misunderstanding, turning point, and change of course make their way into these essays, they are evidence of the critical spirit that the concept demands: the very zest of the conversation.

For everyone who manufactures, buys, uses, and lives design (and not only design), the artifacts of this transformation provide a new opportunity to reinterpret roles and destinies. For these individuals the word modernity should not seem unfitting.

Because modernization is not only made by speculating on the future, but also from memory and passion. It is grounded in respect for things that are well-made, with quality and love of craft, which are timeless values. In the enduring attention to details. In mindfully surrounding ourselves with objects that speak to our identity, or rather, that make it manifest.

In short, to be modern, to be “of our time,” has never been a matter of owning the latest tech gadgets. It is not smugly reaping the rewards of scientific discoveries that up until a few decades ago were unimaginable. It is not being (falsely) social merely because of fashion's dictates. Being modern is having an attitude of understanding and empathy with what is around us, with what we need to belong in a context: our own. The new ways of living that will certainly emerge are the great opportunity awaiting those who reckon with the aspects of today's social and cultural experience that demand different solutions for new problems and innovative solutions for those that resurface.

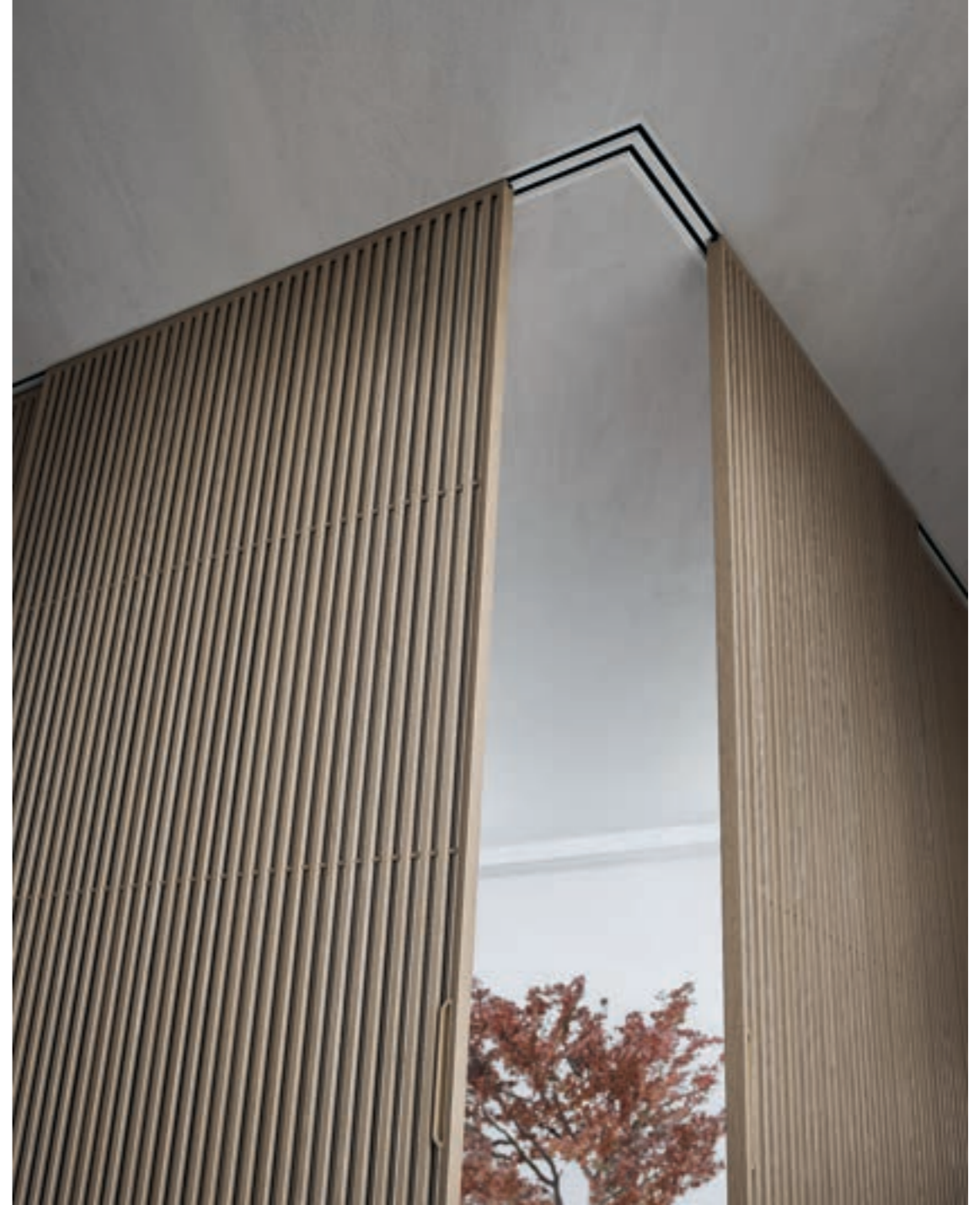
The great philosopher Zygmunt Bauman wrote in *Liquid Modernity*: “one feels free in so far as the imagination is not greater than one's actual desires, while neither of the two reaches beyond the ability to act.” Imagination, actual, ability to act, desire: we navigate within this stream of words with the knowledge that yesterday's limits are today's realities, tomorrow's possibilities are our desire to design, tirelessly, a new vocabulary of words, things, and even people. These are the rites of a secular liturgy that speak to our spirit in surprising and authentic ways. Modernity is not a destination, it is the road just ahead of us.



THE WOODEN NEST

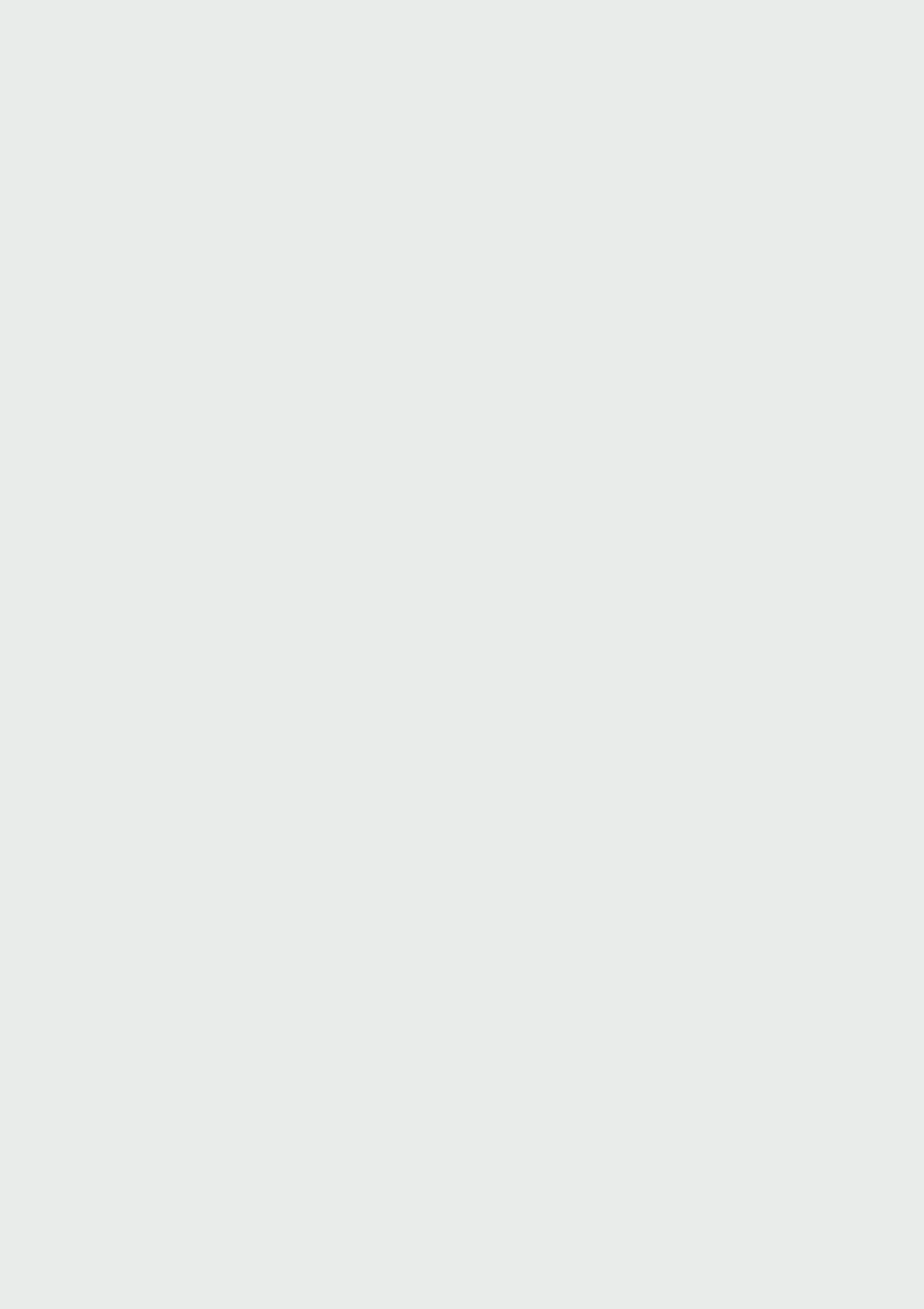






"BECAUSE MODERNIZATION IS NOT ONLY MADE BY SPECULATING ON THE FUTURE, BUT ALSO FROM MEMORY AND PASSION. IT IS GROUNDED IN RESPECT FOR THINGS THAT ARE WELL-MADE, WITH QUALITY AND LOVE OF CRAFT, WHICH ARE TIMELESS VALUES."

STEFANO SALIS



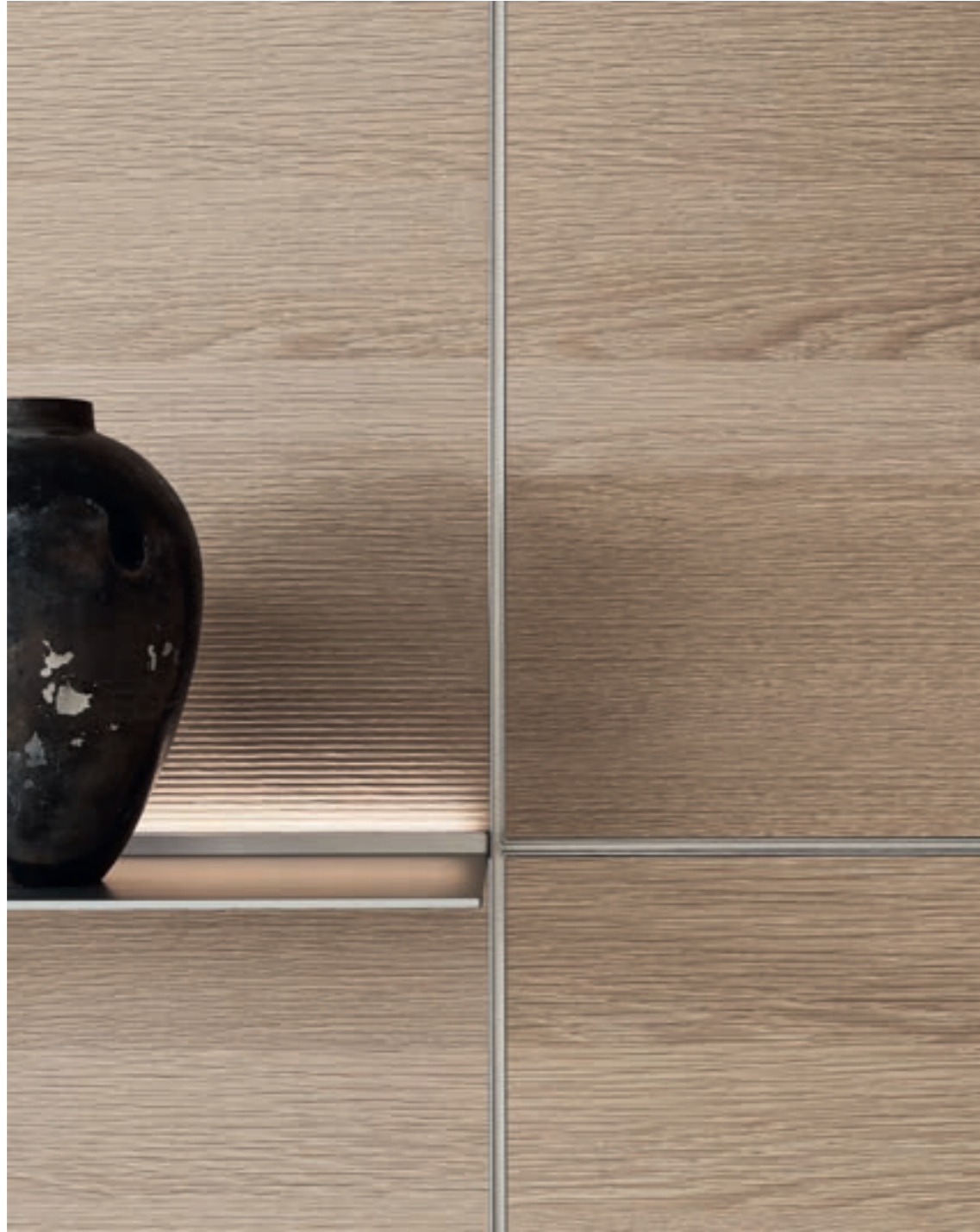


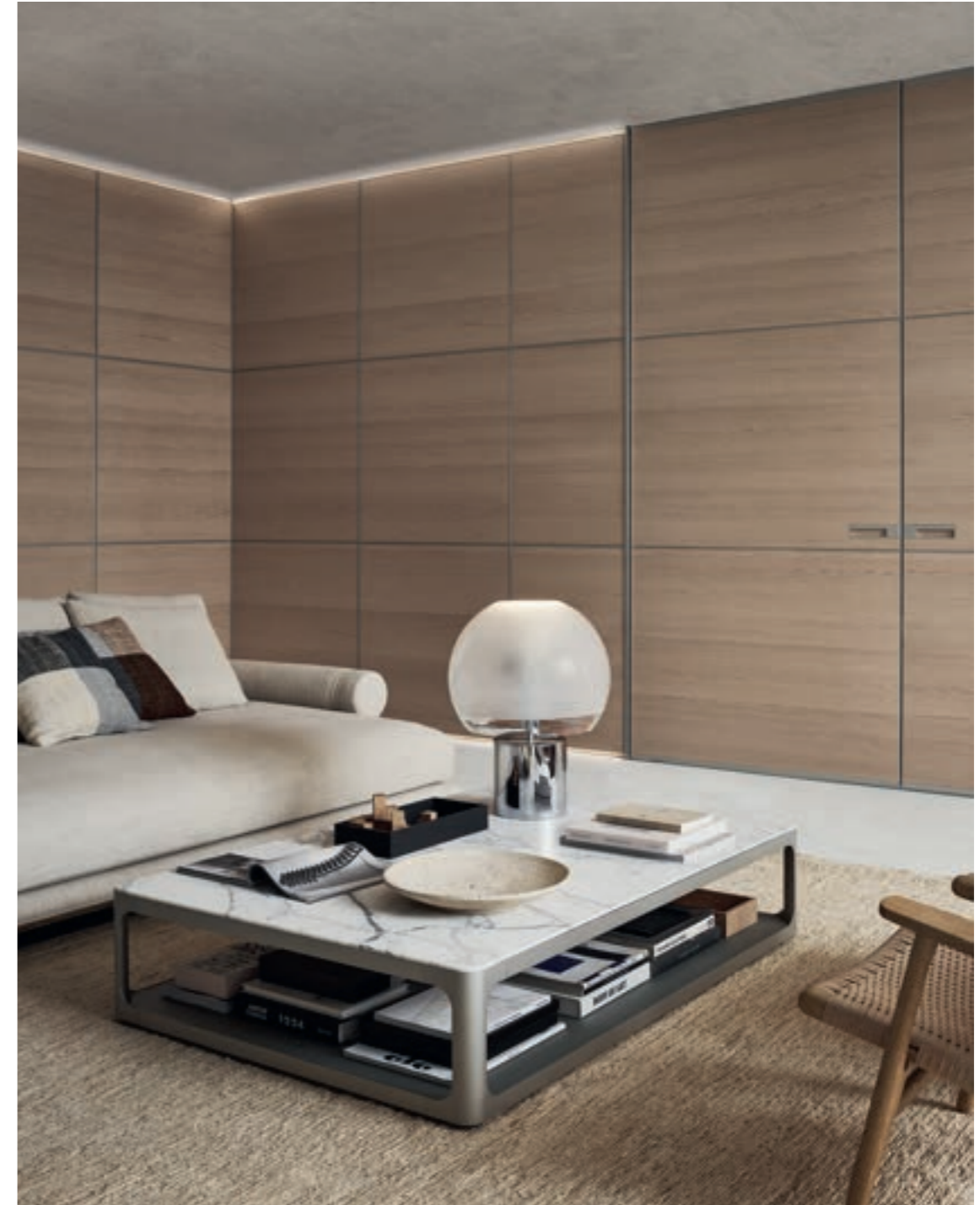
NATURAL CORE















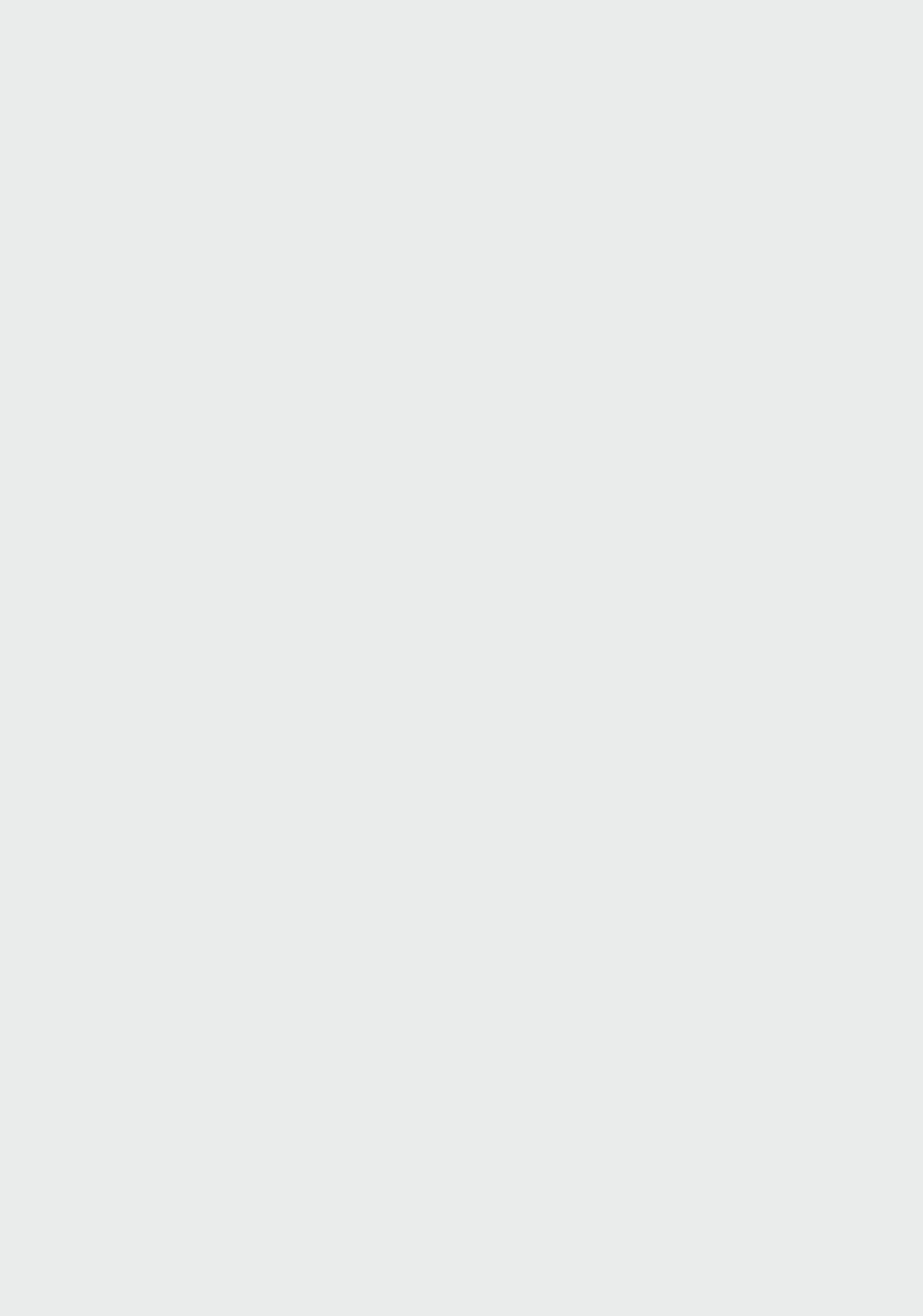
When we say the word modernity, today as in the past, our thoughts run straight to the economic and societal transformations that took place in the 1940s and 1950s, when Italy's transition from an agricultural civilization to a civilization of machines chiseled on our country its industrial face. A development of epic proportions, it represented a rupture with the past. Economic impacts aside, this revolution marked a point of no return: reshaping standards for individual behavior, the anthropological fabric of families and social groups, and even the concept of urban and suburban landscapes.

In fact, no one today thinks of the 20th century independently of the ideological issues that arose with the advent of technology. What we call modernity are instead its repercussions, we measure the ripple effects that everyone could see with their eyes. Effects that became concrete through the proliferation of mass-produced objects: from home furnishings to electrical appliances, from cars to clothes. Heirs of an ancient craftsmanship, in the hands of the factories they were incentivized and enhanced through design, thus creating the unmistakable style now branded Made in Italy. In just over 15 years, Italy radically renewed its image in the world's eyes. From a poor, defeated nation, the homeland of emigrants, it became the cradle of the good life, a school of refined elegance.

This groundbreaking evolution, while instigating the spread of consumerism and the consolidation of mass culture (two phenomena generally derided by the intelligentsia), serendipitously met the daily needs of a population that, up until the aftermath of WWII, was unfamiliar with the concept of stable wellbeing. Indeed, much of the nation's citizens subsisted in precarious conditions, not to mention outright poverty. The expression "the 20th Century," therefore, stands for industrial modernity, part and parcel with its far-reaching implications for politics, culture, and philosophical and economic discourse.

The swift consolidation at the technological level, inevitable and necessary for a country seeking to establish itself on the West's playing field, was onerous. Additionally problematic was the reaction to change for ordinary citizens and the cultural elite alike. Both experienced a sense of unease and a deep rift with the old world, along with a general distrust of the new one. Thinkers and intellectuals sought to address these problems, recording their fluctuations. As such, for example, literary works dealing with these questions can be seen as the barometer of an anti-modern attitude. As opposed to a candid affirmation of modernity, this attitude is predominantly corrosive and severe in its judgments, having sunk its roots into the ideological substrate of a complicated century more dedicated to conflict between societal models than to dialogue and integration.

Herein lies a paradoxical contradiction. On the one hand stands the intellectual front, that has often wrongly interpreted industrialization's consequences, construing them skeptically or negatively, as if the propagation of consumer goods were a strategic error or a kowtowing to capitalism's logic. On the other hand is the average person—families of blue- and white-collar workers, the Italian lower and middle classes—to whom the factory with its products gave the opportunity to attain a higher standard of living, to feel part of something much larger than individual destiny. A breath of fresh air, that circled the world and filled everyone's eyes with the future.







HEART OF GLASS

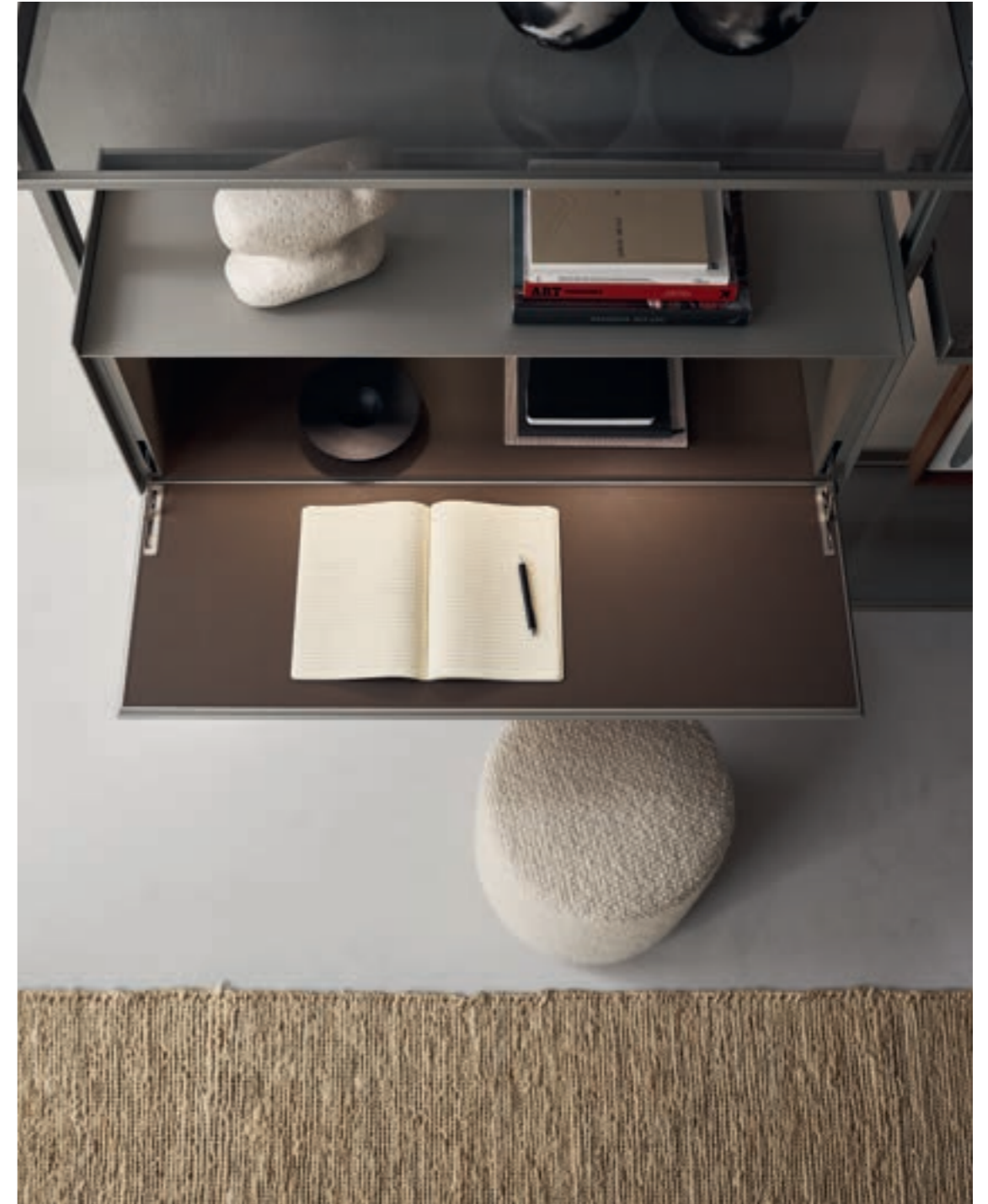




SOHO sliding panels: structure 711 rovere, glass 67 riflettente chiaro, handle 304 platino
SIXTY coffee table: structure 304 platino, marble top 198 calacatta opaco

EVERYTHING IN ITS PLACE













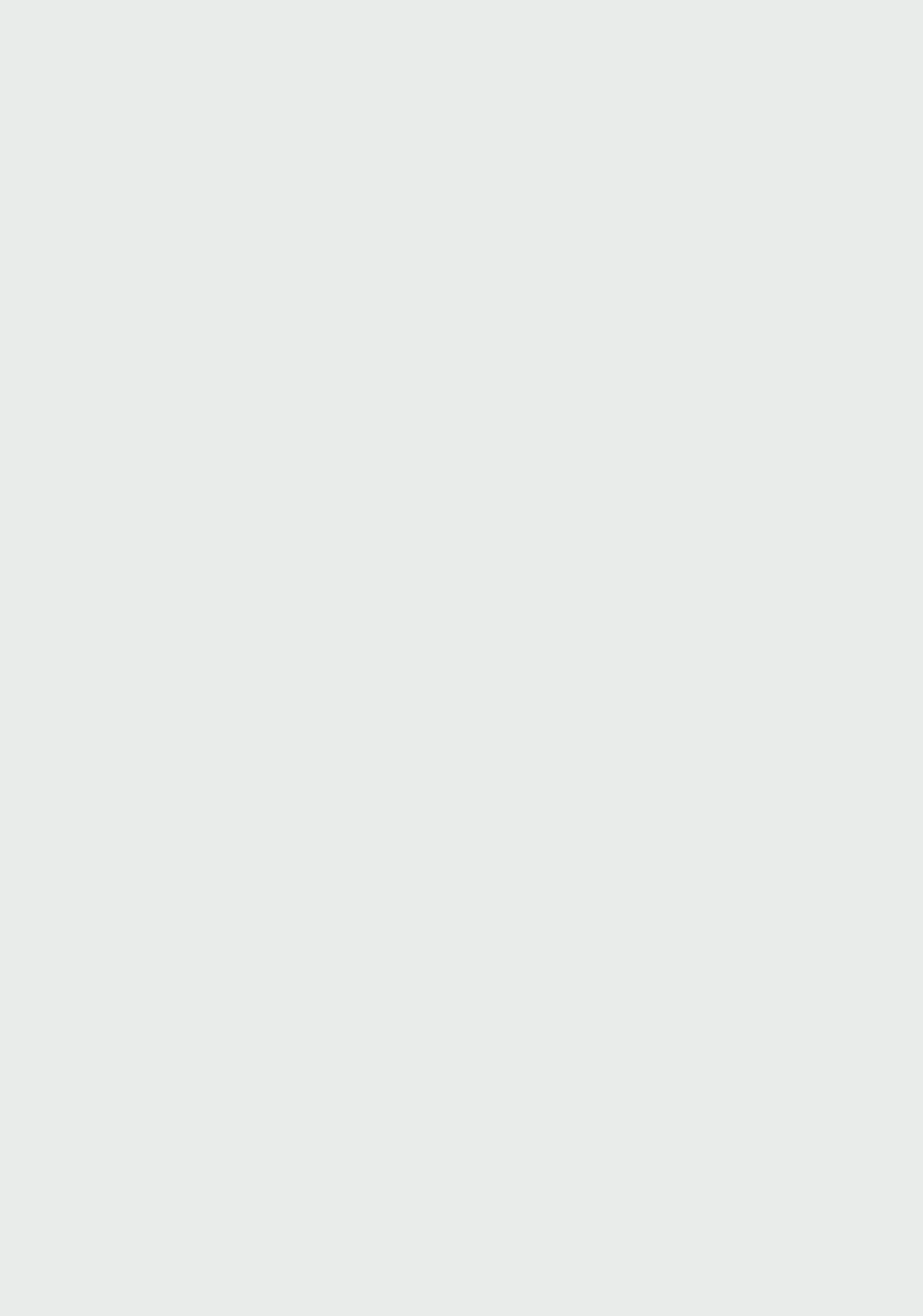
A MATTER OF STYLE

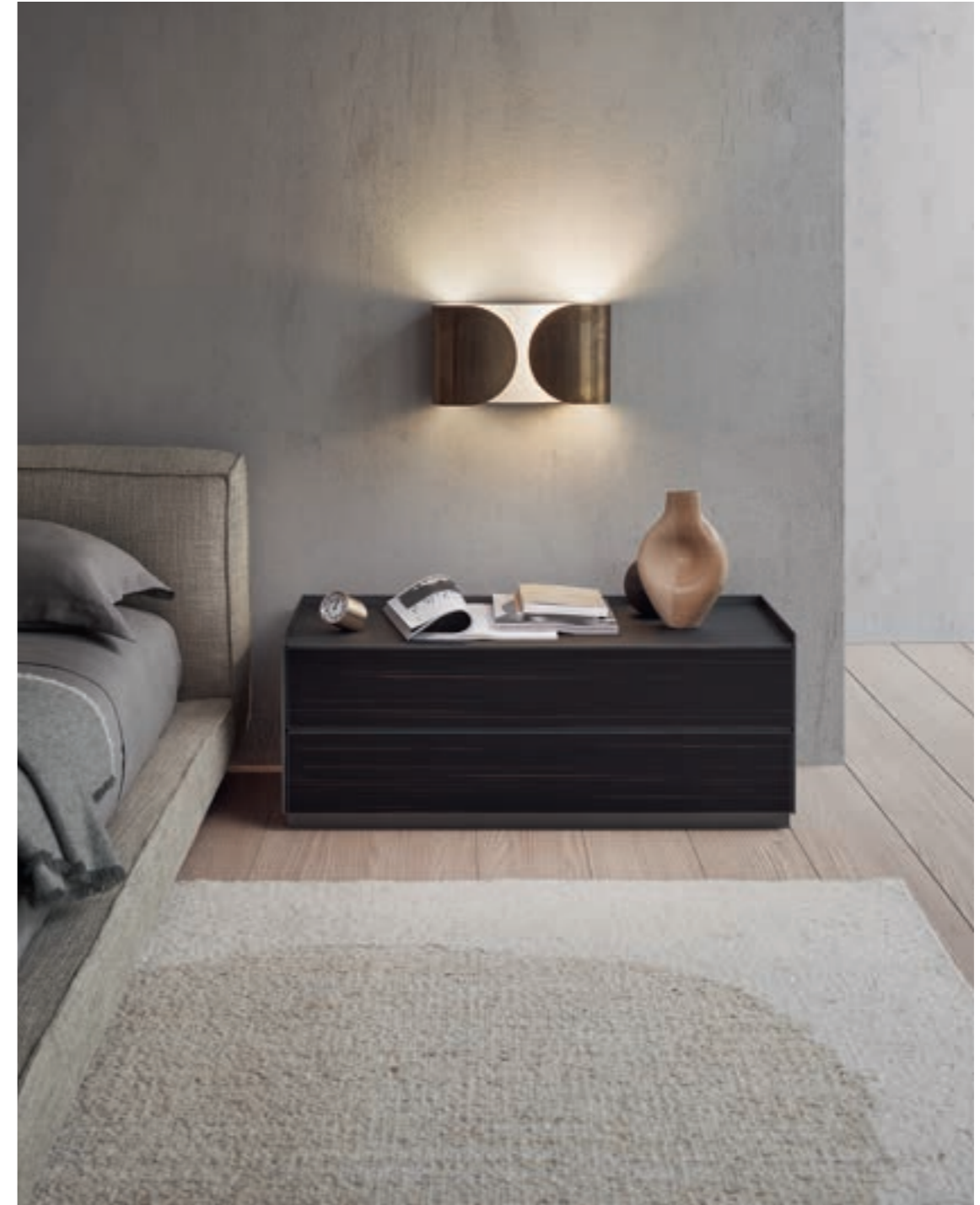




"THE EXPRESSION *THE 20TH CENTURY*,
THEREFORE, STANDS FOR INDUSTRIAL MODERNITY,
PART AND PARCEL WITH ITS FAR-REACHING
IMPLICATIONS FOR POLITICS, CULTURE, AND
PHILOSOPHICAL AND ECONOMIC DISCOURSE."

GIUSEPPE LUPO











Andy Warhol pushed Modern Art into the history books to make way for the less ideological alternative of Contemporary Art in the 1960s. Modern Architecture was declared dead in 1972 by the post-modernist critic Charles Jencks. But despite the fun post-modernists had designing hotels for Disney shaped like giant swans, and using prefabricated concrete to build blocks of social housing in Paris suburbs that parodied the Roman Colosseum, we have found it impossible to let go of the idea of modernity.

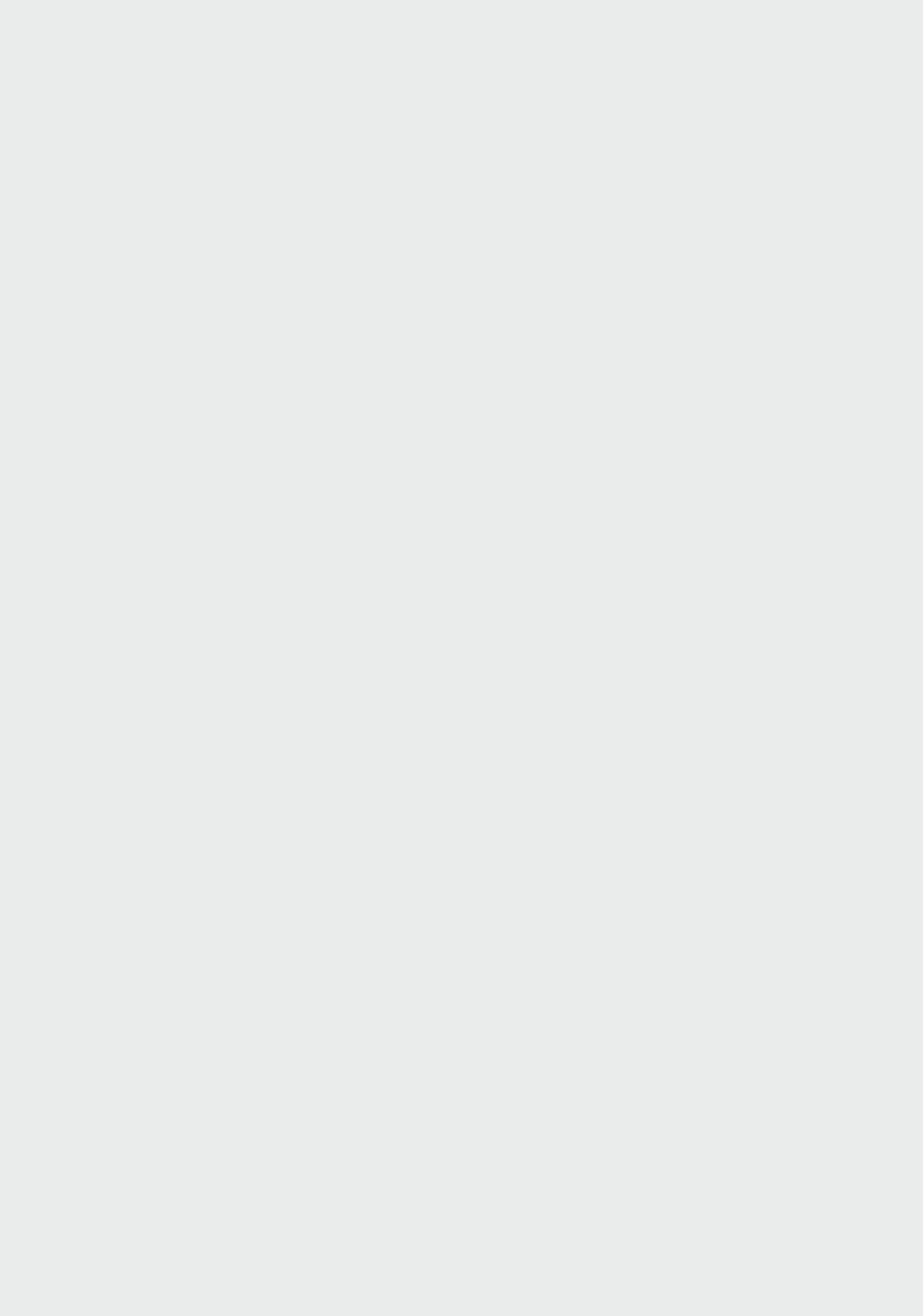
At one level the moral crusade that modernism once represented has been replaced by a nostalgia for the certainty that 'modern' once represented. It is a nostalgia that can be seen in the fascination that a generation of hipsters have for brutalist architecture and mid-century modern furniture. You can see a reflection of that in the tribute Jony Ive's work for Apple paid to Dieter Rams consumer electronics at Braun, and the continuing importance of the work of the modernist pioneers from Jean Prouve to George Nelson have for the furniture industry.

Its not hard to see the attraction of design that stands the test of time. There was something special about the work of both Rams, and of Charles and Ray Eames that has made it last. Look at the architecture of the Eames house in Santa Monica, made from off the shelf industrial components, that looks as fresh and new now as the day that it was completed in 1949, unlike the built-in obsolescence of the kitchen appliances, still in situ, that they had no choice but to use.

There is another less sentimental aspect of the appeal of modernity which is perhaps more significant. The social media explosion, and the universal adoption of the smartphone, delivered just 16 years ago by Steve Jobs, were initially portrayed as the next steps in the evolution of modernity. They have instead had the unintended consequence of contributing to pushing the world back toward a premodern condition. Twitter was promised to be about individual empowerment, but threatens to take us back to the Middle Ages with all its intolerance and the return of ancient superstitions about vaccines and prejudices against outsiders that have reappeared in a new age of unreason. We need to find new ways of using technology to restore some of the essential qualities and freedoms of modernity.

To be modern is not to choose one style over another. It is to find ways to put technology to work for people. It is to understand how society is changing. It is about research and evidence and reason and understanding. Terence Conran used to say that design is intelligence made visible.

Technology does not stay still. Modernity was once about cantilevered tubular steel chairs. Buckminster Fuller rightly mocked the Bauhaus modernists for worrying only about what they could see in their world, the design of taps and faucets and not engaging with the pipes and the engineers who supplied them with water. The British critic Reyner Banham even in the 1960s was predicting a future in which furniture disappeared altogether. To an important extent we are in a period when objects have dematerialised as he suggested that they would. We must look for new ways to be modern, as well as modern ways to find the comfort we have always looked for in our physical possessions and their way of reflecting our lives and our memories.







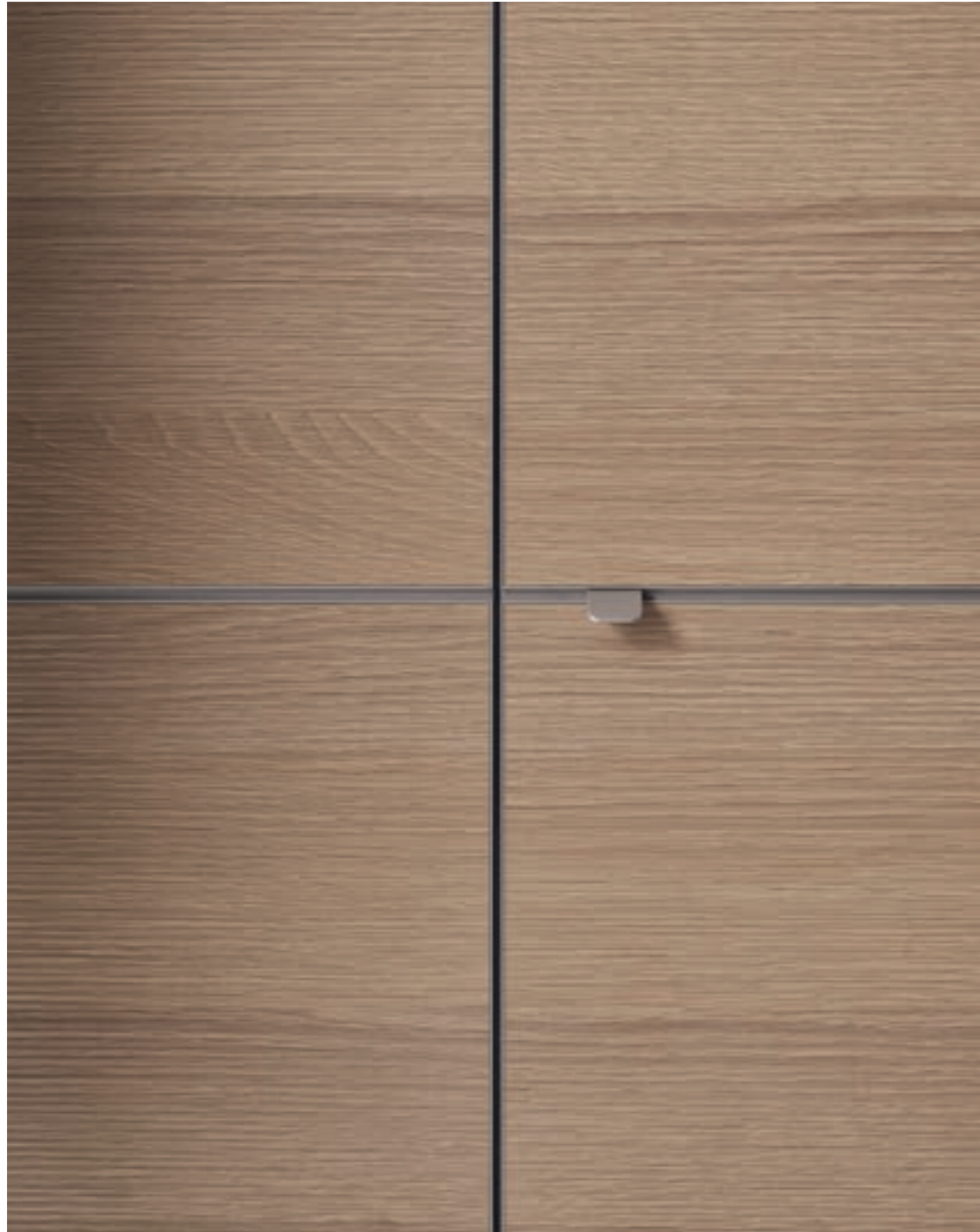
THE MAGIC BOX











SENSE OF PLACE



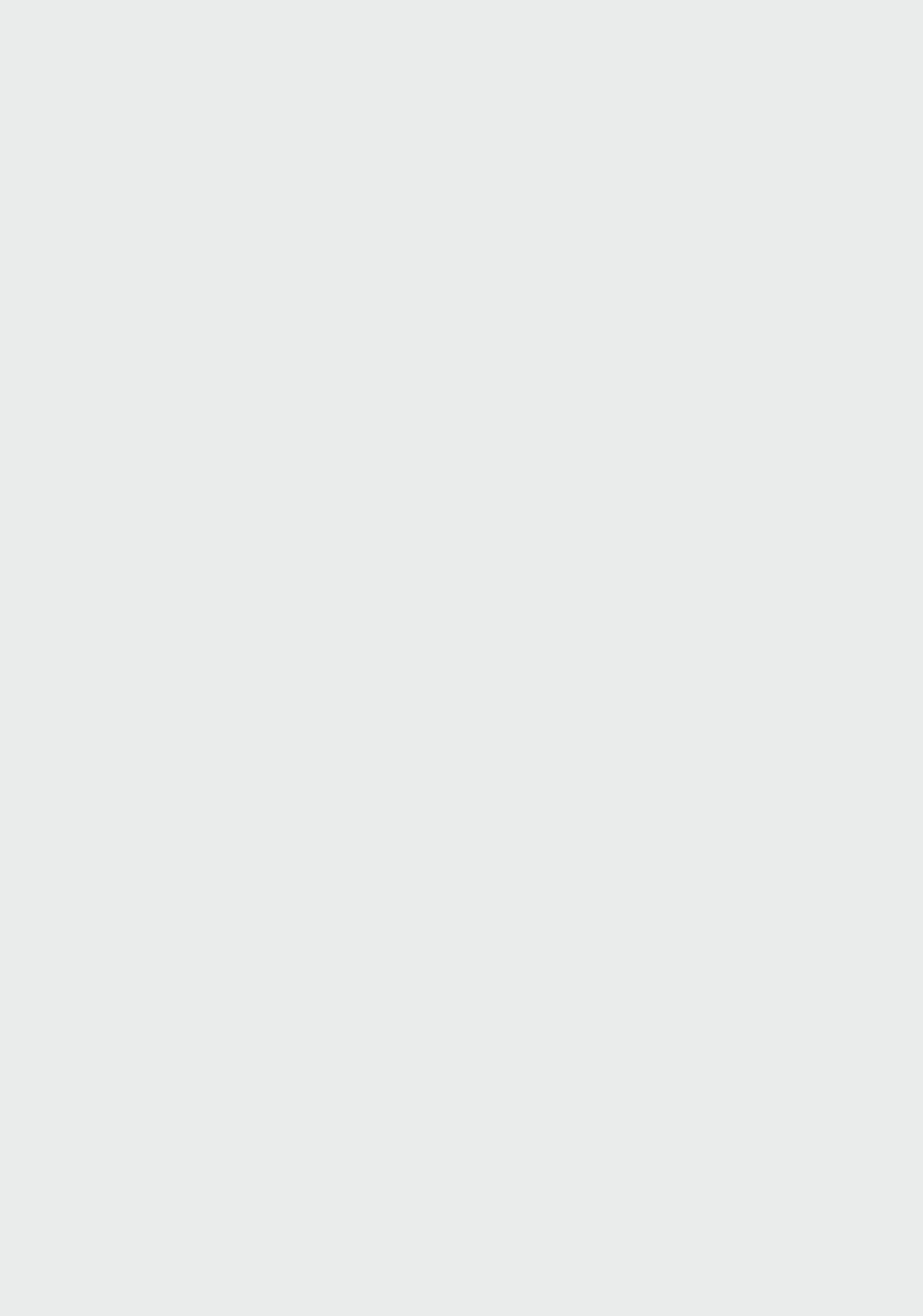




RADIUS single door: structure 304 platino, door panel 404 platino diamante,
 SELF BOLD suspended cabinet: structure 302 grafite, fronts 700 tinto ebano taiga,
 glass top 135 grafite opaco, synthetic leather internal mat 159 etna
 ALAMBRA cabinets: structure 302 grafite, doors 67 riflettente chiaro, shelves 63 grigio trasparente

"TO BE MODERN IS NOT TO CHOOSE ONE STYLE
OVER ANOTHER. IT IS TO FIND WAYS TO PUT
TECHNOLOGY TO WORK FOR PEOPLE. IT IS TO
UNDERSTAND HOW SOCIETY IS CHANGING."

DEYAN SUDJIC





NOTHING TO HYDE







ALIANTE glass cabinet: structure 303 bronzo, glass doors 67 riflettente chiaro; base, top, back panel and drawers 19 rovere termotrattato, glass internal shelves 63 grigio trasparente, synthetic leather lower top 154 argilla



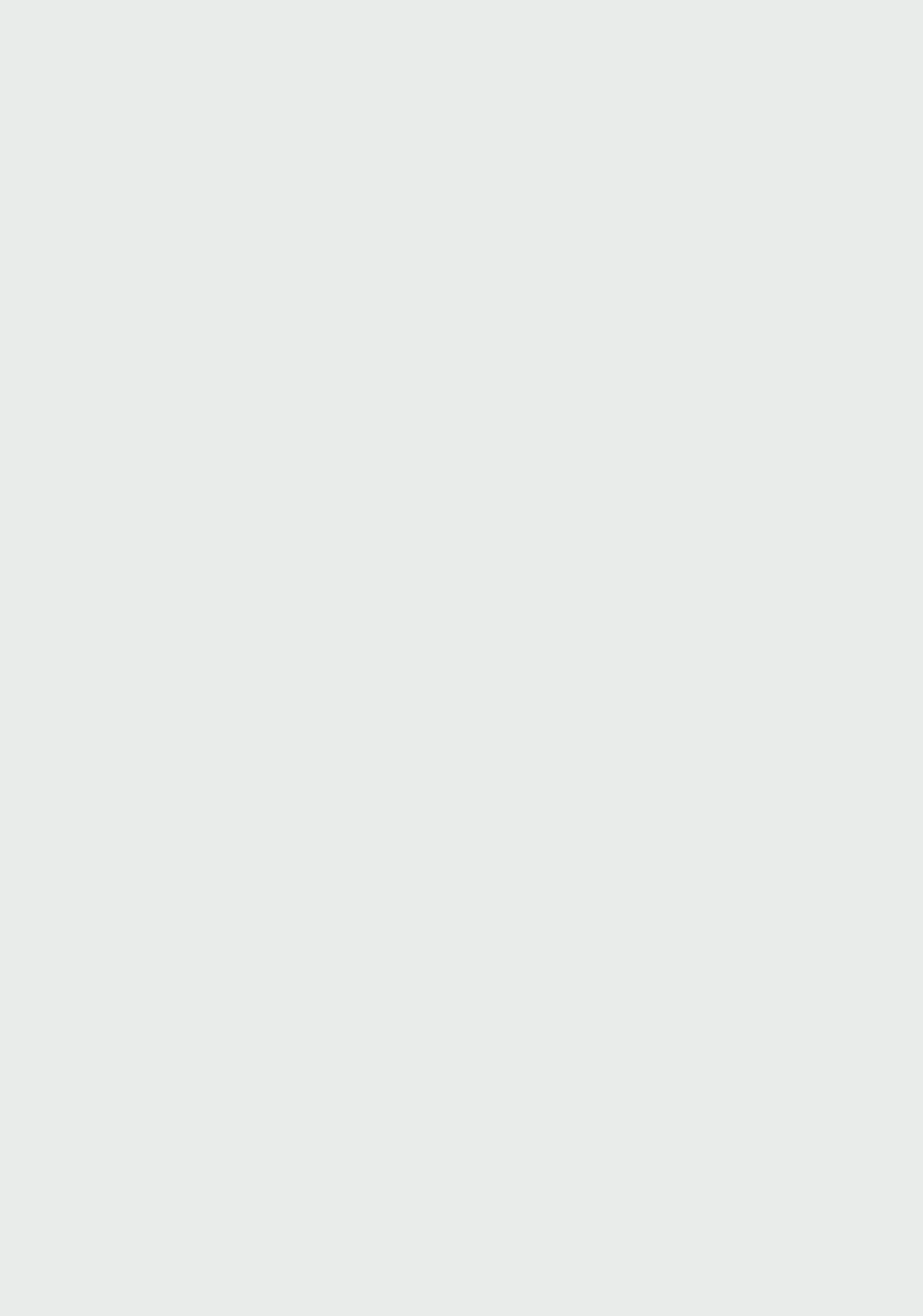
If we consider the concept of modernity according to its most contemporary interpretation, and the one most inclined toward the future, we can say without hesitating that today modernity is a synonym for sustainability. Sustainability is a synonym for sharing. And sharing means working together for a better world—for everyone.

A critical theme of our time, fundamental for determining our future actions, and at the heart of proposals seeking to raise the consciousness of manufacturers and consumers in the coming years, sustainability is the word on everyone's lips. Yet it seems that real interventions are few and our actions have minimal impact.

Not even the design world is untouched by these issues. Project, design, people's culture—none of these areas can evade the question: we must redefine a broader notion of meaning that permeates the entire system—manufacturing means and methods, aesthetic parameters, market demands, and a mindful consumerism. Of course, our perception of the value of an object designed today is already far removed from that of the past (when beauty and ornament were the dictates and conceptual value was limited primarily to aesthetic standards). However, the profound, conscientious knowledge that our planet—and we along with it—have a serious problem means that our evaluation of a product's goodness has changed dramatically. More responsible consumers are approaching the market: companies must be prepared to respond in kind.

The problem that companies, sooner or later, are having to confront is not only ethical. It's that in the design world today the public is making a real, concerted demand for products that respect certain criteria, capable of substantiating their quality and legitimizing their reason for being with special qualities: style, value, durability. It's a new sustainable modernity. And perhaps the time has come to say that companies have gotten the message. They now realize that the integrity of a product has a substantial impact also on its commercial success, on sales, on reputation, and on its ability to attract a conscientious public. The most enlightened and advanced entrepreneurs in the sector first grasped the need for a radical change, then internalized it. Not only in manufacturing, but in all their supply chain sectors. Every single process is subjected to scrutiny and a reformation that is not a façade: these processes are embedded in the companies' DNA. They are its present, often a continuation of the past, and certainly form the roots of a solid future. Remember, industry has not only adjusted to the market's demands; at times it has anticipated them—with careful foresight, it even dictates tastes and trends.

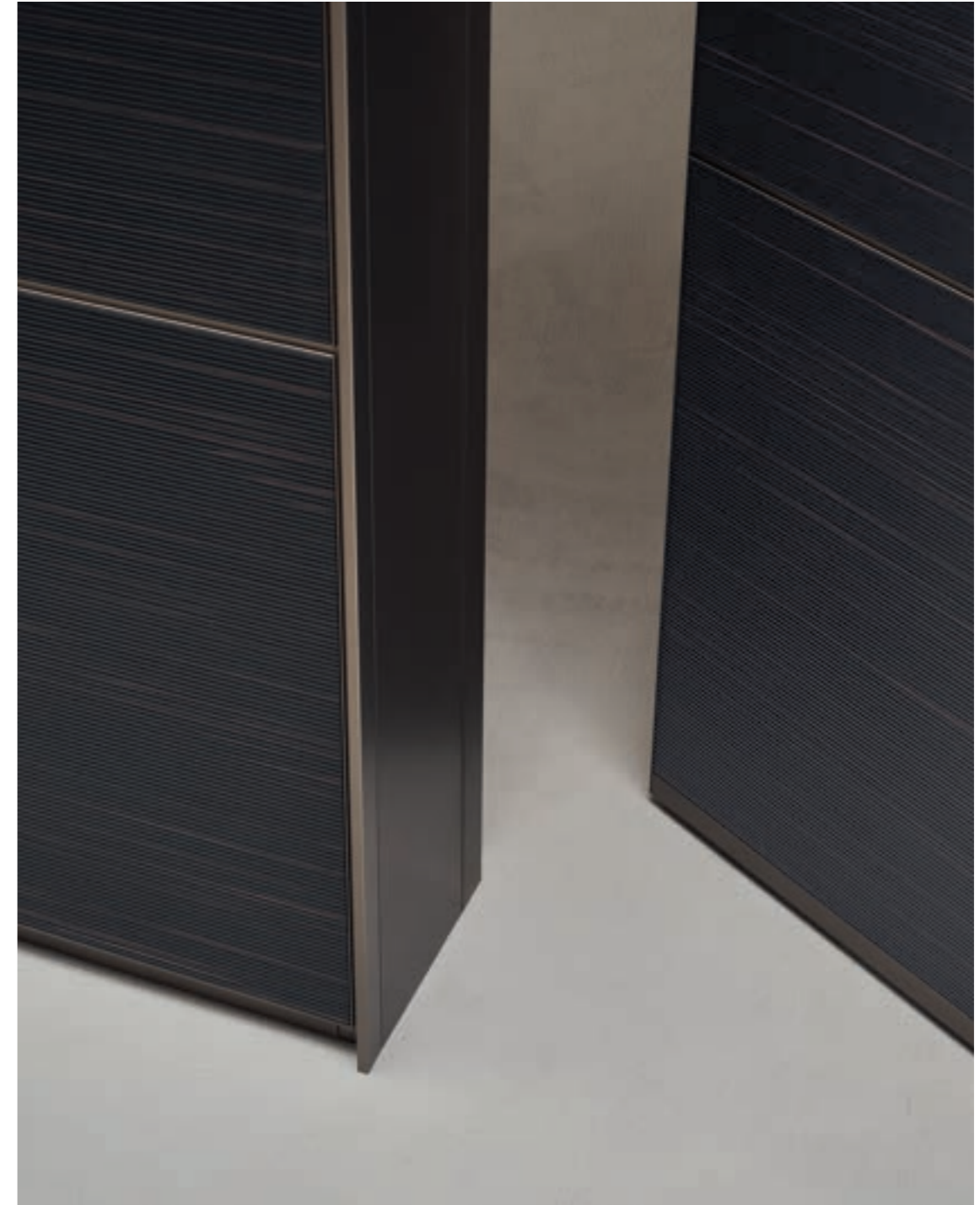
In the design sector, there are already numerous designers, architects, artists, and organizations working in this direction and who have followed this path from the very beginning of their career. Indeed, for some of them, this is the fundamental inspiration that defines their work. To plan, in fact, is a verb that is inherently future-thinking. And, therefore, we must do it in an increasingly responsible way. The designer and the design firm (a product's parents) are accountable for the myriad choices that define a product's trajectory and must evaluate how best to manufacture it. From the choice of materials to its overall economics, but also to "lifecycle thinking" that follows a product not just from cradle to grave but, ideally, cradle-to-cradle. Share and repurpose, reuse, rethink: this is what we need to do today. And then we must act, because there's no time left and, perhaps, we no longer have a choice. As Greta says, "The house is on fire," and we know it.





CLOSURE AND DISCLOSURE







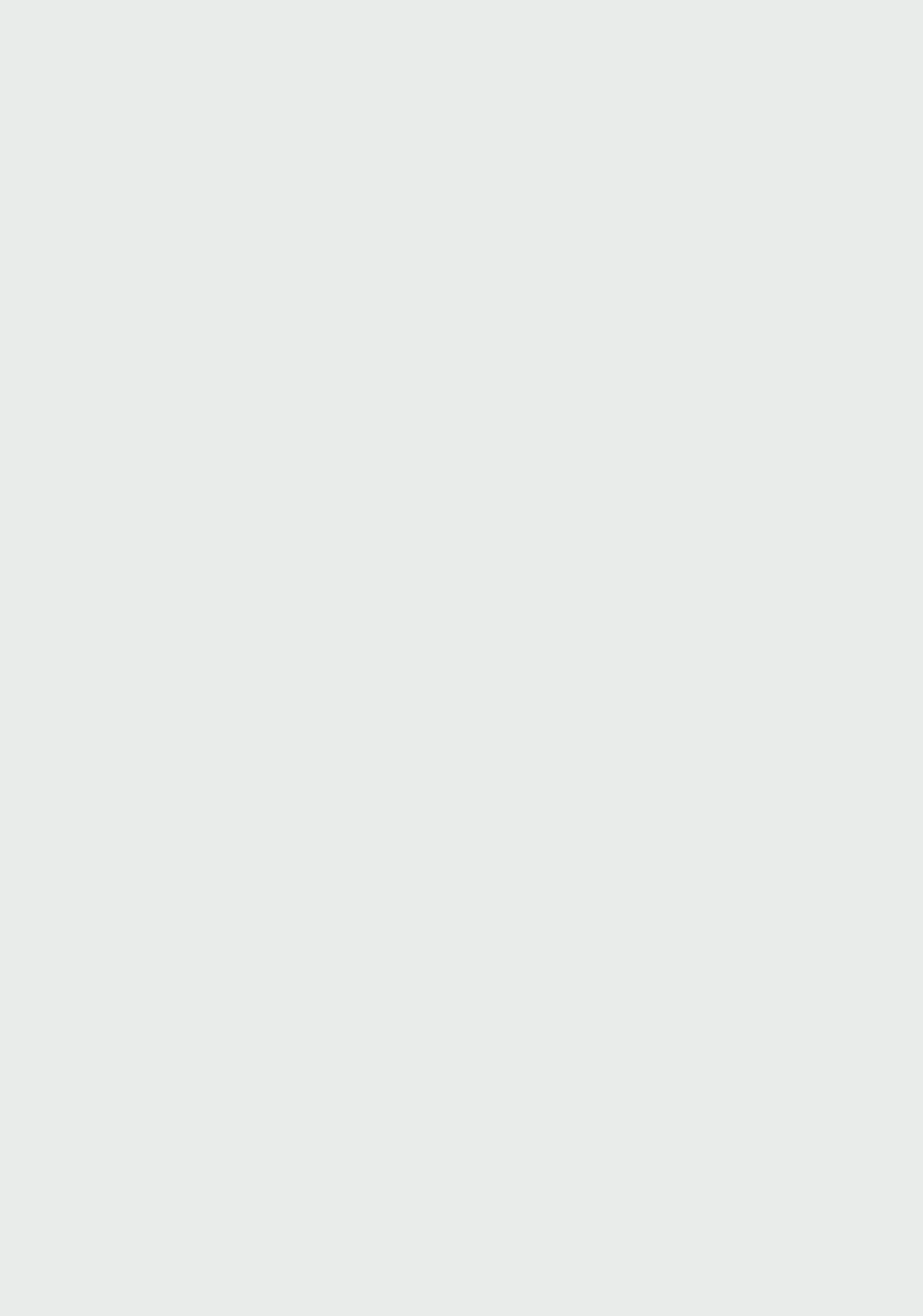


LONG ISLAND table: structure 318 nickel grigio, glass top 402 grafite diamante



"WE CAN SAY WITHOUT HESITATING THAT TODAY
MODERNITY IS A SYNONYM FOR SUSTAINABILITY.
SUSTAINABILITY IS A SYNONYM FOR SHARING.
AND SHARING MEANS WORKING TOGETHER
FOR A BETTER WORLD FOR EVERYONE."

MARIA CRISTINA DIDERO

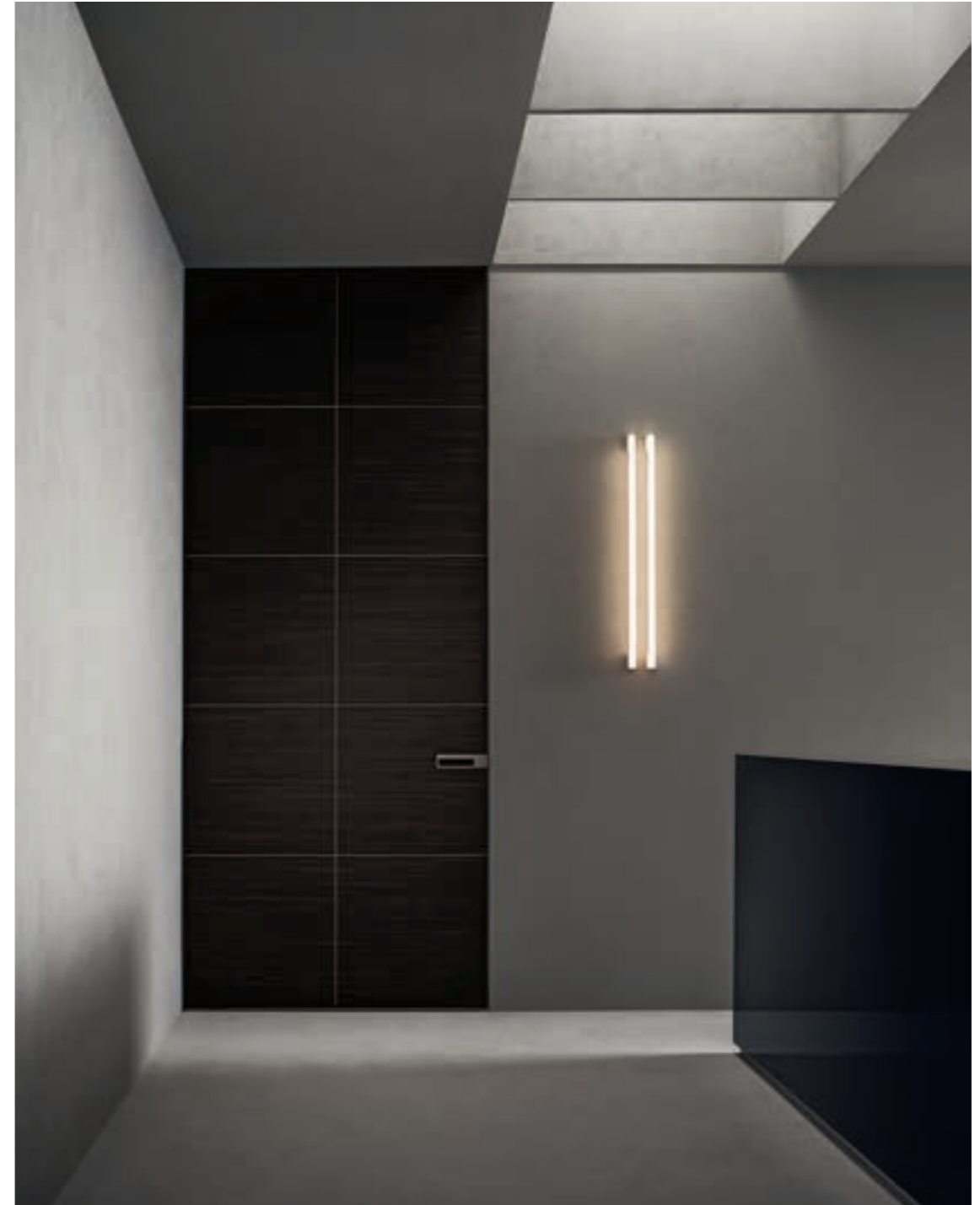










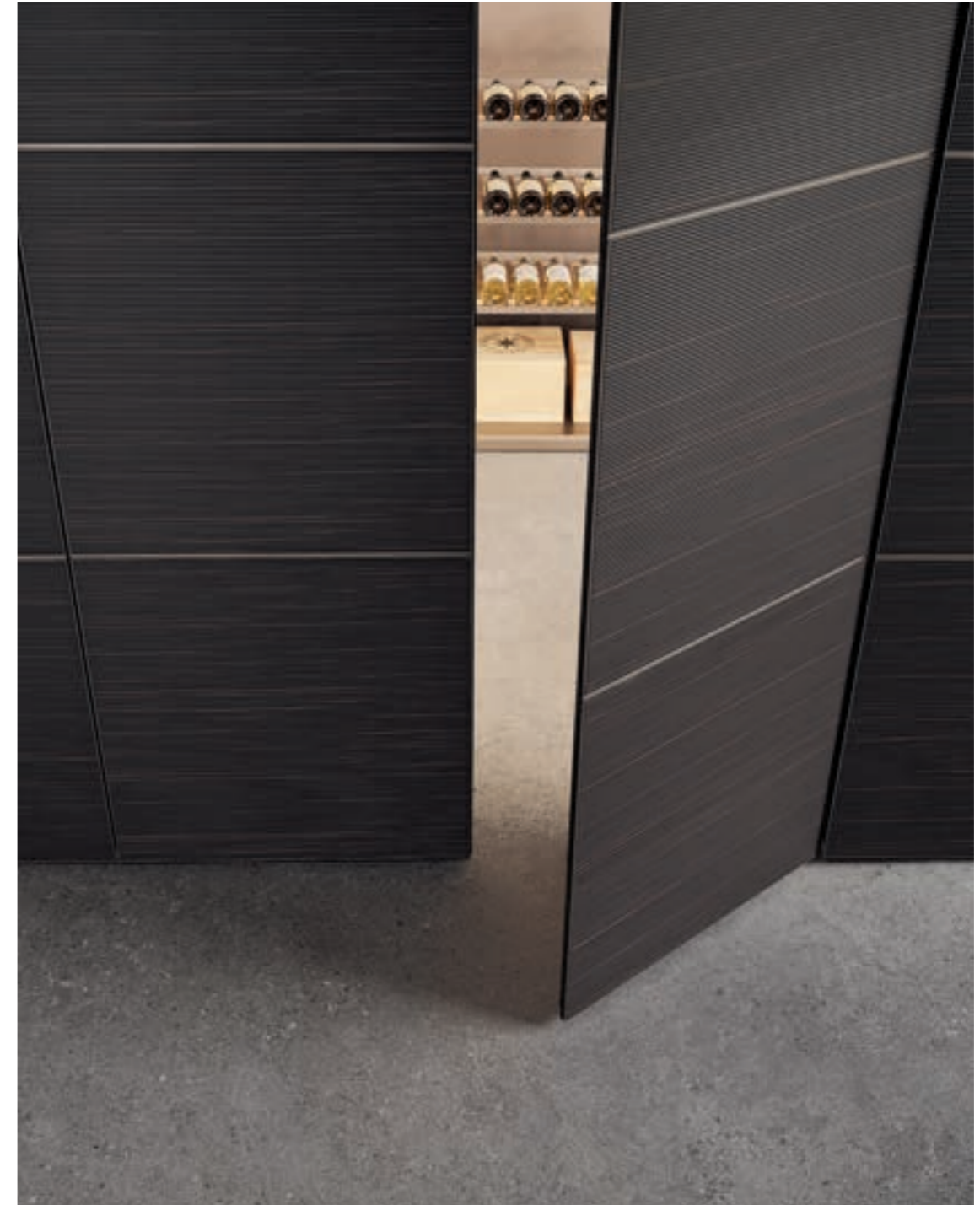


THE PRECIOUS CASE











STEFANO SALIS

Born in 1970 in Sant'Antioco in Sardinia, Stefano Salis is a journalist for Il Sole 24 Ore where he edits Commenti, the opinion and editorial page. In the newspaper's Sunday culture insert, he writes frequently on bibliophilia, publishing, art, design, and literature. He has led conferences on these topics around the world and taught university courses on journalism at the Università di Milano and the Università Cattolica.

Stefano's contributions in book form include curating (with Barnaba Fornasetti) *Piero Fornasetti: Certi paraventi sono stati disegnati due volte* (pub. Henry Beyle). His latest book is *Sulla Scacchiera* (pub. Franco Maria Ricci). Pending publication is a book on Roger Caillois' stones (Franco Maria Ricci). He is on the advisory committee of FMR magazine. Photo credits: Ferdinando Scianna.



DEYAN SUDJIC

Critic and writer, Deyan Sudjic edited Domus in Milan, was the director of the Venice architecture biennale, and has curated exhibitions in London Istanbul, Copenhagen and Seoul on subjects ranging from Stanley Kubrick to Zaha Hadid and Paul Smith. His book the *Language of Things* has been published in ten languages. He is the editor of Anima a new magazine on design launched in April 2023.



GIUSEPPE LUPO

Born in Lucania, Giuseppe Lupo lives in Lombardy, where he teaches Theory and History of Modernity in Literature at the Università Cattolica in Milan. In 2018, he won the Premio Viareggio with Gli Anni del Nostro Incanto and, in 2011, the Selezione Campiello prize with *L'Ultima Sposa di Palmira*. Giuseppe is the author of numerous other novels, including *L'Americano di Celenne*, *La Carovana Zanardelli*, *Viaggiatori di Nuvole*, *L'Albero di Stanze*, *Breve Storia del Mio Silenzio*, and *Tabacco Clan* (2022).

His most recent book is *La Modernità Malintesa* (2023). He has published many essays on the culture of the 20th century and industrial modernism, and he collaborates with the cultural sections of Il Sole 24 Ore.



MARIA CRISTINA DIDERO

Independent design curator, author, and consultant, Maria Cristina Didero has collaborated with magazines such as Domus, Vogue Italia, L'Uomo Vogue, Flash Art, and Apartamento; she was editor-at-large of ICON Design from 2018 to 2020. Currently she is the Milan editor of Wallpaper* magazine. Maria Cristina has contributed to numerous publications, and she collaborates with many companies. She works internationally, curating exhibitions for institutions, fairs, and design-centric events.

Her experience includes 14 years at Vitra Design Museum. In 2021, she was on Stefano Boeri's curatorial team for that year's Salone del Mobile, Supersalone, for which she developed the program of open talks.

In 2022, she was nominated curatorial director of the Design Miami/ fair and presented an exhibition called "Ask Me If I Believe in the Future" at the MK&G in Hamburg. Photo credits: Stefano Ferroni.

迈向新的现代性
史特凡诺·萨里斯（Stefano Salis）

现代性这个词很迷人，光听发音，或只是让它在思想中徘徊还没说出口，就令人着迷。它诱惑并满足着意识：它总是给予一种非常具体的适宜感；它提醒我们，我们冲动地度过我们自己的时间，但，其实，我们也可以超越它：以主角的身分。现代，确实地，与古早或老旧对立，并自带一种「新颖」思维的理念与成果，让我们超越已知的地平线。它始终，保持着一种正向积极的感觉。但是，正因如此，它也是一个需要谨慎使用的词语。它肯定不是一帖万应灵药，也无法容忍虚伪：简言之，它不能假装是现代化的或是创新的。要么它得真的就是，要么它就不是。

现代性不是一个词语：是一种态度，是一种愿景。一个影响深远又路途长远的项目：一个在实现期间由集体与个人完成的项目。没有任何已经带有指示标志的道路，所以，需要进行实验，需要以不断变化的敏感性（集体和个人）去经历，并随着时代的不同需求——时代对人才与工厂的要求，也就是负责将事物转译为现实的一切——来加以实现。

现代性与文化：不断质疑我们存在方式的知识与生活工具。现代性在变幻思想的彩虹中宣示，致力地反驳总预测不幸危害的末日论者，却也强调出那些已被证实是错误的途径，让一切变的更完善。不只如此，就如同现今，若我们将这个概念带入设计的世界中，我们可以发现，假设得说按旧标准、材料和想法来生产和设计，已是不再有可持续性的做法——让我们就以处理不当的塑料为例——那么，另一个方面，也不应妖魔化相关技术和表达方式，因为在许多情况下（正因为工业化生产塑料），这些做法已经让大部分人终于获得福祉和舒适：一种二十世纪的决定性资产。

现代性的概念史（尤其在意大利），就以它在设计领域中的精确释义，以及展望等待我们未来的方面来说：是以以下这些将会接着进入史页中的三个指导方针。关于这个议题，无需置疑的专家，如朱塞佩·卢伯（Giuseppe Lupu）、德扬·苏季奇（Deyan Sudjic）与玛丽亚·克里斯汀娜·迪蝶罗（Maria Cristina Didero），将以他们的视角，通过简明扼要的文字，为我们说明思考这些概念的真实意义，为我们绘制引领我们意识的地图。如果诸如福祉、创新、可持续性，但也包括不理解、误解、突破、转向等词语悄然地出现在这些文本当中，它们就是构成主旨概念的关键性指标：是讨论主题的精华。对生产者、对购买者、对使用者、对为设计而活（当然不仅限于设计）的人来说，变革性的物品是一种诠释角色与命运的全新可能，虽然好像不是这么一回事，但这真的是个非常重要的关键词。因为现代化不只是对未来的一种赌注，也是一种记忆，一种激情。必须尊重精心打造的物品，因为其中所注入的质量与爱情，就是永恒的价值观。对细节的持久呵护。我们应该意识到，我们周围的物品对我们谈论着我们的身份，或者其实应该说，它们明确传达出我们的身分。总之，身为现代人、身处「时间之中」的我们，问题不是在于拥有最新一代的技术产品、不是吹嘘能够享用几十年前不可想象的科学发现，也不是热衷于（假装的）社交，因为这些只是流行强加给我们的规则。现代是一种我们对周围事物带着理解与同理心的态度，是我们身处环境中（我们的环境）所需的一切。

新的生活方式，是当今面对社会与文化体验层面的人们的绝大机会，他们必须为新问题找到不同的解决方案，并为将重复出现的问题找到创新解答。伟大哲学家齐格蒙·鲍曼（Zygmunt Bauman）在《液态现代性》书中写道：「我们在想象没有超过真实欲望，而且两者都不超过行动能力的程度中感到自由。」想象、真实、行动能力、欲望：在这些词语云雾中，我们带着昨天的限制就是今天的现实的意识前进，而明天的可能性就是我们孜孜不倦地去着手设计的新词语字典、东西，也包括人们的意愿。世俗的仪式以令人惊讶又可信的方式与我们的心灵说话。现代性不是一个里程终点，是下一段路程。

史特凡诺·萨里斯（Stefano Salis）在2018年米兰设计周中，于意大利国家博物馆（Museo del Novecento）发表题为《现代性：从过去到现在》的演讲。

人物介绍
"史特凡诺·萨里斯（Stefano Salis），1970年出生于撒丁岛圣安提克市，意大利《Il Sole 24 Ore》日报记者，评论专栏负责人。他定期地在周日副刊中，报导关于藏书、出版、艺术、设计与文学等专题。也在世界各地发表关于这些主题的演讲，并在米兰大学和意大利卡托利卡大学教授大学新闻学课程。在出版书籍领域中也提供了许多贡献，包括：与巴纳巴·佛纳塞迪（Barnaba Fornasetti）共同编辑的《Piero Fornasetti. Certi paraventi sono stati disegnati due volte》（Henry Beyle出版）。最后一本已出版的著作是《Sulla scacchiera》（Franco Maria Ricci出版）。即将发行的新书主题与罗杰·凯卢瓦Roger Cailliois《石头记》相关（Franco Maria Ricci出版）。是FMR杂志的编委会成员。相片出处Ferdinando Scianna。"

众人眼中看到的未来
朱塞佩·卢伯（Giuseppe Lupu）

当我们提到现代性这个词的时候，今日犹如过往，我们会立刻想到上个世纪发生的经济和社会变革，介于四十与五十年代之间，那个从土地文明到机械文明的过渡时代，那个让我们国家获得了工业化面貌的时期。这种具有划时代意义的事件，是与过往中断延续、定下一个无返临界点的象征，因为在影响经济之前，一切变化都已经影响了个人的行为模式，改变了家庭和社会群体的人类学结构，甚至也改变了城市景观和郊区的概念。

确实，没有人，再去回想二十世纪没有因为科技入侵而出现意识形态的问题。我们不了解现代性，但知道它给的反响，我们衡量着大家都看到的效果，并具体化地在工厂倍增量产物品——从家具组件到电器、从汽车到服饰——，古老工艺的工匠后代，由于工厂懂得赞赏并通过设计凸显价值，创造了被赋予意大利制造标签的无可混淆风格。在短短十五年左右，意大利成功地彻底更新了自我在全世界眼中的形象：从贫穷的战败国家，到移民圣地、美好生活、优雅与精致品味的摇篮。

在这种程度的转变下，如果一方面它引发了疯狂消费以及在大众社会中展现自己的现象（文化人通常针对的两种现象），另一方面却也以日常满足的幸福弥补了截至战后都不了解舒适稳定概念的人民，当时的他们生活在朝不保夕，更别说是贫困的条件中。说起二十世纪，也就是，等同说着工业现代性，这个公式中有着政治、文化、哲学和经济语言领域的所有含义。

问题的所在不只是科技水平的迅速巩固，因为对一个想立足在西方棋盘中的国家来说，这是无法避免和必要的。而是普通民众和知识精英对变化的反应，不安感、与旧世界之间的大鸿沟以及对新事物的某种不信任。文化人接下了这个问题并记录了其中的波动，这也就是为什么、举例来说，关于这些主题的文学可以被解读成一种态度的温度计，大多数的结果都极具侵蚀性，而判断都非常严厉，这种反现代性的表达（相较于信服现代性）将根基深植在一个基于复杂世纪的意识形态中，它挑起社会模式之间的冲突，而不是对话和融合。

就是这里藏匿着矛盾。一方面，知识分子阵线经常曲解工业化的结果，对它抱持怀疑态度或负面解读，仿佛普及消费是一种战略错误或是一种服从资本主义的逻辑。另一方面，对普通民众——工人与雇员家庭，中小阶层——而言，因为工厂普遍提供可以提升生活质量的物品，民众因此觉得自己正在参与比个人命运更大的事：一股清新的空气，穿越世界并在众人的眼中填满未来。

史特凡诺·萨里斯（Stefano Salis）在2018年米兰设计周中，于意大利国家博物馆（Museo del Novecento）发表题为《现代性：从过去到现在》的演讲。

人物介绍
朱塞佩·卢伯（Giuseppe Lupu），出生于意大利南部卢卡尼亚，在伦巴第大区定居，于米兰卡托利卡大学教授现代文学的理论和历史。2018年以《Gli anni del nostro incanto》荣获意大利维亚雷焦文学奖（Premio Viareggio）；2011年以《L'ultima sposa di Palmira》获得坎皮耶洛精选作品奖（Premio Selezione Campiello）。创作了众多小说作品，包括《L'americano di Celenne》、《La carovana Zanardelli》、《Viaggiatori di nuvole》、《L'albero di stanze》、《Breve storia del mio silenzio e Tabacco Clan》（2022）。也发表多篇关于二十世纪文化与工业现代性的主题论文。他的最新著作是《La modernità malintesa》（2023）。为《Sole–24 Ore》文化专版的合作作者。

现代性是理解社会如何改变
德扬·苏季奇（Deyan Sudjic）

安迪·沃霍尔（Andy Warhol），在60年代，将现代艺术推入史册之中，使现代艺术以较少意识形态的理念，取得了替代当代艺术的地位。于1972年，后现代主义评论家查尔斯·詹克斯（Charles Jencks）宣称，现代建筑已死。但是，就算后现代主义者开心地为迪斯尼乐园设计了超大天鹅度假酒店，使用了混凝土预制件在巴黎郊区建造恶搞模仿斗兽场的社会住宅，我们依旧没能放弃现代性的概念。

从特定角度来看，现代主义曾经代表的道德运动，已经被曾经代表「现代」确定性的怀旧情所取代。是一种可以从一代嬉普士对粗野主义建筑和二十世纪中叶现代主义家具的迷恋中观察到的怀旧之情。这些相关反映，我们可以从乔尼·伊夫（Jonny Ive）在他为Apple设计的产品中，向迪特·拉姆斯（Dieter Rams）的 Braun电器致敬，以及现代主义先驱如基恩·普鲁夫（Jean Prouve）和乔治·纳尔逊（George Nelson）在家具业中持续拥有重要地位中看到。

关于经得起时间考验的设计的魅力，其实是不难理解的。在拉姆斯（Rams）以及伊姆斯夫妇（Charles & Ray Eames）的作品中，的确有某些东西——某些让这些设计经久耐考验的东西。看看在美国圣莫尼卡，采用标准化工业组件建造的伊姆斯住宅（Eames House）：看起来就像1949年完工时那么新、那么清淨，不同于那些依然在现场，当时别无选择所使用老旧程序厨房电器。关于现代性的魅力，还有另一个不带那么多情感，但或许是更重要的一面。社交媒体的爆发与普遍使用智能手机——由史蒂夫·乔布斯（Steve Jobs）在16年前才刚推出的。刚开始，这些被描述成现代性演变的新阶段，但其实它们造成了不是预期的后果，也就是让世界倒回了前现代的状态。「推特」本应给个人带来更大的力量，但却成了带我们回到中古世纪的威胁，因为它见证古老迷信而反对疫苗、因为偏见而抗拒陌生人等多种不宽容态度，都不幸地在一个非理性的新时代中——重现。我们必须找到使用科技的新方式，以便重拾某些现代性本质部分的质量与自由。跟上现代，并不表示选择一种风格而非另一种。它代表着去寻找一种将科技用在服务人们的方式。代表着去理解社会正如何改变。代表着研究、具体证据、理由、理解力。特伦斯·考伦（Terence Conran）曾说过，设计是变得可见的智慧。

科技不会停滞不前。现代性曾经是钢管悬臂椅。巴克敏斯特·富勒（Buckminster Fuller）曾经，正确地，嘲笑了包豪斯学校学派的现代主义者，因为他们只关心他们世界中能看到的，他们设计水龙头但毫不在乎管道与为他们供水的工程师。在还是60年代的时候，英国评论家雷纳·班纳姆（Reyner Banham）曾预测一个家具完全消失的未来。在许多方面，正如他假设的那样，我们正处在一个物品都被非物质化的时代。我们必须寻找一种成为现代人的新模式，以及一种可以让我们在一直追寻的物质财产中找到舒适感的现代化方式，一种可以反映我们生活与我们记忆的能力。

史特凡诺·萨里斯（Stefano Salis）在2018年米兰设计周中，于意大利国家博物馆（Museo del Novecento）发表题为《现代性：从过去到现在》的演讲。

人物介绍
德扬·苏季奇（Deyan Sudjic），评论家兼作家。曾任米兰《Domus》杂志编辑、担任威尼斯建筑双年展总监、曾在伦敦、伊斯坦布尔、哥本哈根和首尔策划关于斯坦利·库布里克（Stanley Kubrick）、扎哈·哈迪德（Zaha Hadid）与保罗·史密斯（Paul Smith）等大师主题的展览。他的《The Language of Things》一书，共发行10种语文，其中包括意大利文版：《Il linguaggio delle cose》，Laterza出版社，2009年。目前是《Anima》杂志社社长，是一本于2023年四月新发行的设计杂志。

现代性与可持续性相结合
玛丽亚·克里斯汀娜·迪蝶罗（Maria Cristina Didero）

如果我必需依据目前的含义来考虑现代性的概念，并让它更适合关键性的未来，我认为我可以大胆地说，今日的现代性是可持续性的同义句。可持续性是共享的同义词。而共享的意思是齐心协力打造更美好的世界。为了所有人。

这个议题是我们这个时代的关键，未来行动的决定性因素，提案的内容必需铸造生产者和消费者的良知，可持续性似乎是每个人嘴边都在说的事，但也许具体的实行措施依旧是有限的，仅以缩减的方式起作用。

就连设计领域也不能或应该逃避这个要求。项目、设计、人的文化：没有任何一点可以与这个问题无关：它涉及了重新制定出更广泛意义的概念，就整体来说，应涵盖生产的形式和结构、美观成果、市场需求和有意识性的购买思维。当然：今日对一件设计物品的价值认知已与往日（当美与装饰制定着规则，并且概念性的考虑大多局限在审美评价）非常不同，但当我们的意识、良知、认知开始了解我们的星球（还有我们与它）有严重问题的时候，那就会使得我们对产品好坏的评价产生根本性的改变。更负责的买家开始进入市场：对他们来说供应的企业必须拥有应对的能力。

这不仅仅是个道德问题，所有企业将，先先后后地，终于走到自问的阶段。因为在当今的设计世界中，大众开始重视并要求产品必需符合某些标准、要能够证明真实的质量，而且也必需合乎以下值得被肯定的特征：风格、经济性、耐用性。一种新的可持续性现代性。或许，现在是时候可以说，企业已经了解了这一点。他们已经明白，一项健康的产品已经（也）与业务和销售成功、相关声誉和吸引细心群众的能力有了实质性的关联。在这个领域中，最开明和最先进的企业家已经先理解并吸收了彻底变革的必要性。不仅只限于生产，而是生产链中的所有领域。整个流程就是反思与变革的主角，而不是只有表面的：它们与公司就是同一个DNA，是属于其中的一部分。这些是当今，通常也延续着过往，当然也是坚实未来的根基。另一方面，这些工业、企业不不仅是去适应市场的要求；有时他们也会因为意识、品味与趋势而率先地主动提出并实现相关事宜。

在设计领域中，已经有无数的设计师、建筑师、艺术家与协会开始朝向这个方向执行，他们也从一开始就持续地在这条路上前进。应该说：他们其中的一些人，已经甚至将这个理念当作自我工作与灵感的必不可缺的要素。毕竟，设计（规划）是一个动词，自然会推翻未来的。因此必须始终以负责任的模式去执行。设计师与企业（一件物品的母亲与父亲），必须为许多抉择负责，因为他们定义着产品的轨迹，评估着制造物品的方式。从材料的选择到整体成本，再到「主动思考」去预期产品的生命周期，也就是产品从诞生到消亡以及现在，可能也需要考虑，它可能再利用的特质。共享与再利用、重新使用、重新思考：这些就是当今必须做的事。然后，付诸行动。因为没有没有时间、或者可能也已经没得选择了。就像瑞典少女葛莉塔（Greta）说的：「我们的房子着火了」；其实，我们都知道。

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人物介绍
玛丽亚·克里斯汀娜·迪蝶罗（Maria Cristina Didero），设计领域独立策展人、作家与顾问。曾与多本知名杂志合作，包括《Domus》、《Vogue Italia》、《L'Uomo Vogue》、《Flash Art》、《Apartamento》，于2018到2020期间担任《ICON Design》自由撰稿人。目前担任《Wallpaper》杂志的米兰编辑。玛丽亚·克里斯汀娜也参与编写许多出版品，并与许多企业合作。工作层面扩及国际领域，致力地为设计机构、展览会和活动策划展览。她在维特拉设计博物馆（Vitra Design Museum）工作了14年。2021年，由斯特法诺·博埃里（Stefano Boeri）受任成为策展团队成员之一，负责米兰国际家具展和特别活动Supersalone的公关活动。2022年被任命为设计迈阿密博览会的策展总监，介绍汉堡工艺博物馆MK&G，主题为「问我是否相信未来（Ask Me If I Believe in the Future）」的项目。

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MODERN STORIES

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AWARDS

1993	Siparium	Young & Design
2000	Zenit	Award KBB
2001	Zenit	selection Design Index ADI
2002	Siparium	Top100 Frames
2005	Graphis	selection Design Index ADI
2007	Vela	selection Design Index ADI
2008	Vela	mention XXI Premio Compasso d'Oro ADI
2015	Wind	winner Red Dot Award
2016	Cover	Best Furniture System AZ Award
2016	Alambra	selection Design Index ADI
2017	Sail	selection Design Index ADI
2017	Soho	Architectural products AZ awards
2017	Daimon	Interior Design Magazine Best of Year awards
2020	Modulor	People's Choice winner AZ Awards
2020	Modulor	Architectural Products Award of Merit AZ Awards
2020	Modulor	selection Design Index ADI
2021	Francis	selection Design Index ADI
2021	Modulor	LivingEtc Style Awards
2022	Maxi	selection ADI Design Index
2022	Aliante	finalist Interior's best of the Year awards
2022	Aliante	finalist A+Product awards
2023	Maxi	winner German Design Awards

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