

# ITALY: A New Collective Landscape

意大利：設計新景觀

*ITALY: A New Collective Landscape* is an overview of one hundred young Italian designers under-35 from which the overall image emerges as a plural and feasible model of society, where the notion of commoning draws on a myriad of new negotiations. Virtuous ways of thinking, being and producing, committed to giving back more than they take. Considering ourselves as part of the web of life, in which human and non-human, geological, biological and technological agents are interconnected, can design culture approach the notion of radical interdependence as a new field of action? Can design practice come up with concrete proposals to become a tool for social, ecological and political transition, producing workable visions aimed at designing kinder relationships? The configuration of the exhibition highlights congruences with respect to three design virtues – systemic, relational and regenerative – knowing that this landscape could be reconfigured in a myriad of new readings and associations.

《意大利：設計新景觀》集結了一百位三十五歲以下的意大利年輕設計師的作品，藉此概述一個既多元、又可行的社會模式，從不同創新的探討中，體現出當中「公共」(commoning) 的理念。參展設計師從公平公義的角度思考、自處和創作，對社會付出比接受更多。我們都是縱橫交錯的生命網絡中的一分子，人類和其他物種，與地理、生物和科技等因素環環相扣。設計文化能否將其中的相互依存概念，化作嶄新的設計範疇？設計又能否提出具體的方案，作為社會、生態和行政改革的過渡工具，從而促成一個可行的願景，以達致更為友善的社會關係？是次展覽佈局強調的一致性，包含了三項設計特質——「系統性」(systemic)、「關聯性」(relational) 和「再生性」(regenerative)，使這個展覽可以重組出多個新的解讀方式和關聯。

In **Systemic Design**, we look at the system of relationships that a project sets in motion for the resources it needs, for the outcomes and outputs it generates, and for the promotion of inclusive, sustainable and circular development models involving the supply chain and the use of resources.

In **Relational Design**, designing is understood as a social practice and a tool for fostering community and interdependence, both human and non-human. Here the exhibition design includes spatial areas for interaction (Play), research (Read) and entertainment (Watch) where the idea of collectivity is extended to the active involvement of the public, transforming the exhibition into an overall, inclusive and dynamic landscape by bypassing the canonical and individual enjoyment of content.

The third quality, under the term **Regenerative Design** and meant to be the upshot of the first two, reconsiders how the built environment and production processes could have a positive and regenerative impact, advancing proposals that integrate the needs of society with the integrity of nature. We would like to ensure that this position may become political and tentacular, and flow into policy making without which it will remain no more than humanistic theory.

Welcome, enjoy your visit and the programme of events.  
Stay. Play. Come back.

Angela Rui  
Curator

「系統設計」著眼於設計專案所建立的各種系統性關係，包括計劃所需的資源，所產生的效果和成品，以及就供應鏈和資源運用等方面，如何促進其發展出具有包容、可持續和循環性的模式。

在「關聯設計」中，設計被理解為一種社會實踐，也是培養人類和其他物種形成社群和互存的工具。是次展覽設計包含了互動（玩）、研究（讀）和娛樂（睇）的空間，將「集體」的概念擴展，鼓勵公眾積極參與。因此，有別於一般強調個人享受的固有展示模式，這個展覽是一個全面、具包容性，並充滿動態的空間。

展覽的第三個重點「再生設計」，糅合了前兩項概念的成果。重新思考人工建設的環境和生產過程，如何能產生正面和可再生的效益，平衡社會需求和保護大自然的完整性。我們盼望是次展覽的倡議能夠於各個層面普及，影響政策的制定，以免只流於人文主義的理論。

歡迎各位蒞臨，好好享受展覽和活動，隨意參觀及玩樂，並隨時再來！

策展人  
Angela Rui

## Systemic Design

Systemic design studies the causal and retroactive connections between events in order to understand, prevent and influence them with the least possible number of interventions. By applying this thought to everyday objects, whether we look at energy efficiency or at the extension of the life cycle of resources already in circulation, the contributions present in this area intervene on different scales but always in relation to each other – from the domestic to the local up to the global – for an optimisation of some or all parts of the systems to which they belong: from the supply and use of resources to the promotion of sustainable and circular development models. These are projects that create a virtuous network of possible and synergistic relationships between object and infrastructure, between flows of material, energy and know-how, often perceived according to a dualistic logic.

## Relational Design

Relational Design radiates the idea that design has always been and continues to be a social practice. Here the contributions act as tools for fostering community and interdependence, introducing concepts such as equality, collaboration, human and non-human coexistence – always understood as collective practices from which real alternatives to models of consolidated social functioning emerge.

Challenging the classic mechanics of the exhibition format, the Play, Read and Watch areas offer the public opportunities for exchange and interaction, and the gallery welcomes you to re-enter the exhibition whenever you wish. Coordinated by Parasite 2.0, some designers have co-designed elements that are part of the set-up. Others, on the other hand, have designed programmes of meetings as part of the public programme.

## 系統設計

「系統設計」剖析各種事件之間的因果和具追溯性的關係，以便通過最少的干預來理解、預防及影響這些事件。此部分展出的設計項目，將上述的理念應用於日常生活之中，有的審視能源效益，有的關注如何延長現時流通中的資源的生命週期。雖然它們涉及的層面各有不同，小至日常生活，大至本土社羣，甚或是全球性的，但它們之間均互有關聯，並以改進部分或整個所屬系統為目標，如改善資源的供應和運用，宣揚永續循環的發展模式。這些計劃為一些經常被視為二元對立的事物，創造了一個良性的關係，如個體與整體基建，以及物料、能源和技術之間的流轉，使它們之間變得充滿潛能，能夠相輔相成。

## 關聯設計

「關聯設計」提倡設計一直是一種社會實踐。當中展示的項目作為促進社群形成和互存的工具，引入了平等、合作，以及人類和其他物種共存等概念。這些集體實踐為固有的社會功能，提供了替代性的方案。

展覽包含了「玩」、「讀」和「睇」的空間，並歡迎觀眾於展覽期間隨時回訪，使其擺脫傳統的博物館展覽模式，讓公眾有更多交流和互動的機會。在展覽設計團隊 Parasite 2.0 的統籌下，部分參展設計師共同參與了展覽佈置的設計，而其他參展設計師則策劃了展覽活動等公眾節目。

## Regenerative Design

Considering that the built environment and production processes can have a positive and regenerative impact, the collected projects range from contextual design – underlining the commitment of many designers towards understanding the realities in which they operate, forms of activism and possible constructive responses to extreme climate events – up to a library of new materials and bio-materials as alternative models to development, where design performs as a practice aimed at facilitating the ecological transition.

The change of direction is quite radical: not only does it include considerations on supply and disposal with the aim of applying the principles of the circular economy, but in the best case scenario it implements metabolic systems that restore, renew or revitalise the resources used. These resilient and equitable interventions are able to integrate the needs of society with the integrity of nature.

## 再生設計

在人工建設的環境和生產過程可以對大自然產生正面和再生效益的考量下，此部分結集了着重情境設計 (contextual design) 的項目，突顯設計師致力理解他們所身處的現實情況、各種形式的行動主義，以及發掘可以對應極端氣候的有效策略。此外亦展出了涵蓋嶄新材料和生物材料的資料庫，提出替代性的發展模式，讓設計成為一種促進生態轉變的實踐。

展覽最後部分的變化相當徹底。不僅反思供應和棄置的問題，致力將循環經濟的理念付諸實行，當中的佼佼者更設計出資源的代謝系統，令耗掉的資源得以恢復、更新或再生。這些具復元性且平等的設計，既可滿足社會需求，亦能保護大自然的完整性。

## Visiting Info 參觀資料

19 Jan -  
19 May 2024

10am - 8pm  
Closed on Tuesdays 逢星期二休館

HKDI Gallery

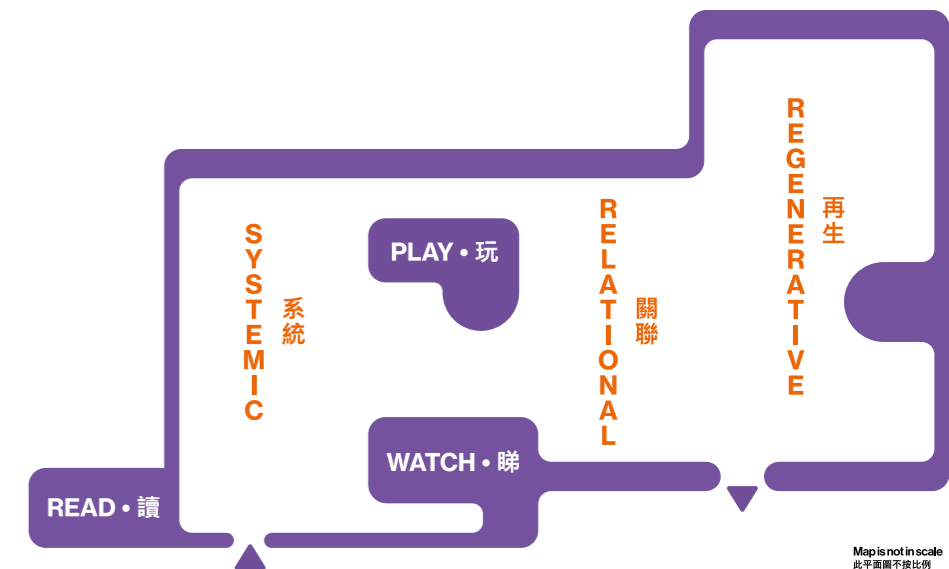
MTR Tiu Keng Leng  
Station Exit A2  
港鐵調景嶺站A2出口

Free  
Admission

免費入場



Exhibition Website 展覽網站



Organiser 主辦



Co-organiser 協辦



Supporting Organisations 支持機構



## About Hong Kong Design Institute 關於香港知專設計學院

### Hong Kong Design Institute (HKDI)

Hong Kong Design Institute (HKDI) is a member of VTC Group. HKDI was established in 2007 with the mission to be a leading provider of design education and lifelong learning, including architecture, interior and product design, communication design, digital media, and fashion and image design. With a view to providing professional designers for the creative industries, it promotes the “think and do” approach and encourages interdisciplinary synergy in its broad range of design programmes that cultivates students’ cultural sensitivities and sense of sustainability. HKDI maintains a strong network with industry and provides its students with essential practical experience. Overseas exchanges are actively arranged for students to broaden their international perspective.

### HKDI Gallery

Affiliated to HKDI, HKDI Gallery dedicates to present the exposition of cutting edge international exhibitions and contemporary issues on design. In addition, HKDI Gallery aims to support HKDI as one of the centres of design education in the region and promote design culture in Hong Kong. HKDI Gallery engages with parties at home and abroad. Recent top-notch exhibitions include large-scale arts and technology exhibition *Hylozoism, Look: The Graphic Language of Henry Steiner, Waste Age: What Can Design Do?* by the Design Museum, London, exhibition for Zaha Hadid Architects, the retrospective for the Pritzker Prize-winning Spanish architect Rafael Moneo, the solo exhibition for the renowned Japanese designer Dai Fujiwara, the solo exhibition for the Oscar-winning artist Tim Yip, etc.

### 香港知專設計學院

香港知專設計學院（HKDI）為 VTC 機構成員。HKDI 於 2007 年成立，旨在成為卓越的設計院校，提供具國際水平的設計教育及持續進修課程，包括建築、室內及產品設計、傳意設計、數碼媒體，以及時裝及形象設計，為創意工業培育優秀的設計人才。學院採取「思考與實踐」的教學理念，透過多元化的設計課程，加強學生對文化及環保的觸覺，促進跨學科的融匯交流，以啟發學生的創作思考。學院與業界保持緊密聯繫，透過與設計業界合辦的項目及實習計劃，讓學生獲取工作經驗，同時積極為學生提供海外交流的機會，拓闊國際視野。

### HKDI Gallery

HKDI Gallery 隸屬香港知專設計學院（HKDI），致力展示最前沿的國際設計展覽，推廣設計文化，同時貫徹 HKDI 成為設計教育重鎮的使命。HKDI Gallery 歷年跟海內外不同單位合作，近期重要展覽包括大型藝術科技展《萬物有靈》、《石漢瑞的圖語世界》、倫敦設計博物館的《廢棄時代》、扎哈·哈迪德建築事務所展覽、西班牙國寶級建築師拉斐爾·莫內歐回顧展、日本知名設計師藤原大個展、奧斯卡獎得主葉錦添個展等。

## About ADI Design Museum 關於 ADI 設計博物館

ADI Design Museum is one of the largest design museums in Europe, featuring 5,000 square meters of exhibition space dedicated to the prestigious Compasso d’Oro winning pieces. The museum serves as an informative and research-based platform, sharing the story of design with the general public while also acting as a reference point for the entire design community. It offers temporary exhibitions, spaces for business meetings, design conferences, and public events.

The Compasso d’Oro collection showcases more than 2,300 products and projects, including 350 award winners and numerous honourable mentions. These remarkable pieces are featured in the museum’s permanent exhibition, which offers to visitors a chronological exploration of every edition of the award from 1954 to the present. The museum’s overall narrative is constructed through a variety of complementary materials. The presence of the actual objects is fundamental and essential, with original specimens displayed according to the date of the award. However, the ADI Design Museum exposes together with the object, original drawings, sketches, and studies by designers that shed light on the conception and initial development of projects.

The collection is thoughtfully displayed along the museum’s perimeter walls, seamlessly integrating with both current and upcoming temporary exhibitions. The permanent exhibition is designed to be adaptable, enabling the incorporation of new documentary materials in a well-planned and respectful manner that takes into account future discoveries and acquisitions. The museum also presents in-depth temporary exhibitions that captivate visitors from the moment they enter. These exhibitions unveil prototypes, technical studies, and the secrets behind the objects, companies, and designers that have contributed to the history of design.

ADI 設計博物館（ADI）為歐洲最大的設計博物館之一，擁有佔地 5,000 平方米的展覽空間，專門展示享負盛名的金圓規獎（Compasso d’Oro）得獎作品。它是一個資訊及研究平台，除了與大眾分享設計的故事，同時也是整個設計界的參照點。博物館舉辦短期展覽、設計研討會和公眾活動，並提供商業會議場地。

金圓規獎的藏品多達 2,300 項產品和計劃，其中包括 350 件得獎作品和眾多獲榮譽提名的設計。這些精彩的作品在博物館的常設展覽中展出，使觀眾可以按時序回顧由 1954 年至今歷屆的金圓規獎。ADI 的整體敘事佈局以多類互補的材料構成。展示設計本身固然重要，而原版的設計項目會依得獎年份陳列；然而，博物館亦同時展出相關的物件、設計師的繪圖真跡、草稿以及研究，為觀眾揭示了每件作品背後的概念，以及作品的構思和發展歷程。

這些藏品更會被巧妙地展示於整個博物館的牆身，使它與現時或往後的短期展覽無縫融合。常設展覽的設計富靈活性，使將來納入新文獻檔案時更顯周詳，表達對現有藏品的尊重，同時考慮到日後新的館藏發掘和添購需要。ADI 設計博物館舉辦的短期展覽富有深度，能令觀眾瞬間沈醉其中。這些展覽不但展出原型和技術研究，還披露產品、企業和設計師鮮為人知的故事，為設計的歷史作出貢獻。

