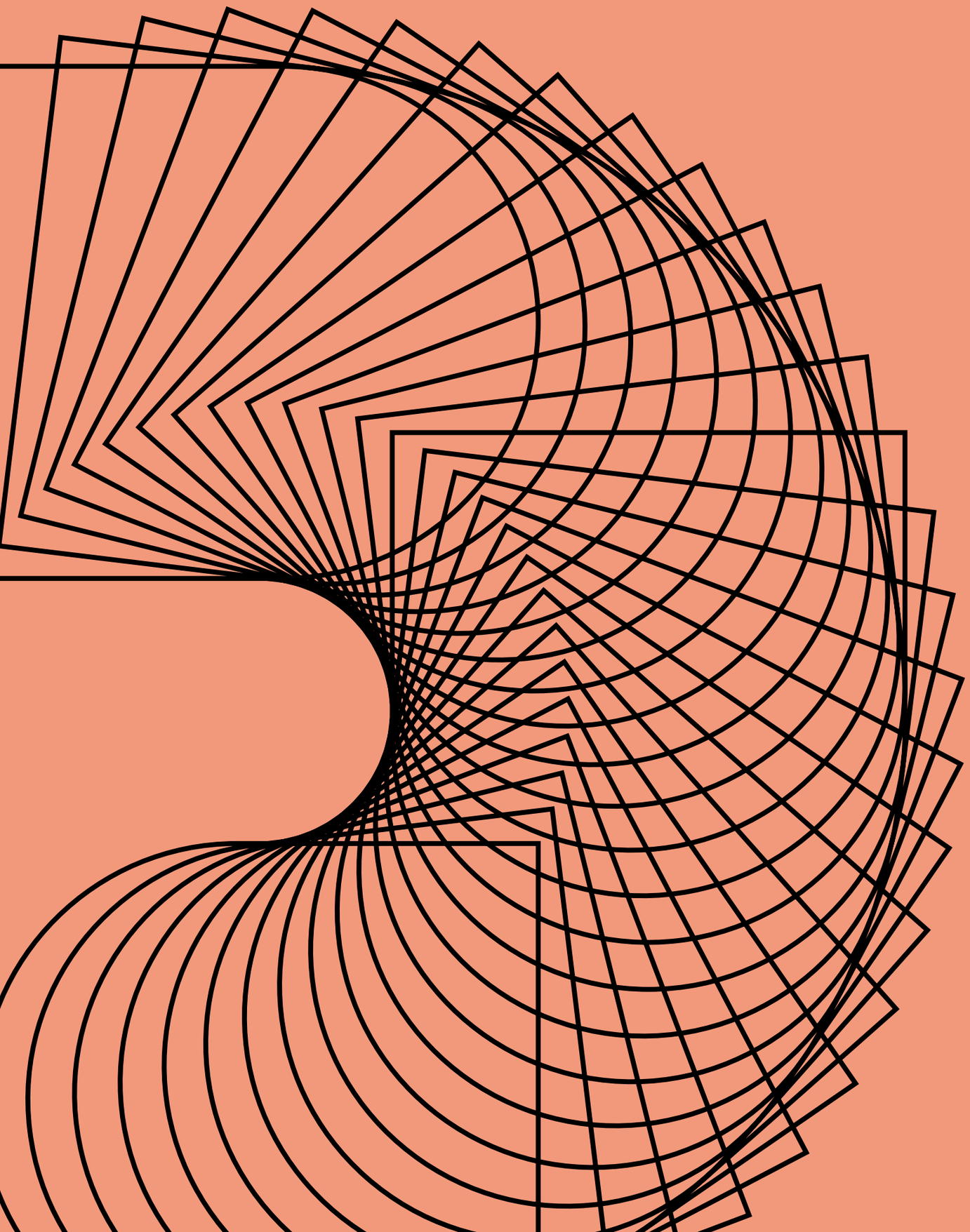
HOLD THE PLACE



HOLD THE PLACE

sixteenth international
design contest
trieste contemporanea

This catalogue includes the projects (with the descriptions provided by each contestant) that were selected by the jury in view of being displayed in the conclusive exhibition of the sixteenth International Design Contest Trieste Contemporanea HOLD THE PLACE.

Established in 1995, the International Design Contest Trieste Contemporanea is a competition organized every two years by the Trieste Contemporanea Committee under the auspices of the Central European Initiative (CEI) with the aim of showcasing the most original design offerings from the countries of Central Eastern Europe.

The sixteenth edition of the contest was open to designers born in CEI member states (Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Hungary, Italy, Moldova, Montenegro, North Macedonia, Poland, Romania, Slovakia, Serbia, Slovenia, and Ukraine) and, in view of the enlarged territorial aspects of the theme of this edition, also to designers from Austria.

The 16th edition of the Competition was structured around a main theme and a sub-theme, each inviting designers to explore different aspects of the relationship between object, memory, and place.

GENERAL THEME. Participants were invited to propose an original concept for a small functional object that preserves a personal experience of Friuli Venezia Giulia, either lived or imagined, through the designer's perspective. This was not about describing this territory of North-Eastern Italy in a literal way, but about capturing its character in the form of a device for use: an object that, through its use, evokes the cultural, historical, social, or landscape context that inspired it.
VENZONE DEDICATED THEME. Fifty years after the Friuli earthquake, a Special Prize was dedicated to Venzone, a town that symbolises reconstruction after 1976. Participants were asked to create a functional object that aligned with the principles of the competition's general theme but was specifically linked to this location in order to interpret the specific themes of resilience and community, transforming them into a project of continuity and renewal.

The JURY of the 16th edition of the competition, composed of Giuliana Carbi Jesurun (Trieste Contemporanea), Barbara Fabro (Central European Initiative), Nicla Indrigo (*ADIfvg – Delegazione Friuli Venezia Giulia dell'Associazione per il Disegno Industriale*), Luciano Marson (entrepreneur), Giulio Polita (architect) and Paolo Tassinari (graphic designer), met on 24th of July 2026 to select the projects for the final exhibition and catalogue, and determine the award winners. They evaluated a total of sixty-nine projects. The eligible entries for the CEI Award, assigned to the best design from a CEI country that is not a member of the European Union, were discussed and the jury decided not to award it in 2026. Eighteen projects were selected for inclusion in the final exhibition in Trieste and publication in this online catalogue.

Among these projects honorable mentions went to Francesco Buchetti (Italy) with his project "Gioza" and to Marta Zagórska (Poland) with her project "Hold the place".

The decisions regarding the recipients of the 2026 awards were as follows:
– Debora Nania (Italy) – project "Recompose" / the BEBA AWARD (€ 1.000) for the youngest selected participant, this year provided by the Franco Jesurun ETS Foundation;
– Linda Baissero (Croatia) – project "Pedociar" / the GILLO DORFLES AWARD (€ 4.000) for the best project of the competition—which since 2008 has been named after the founder of the competition and historical president of its juries;
– the group Luca Montanaro and Martina Mariani (Italy) – project "Lis sisilis nus bandonin" / the VENZONE AWARD (€ 2.000) for the project that most closely expressed the 2026 special theme for the fiftieth anniversary of the Friuli earthquake and reconstruction.

SELECTED PROJECTS

project “Otto”– Edoardo Amoroso (Italy)

project “Pedociar” – Linda Baissero (Croatia) – Gillo Dorfles Award

project “Vaso Zeno” – Patrizia Bertolini (Italy)

project “Gioza” – Francesco Buchetti (Italy) – Honorable Mention

project “D’uomo” – Nicola D’Apollo (Italy)

project “Riflesso 59” – Patrizio Della Rovere (Italy)

project “Audace” – Marco Fiorentino (Italy)

project “Il conio della memoria” – Marco Ferdinando Galdi (Italy)

project “Calendario 0605” – Giulia Grimaz (Italy)

project “Plinth” – David Ligeti (Hungary)

project “Barcolana” – Alessandro Marchi (Italy)

project “Lis sisilis nus bandonin” – group of Luca Montanaro and Martina Mariani (Italy) – Venzone Special Award

project “Benandante” – Angelo Monti (Italy)

project “Recompose” – Debora Nania (Italy) – Beba Award

project “Craçule” – Marco Ortis (Italy)

project “Volo” – Renato Righi (Italy)

project “Wooden mechanical puzzles” – László Tompa (Hungary)

project “Hold the place” – Marta Zagórska (Poland) – Honorable Mention

Edoardo Amoroso (Italy), Linda Baissero (Croatia) – GILLO DORFLES AWARD, Patrizia Bertolini (Italy), Francesco Buchetti (Italy) – HONORABLE MENTION, Nicola D’Apollo (Italy), Patrizio Della Rovere (Italy), Marco Fiorentino (Italy), Marco Ferdinando Galdi (Italy), Giulia Grimaz (Italy), David Ligeti (Hungary),

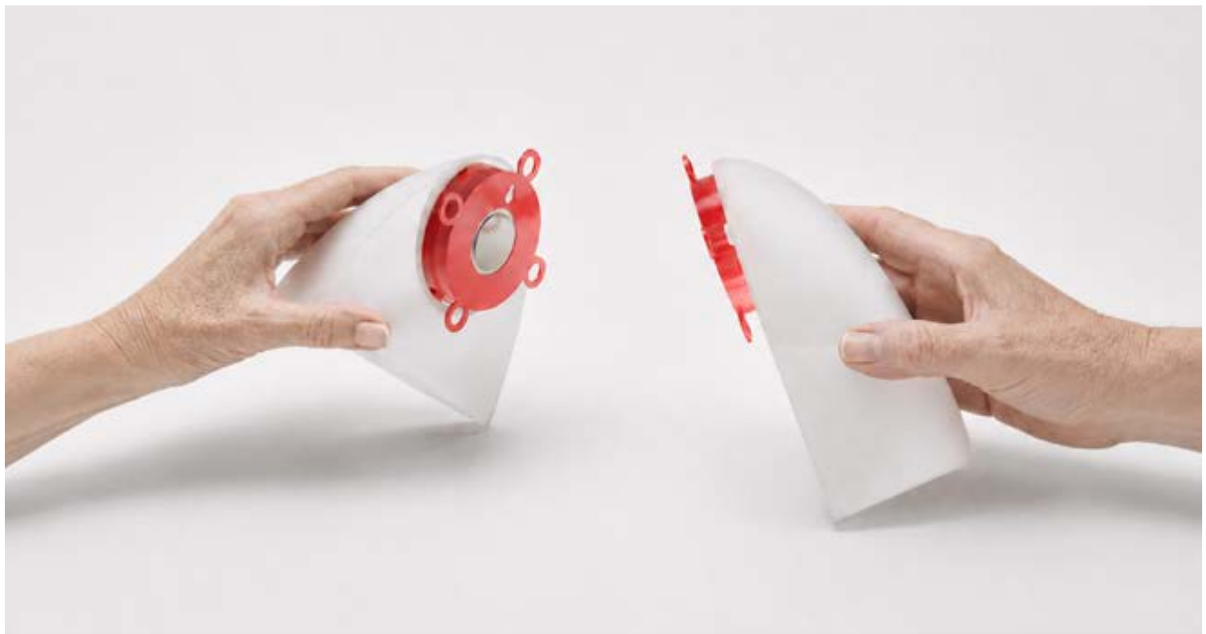
Alessandro Marchi (Italy), group Luca Montanaro and Martina Mariani (Italy) – VENZONE SPECIAL AWARD, Angelo Monti (Italy), Debora Nania (Italy) – BEBA AWARD, Marco Ortis (Italy), Renato Righi (Italy), László Tompa (Hungary), Marta Zagórska (Poland) – HONORABLE MENTION

1 OTTO
edoardo amoroso (italy, 1998)

profession: architect, 3D designer, and digital artisan

A nomadic light to preserve rituals and signal the *osmize* of the Karst.

“Otto” is a 3D-printed lamp made from recycled PETG, composed of two luminous domes connected by a magnetic ring. The small lampshade is 1 mm thick, while the large one is 2 mm thick. The system includes Ø15 mm through-holes, a Ø30 mm neodymium magnet, a LED spotlight, a USB-C port and power button. The central ring features four through-holes for ropes and carabiners, allowing the lamp to be suspended, secured
and oriented. The magnetic connection enables the two halves to rotate and adapt to different configurations.



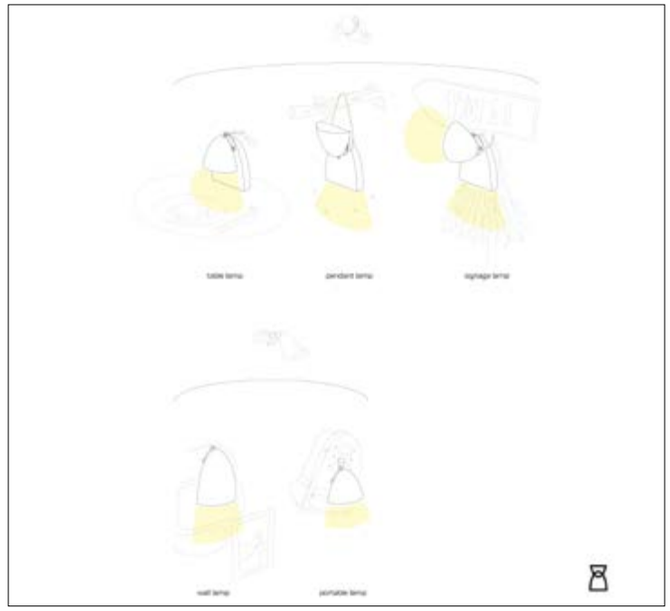
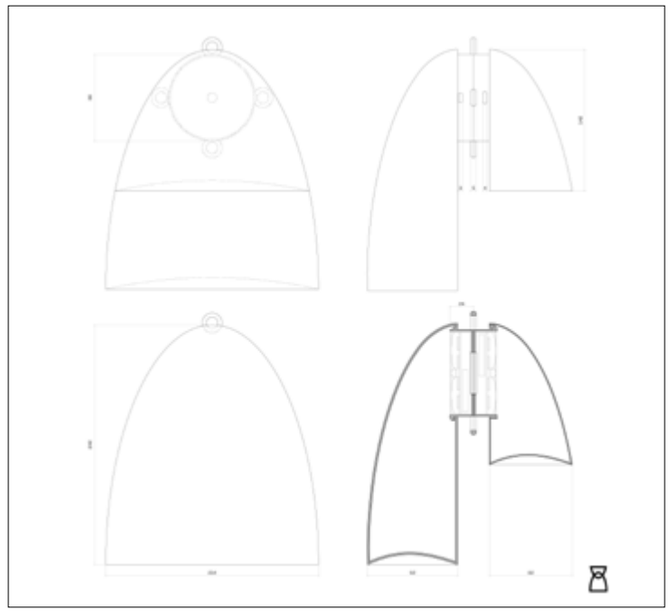
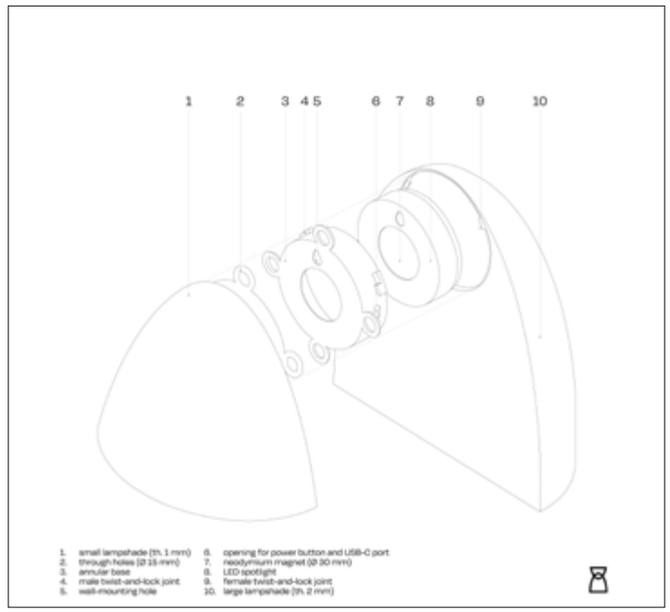


table lamp
pendant lamp
signage lamp
wall lamp
portable lamp




1
2
3
4
5
6
7
8
9
10
1. small lampshade (th. 1 mm)
2. through holes (Ø 15 mm)
3. annular base
4. male twist-and-lock joint
5. wall-mounting hole
6. opening for power button and USB-C port
7. neodymium magnet (Ø 30 mm)
8. LED spotlight
9. female twist-and-lock joint
10. large lampshade (th. 2 mm)

2 PEDOCIAR
linda baissero (croatia, 2001)

profession: product designer

Pedocio per cuciar, mussel as a spoon: a bit of the Gulf on the dining table in an alternative way.

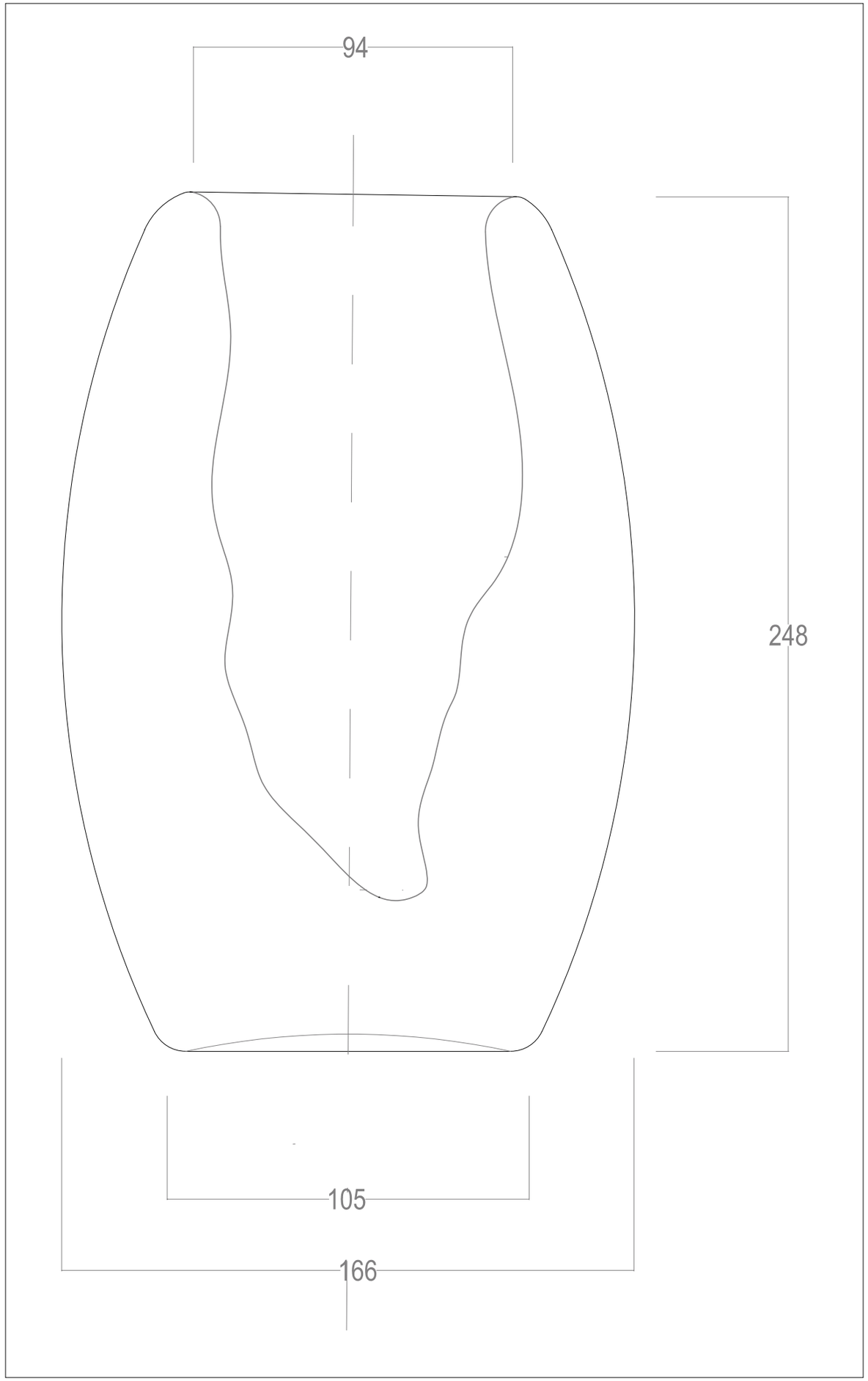
"Pedociar" is a spoon inspired by the shape and scooping gesture of a mussel shell. It is designed as a simple, durable table utensil with two size variations. Both versions are made from 1 mm stainless-steel sheet, laser-cut and formed with a single 40° bend. The small version measures 35 × 85 mm, with the bend positioned 48 mm from the edge. The large version measures 40 × 90 mm, with the bend positioned 53 mm from the edge. The two sizes allow for different uses, from scooping sauces and snacks to handling tea leaves and spices.

3 VASO ZENO
patrizia bertolini (italy, 1962)

profession: industrial, furniture and interior designer

Between fullness and emptiness, inside and outside, a tribute to water that shapes landscapes, history, and consciousness.

The vase is made of solid transparent glass, with a smooth, slightly elliptical exterior and an irregular internal cavity inspired by a karst sinkhole. The central void holds water and flowers, contrasting with the solid outer volume. The unique piece is produced through lost-wax casting in a mould, while the series is made by CNC milling of solid glass, followed by polishing. The vase measures 248 cm in height, with an upper base of 94 cm and a lower base of 105 cm. At its widest point, it reaches 166 cm.


94
248
105
166

4 GIOZA
francesco buchetti (italy, 2002)

profession: industrial designer

A small gesture that slows down time and transforms coffee into an identity-defining ritual.

"Gioza" is a small high-fired ceramic element designed to rest on top of a coffee cup and recreate the characteristic white dot of Trieste's *caffè gocciato*. Its 7 cm diameter slightly overhangs the cup, while a central 5 mm hole allows the milk foam to fall onto the coffee. The inclined surface guides the foam towards the centre. The object has a 32 mm lateral height, 8 mm normal height, and a 3 mm section thickness. It is handcrafted through mould casting and firing, with a raw, slightly irregular surface. Available in cenere, terra and cipria.

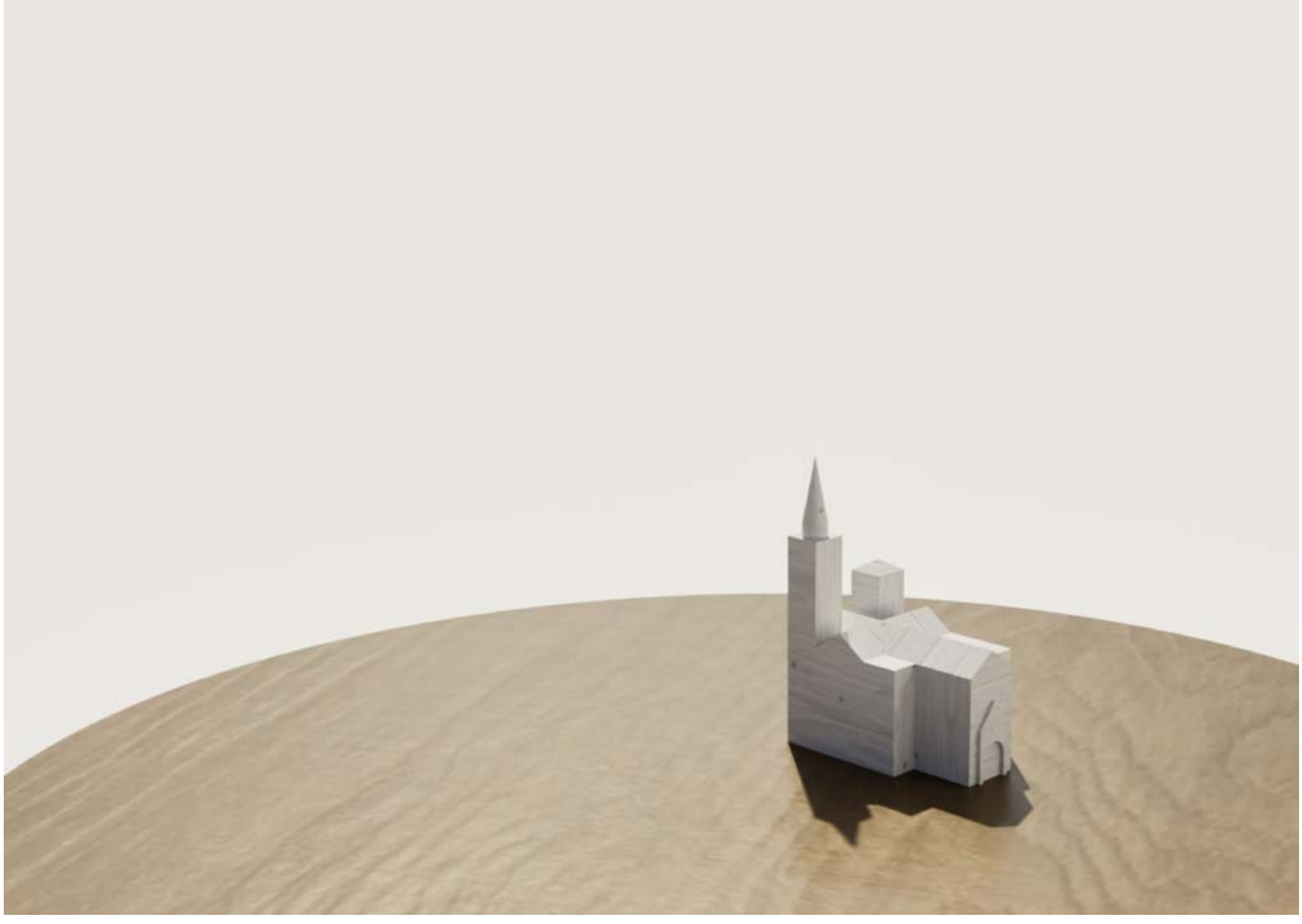
HONORABLE MENTION

5 D’UOMO
nicola d’apollo (italy, 1980)

profession: architect

A small furnishing accessory that represents Venzone as a living memory, rather than as a ruin.

“D’uomo” is a small home souvenir inspired by Venzone and its reconstruction after the 1976 Friuli earthquake. The object consists of a 10 cm hemispherical base in solid Lebanon cedar, finished in gold, supporting a solid-wood model of the Duomo di Sant’Andrea with a RAL 9010 stain. The unstable hemispherical base allows the object to oscillate when touched, while the Duomo follows the movement and naturally returns to an upright position. The object is designed as a dynamic decorative element whose movement creates an interactive experience.



6 RIFLESSO 59
patrizio della rovere (italy, 1992)

profession: art designer, graphic designer and product designer

A mirror-sculpture that turns seismic memory into a personal reflection on fragility, territory, and remembrance.

“Riflesso 59” is a mirror-sculpture made from Rosso Verzegnis marble, inspired by the 59-second duration of the Friuli earthquake. The seismic movement is translated into a parametric relief engraved onto a concave circular plate measuring 400 mm in diameter. At its centre, an 80 mm diameter mirror is inserted and fixed with adhesive. The marble is shaped through CNC milling, following a production file already developed and ready for manufacturing. The circular form and central reflection create a contemplative object that combines seismic data, material and perception.

7 AUDACE
marco fiorentino (italy, 1975)

profession: architect and industrial designer

A mirror inspired by Trieste's Molo Audace, where sea, land, and wind meet.

"Audace" is a versatile mirror designed for both tabletop and wall-mounted use, combining a high-definition 2 mm thick silver-plated float mirror, a 6 mm solid-oak rear support, and a burnished iron T-shaped structure. The mirror measures 202 mm in height, with a 50 mm base. The iron support has an 8 × 8 mm cross-section and a total length of 82 mm, including the base. Two concealed Ø3 mm neodymium magnets secure the support within the central slot, allowing the mirror to rotate 180° and switch between configurations. The oak back is glued directly to the mirror.

AUDACE

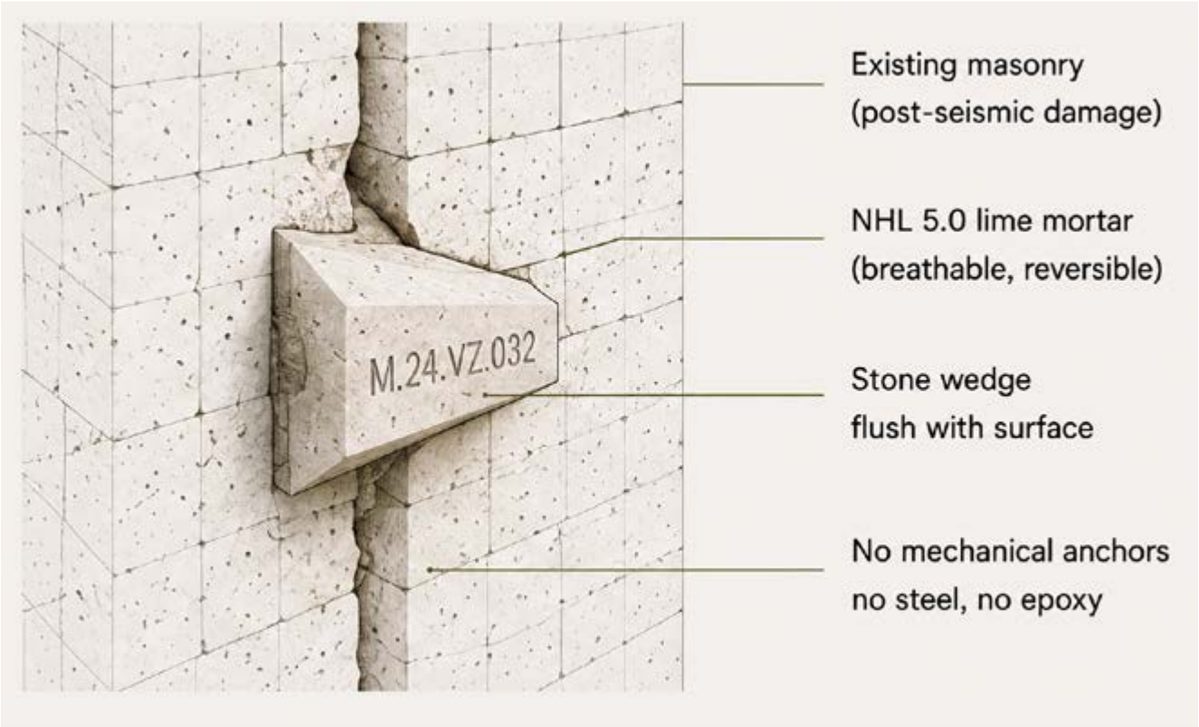
axonometric exploded view

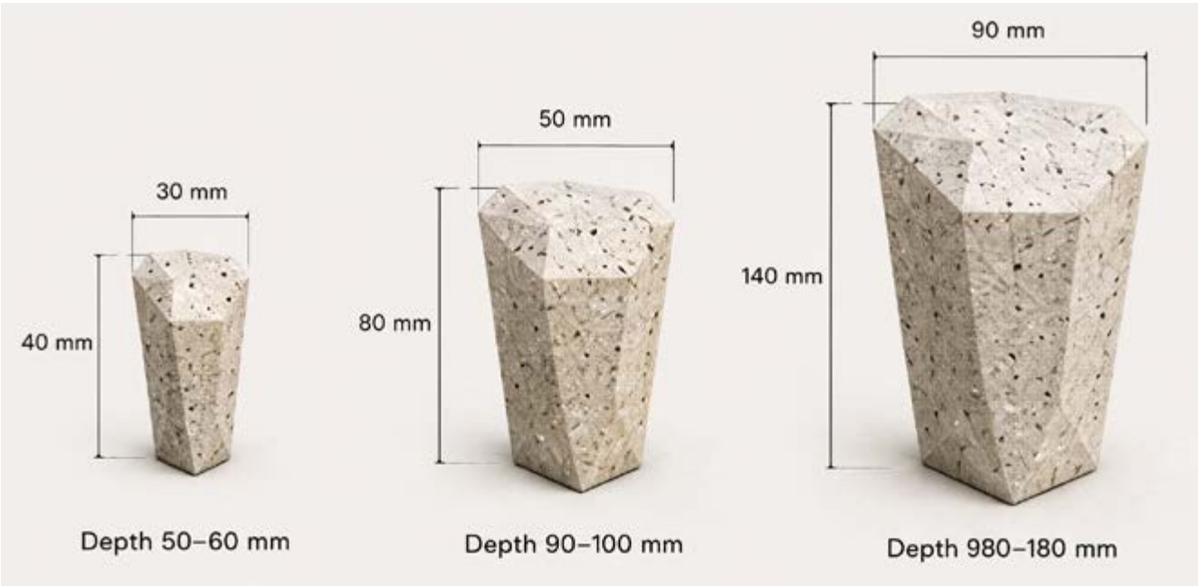
8 IL CONIO DELLA MEMORIA
marco ferdinando galdi (italy, 1970)

profession: design strategist and senior designer

Stone wedges mend fractured walls: time fades the mark, the structure stays.

“Il Conio della Memoria” is a reversible system for repairing structural fractures in historic masonry. Locally sourced Pietra di Carnia wedges are inserted flush into damaged stone using NHL 5.0 natural hydraulic lime mortar, avoiding steel and synthetic resins. Three sizes address different scales of damage: S, 30 × 40 mm; M, 50 × 80 mm 80-100 mm depth; and L, 90 × 140 mm, with 180–200 mm depth. CNC-shaped wedges restore structural continuity while preserving the visibility of the original fracture.


M.24.VZ.032
Existing masonry
(post-seismic damage)
NHL 5.0 lime mortar
(breathable, reversible)
Stone wedge
flush with surface
No mechanical anchors
no steel, no epoxy


30 mm
40 mm
Depth 50–60 mm
50 mm
80 mm
Depth 90–100 mm
90 mm
140 mm
Depth 980–180 mm

M.24.VZ.032

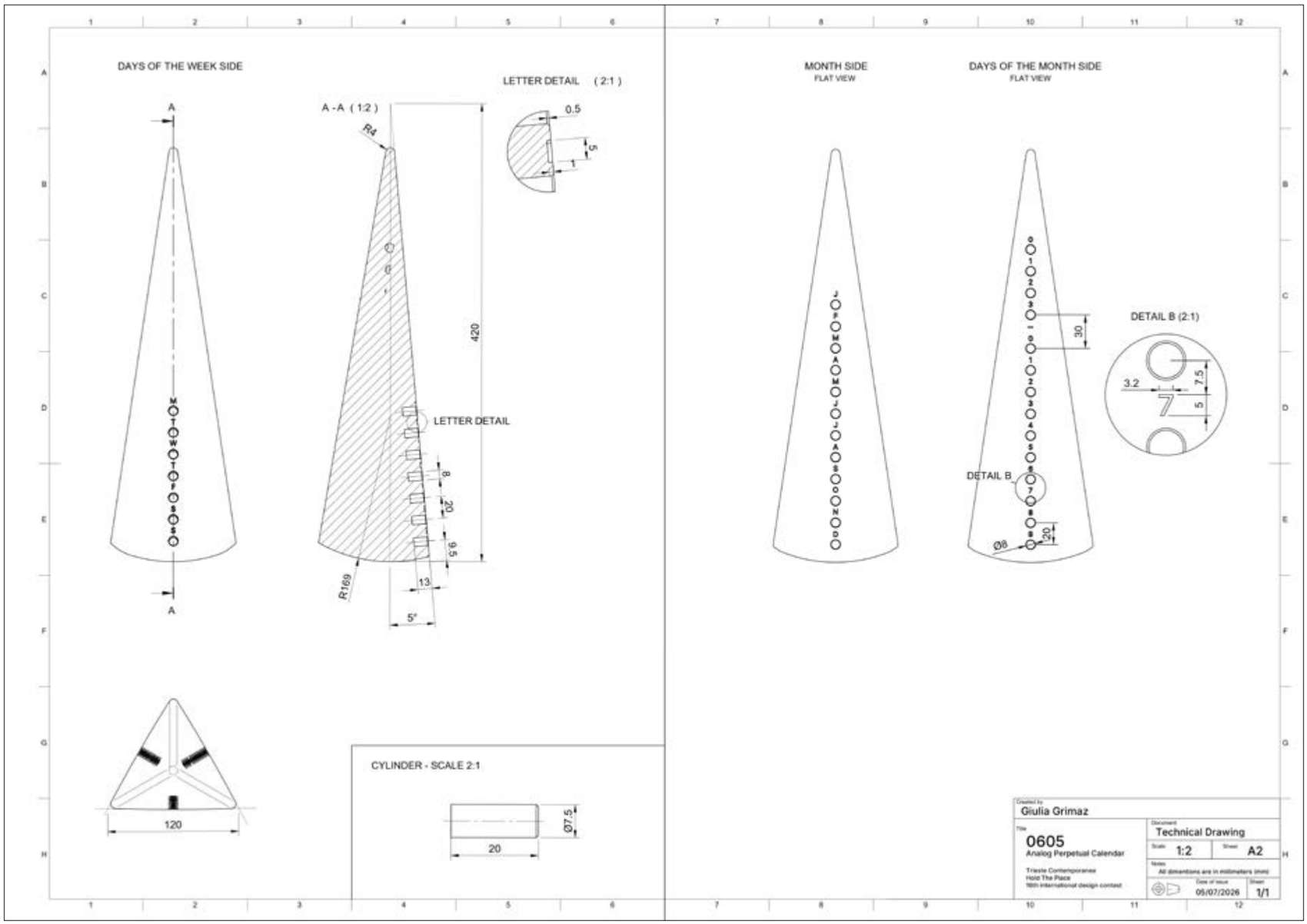
M.24.VZ.032

9 CALENDARIO 0605
giulia grimaz (italy, 1997)

profession: product designer

An analog perpetual calendar that transforms a simple daily routine into a ritual of memory.

“0605” is an analog perpetual calendar that transforms the daily act of setting the date into a ritual of memory. Inspired by the reconstruction of Venzone after the 1976 earthquake and the principle of anastylosis, its monolithic triangular prism organizes the month, day of the week and date across three faces. Four stainless-steel cylindrical markers are manually repositioned to reconstruct each date. Its convex base creates a constantly shifting equilibrium, with one exceptional configuration: Thursday, May 6th, when the calendar reaches perfect vertical balance. The body is made from Fior di Pesco Carnico marble, with the form and engravings produced through precision CNC milling.


DAYS OF THE WEEK SIDE
A
M
T
W
T
F
S
S
A
A - A (1:2)
R4
420
LETTER DETAIL
8
20
9.5
13
R169
5°
LETTER DETAIL (2:1)
0.5
5
1
120
CYLINDER - SCALE 2:1
Ø7.5
20
MONTH SIDE
FLAT VIEW
J
F
M
A
M
J
J
A
S
O
N
D
DAYS OF THE MONTH SIDE
FLAT VIEW
0
1
2
3
30
0
1
2
3
4
5
6
7
8
9
20
DETAIL B
Ø8
DETAIL B (2:1)
3.2
7.5
5
Created by
Giulia Grimaz
Title
0605
Analog Perpetual Calendar
Trieste Contemporanea
Hold The Place
16th international design contest
Document
Technical Drawing
Scale
1:2
Sheet
A2
Notes
All dimentions are in millimeters (mm)
Date of issue
05/07/2026
Sheet
1/1

10 PLINTH
david ligeti (hungary, 1992)

profession: creative director of an architectural studio

A plinth where architecture, memory and resilience form a shared foundation.

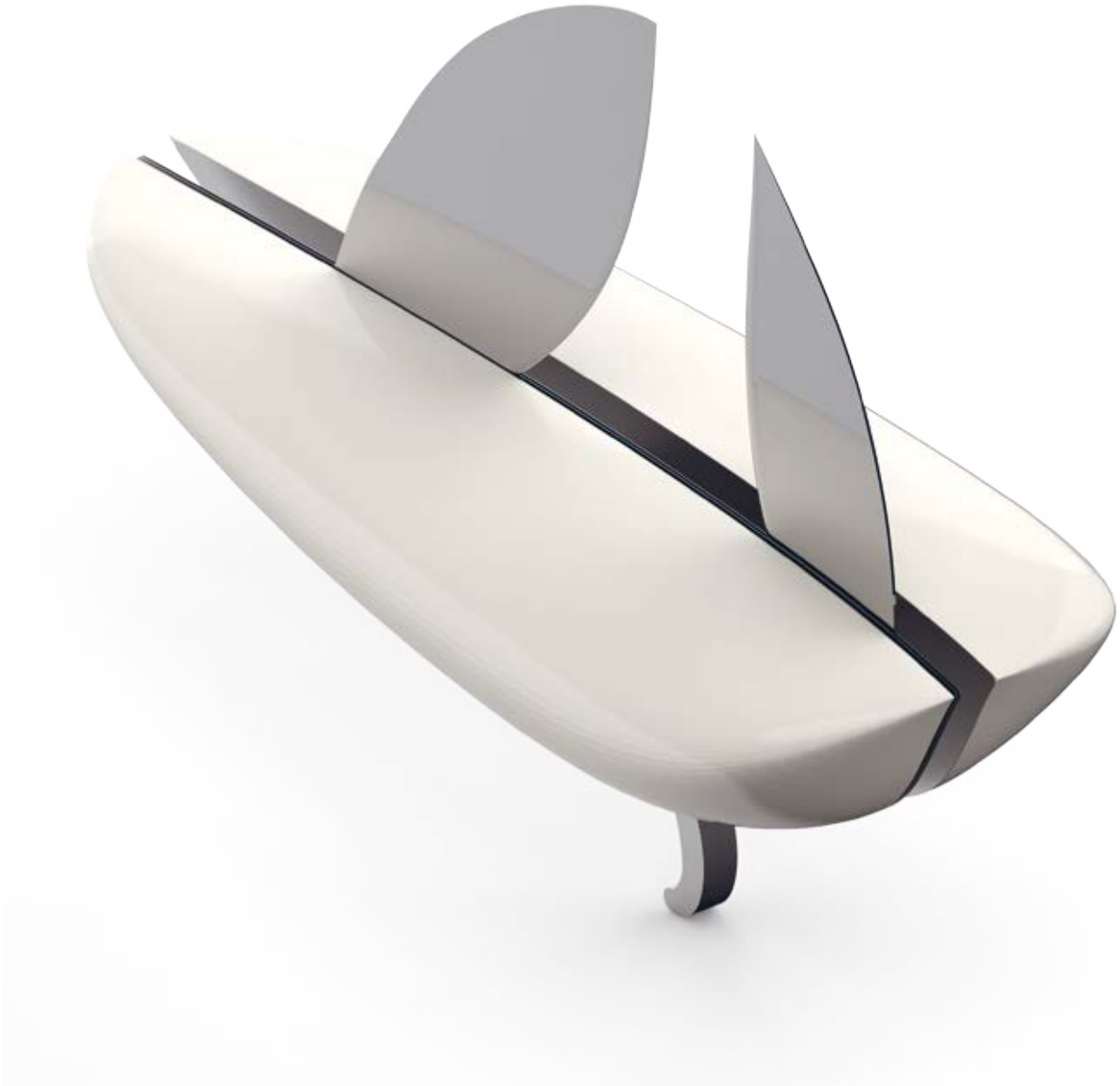
The object is a layered wooden plinth made from concentric solid-wood elements, assembled to create a strong and stable structure. Its recessed geometry gradually narrows towards the centre, translating the spatial character of Venzone's historic architecture into an abstract form. The elements are hand-carved, creating an irregular surface that recalls the texture of stone masonry while maintaining the warmth of timber. The concentric arrangement also references tree growth rings, expressing the passage of time through the material. The object can function as a stool, side table or plinth.

11 BARCOLANA
alessandro marchi (italy, 2003)

profession: product, interior and communication design student

A boat becomes a knife: sails-blades, hull-bottle opener, in steel.

"Barcolana" is a multi-tool knife inspired by the silhouette of a sailing boat. Its two asymmetrical stainless-steel blades evoke sails filled by the wind, while the tapered body recalls the shape of a hull. A bottle opener is integrated into the lower part of the metal structure, acting as the keel. The blades, bottle opener and internal lining are produced from stainless-steel sheet by laser cutting, followed by grinding, tempering and mirror polishing. The handle consists of two CNC-milled solid-wood shells, hand-finished through progressive sanding and assembled around the metal lining.



12

LIS SISILIS NUS BANDONIN

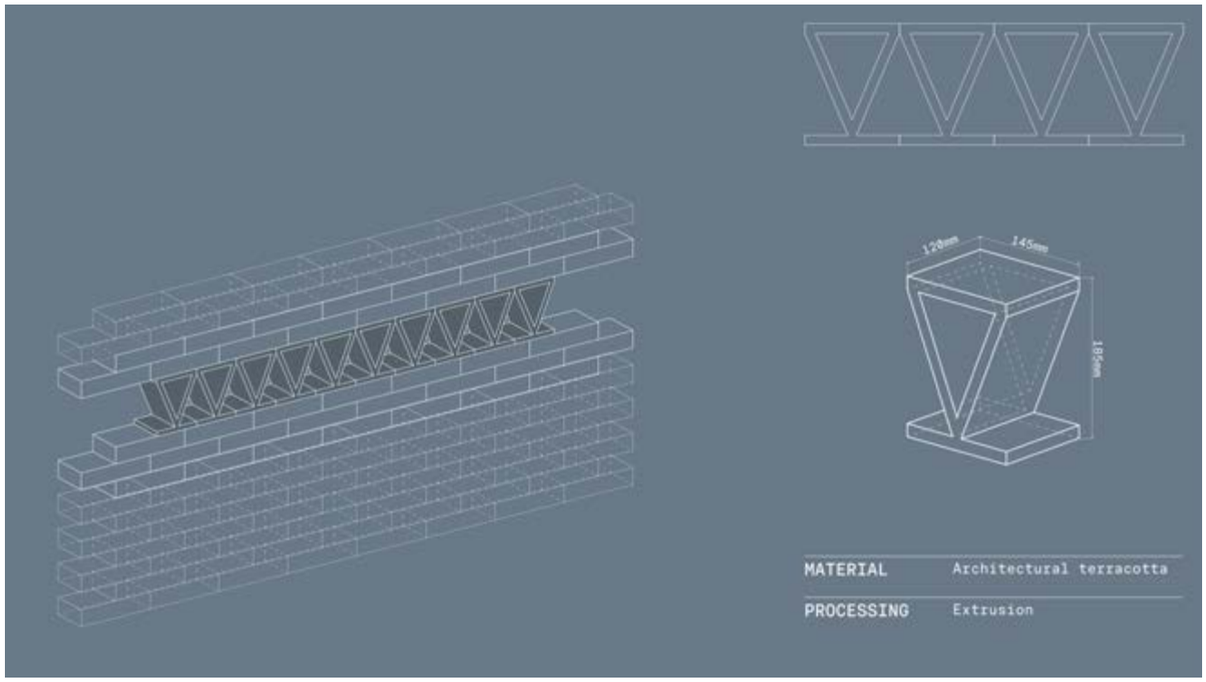
luca montanaro (italy, 2000) / martina mariani (italy, 2001)

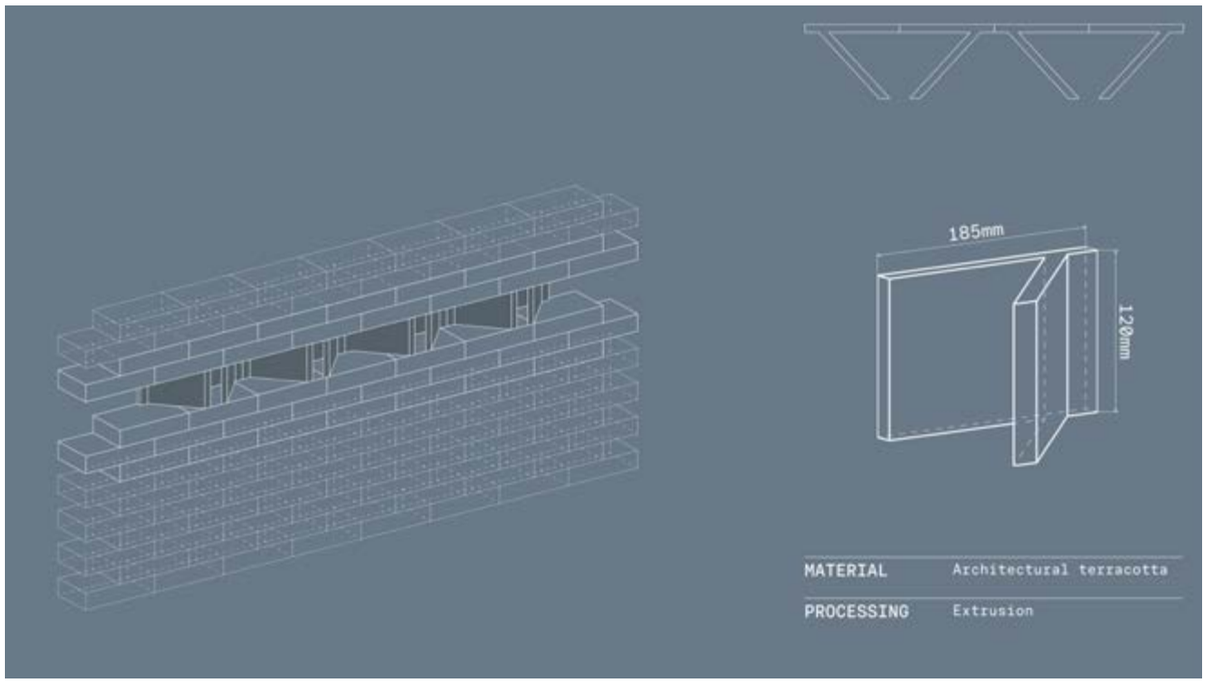
professions: industrial designer / architect, spatial curator and designer

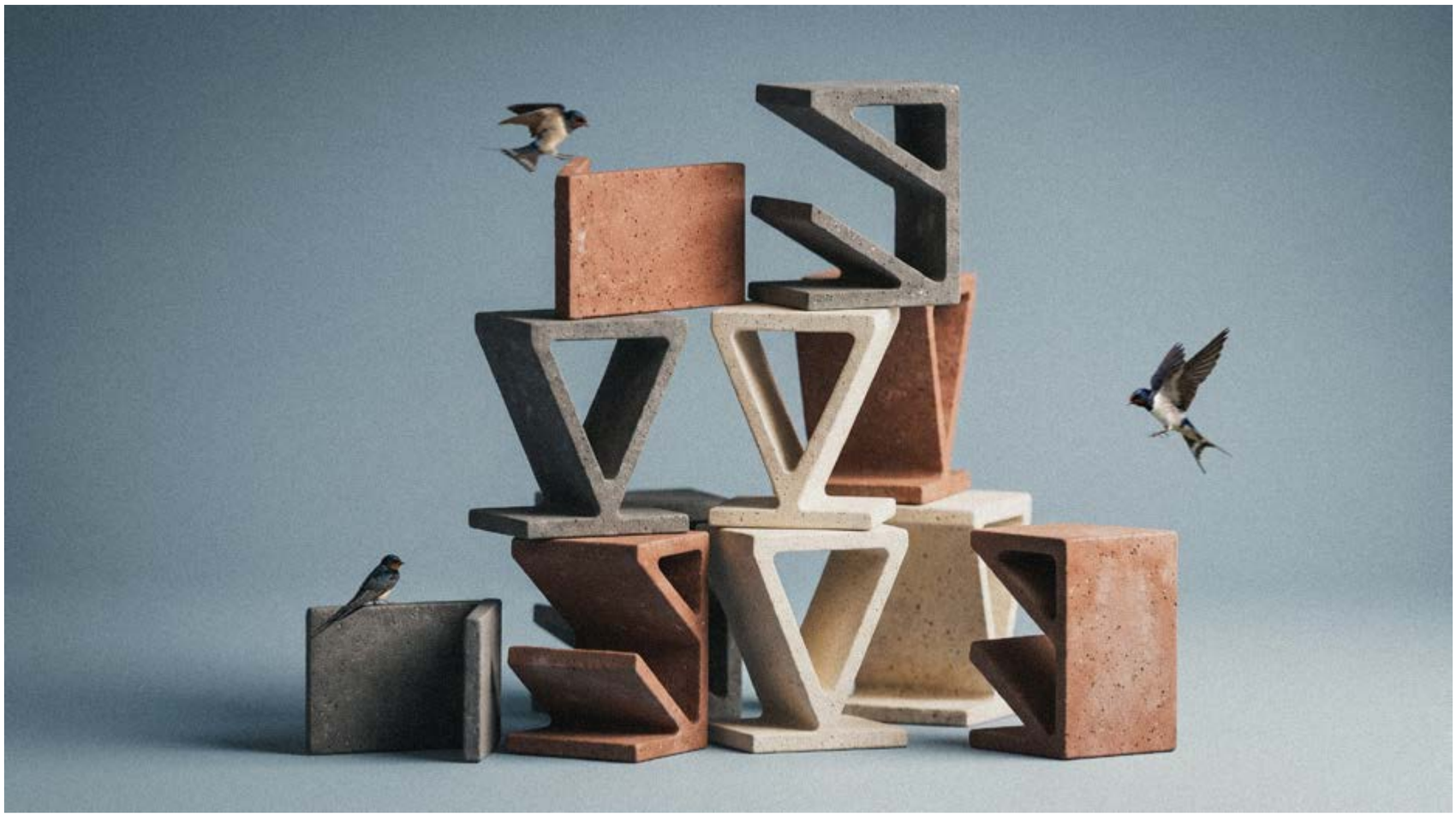
A brick system for the co-construction of swallow nests.

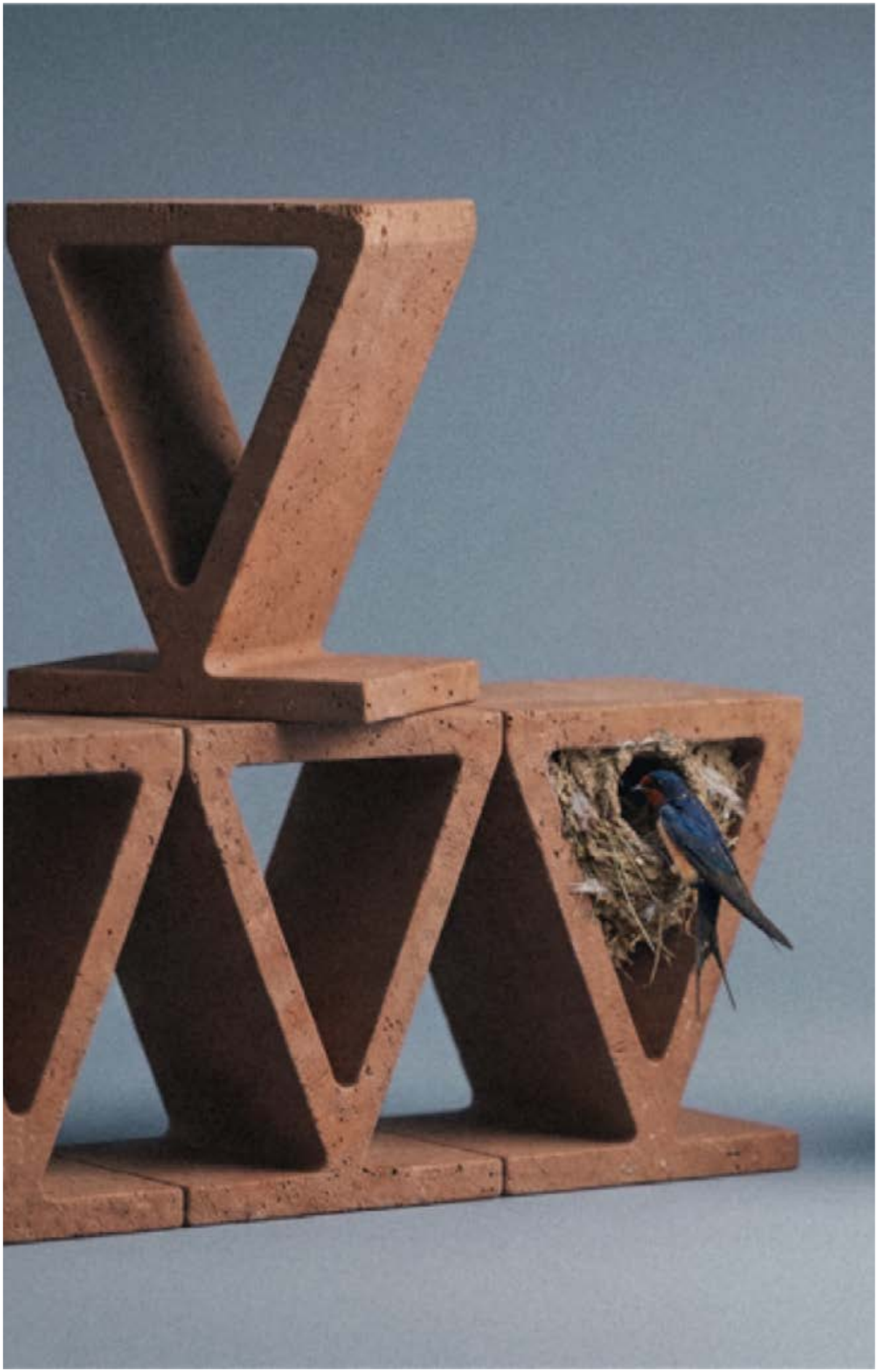
The project is a modular terracotta brick system designed to support the construction of swallow nests. The bricks provide protected cavities, surfaces and structural supports, allowing swallows to complete the nest using natural materials. Made from architectural terracotta through extrusion, the bricks measure 185 mm in height, with 120 mm and 145 mm sides and a 120 mm width. Three geometric variations can be combined to create different configurations, adapting the nesting spaces to different architectural contexts.

VENZONE SPECIAL AWARD


120mm
145mm
185mm
MATERIAL Architectural terracotta
PROCESSING Extrusion


185mm
120mm
MATERIAL Architectural terracotta
PROCESSING Extrusion



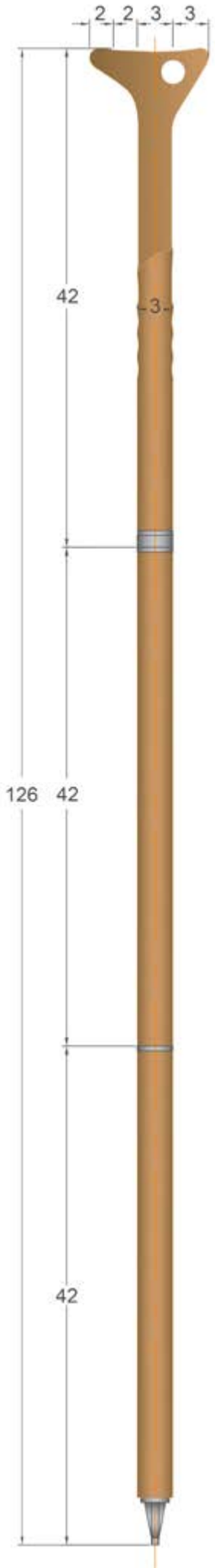


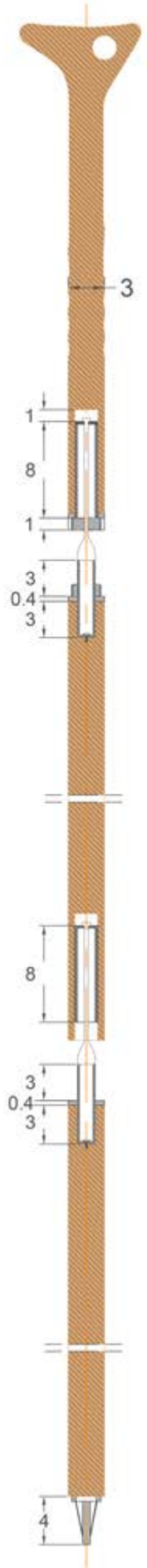
13 BENANDANTE
angelo monti (italy,1954)

profession: architect and urbanist

A staff-emblem of the “new Benandanti” who traverse the landscape with an attitude of care.

“Benandante” is a 126 cm mountain staff made from Friulian cornel wood, divided into three foldable sections connected by concealed stainless-steel joints. Each section measures 42 cm, with a 3 mm stick width. The folding mechanism integrates internal metal elements with dimensions of 3 / 0.4 / 3 / 8 / 1 / 1 mm and 0.4 / 3 / 3 / 8 mm. The upper and lower parts measure 10 mm and 4 mm respectively. Bicomponent epoxy adhesive and silicone cables complete the system, combining traditional craftsmanship with a compact, contemporary mechanism.


2
2
3
3
42
3
126
42
42


3
1
8
1
3
0.4
3
8
3
0.4
3
4

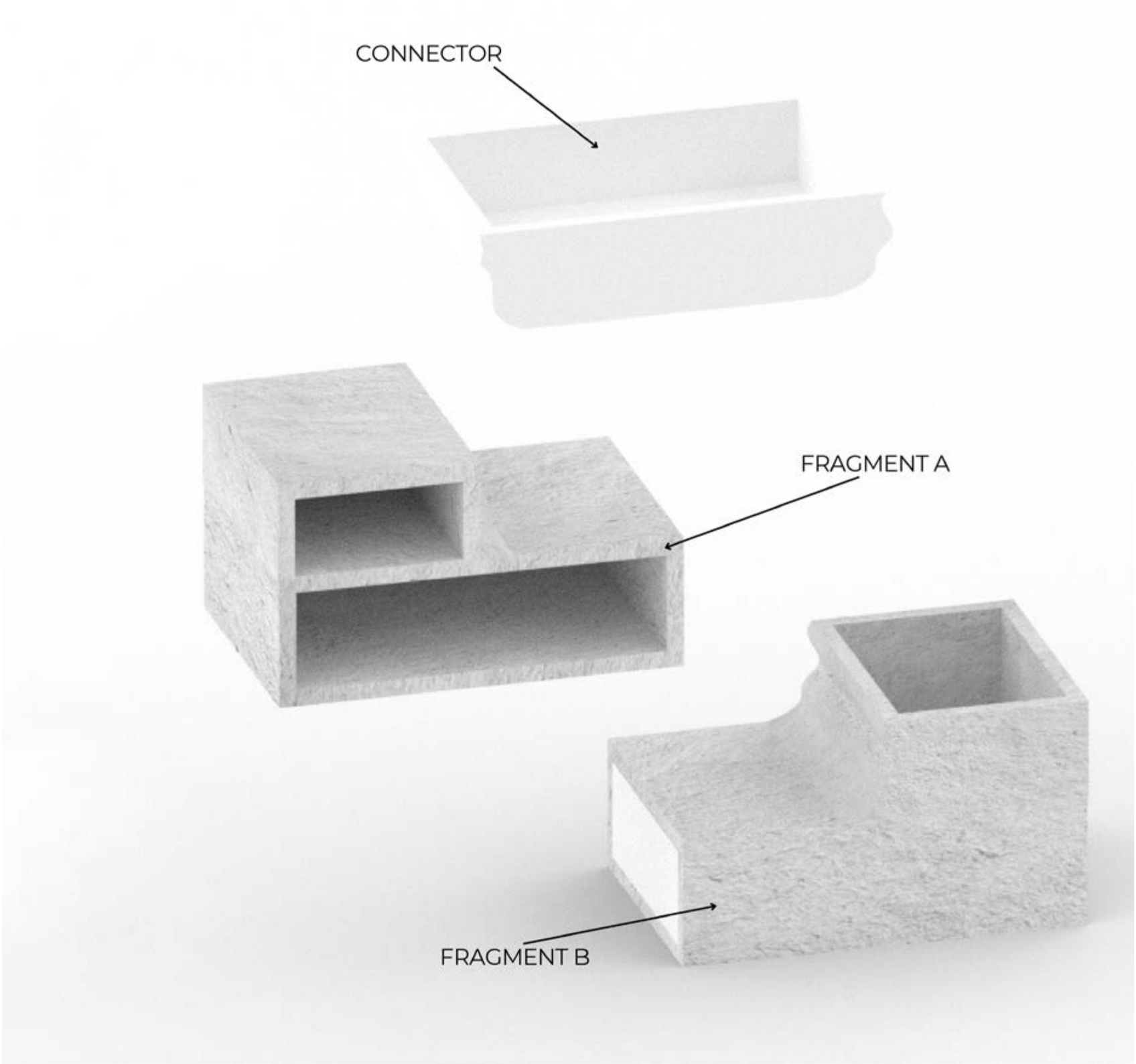
14 RECOMPOSE
debora nania (italy, 2003)

profession: product and interior designer

A modular desk organizer inspired by Venzone's collective reconstruction.

"Recompose" is a modular desk organizer composed of two handcrafted clay fragments connected through a 3D-printed PLA connector. The system uses a simple dry assembly, allowing the elements to be recomposed without additional fixing components. The two fragments can be arranged in different configurations, adapting the organizer to the user's needs. The combination of handcrafted clay and digitally fabricated PLA creates a contrast between traditional material and contemporary production, while maintaining a simple and modular construction system.

BEBA AWARD

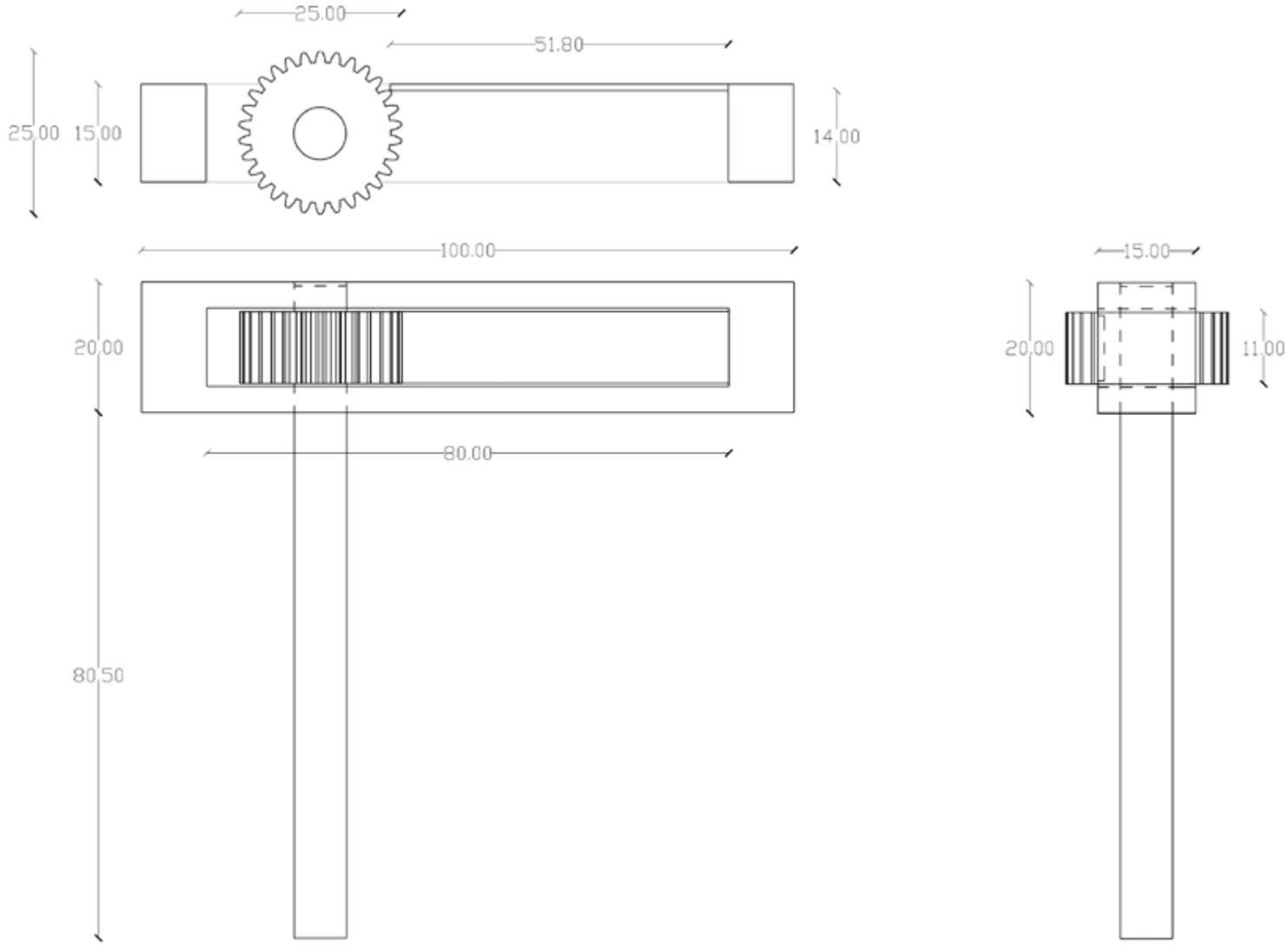

CONNECTOR
FRAGMENT A
FRAGMENT B

15 CRAÇULE
marco ortis (italy, 1999)

profession: architect and designer

"Craçule" transforms the traditional Friulian rattle into a contemporary symbol of resilience.

"Craçule" is a contemporary reinterpretation of the traditional Friulian wooden rattle, made from spalted beech with naturally occurring fungal markings. Its essential frame houses a functional toothed wooden wheel and flexible tongue, reproducing the traditional rattling mechanism. The object measures 100 × 105 × 25 mm and is carved from a single local wood species, finished only with natural oil. Its compact construction preserves the traditional mechanism while combining local material, simple production and a distinctive natural surface.

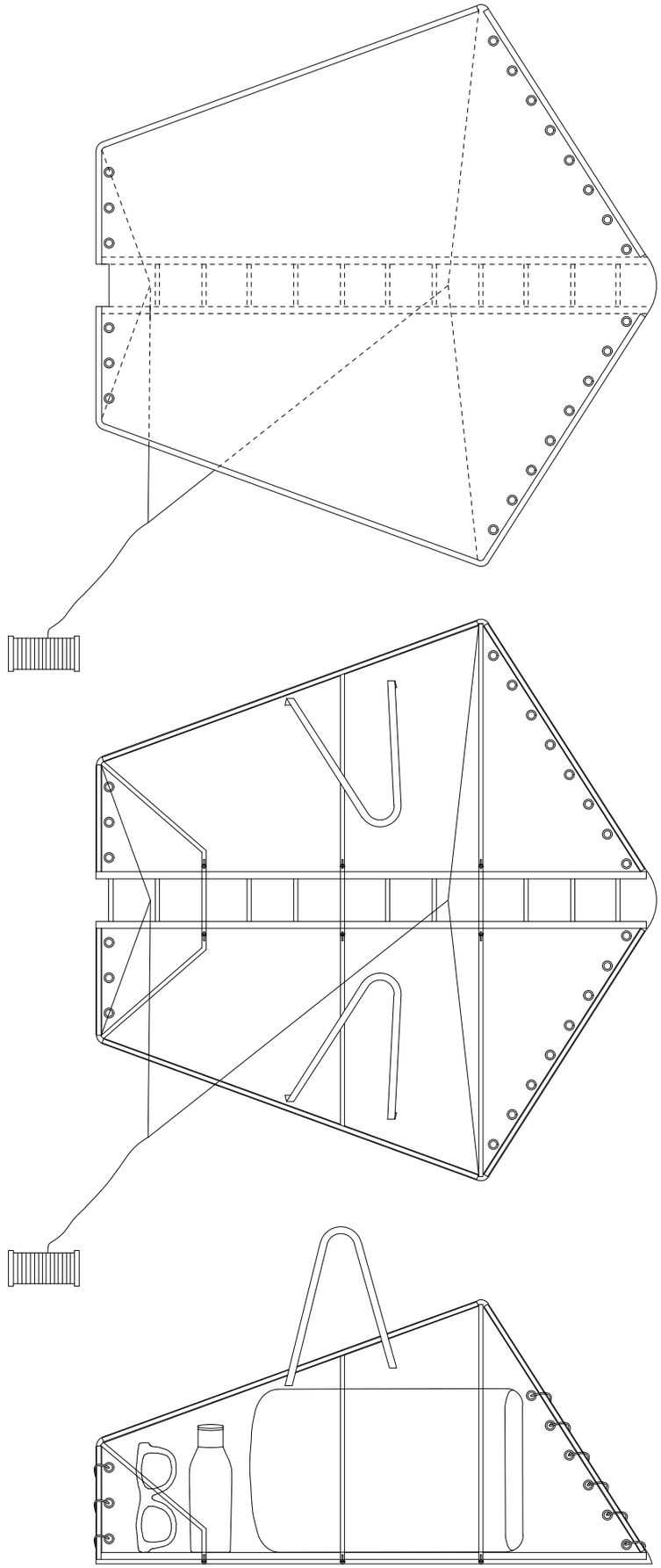

25.00
51.80
25.00
15.00
14.00
100.00
15.00
20.00
20.00
11.00
80.00
80.50

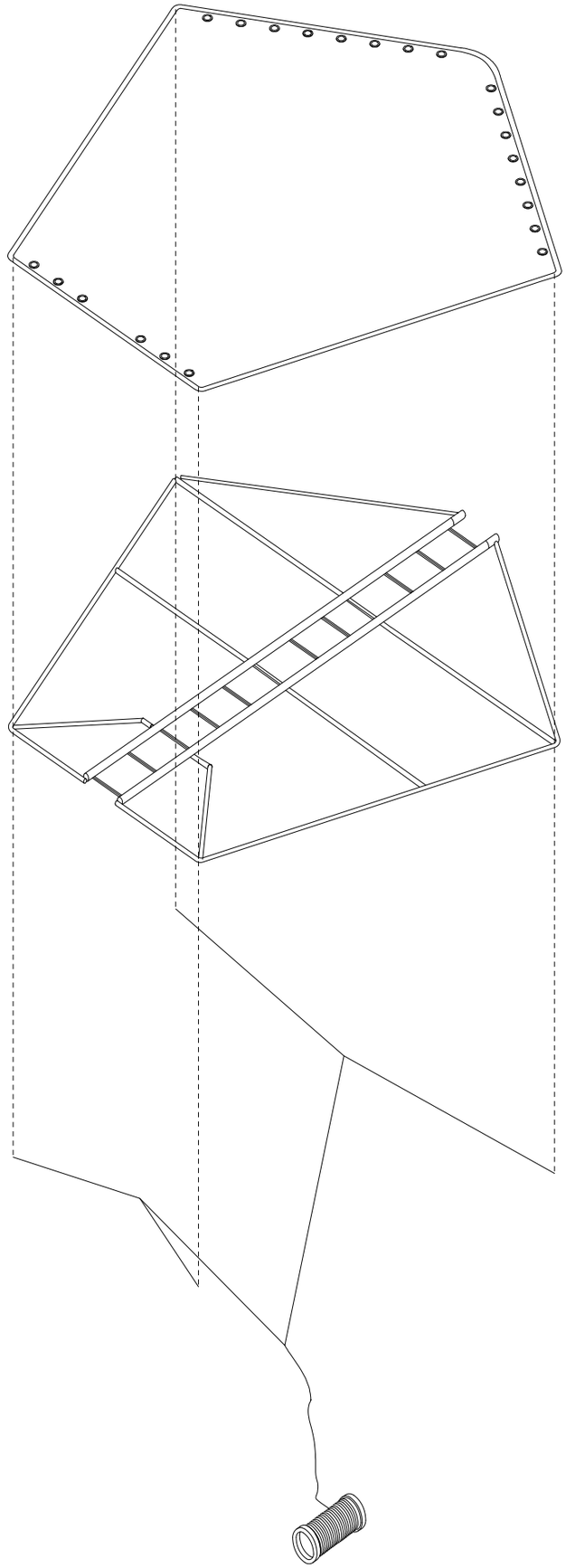
16 VOLO
renato righi (italy, 1995)

profession: architect and researcher

A kite whose structure allows it to be transformed into a beach bag.

“Volo” is a multifunctional object that combines a bag and a kite in a single structure. Made from a boat sail, a lightweight carbon-fibre frame, and an integrated rope spool, it changes function according to its configuration. When extended and opened from the top, the structure becomes a kite, using the sail as its flying surface. When folded and closed from the side, it becomes a bag for everyday carrying. The transformation requires no additional components, allowing the same object to shift between carrying and flying modes.





17 WOODEN MECHANICAL PUZZLES
László Tompa (hungary, 1969)

profession: ceramic designer

A wooden mechanical puzzle inspired by the layered landscapes of Friuli Venezia Giulia.

This 18-piece mechanical wooden puzzle consists of nine solid-ash plates and seven wooden cylinders of identical diameter but different lengths, plus two cover plates. The plates feature drilled holes and abstract relief patterns on both sides. Each component has a unique position, requiring the player to align the surface patterns while inserting every cylinder into the correct hole. The plates and textured surfaces are produced through CNC milling, while the cylinders are turned on a traditional wood lathe and cut to length. The finished pieces are treated with a matte water-based lacquer. Three variants, with different surface abstract patterns evoking the mountain ranges and sea waves of Friuli-Venezia Giulia, are available.

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HOLD THE PLACE

marta zagórska (poland, 1982)

profession: interior, product and graphic designer

A spaghetti container that tells the story of Venzone.

The object is a glass container composed of a moulded clear soda-lime glass body and a green soda-lime glass lid. It measures 340 mm in total height, with an 85 mm high lid and a 245 mm high body, and has a 130 mm width. The base has a 60 mm side. A custom gasket combines a rigid PP core with a soft TPE sealing ring, integrating a simplified cathedral and mountain form. The top view measures 45 mm, with a 35 mm internal section. The cathedral and mountain profile measures 110 mm in width, while the cathedral alone measures 85 mm, with a 75 mm height in front view.

HONORABLE MENTION

While the preceding pages present a brief narrative summary and the technical description provided by each designer for their project, here we publish in full (without any modification) the explanatory report (rationale)—which elaborates on the concept behind the new object as well as the design and production choices—submitted to the competition by each of the eighteen selected designers.

1. OTTO
Edoardo Amoroso (Italy, 1998)
Profession: architect, 3D designer, and digital artisan

"Otto" is a nomadic lamp designed for the *osmize* of the Friulian Karst: a small lighting device conceived to inhabit thresholds, paths, and temporary gestures. It was created to accompany a discreet yet powerful territorial heritage made of ivy branches, directional arrows, brief openings, and rural conviviality. It does not replace the language of the osmiza: it illuminates it, makes it visible, and extends it into the evening.
On the Friulian Karst, an *osmiza* is not announced by a signboard, but by a living sign: an ivy branch hung upside down, fragile yet unmistakable, telling of an open door, a limited time, an invitation. Beside it, often, a red wooden arrow indicates a direction rather than a place: it suggests turning off the road, slowing down, and trusting a territorial code handed down over time.
"Otto" was created to preserve and amplify this minimal signage system. It is a portable and bidirectional lamp designed for the *osmize* of the Karst: on one side, it illuminates the ivy branch, making the presence visible even at night or along poorly lit paths; on the other, it accompanies the arrow, clarifying the direction. The name refers to the very origin of the word *osmiza*, linked to the eight days of the historic opening concession. The object consists of two luminous shades made of 3D-printed recycled PETG, joined by a central ring with neodymium magnets. When assembled, it functions as a signage lamp, table lamp, or suspension lamp; when separated, it becomes two autonomous lights that can be used as temporary wall lamps, walking lanterns, or small light points to attach to a backpack during an excursion.
The shape of the shades evokes, without literally quoting them, bells: sound and visual presences in the Friulian landscape, connected to productive, communal, and artisanal rituals. The central ring, available in several colours and mainly in the red sampled from *osmiza* signage, is crossed by four through-holes that allow ropes to be tied, carabiners to be inserted, and the lamp to be suspended, tightened, fastened, oriented, or secured. Thanks to the neodymium magnetic connection, the two halves can rotate and adapt to many different configurations of use. Lightweight, easy to handle and humble, Otto is designed to be a familiar object, agricultural yet contemporary: a small luminous infrastructure created to keep a widespread heritage alive.

2. PEDOCIAR
Linda Baissero (Croatia, 2001)
Profession: product designer

In the coastal area facing the Gulf of Trieste, mussels (or "pedoci", as they are locally known) are part of the everyday life of locals and accompany also visitors in many different ways: on the edges of harbours, in the farms of the Gulf ("pedocere"), in different traditional dishes ("busara"), as the name of a beach ("Pedocin"). However, the closest encounter most locals and visitors have with mussels is at the dining table, when the taste of the sea can be savoured directly out of a mussel shell. To encapsulate these moments of bliss and conviviality into an object that can also serve as a keepsake when far from the Gulf of Trieste, Pedociar was developed.
The name comes from the fusion of the local expressions for mussels ("pedoci") and spoon ("cuciar") and describes exactly what it is: a spoon inspired by mussel shells. It translates the morphology of the mussel shell into the form of the object and the scooping motion often done with the shells when consuming them into its function. By doing so, it aims to evoke the iconic local produce and gestures related to it while being a practical and durable dining table utensil. Pedociar is thought to be manufactured out of 1mm thick stainless steel sheet that gets cut and then formed with one single bend, making it also efficient and inexpensive to produce.
Since no mussel shell is the exact same size or shape, it comes in two different sizes and with slight formal variations, allowing to better accommodate different uses and subtly differentiate the spoons. The overall spoon function is defined, but the different uses it can assume are entirely up to the users: from scooping tea leaves and spices to spooning sauces and snacks. Overall, Pedociar wants to bring a bit of the Gulf of Trieste on the dining table in an alternative way, translating what is usually consumed into what is used to consume, and evoking typical produce and rituals also when far away from the place that inspired it.

3. VASO ZENO
Patrizia Bertolini (Italy, 1962)
Profession: industrial, furniture, and interior designer

Since I began regularly visiting Friuli Venezia Giulia, I have come to perceive water as the dominant element of this territory. In the plains, it flows through and shapes the contemporary landscape, while also having fostered the development of numerous economic activities. In the mountains, water disappears from the surface and carves its way through the Karst, retreating into the depths of the earth and giving rise to fascinating yet treacherous underground landscapes.
The project seeks to celebrate water as the sculpting force of a territory in constant transformation, both natural and social: a continuous flow that, by its very nature, overcomes rigidities and barriers and transcends the very concept of a "border," of which Friuli Venezia Giulia represents a historic political and cultural expression. The choice of glass stems from its natural affinity with water, with which it shares transparency, the duality between visual lightness and physical substance, and an extraordinary ability to generate perceptual landscapes.
The vase, made of transparent solid glass (or coloured with subtle tonal gradients), features a soft, smooth, slightly elliptical outer form. The central void, designed to hold water and flowers, instead evokes a Karst cavity: irregular and tactile, reproducing its ruggedness and morphological complexity. This formal choice aims to evoke the beauty of the underground world, shaped over time by the erosive action of water, while simplifying its complexity for reasons of technical feasibility.
The relationship between solid and void thus

becomes a metaphor for the territory as a whole and in all its complexity — sea, plains, mountains, and underground — and for the profound dependence of these landscapes on the action of water.
The coexistence of smooth and irregular surfaces in the form of the object suggests a reflection on the oppositions that characterize human experience: conscious and unconscious, order and irregularity, appearance and depth. It offers an ideal reference to "consciousness" as a space of tension and inquiry, evoking, within the cultural context of Friuli, the work of Italo Svevo and the figure of Zeno.
The memory of a tragedy that has marked the history of these places also remains present: the foibe, natural cavities transformed by the violence of history into places of death and remembrance.

4. GIOZA
Francesco Buchetti (Italy, 2002)
Profession: industrial designer

Is a small ceramic object that gently rests atop a coffee cup. Its name comes from the Triestine dialect and means "drop", a direct reference to the caffè gocciato triestino, a local coffee specialty characterised by a small amount of milk placed at the centre of the coffee, appearing as a white dot on a dark surface. Coffee has represented a centuries-old tradition and an essential part of everyday life in Trieste for generations. The project aims to transform an everyday and often unconscious action into a more intentional moment. Gioza slows down the preparation of coffee and invites users to pay attention to a gesture that is already part of the city's collective memory, reinterpreting coffee as a moment of pause, care, and sharing. Gioza is designed as a circular element with a diameter of 7 cm, allowing it to rest naturally on top of the cup. A small protruding edge facilitates handling, making it easy to place and remove. The surface features a slight inclination that guides milk foam towards a central hole with a diameter of 5 mm. As it passes through, the milk gently spreads across the coffee, recreating the iconic white dot that characterises caffè gocciato triestino. Gioza is not intended to solve a functional problem, but to give form and recognisability to an existing habit, transforming it into a contemporary, shared ritual. The object is made of high-fired ceramic, with a raw and tactile finish that preserves its authentic character. The rough texture increases friction between the object and the cup, improving its stability during use. Its slight imperfections are intentionally preserved to emphasise its materiality and handcrafted quality, allowing it to age gracefully over time and reinforcing its connection to Trieste's enduring coffee tradition. Ceramic was also chosen for its sustainable qualities: it is a durable material that can be produced locally, supporting small-scale craftsmanship and reducing the need for complex production processes. In this way, sustainability is understood not only as an environmental value, but also as an economic and social one, strengthening the connection between the object, local knowledge and the community. Gioza is an example of how design can transform an everyday gesture into a ritual, giving new meaning to an existing tradition and reinforcing the relationship between people, memory and place.

5. D'UOMO
Nicola D'Apollo (Italy, 1980)
Profession: architect and product designer

"D'uomo" is a small furnishing accessory that represents Venzone as a living memory, rather than as a ruin.
The hemispherical base, inherently unstable, rocks when touched, translating the gesture into a reminder of the 1976 Friuli earthquake and Venzone's extraordinary reconstruction. At its top, the Cathedral of Sant'Andrea never falls: it follows the movement and always returns to its state of equilibrium.
The rocking motion becomes a metaphor for the earthquake. The return to the upright position becomes a metaphor for reconstruction. It is therefore not a static object, but an object that remembers through movement. Through use, the furnishing accessory makes tangible the dialogue between instability and balance, between past and future, turning memory into a living experience.

6. RIFLESSO 59
Patrizio Della Rovere (Italy, 1992)
Profession: art designer, graphic designer and product designer

"Riflesso 59" is a mirror-sculpture that transforms the memory of the Friuli earthquake into a physical, circular, and contemplative form. The duration of the tremor, 59 seconds, is translated into a vector path generated parametrically through software: a temporal datum becomes relief, engraving, matter, and wound. This seismic movement is then modelled in 3D and transferred onto a concave marble plate, 400 mm in diameter, with a small mirror inserted at its centre. The work guides the viewer's gaze toward the centre of the surface, as if gradually drawing them into the tremor itself. When the viewer encounters their own reflection, the epicentre is no longer only a geographical place, but becomes the observer. In this way, the project creates a short circuit between scientific data, matter, and perception: the earthquake is not represented only as a past event, but as an experience that continues to question both collective and personal memory. The title "Riflesso 59" works on a double meaning: on one hand, the visual reflection produced by the mirror; on the other, a reflection on the earthquake, on its impact, and on the fragility of the territory. The choice of Rosso Verzegnis strengthens this connection with Friuli: a stone from those areas, little known, yet characterised by an intense red tone, capable of evoking energy, wound, and depth. The circular form also recalls the vinyl record on which the earthquake was recorded, connected to the Pink Floyd album, transforming the sound disc of the tremor into a material and meditative object. "Riflesso 59" thus becomes a device of memory: it does not describe the earthquake literally, but invites the viewer to pause within its time, to look at it and to look at themselves.

7. AUDACE
Marco Fiorentino (Italy, 1976)
Profession: architect and industrial designer

The project draws its lifeblood from the landscape and identity of Friuli Venezia Giulia, translating the primordial encounter between land and water into material. The burnished metal support is not simply a functional element, but a geometric and poetic transposition of Trieste's Molo Audace. Just as Trieste's historic pier gently juts into the Gulf, challenging the horizon and offering a privileged vantage point over the majesty of the sea and the force of the Bora wind, so the iron insert penetrates the object's reflective

surface. The mirror becomes a metaphor for deep, ever-changing water, while the wood behind it recalls the pristine nature, forests, and rugged karst landscapes that characterize the region.
Audace's essential aesthetic belies its intelligent versatility. The object was designed to transition between the vertical dimension of the wall and the horizontal dimension of the support surface:
1. Tabletop Configuration: The metal support acts as a solid, self-supporting base. Once inserted into the lower slot of the mirror, it ensures balance and the perfect angle for use on desks, consoles, or dressing tables.
2. Wall-Mounted Configuration: By rotating the mirror 180°, the same metal element becomes the upper anchor for wall mounting. The slot perfectly accommodates the inverted support, transforming the object into a suspended mirror with a strong graphic impact.
The structural stability between the plate and the metal is ensured by the integration of two high-power neodymium magnets arranged symmetrically within the mirror slot. When the iron support is inserted, the magnetic force generates a solid, secure fit, free of mechanical play or visible screws, emitting a material "click" that enhances the tactile experience and interaction with the user.
TECHNICAL DATA SHEET AND MATERIALS
Project Name: Audace
Type: Furnishing Accessory / Mirror (Table and Wall)
Reflective Surface: High-definition silver-plated float mirror, with CNC-milled through-bezel.
Rear Support: Locally sourced plywood (oak or ash), natural matte finish.
Iconic Element: Solid iron "T" structure, treated with a burnished or waxed, fingerprint-resistant finish.
Interlocking Technology: Integrated, concealed magnets (neodymium magnets) with invisible, scratch-resistant gaskets.

8. IL CONIO DELLA MEMORIA
Marco Ferdinando Galdi (Italy, 1970)
Profession: design strategist and senior designer

Il Conio della Memoria began with a simple observation: historic walls rarely fail in silence. Cracks are not only structural problems to conceal, but traces of stress, trauma and survival. Instead of masking them behind cosmetic repairs or relying on invasive steel ties and synthetic resins, the project proposes a quieter response — one that works with the language of the wall itself.
The system uses small stone wedges, shaped from locally sourced Pietra di Carnia, and inserted flush into fractures using NHL 5.0 natural hydraulic lime mortar. Their geometry changes according to the size and behaviour of the crack. Smaller pieces stabilise secondary branches and endings; larger ones intervene where masonry begins to separate or lose cohesion. The interventionremains visible, but restrained. Every wedge carries a laser-engraved code. At first, the inscription acts as a small public trace of care, documenting the moment someone decided that the building was worth repairing. Yet the project was never imagined as permanent signage. Rain, frost, lichen and time slowly soften the contrast between new and old material. Decades later, the number may disappear entirely while the stone quietly continues its structural task.
Production combines digital tools with local craftsmanship. LiDAR survey and crack mapping help classify the damage and guide the choice of wedge size. Stone elements are digitally milled through existing local CNC workshops and later finished and installed by hand using reversible lime-based techniques compatible with historic masonry. No epoxy, steel anchors or irreversible systems are required.
The proposal also introduces a civic dimension. Citizens symbolically adopt a wedge, helping finance less visible restoration works through small contributions. Inspired by the long memory of reconstruction in Friuli after the 1976 earthquake, Il Conio della Memoria imagines repair not aserasure, but as continuity — a way for a building to remember what it has survived.Stone wedges mend fractured walls: time fades the mark, the structure stays.

9. CALENDARIO 0605
Giulia Grimaz (Italy, 1997)
Profession: product designer

The project is inspired by the reconstruction of Venzone after the 1976 earthquake, specifically the principle of anastylosis - a restorative method based on identifying, preserving, and repositioning original architectural elements. Rather than focusing on the disaster itself, the project interprets the deep value of reconstruction as a collective act of continuity, shared responsibility, and renewal.The object's form is essential, monolithic, and vertical. The three faces of the prism clearly organize the calendar information (month, day of the week, and date), while its compact volume evokes a sense of permanence and memory over time.
Interaction represents the core of the project. To update the date, the user must manually move four stainless steel cylindrical markers. All four elements are strictly necessary to complete the display, working in unison to build the present as a symbol of community and collective effort. The date is not merely read, but actively reconstructed daily. This minimal interaction transforms the use of the calendar into an intentional gesture of care toward the present and, symbolically, into an act of physical rebuilding.
The base of the object is deliberately convex, leaving the calendar in a perpetual search for a new equilibrium. Every date change alters the mass distribution, generating a different stance for the main body. However, there is only one specific configuration where the object achieves perfect vertical balance: Thursday, May 6th, the exact date that marked the beginning of the 1976 earthquake shocks. This flawless alignment serves as a quiet tribute to that point of fracture - a reminder that from crisis, a new balance begins to take shape. It becomes a metaphor for memory as a daily practice: an equilibrium to rebuild day after day, just as occurred in Venzone.
The body is crafted from Fior di Pesco Carnico marble, an iconic stone of the Friuli Venezia Giulia region that is structurally hard and compact in its soul, yet soft and elegant in its chromatic aesthetic. The main form and its engravings are shaped via precision CNC milling.
Ultimately, "0605" reminds us that time is not just something that passes, but something we choose to rebuild and rebalance every day, alongside our memory and our land, a commitment that, in the face of today's climate emergency, must grow even stronger

10. PLINTH
David Ligeti (Hungary, 1992)
Profession: creative director of an architectural studio

A layered wooden plinth where architecture, memory, and resilience form a shared

foundation. Its concentric layers build structural strength while symbolising community, cohesion, and resilience: distinct elements reinforce one another to create a stable whole. The recessed, gradually narrowing geometry recalls the deep-set openings and substantial wall thicknesses of Venzone's architecture, translating its spatial character into an abstract, functional form rather than directly reproducing architectural details. Hand-carved solid wood elements echo the irregular rhythm of stone walls, preserving traces of both the historic environment and human intervention. At the same time, the concentric pattern evokes the growth rings of a tree, making the passage of time perceptible through the material itself. The warmth and tactility of timber offer a human interpretation of the mass and texture of stone, connecting architecture, craftsmanship, landscape, and the cultural identity of Friuli Venezia Giulia. Functioning as a stool, side table, or plinth, the object becomes a metaphor for community and reconstruction: a shared foundation on which new stories can be built, transforming memory from a museum artefact into an active part of everyday life.

11. BARCOLANA
Alessandro Marchi (Italy, 2003)
Profession: product, interior and communication design student

For the "HOLD THE PLACE" theme i realized Barcolana. "Barcolana" originates from an in-depth study of Franco Pace's photographs — the Trieste-based photographer who, for over thirty years, has captured the regatta at the exact moment when the hull tilts, the sail stretches, and the wind becomes form. It is in that suspended instant, fixed by the lens, that I found the starting point for translating a sailing boat into an everyday object.
The multi-tool knife reinterprets the silhouette of one of the boats that sail across the Gulf of Trieste every October: the two blades, arranged in an asymmetrical opening, evoke the billowing curve of sails filled by the Bora wind, while the tapered body of the object echoes the hull's shape. Integrated into the lower part, acting as the keel, is a bottle opener, which completes the reading of the boat even in the object's gesture of use.
The choice of typology — the knife — pays homage to the knife-making tradition of Maniago, in Friuli, historically linked to steel craftsmanship.
On the production side, the blades, bottle opener, and lining are cut from stainless steel sheet using laser cutting, ensuring precise definition of the sails' thin profiles; this is followed by grinding, tempering, and mirror polishing of the surfaces. The handle is made from two wooden shells, shaped via CNC milling and hand-finished through progressive sanding, mirror-assembled around the metal lining to recreate the rounded volume of the hull.
The encounter between digital cutting and manual finishing thus narrates, through material and form, the maritime and craft identity of Friuli Venezia Giulia.

12. LIS SISILIS NUS BANDONIN
Luca Montanaro (Italy, 2001) / Martina Mariani (Italy, 2000)
Professions: industrial designer / architect, spatial curator and designer

After the 1976 Friuli earthquake, children at a school in Gemona were asked to collect stones from the river: natural, humble, resilient fragments that had survived the destruction of the houses.
Those stones became a canvas. On their small, irregular surfaces, the children drew their wishes, fears and hopes. Among them was Vittorio, who drew swallows.
When asked to explain his drawing, Vittorio said: "Lis sisilis nus bandonin." The swallows are leaving us. He explained that the swallows had returned to Gemona that year, but had found no nests because the houses had collapsed. For the following year, he hoped they would all come back and find their homes rebuilt too. In that sentence, the earthquake is no longer only an architectural rupture. It is a rupture in the act of dwelling. The walls collapsed, but with them disappeared the nests, the seasonal returns, the animal presences and the quiet relationships that had made that place alive. This is where the choice of the brick begins. The brick is the smallest unit of reconstruction: the first element with which houses are raised again, walls are reassembled and form is restored to a wounded place. In this project, however, it is not conceived only as a building component. It becomes a tangible symbol of reconstruction, capable of transforming memory into a possibility for use. The project consists of a system of three terracotta bricks designed to support swallow nesting. Their geometries introduce ledges, cavities, inclined planes and sheltered surfaces, offering birds a starting point from which to build their nests. They are not ready-made artificial nests, but incomplete supports: devices that prepare the conditions for dwelling. The nest is not imposed, but co-created. Human intervention sets the conditions, while the swallow completes the act of dwelling with mud, straw and time.
Reconstruction is understood not only as the rebuilding of houses, but as the gradual reactivation of the relationships that constitute a place. After a rupture, rebuilding also means allowing gestures to be repeated and returns to take place.
The system brings memory and use together. It recalls a loss—the empty houses after the earthquake—but translates it into a concrete action: making space for return. When the swallow comes back, the place is not merely rebuilt. It is alive again.

13. BENANDANTE
Angelo Monti (Italy, 1954)
Profession: architect and urbanist

"A staff for the new Benandanti" is a design project that weaves together memory, territory, and a contemporary vision of walking. Its inspiration stems from the historical figure of the Benandanti, the Friulian popular confraternity studied by Carlo Ginzburg, "those who go for the good," symbolic defenders of the fertility of the fields and the balance of rural communities. In this narrative, travel is not only physical movement, but a ritual and protective practice, in which the traversed landscape becomes cultural and identity-based terrain.
The walking stick thus becomes a threshold-object: a tool for the wanderer and, at the same time, a device of memory. Friuli, a land of passage and historical crossroads toward the Balkans, is reinterpreted through this artifact as a space crossed by wandering figures, ideal guardians of prosperity and harmonious relationship with place. The stick becomes a reactivated identity symbol in the new millennium, where the act of walking is linked

to an ethical dimension and to the protection of the landscape. From a design perspective, the 126 cm mountain staff reinterpret Friulian craft tradition through the use of cornel wood, a local species valued for its strength and symbolic significance. Alongside this historical material, a structural innovation is introduced: a system allowing the staff to be divided into three foldable segments, easily reassembled for use. The solution draws inspiration from contemporary metal trekking poles, yet it is transposed into a wooden material language, with no clear equivalents in current production. Stainless steel joints, bicomponent epoxy adhesives, and silicone cables define a technical system that mediates between craftsmanship and engineering, between tradition and contemporaneity. The result is a hybrid object: a material memory of the territory and, at the same time, an advanced tool for walking.
Within this synthesis, the staff becomes an emblem of the "new Benandanti": no longer nocturnal mythic figures, but contemporary wanderers crossing the landscape with an attitude of care, protection, and ecological awareness. An object that transforms the act of walking into a gesture of relationship between human beings, memory, and place.

14. RECOMPOSE
Debora Nania (Italy, 2003)
Profession: product and interior designer

Is a modular desk organizer inspired by the reconstruction of Venzone after the 1976 earthquake. The project draws from the Friulian expression "Fasin Bessoi" ("we do it ourselves"), which embodies the values of collective action, resilience, and shared responsibility.
Rather than presenting itself as a single, finished object, "Recompose" is composed of independent elements that acquire meaning and stability only when assembled together. Through this simple act of recomposition, the user becomes an active participant, transforming a daily routine into a symbolic gesture that recalls the collective rebuilding of Venzone. The project combines traditional craftsmanship with contemporary digital fabrication. The storage modules are conceived in clay, a material that recalls the historical identity, texture, and permanence of the town. In contrast, the central connector is designed to be 3D printed in PLA, providing the precision required for a stable dry-fit assembly while representing innovation and contemporary production. The dialogue between these two materials reflects the relationship between memory and progress, tradition and technology. Their visual and tactile contrast reinforces the project's central message: reconstruction is not only a historical event but an ongoing process that connects past and present. More than a desk organizer, "Recompose" transforms an everyday action into a small ritual of reconstruction, preserving the memory of Venzone through interaction, materiality, and design. "Recompose" is a modular desk organizer inspired by the reconstruction of Venzone after the 1976 earthquake. The project draws from the Friulian expression "Fasin Bessoi" ("let's do it ourselves"), which embodies the values of collective action, resilience, and shared responsibility.Rather than presenting itself as a single, finished object, "Recompose" is composed of independent elements that acquire meaning and stability only when assembled together. Through this simple act of recomposition, the user becomes an active participant, transforming a daily routine into a symbolic gesture that recalls the collective rebuilding of Venzone. The project combines traditional craftsmanship with contemporary digital fabrication. The storage modules are conceived in clay, a material that recalls the historical identity, texture, and permanence of the town.

15. CRAÇULE
Marco Ortis (Italy, 1999)
Profession: architect and designer

Craçule's beechwood scars mirror kintsugi's gold seams: a land rebuilt, yet never unmarked.
Craçule takes its name from the scraçule, the traditional wooden rattle of Friulian Easter customs. During the days of Holy Week when church bells were tied into silence as a sign of mourning, wooden rattles were carried through the villages in their place; a dry, insistent sound standing in for what could not, for those days, be heard.
Fifty years ago, the region experienced a different, more violent silence: the 1976 earthquake, which struck Venzone with particular force. Its reconstruction did not erase what had happened: original stones were catalogued, salvaged, and set back into the walls they came from, so the town today still visibly carries the fracture inside its own rebuilt structure. Memory was not smoothed over; it was integrated.
Craçule works from the same principle, translated into a single material choice: the body is carved from spalted beech, native to the forests of Friuli. Spalting is a natural process in which fungi colonize damaged or decaying wood, tracing dark, branching lines through the pale grain: lines that visually recall the gold seams of Japanese kintsugi, the practice of repairing broken ceramics by filling their cracks with gold rather than hiding them.
Here, though, the reference works in reverse. In kintsugi, gold is added: the object is actively repaired, and the crack becomes more beautiful than the untouched surface once was. In Craçule, nothing is added. The dark lines are not a repair, they are the wood's own scar, formed slowly and involuntarily. The object is not healed; it is simply left visible. This is closer to Venzone itself: rebuilt, but never returned to an untouched state, a place that carries its wound openly, as part of what it now is.
Formally, the object keeps an essential silhouette: a frame narrowing into a tapered neck and handle, preserving at its core the traditional mechanism, a toothed wooden wheel and flexible tongue that produce the instrument's sound when swung. The mechanism is fully functional, not only symbolic. The use of a single local species, finished only with natural oil, keeps production simple, low-impact, and reproducible by small regional workshops. Nothing is added to the wood beyond what it already carries.
Craçule is, ultimately, an object about a resilience that does not forget: a sound returning after silence, made from a material once wounded and left to show it.

16. VOLO
Renato Righi (Italy, 1995)
Profession: architect and researcher

The project is situated in Trieste, a city where the design of an object is understood as an opportunity to narrate and interpret the territory through its material and immaterial characteristics. The development process begins with an investigation of the city and its historical and geographical identity, identifying the Bora wind, the relationship with the sea,

and the presence of shipyards as the primary thematic and conceptual references.
These elements are not considered merely contextual conditions, but rather active drivers of the design process, shaping both the conceptual framework and the material choices of the project. The strong presence of wind, in particular, suggests a dynamic condition that informs the idea of lightweight structures, movement, and transformation, while the maritime culture and shipbuilding tradition introduce a dimension of technical knowledge, assembly logic, and material reuse.
From this synthesis emerges a kite conceived as a design artefact capable of embodying these references. The structure is developed in carbon fibre, chosen for its lightness and resistance, while sails and nautical ropes sourced from reuse practices define both its surface and its system of assembly. These materials establish a direct dialogue with the maritime environment of Trieste, reinterpreting its productive and environmental conditions within a contemporary design language.
Beyond its primary function, the kite is designed as a transformable object. Through a system of folding and reconfiguration, it can be converted into a beach bag, thereby expanding its functional spectrum and challenging conventional categories of use. This transformation reflects an exploratory approach to design, in which objects are not defined by a single, fixed function, but rather by their capacity to adapt, shift, and generate alternative modes of interaction.

17. WOODEN MECHANICAL PUZZLES
László Tompa (Hungary, 1969)
Profession: ceramic designer

A mechanical wooden logic puzzle consisting of 18 pieces featuring abstract, structured surface patterns. This puzzle challenges the player to reassemble a solid block from its disassembled and mixed components.
The puzzle consists of nine wooden plates with drilled holes: a top cover plate, a bottom cover plate, and seven intermediate layers. The structure is held together and stabilized by seven wooden cylinders of identical diameter but different lengths.
Both sides of the object feature abstract relief-like surface patterns. During assembly, the player must continuously monitor the alignment of these patterns while also ensuring that each cylinder is inserted into the correct hole. Every component has only one correct position within the structure.
The puzzle combines two interconnected challenges: reconstructing the surface patterns and rebuilding the internal structure. It encourages spatial reasoning, logical thinking, the planning of sequential problem-solving steps, and the development of fine motor skills. It is primarily intended for children over the age of ten and adults.
The version submitted to the competition was designed to appeal to a broader audience by offering a level of difficulty that is both engaging and entertaining while still providing a satisfying sense of achievement. Three puzzle variants with different surface patterns have been created.
Connection to the Competition Theme
Three years ago, my family and I spent two weeks travelling through Italy. Passing through Tolmezzo and Belluno, we explored the Dolomites and completed several hiking trips in the surrounding mountains. On our way home, we visited Venice, the beach of Jesolo, and the beautiful city of Udine.
The landscapes, historic towns, coastline, and the warm hospitality of the people left a lasting and very positive impression on us. I believe these experiences are reflected indirectly in the visual language of the puzzle. The abstract surface patterns evoke the tectonic layers of mountain ranges and the movement of sea waves. These simple yet distinctive structures provide visual guidance during play while also establishing a connection to the source of inspiration.
The puzzle is made from solid ash wood. The holes and textured surfaces were created using CNC milling technology on precisely cut wooden elements. The cylinders were turned on a traditional wood lathe and cut to length. The finished surfaces were treated with a matte water-based lacquer.

18. HOLD THE PLACE
Marta Zagórska (Poland, 1982)
Profession: interior, product and graphic designer

A spaghetti container that tells the story of Venzone. A simple pasta container and ordinary spaghetti tell an extraordinary story together. They transform a simple everyday gesture into a moment of meaning. Fill the container with pasta, close it, and turn it upside down - a landscape emerges: the Cathedral of Sant'Andrea Apostolo in Venzone, framed by mountains. This is a story of cultural belonging and renewal. Take care of it - with each refill of pasta and every careful turn, the cathedral is reborn again and again.
As a dynamic material, spaghetti never forms the same landscape twice, making every user's experience unique.
This project, beyond its functional value, can become a reminder of Venzone's history, a symbol of Italian culture, and a keepsake for those who discover it from abroad.
PROJECT & NARRATIVE ELEMENTS
SPAGHETTI - a symbol of Italian culture and identity recognized around the world and, at the same time, a simple, everyday companion of Italian families.
THE CATHEDRAL OF VENZONE - a symbol of a city reborn from ruins through the resilience of its people. CONTAINER - thoughtfully designed to bring the story to life through the act of use.
ACT - an essential part of the project; only by turning the container upside down is the story revealed. Without this gesture, it remains a simple pasta container.
USER - both within this project and in everyday life, the user's presence, engagement, and care are necessary for culture and history to stay alive.
CONTAINER TECHNICAL DETAILS
Designed for standard 25 cm spaghetti (diameter: less than 2 mm)
Capacity: 4 × 500 g packs
Stadium-shaped form for a comfortable grip.
Molded clear soda-lime glass body with an 8.5 cm sandblasted band concealing the custom gasket. Molded green soda-lime glass lid.
WIRE BAIL-INSPIRED CLOSURE - a classic wire bail system adapted to the stadium-shaped form with a refined design, providing the secure closure required to turn the container upside down.
CUSTOM GASKET - the project's defining element. Integrated with the cathedral form, it transfers the cathedral's shape onto the spaghetti, transforming the container into a storytelling object. The gasket is produced by two-shot (2K) injection molding. A rigid green PP core forms the simplified cathedral geometry, optimized for smooth spaghetti flow. A soft matte green TPE sealing ring cushions the glass and stabilizes the lid.

exhibition venue
Trieste, Studio Tommaseo, via del Monte 2/1
from Septmber 4 to 25, 2026

curators of the exhibition
Giuliana Carbi Jesurun, Barbara Fabro, Nicla Indrigo, Luciano Marson, Giulio Polita, Paolo Tassinari

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photo courtesy
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HOLD THE PLACE

The contest has been organised by the Trieste Contemporanea Committee | under the auspices of the Central European Initiative and the *ADI – Associazione per il Disegno Industriale* | with the co-financing from the Regione Autonoma Friuli Venezia Giulia and the support of the Franco Jesurun Foundation ETS | in collaboration with the CEI Secretariat in Trieste, the *ADIfvg – Delegazione Friuli Venezia Giulia dell'Associazione per il Disegno Industriale*, the Studio Tommaseo in Trieste and partners of the Continental Breakfast network.

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