

ABITO

Curated by Palomba Serafini Associati

Promoted by the Ministry for Foreign Affairs and Cooperazione Internazionale

At the **Salone del Mobile.Milano**, design also serves as a way of interpreting the times. It is within this context that **ABITO** – an exhibition organised by the **Ministry of Foreign Affairs and International Cooperation** and curated by **Palomba Serafini Associati** – is taking place, **interweaving fashion and design** to illustrate, through objects and garments, **how society is changing and, with it, the way we live and inhabit our spaces.**

Taking part in the Salone del Mobile.Milano forms part of an **ongoing dialogue between the Ministry of Foreign Affairs and the Salone**, a progression that looks beyond national borders and recognises this platform as a **hub for the dissemination of Italian design culture**. From this perspective, the exhibition does not end at the Milan fairgrounds, but marks the beginning of a **journey**: a route that will **take in Italy's diplomatic and cultural network – Embassies, Consulates and Italian Cultural Institutes** – taking the values, forms, gestures and visions of Italian design out into the world.

The title already contains a subtle tension: **'abito' meaning that which is worn, but also meaning a way of inhabiting the world**. This ambivalence gives rise to a **journey spanning the twentieth century** to the present day, finding **in the body and in space two surfaces upon which to tell a story**. At its heart lies **the evolution of the role of women**, who, through changing clothing, evidence a deeper **transformation**: the **conquest of movement, of public space, and of a new standing in the world**. In parallel, **domestic objects and environments are also transformed**, adapting to new gestures, new freedoms and new ways of life.

The exhibition is organised by historical period, creating an **ongoing dialogue between clothing and design objects**. The **garments**, drawn from the **Quinto Tinarelli Collection**, span over a century of history and bear the tangible marks of time; alongside them, **Made in Italy furnishing and objects still in production** demonstrate the **ability of design to endure and transcend eras without losing its meaning**. Linking these different layers, a **series of photographs** creates a **visual backdrop that amplifies the narrative** and makes the transition between the **different seasons of collective life** tangible.

The curators **Ludovica Serafini and Roberto Palomba** had this to say: *“Made in Italy design objects still in production that trace the evolutionary path of Italian design are contrasted with garments which, unlike design, follow the seasonality of fashion. This is precisely why the garments on display take on the value of precious testaments to a specific historical and cultural period. A way of preserving the collective memory of these objects, which remain important expressions of Italian culture and creativity”.*

This contrast fuels a fruitful tension: on one hand, **the permanence of design; on the other, the ephemeral nature of fashion**. It is precisely in **this distance** that the meaning of the exhibition lies - every **garment** becomes a **living trace** of a **specific time** and every **object** measures design's capacity to withstand the test of time, offering the visitor not merely a sequence of forms, but a **genuine experience of Italy's cultural transformation**.