

## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

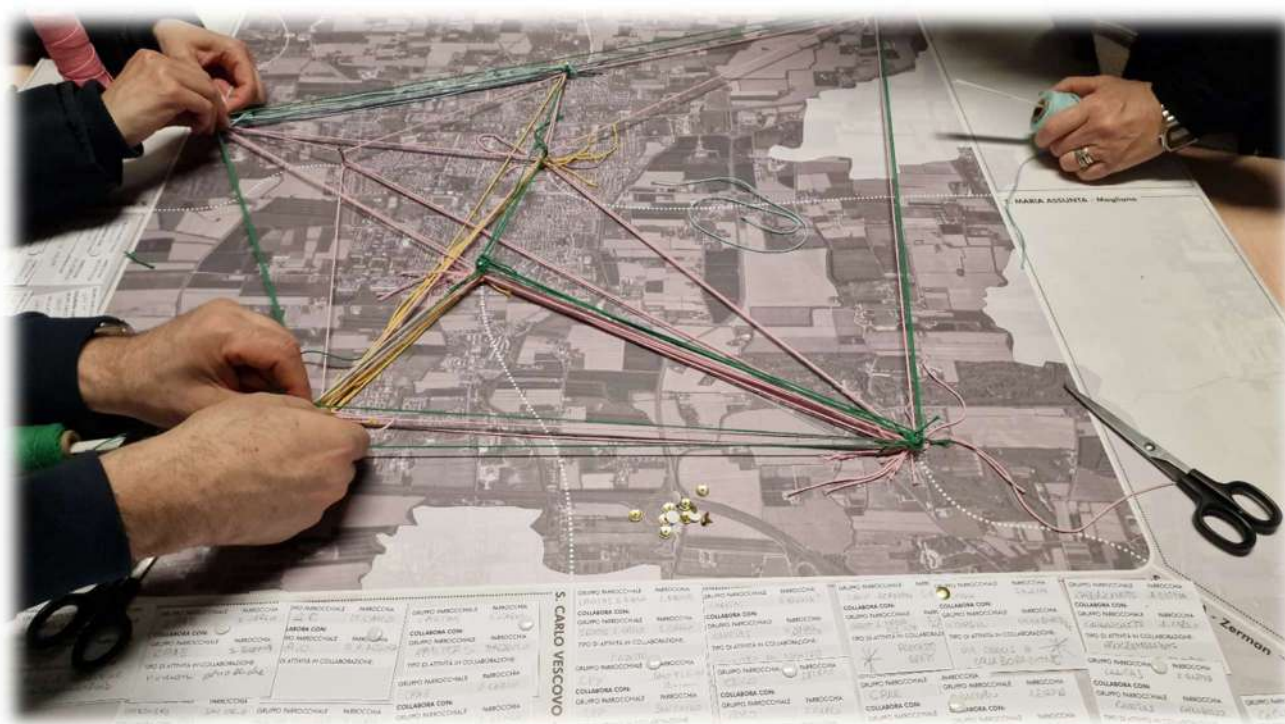
### DESIGN

#### LISTA AZIENDE CANDIDATE / *LIST OF APPLYING COMPANIES*

- 593 STUDIO Srl
- ANTICA SPEZIERIA - Monastero Santa Maria della Neve e San Domenico
- UKUBU by Aquero
- ARTESANOS DON BOSCO
- DECORDEL di Mazzi Patrizia
- ELLECI ARTE SACRA
- FRATELLI SCHIAVONE Sas di Riccardo Schiavone
- JAKOBCZAK STUDIO
- L.A.L. Srl
- LA NOVA Sas di Busatto Susanna & C.
- LORENFA Srl
- MIRANDA Sp. z o.o.
- PROGETTO ARTE POLI
- SANGUINETI ADDOBBI
- SILVER CANVAS S.r.o.
- ZANATO & ZANATO Ltda
- ZYGZAK Krzysztof Abramowicz

## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN





## Participatory design for the reuse of parishes' spaces: the experience of the Diocese of Treviso

In a context in which innovation is often measured through the design of new materials, technologies, or production formats, the project developed by 593 STUDIO for the reuse of parish structures calls for a shift in perspective: considering relationships as infrastructure and the process as product. The intervention, which consists of a reflection at the urban and territorial scale, has a value that does not materialize in a physical artifact, but rather emerges from interaction, trust, and the shared capacity to collectively imagine trajectories of transformation.

Today, parishes—local expression of the Roman Catholic Church—are faced with the management of obsolete structures that are underused and, at times, completely abandoned. Through its commitment to rethinking space as a generator of relationships, 593 STUDIO has provided design support services to parish priests and parish communities, embracing their efforts to maintain these structures in coherence with the Church's mission within the territory. The outcome of this ongoing process, which began in 2020, consists in a general planning project, rather than a focus on technical and site-specific solutions often tied to emergency conditions.

Within this framework, 593 STUDIO has initiated participatory design processes with Collaborazioni Pastorali (i.e., a pastoral program that unifies parishes of the same territory) of the Diocese of Treviso. These processes have involved parish priests, parish and collaboration governing bodies, parish groups, local associations, the wider community, professionals, university researchers, and third-sector organizations, with the aim of defining shared intervention strategies among parishes belonging to the same territorial network. The participatory approach and codesign tools proved effective for the co-construction of a shared database of parish properties, the co-design of strategies for the reuse of buildings, and the strengthening of the parish community as a key actor in parish priests' decision-making processes and in the activation of networks at the territorial level.

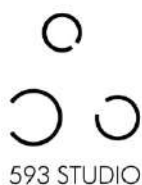
Designing through participatory approaches within ecclesiastical institutions means envisioning a practice of public-space design that finds coherence within the principles of the Catholic Church, particularly since the Second Vatican Council: a path of discernment aimed at enhancing community structures, which in itself becomes a form of pastoral reflection.





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### DESIGN



593 STUDIO

**593 STUDIO Srl**

**Stand E3 Pad.18**

**DESIGN**



## Ex Cinema. A new multipurpose hall for Fanzolo community (Province of Treviso)

The project for the “Ex Cinema” within the parish complex of Fanzolo (TV) was built after an extensive phase of discussion that involved the entire local community around an important point of reference for the territory. The complex represents a unique and vital oasis for the social fabric of the area and for the faithful, who find here—beyond religious celebrations—significant services addressed to the community and the wider territory.

The building is located adjacent to the ancient church of Fanzolo, dating back to around 1500, that, being formerly used as a parish cinema/theatre, after several alterations over the years, it had fallen into a state of disuse.

Positioning itself in continuity with the history of the place and its deepest identity, and engaging with themes of recovery, regeneration, and accessibility, the project aims to bring new value to the parish community and neighbouring parishes through an architectural intervention that integrates the volume of the “Ex Cinema” within the surrounding network of spaces and infrastructures.

The new pedestrian walkway and the access to the former cinema hall, the church, and the rectory are conceived as connective elements, built with materials that dialogue with the historical context and restore material and perceptual continuity. Within this approach, the rehabilitation of the church’s eastern façade and the demolition of the rectory’s fence along the walkway play a role as well: a simple yet meaningful gesture that opens and reconnects spaces, making them more permeable and welcoming.

Key design themes are accessibility and inclusion, understood not as mere regulatory compliance but as core values of the project. Continuous pathways and integrated ramps become elements that connect interior and exterior spaces, accompanying—without interrupting—the flows of access for worshippers to the church and the “Ex Cinema”.

To ensure flexibility of use, the multipurpose hall is transformed into a single large space by removing the stage area, restoring a unified, open, and versatile environment that can, when necessary, be subdivided through movable partitions. The reconfiguration of the building’s eastern façade, with the introduction of a new glazed door, allows for independent access and exit should the hall be internally divided. A light, discreet yet essential ramp ensures accessibility also for people with disabilities.

The rehabilitation and restoration of the eastern elevation are accompanied by the demolition and reconstruction of the mezzanine, realized with a metal load-bearing structure. This new element, deliberately detached from the wall, preserves and enhances natural lighting, maintaining a balance between new construction and respect for the original layout.

Finally, the improvement of indoor comfort is achieved through the replacement of obsolete window frames and a rethinking of the roof stratigraphy. The removal of the suspended ceiling reveals the existing beams, which are restored and reused, returning to the spaces a more authentic and luminous dimension, where materiality narrates time and transformation becomes an opportunity for care and attentive listening to the place.





# DEVOTIO *Awards*

2° PREMIO INTERNAZIONALE DELL'INDUSTRIA  
DEL RELIGIOSO  
INTERNATIONAL RELIGIOUS INDUSTRY AWARD



DESIGN

## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN





## Think Space. An experimental pavilion for Istituti Filippin

“Think Space” is a pavilion that emerges at the intersection of design, research, and pedagogy: a spatial device that demonstrates how design plays a role in contemporary education, by influencing educational models and the construction of communities.

The project is the result of an international competition promoted by the Istituti Filippin, in collaboration with IU International University in Germany and 593 STUDIO, with the participation of Università IUAV of Venice. It was developed within the framework of the celebrations for the centenary of the school institutes of Pieve del Grappa. On this occasion, students from the German university network envisioned a new architecture to be placed in the park of the school complex: a micro-space (maximum 12 sqm) dedicated to a reflection on urgent contemporary issues, including the Anthropocene, artificial intelligence, LGBTQIA++ rights, migration, the climate crisis, equality, and the use of social networks.

As the winning project of the competition, “Think Space” is today a habitable pavilion of 9 sqm, a sculpture and relational object that becomes an integral part of the educational environment: not an exhibition element, but a place to be lived in, inhabited, and discussed. An immersive experience that invites one to pause, climb, observe, and think.

“Think Space” interprets the staircase as an image of thought in motion: ascending and descending, changing perspective, engaging with instability and continuous inquiry. Furthermore, the project makes artificial intelligence (AI) both a tool and a theme of the design: the design process was enriched through the use of an AI-based image-generation tool, DALL·E, which enabled an iterative and exploratory process of volumetric compositions and spatial variants. The resulting composition also constitutes a formal imaginary, namely metaphor for the processes of learning and deconstruction enacted by algorithmic systems in their operation. An architectural metaphor that becomes experience.

Within the educational context in which it is situated, “Think Space” is not merely a pavilion, but evidence that spaces educate, influence behaviour, and generate a sense of belonging. The entire process—from the competition phase to the construction phase—has transformed the campus into an international laboratory, where design, pedagogy, and territory engage in dialogue.

Students from IU International University, with the support of local partners from various professional fields of architecture, worked together for what is both symbol and practice: a symbol of an education open to the world, and a practice of learning made of hands-on work, relationships, hypotheses, errors, and attempts.

“Think Space” represents a design experience in which design is not only form or function: it is an educational method, a reflective practice, and a tool capable of activating critical awareness and creating networks.

# DEVOTIO

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## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**ANTICA SPEZIERIA**

**Monastero Santa Maria della Neve e San Domenico**  
**Stand E70 Pad.18**

**DESIGN**



## Home fragrances

What is so special about our home fragrances? They safeguard the **essence of each flower**: each one reveals its heart, the refinement hidden within simplicity.

Rosa Toscana evokes the rose gardens of this land, which burst in spring with a myriad of colors and inebriating fragrances. Casentino Water, a composite fragrance, tells of the rivers and streams sung by Dante in his Divine Comedy: to smell it is like finding yourself on the bank of a stream, refreshed by an enveloping sense of freshness. And so it is with all the other fragrances: each one tells the story of the essences that compose it. The **focus on simplicity** is combined with the search for new combinations to bring to the home, the office, and everyday spaces a scent that recalls the beauty of Creation. We want to protect this beauty with refined glass packaging, because true Beauty must be preserved, so that we, in turn, can be preserved by it.

DEVOTIO  
*Awards*

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## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



UKUBU®  
*Gravetti del Ricordo*

**UKUBU by Aquero**

Stand I6-L5 Pad.18

**DESIGN**



## Project: Witnesses in the Light

«I mean sculpture, that which is done by force of taking away»: the expression with which Michelangelo Buonarroti affirmed his conception of sculpture is well-suited to explaining the technique we use to create our 3D engraved crystals. Images, logos, symbols, and text elements take shape as true sculptures created through the subtraction of matter within a wide variety of glass forms. The **laser beam** of the production machinery **engraves**—or rather, to use the words of the famous Florentine artist, liberates—**the form**, which is structured by 3D graphic design software, by burning and thus eliminating the excess matter.

Light, the foundation of laser technology, is a theme that runs through the Holy Scriptures from the Old to the New Testament. A primary role is assigned to the symbolism of light in the liturgy, as well as in practices of popular piety. Christian sacred architecture itself, since its inception, has considered light a structural element rather than a mere accessory: one need only think of the *ad orientem* orientation of many ancient places of worship; the fundamental role it assumes in the great Gothic cathedrals; the evocative scenographic effects it creates in Baroque churches; and the importance of modern lighting design in enhancing and valorising sacred spaces.

It is upon these premises, and particularly on what we read in Matthew 5:14-16, that the "**Witnesses in the Light**" project is situated and developed. This project **is a representation, engraved in our crystal, of the «true light, which enlightens every man»** and of those who have « borne witness to the light», the saints. In this perspective, light is not only a tool, a creative principle, or a functional element for an aesthetically pleasing product presentation; it rises to become the ontologically founding theme of the work itself. While the laser beam acts as the chisel that shapes the glass matter and the integrated LED lighting system enhances the engraved image, light simultaneously becomes a material, concrete, and tangible expression of Him who « is light» and of those who lived in His footsteps.

Specifically, the project presented here consists of two works:

- **The Via Crucis** (Stations of the Cross): We enclose an example of the Ninth Station. This work reproduces the fourteen stations of the Way of Sorrows, 3D-engraved in a crystal form measuring 25 x 30 x 3 cm. It is set within a simple wooden frame, topped by a cross, which incorporates the lighting system;
- **St. Agatha, V. and M.:** A depiction of the reliquary bust of the Catanese martyr kept in the Etnean city. It is realized using the aforementioned technique in a crystal of significant dimensions (31 x 50 x 10 cm), incorporated into a painted wooden base with an integrated lighting system.

The choice of these subjects as paradigms of our work is not accidental. Beyond the pious devotion it represents, the Via Crucis constitutes the path of suffering and trial that led Christ to embrace the Cross to bring the light of Resurrection and Life to mankind. St. Agatha, a 3rd-century martyr and patron saint of Catania—the territory where our company is located—fully embodies, through her life and martyrdom, the spirit of one who bears witness to the Light.

"Witnesses in the Light" therefore represents a project in which 3D engraved crystal, appropriately complemented by supports of other materials and enhanced to its maximum expression by an integrated light source, stands out as an emblematic archetype of contemporary style and design. It is a truly innovative and functional product, suitable for sacred architecture as well as religious objects. At the same time, it presents itself as a manifestation of exquisite craftsmanship that balances the uniqueness of the raw material and the specialized production technique with a plurality of creative combinations, making every single piece an authentic work of art.



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### DESIGN



**ARTESANOS DON BOSCO**

**Stand E16-E18 Pad.18**

**DESIGN**



## BAPTISMAL FONT - CHURCH OF THE HOLY SPIRIT, Nevada Desert, Usa

The church is dedicated to the HOLY SPIRIT.

What a major theme is the Holy Spirit that inspires the design of an altar.

- The Holy Spirit is the breath of God
- "The Holy Spirit is the architect of God" (Proverbs 8:30)
- "The Holy Spirit is a vapor of the power of God" (Wisdom 7:25)

All the artwork we designed for this church is linked to the **main themes**:

- **Holy Spirit**
- **Desert**

Heaven and Earth... In the beginning God created the heavens and the earth. (Genesis 1:1) Now the earth was without form and void (Genesis 1:2). The desert has thus been linked to the Holy Spirit from the beginning.

The Holy Spirit is WIND, WINGS, AIR, WATER and LIGHT, FIRE. The Spirit of God hovered over the waters. God said, "Let there be light!" and there was light. (Genesis 1:2-3)

The theme is abstract, so difficult yet fascinating... colors, materials, shapes, and light.

### THE ALTAR

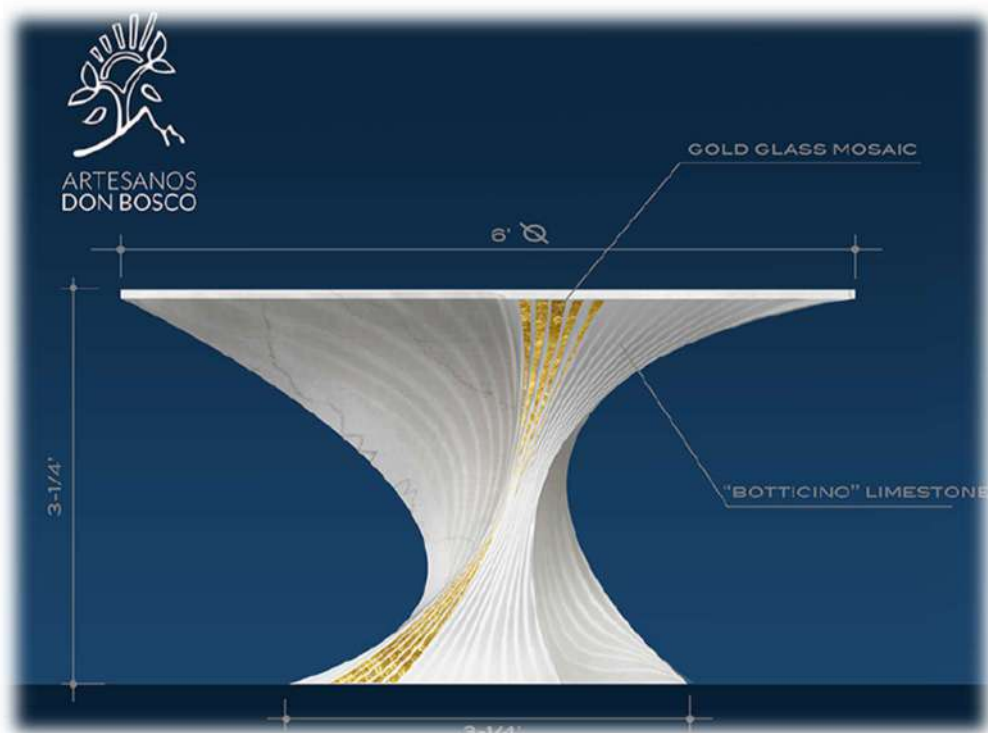
It's a truly light, simple, pure design. Most of it is white... purity. We have the powerful twist from the earth to the wind... and to the sky.

The power of fire, the sacrifice of Jesus that purifies humanity from our sins. Purity is represented by the textured white "Botticino" limestone, and fire is represented by the mosaic of glassy gold set in the stone. The upper part becomes light to the point of insubstantiality... the light... vanishes like our sins.

The altar is carved from a single block of "Botticino" limestone not assembled like a simple table or any other work of carpentry or stone. It is not built by assembling each individual slab or part. It is a sculpture! From a single block of stone and carved by hand, like a statue.

This is a very important point for us, because it is closely linked to the central meaning of the entire project: the Holy Spirit who gives form... the Holy Spirit who flows through the artist to create something eternal.





## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**ARTESANOS DON BOSCO**

Stand E16-E18 Pad.18

**DESIGN**



## TABERNACLE - CHURCH OF THE HOLY SPIRIT, Nevada Desert, Usa

The church is dedicated to the HOLY SPIRIT.

What a major theme is the Holy Spirit that inspires the design of a tabernacle.

- The Holy Spirit is the breath of God
- "The Holy Spirit is the architect of God" (Proverbs 8:30)
- "The Holy Spirit is a vapor of the power of God" (Wisdom 7:25)

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### THE TABERNACLE - HOUSE OF GOD, TEMPLE OF THE HOLY SPIRIT

The tabernacle is a dance of wings. The wings of the dove of the Holy Spirit.

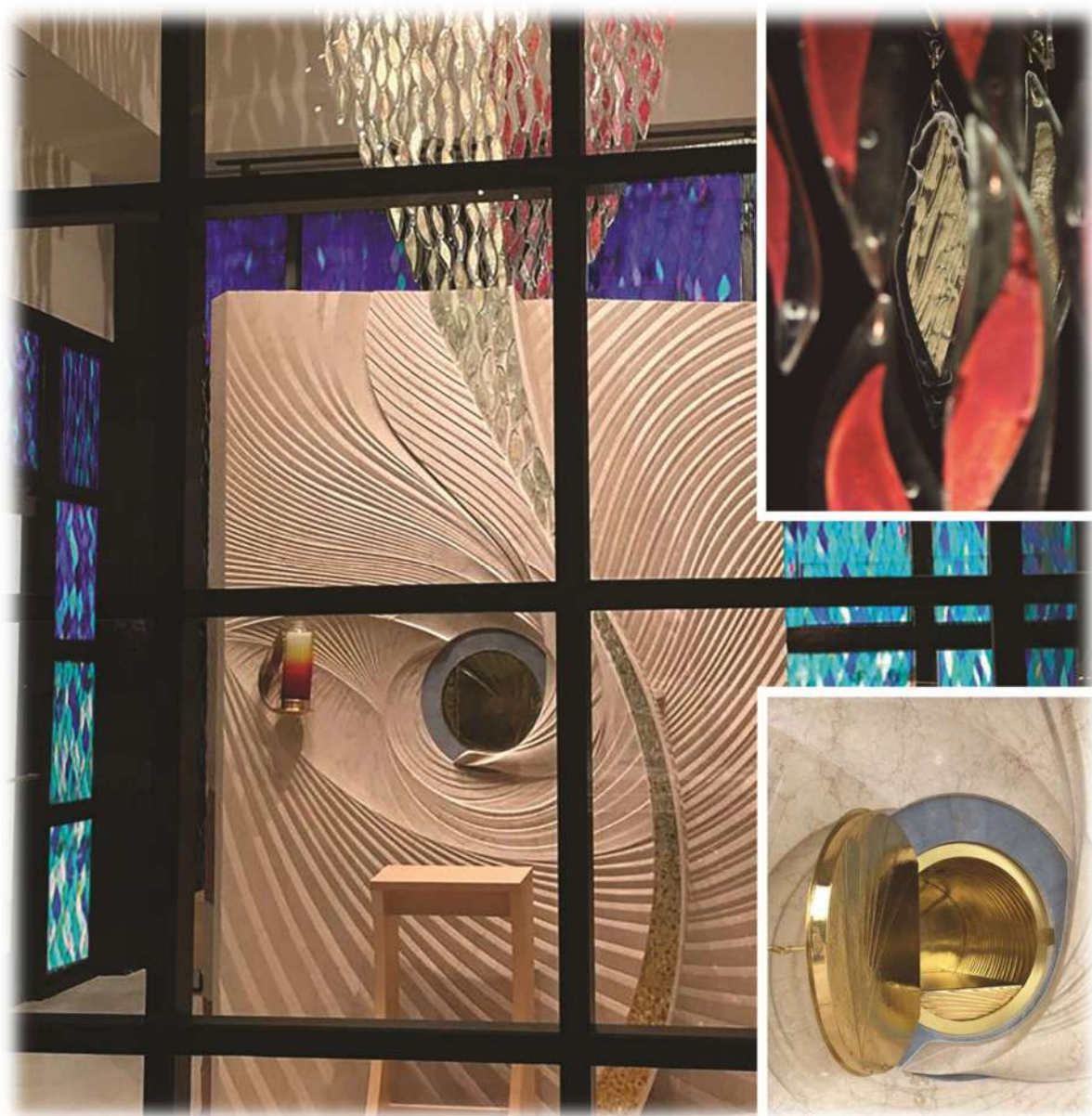
You can see the dove camouflaged around the tabernacle. We didn't want the dove to be very visible; we wanted something very subtle, both visible and invisible at the same time. We perceive the spirit without seeing it. The wings immediately remind us of the wind... "And suddenly there came a sound from heaven, as of a rushing mighty wind, and it filled the entire house where they were sitting." (Acts 2:2). At the centre, we have the fire of the Holy Spirit meeting the Dove and the ring of water in the centre.

The Holy Spirit is also represented as a cascade of flames from the ceiling... from heaven: the tabernacle is the gentle wind of the pure spirit pervaded by the cascade of fire that fertilizes. The wings and dove are hand-sculpted from a large slab of "Botticino" marble. The ring is made of Brazilian blue stone, and the Spirit's fire is made of embossed brass and copper and fused glass.

The tabernacle is positioned in the centre of the Chapel of the Blessed Sacrament. It therefore has two faces, one representing the purity of the Holy Spirit, and the other, facing the back of the chapel, representing the Holy Spirit hovering over the desert.

It has the same shape as the main side, but a different type of stone—red and orange—more reminiscent of the colours of the desert.

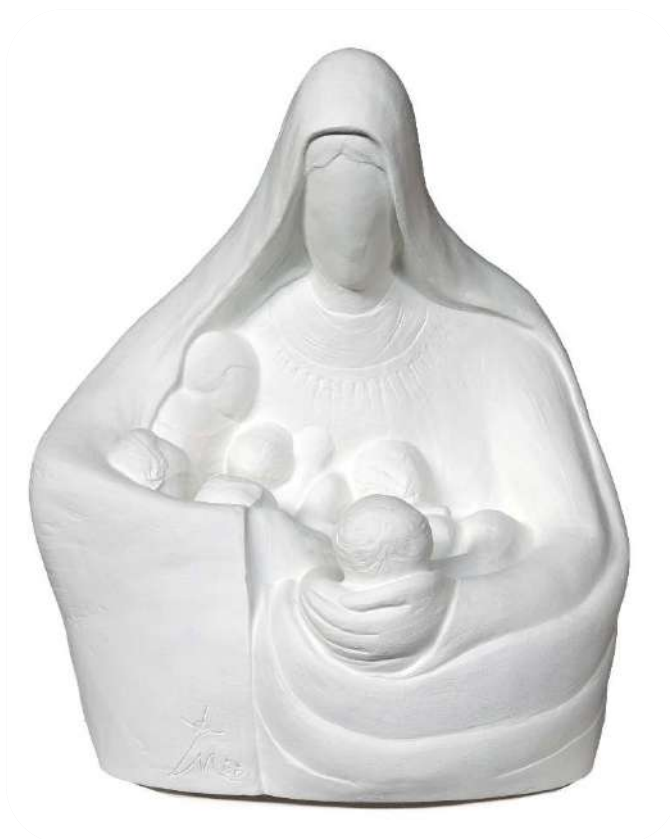
The cascade of molten glass on one side is also embossed brass, and on the back, embossed copper. The tabernacle is carved from multiple blocks of stone, hand-carved. It's a sculpture! From a single block of stone, hand-carved, like a statue. This is a very important point for us, because it is closely linked to the main meaning of the entire project: the Holy Spirit who gives form... the Holy Spirit who flows through the artist to create something that will be eternal.





## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**DEGORDEL**

**DECORDEL di Mazzi Patrizia**

Stand A52 Pad.18

**DESIGN**



## Madonna of Unborn Children

The artwork was created based on an original model by a Modenese sculptor, whose sensitivity captured and conveyed the intensity of the theme. Decordel, owned by Mazzi Patrizia, has chosen to reproduce it with artisanal mastery and attention to detail, offering an image capable of universally speaking to the hearts of those who view it, making the Madonna of the Unborn Children an even more touching symbol, closely connected to the personal experiences of the faithful.

This decision stems from the desire to continue **offering** a space for **reflection and consolation** to those affected by such profound grief. The image of the Madonna of the Unborn Children is a symbol of profound spirituality and consolation for many who have experienced the painful loss of an unborn child.

Devotion to the Madonna of the Unborn Children does not have ancient origins, but arose in more recent times, primarily in response to growing sensitivity towards perinatal grief. Our Lady of the Unborn Children is an image meant to convey **protection, acceptance, and infinite love** toward those children who have never seen the light of this world. Prayers addressed to her ask for peace, spiritual healing, and the certainty that every life, however brief, is precious in God's eyes. The presence of Our Lady of the Unborn Children reflects the **importance placed on motherhood** and the **sacredness of life**, even when it is ended prematurely. Through celebrations and moments of prayer, society recognizes and honours the silent pain of so many parents, offering spiritual and community support. Artistically, the Madonna is depicted faceless, symbolizing the universality of comfort and presence, and offering anyone who observes her the opportunity to project their own emotions and hopes onto this figure.

The Madonna's facelessness invites those who view the image to feel welcomed, understood, and free to express their grief without barriers. The Virgin appears tenderly embracing unborn children, enveloping them in a gesture filled with love and protection. This embrace symbolizes her maternal closeness, compassion, and the promise that no child is forgotten or left alone, but welcomed into her luminous and reassuring arms. The image thus becomes a spiritual caress for those who suffer, instilling consolation and hope in all wounded hearts. The Madonna of the Unborn Children represents a figure of great consolation, a spiritual point of reference for those who seek comfort in pain and hope in the mystery of life. Her devotion invites everyone to recognize the value of every existence and to turn a gaze of compassion and love toward those who suffer in silence.



## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**ELLECI ARTE SACRA**

Stand C28-D33 Pad.18

**DESIGN**



## St. Francis: The Centenary Monstrance - The Wealth of Poverty

800th Anniversary of the Death of St. Francis of Assisi (1226 – 2026)

### The Artistic and Spiritual Concept

The work is conceived as a spiritual ascent that translates the vows of **Poverty and Obedience** into physical form. The design develops vertically, narrating the transition from material possession to the glory of the Spirit.

### From Opulence to Freedom

At the base of the monstrance, Saint Francis is depicted in the act of trampling upon **opulence (the gold-plated base)**: it represents the moment of 'leaving everything behind,' the definitive renunciation of material goods and worldly security.

At his feet, among the creatures that accompany him, the words of the Canticle of the Creatures are engraved:

*«Laudato sie, mi' Signore, cum tucte le tue creature»*

This bond with the earth and the birds is not merely poetic; it represents the first step of praise: recognizing God through creation.

### The Support of the Mystery

The heart of the work depicts Saint Francis who, with humble obedience, **supports the Body of Christ**. This gesture reveals the core of his mission: to strip himself of all possessions in order to become the guardian of the only true Wealth.

However, supporting Christ is not a weightless act; it is **suffering and passion**, a reminder of the stigmata and the toil of the Christian journey, symbolized by the four stones on the sunburst.

### Simplicity and Materiality

The most distinctive element is the style of the head of the monstrance. **The rough and irregular effect** creates a powerful symbolic contrast:

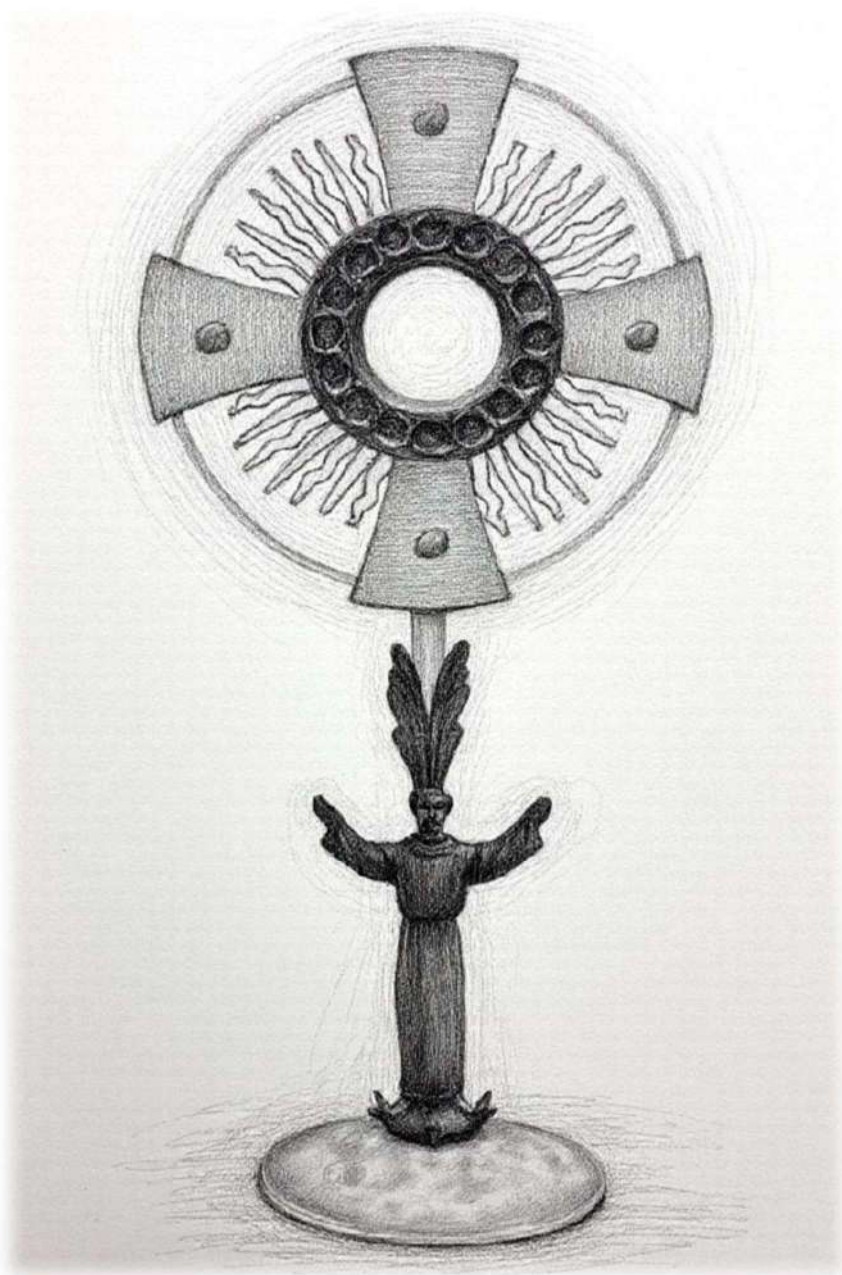
- **The past:** It evokes the precious fabrics of his merchant father, a symbol of a life that Francis left behind.
- **The present:** It evokes the texture of the poor friar's habit, the icon of a **simple and concrete vocation** - harsh yet authentic.

The stones on the head of the monstrance are as raw as the texture of the habit, and they too evoke this powerful symbolic contrast.

In this monstrance, the light does not shine with a polished perfection; instead, it reflects off irregular and

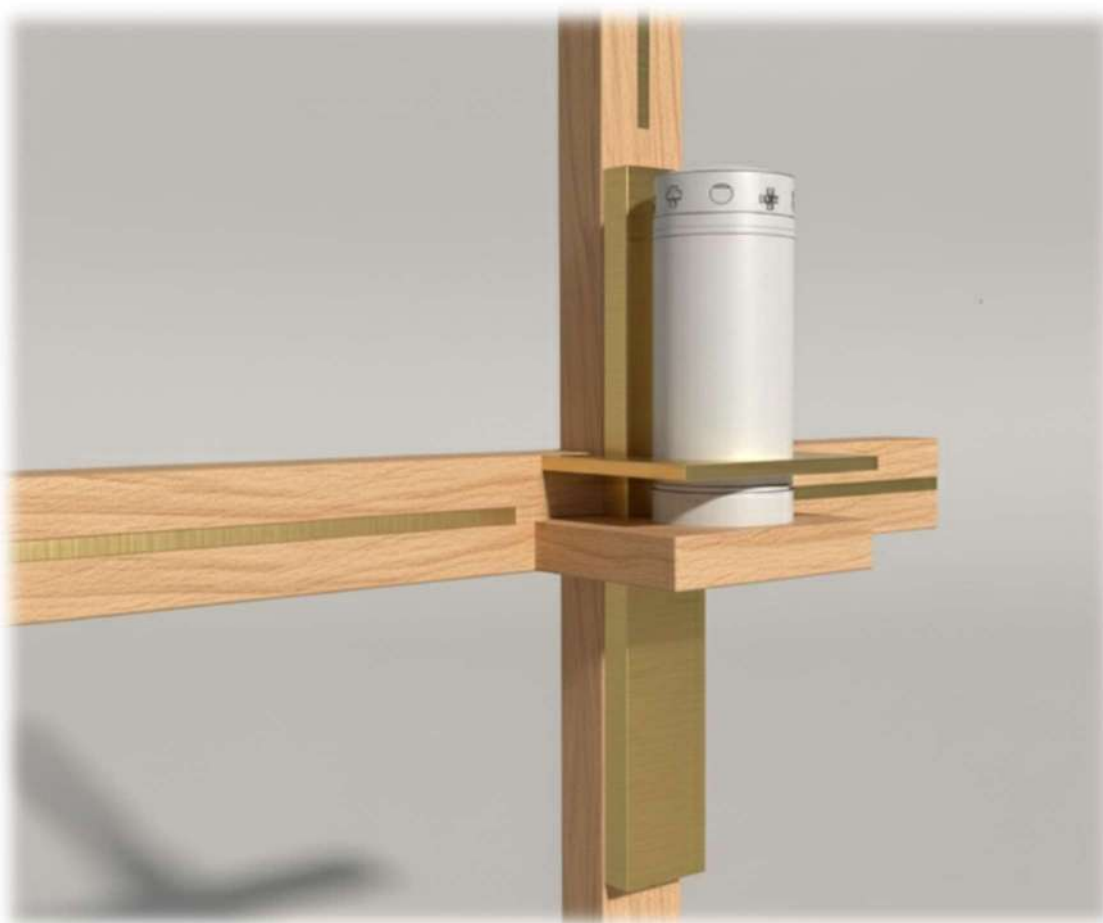
textural surfaces, testifying that holiness passes through the hardship of choice and the beauty of sacrifice.

**The palms as a symbol of the victory of poverty.** Francis is not a martyr of blood, but a 'martyr of love': the palm symbolizes his triumph over earthly opulence, a victory achieved through the simplicity of his life choice.



## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN





## NEXUS lamp

NEXUS is a wall lamp (or sconce) whose design is entirely based on a **Latin cross structure**, formed by the intersection of a longer vertical element and a shorter horizontal element.

It is a **synthesis of form and meaning**, where the minimalism of the design enhances the power of the symbol. When fixed to the wall, the lamp ensures that the cross stands out sharply against the surface.

Nexus is a piece that combines the ultimate symbol of faith with the function of lighting, transforming sacred furnishing into an object of precious light. The form is extremely symbolic, immediately suggesting an item for liturgy, yet the design is reduced to the essential: clean lines and the juxtaposition of materials (wood/brushed brass).

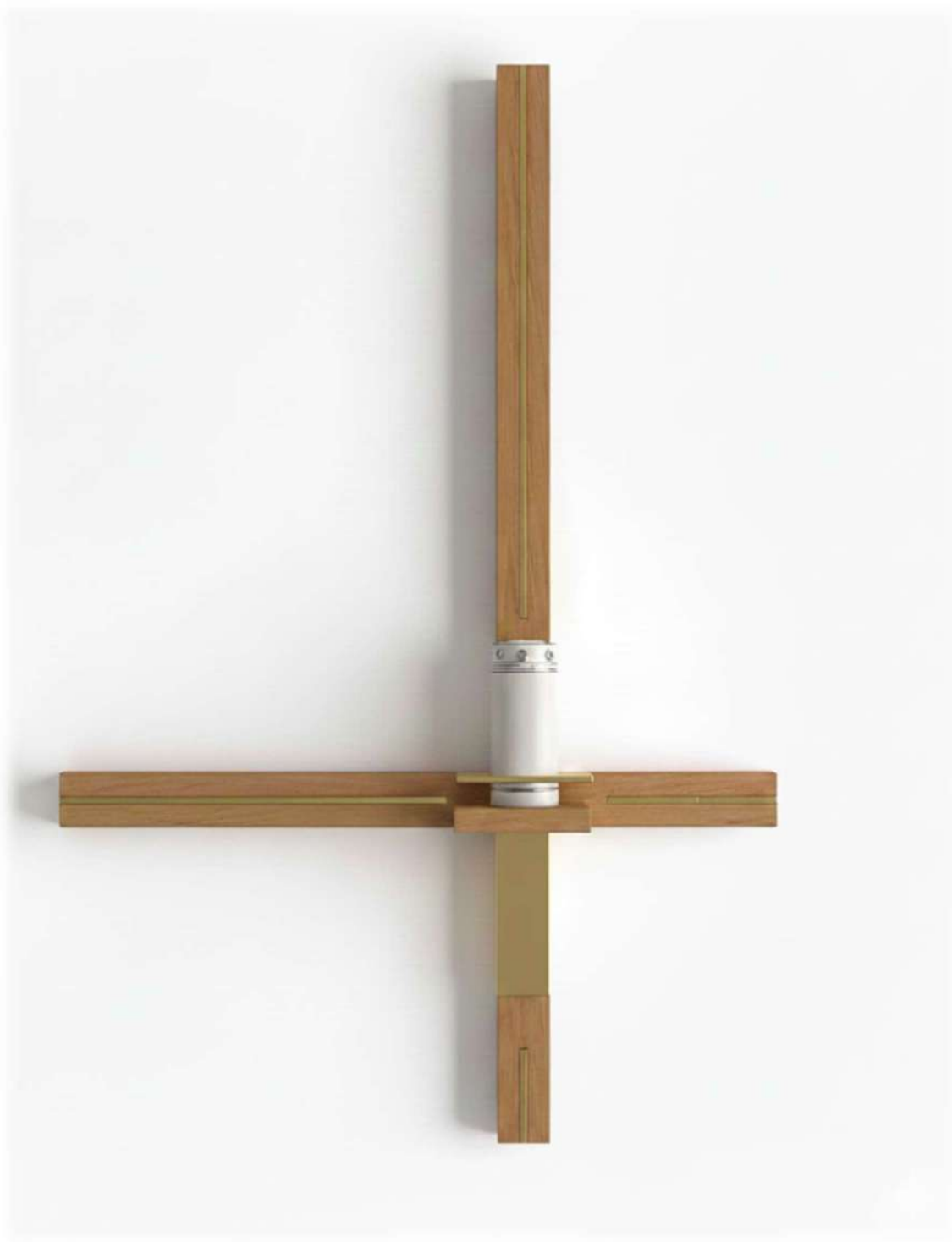
Natural beech wood conveys a sense of warmth and tradition, while brass adds a touch of preciousness and brilliance. The intersection of the materials is the focal point of the Nexus lamp's design. The refined inlay details of the subtle brass strips, embedded along the wooden axes, function as luminous signs that cross the tactile material of the earth. They also act as a joining element, emphasizing the construction expertise and the precision in cutting.

The overall effect is a modern, minimalist, and symbolic object where simplicity is an asset, not a limitation. This makes the Nexus wall lamp suitable for high-end production, ideal for various sacred architectural contexts, from historic churches to modern chapels.

At the intersection point of the cross, at the heart of Nexus, a square shelf is positioned, serving as a support for the actual lamp. The white cylindrical diffuser, a casing or enclosure for the lamp (LED or electric), spreads a light that is non-invasive, yet constant and suffused with deep meaning (the perpetual flame, the presence of Christ).

It is the sanctuary lamp for the Blessed Sacrament rendered in a contemporary and respectful language.





## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



L'Eleganza delle venature chiare del Massello di Rovere Americano crea un contrasto sofisticato con il Calore Lucente del Metallo Rosso Rame.

La Spiritualità del Blu Laccato Opaco si espande attraverso l'Acciaio Spazzolato, favorendo al massimo l'ascolto e il dialogo dell'uomo con Dio.

Lambda offre un pezzo prezioso e senza tempo, nell'idea universale che sedersi davanti a Dio è l'azione umile del mettersi in ascolto, è moto verso l'alto, aspirazione all'Infinito, per cercare l'Armonia Interiore.





## LAMBDA chair

LAMBDA is the essential project, our synthesis of pure form and impeccable functionality in a new chair, a graphic and structural symbol of stability and modern elegance.

Its concept expresses the **Equilibrium between Geometry and Essence**. It is called "Lambda" because the chair's structure is the embodiment of the Greek letter, universally recognized in architecture and design for representing structural stability and purist minimalism.

### Essence of Form

**Structural Stability:** The sharp, open angle formed by the two legs of the chair creates a solid support base—an inverted V—an archetype of strength. Just like the Greek lowercase letter, the visually dynamic intersection of the profile of the two sides (legs/backrest) mirrors a clean, angled, and minimal silhouette; all executed with geometric purity.

**Purist Minimalism:** The chair's design strips away every superfluous element, leaving only the essential line and the dialogue between materials. This approach aligns perfectly with the minimalist aesthetic inherent in the non-casual name chosen for the Lambda chair.

The chair's stickability, achieved through precise design of the lateral sides, facilitates compact storage. The sides of each chair are crafted on two distinct levels. When one chair is placed vertically against another, the "outer" profile of the first interlocks with the "inner" profile of the second. This interlocking mechanism allows the chairs to align. Once stacked, the space between the supporting structure of one chair and the next is minimized, almost eliminated, thus maximizing the number of chairs that can be stored in a limited space.

Another feature is the movement of the seat (the horizontal element one sits on), managed by a mechanism strategically positioned within the supporting structure. The opening and closing movement is quick and intuitive, facilitating the transition from chair function to compact storage.

The Lambda chair is crafted in three versions:

- Matte black lacquered wood with brushed brass inserts
- Solid oak wood with copper metal inserts
- Blue lacquered wood with brushed steel inserts

In each of the three variations, the design of LAMBDA is defined by the contrast and dialogue between two materials. Thus, the metallic profiles are not mere decorations. They act as a split line, emphasizing the complexity and layering of the design.

**The Silence of Matte Black:** The main body, made of matte black lacquered wood, absorbs light, lending the object a sense of grounding and solid presence. This dark structure represents strength and continuity.

**The Illumination of Brushed Brass:** The central detail in brushed brass, running along the profile of the sides, the fixed kneeler, and the mobile seat, while adding depth, acts like a wedge or a "wavelength" (like lambda in physics), reflecting light and introducing an element of discreet luxury and visual warmth. It is the focal point that elevates the object from a simple structure to a refined piece of design.

The elegance of the light grain of Solid American Oak creates a sophisticated contrast with the Luminous Warmth of Red Copper Metal.

The Spirituality of Matte Lacquered Blue expands through the Brushed Steel, optimally fostering man's listening and dialogue with God.

Lambda offers a precious and timeless piece, rooted in the universal idea that sitting before God is the humble act of listening, a movement upwards, an aspiration towards the Infinite, in order to seek Inner Harmony.





## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**JAKOBCZAK STUDIO**

**Stand G49-G51 Pad.18**

**DESIGN**



## New collection of saint statues – classic, elegant, timeless

It brings together the figures that have guided, protected and inspired believers for generations: St Anthony, St Rita, Our Lady of the Rosary, the Holy Family, St Joseph, the Merciful Jesus and the Immaculate Mary.

Each statue is crafted with great attention to detail, bringing a sense of quiet, beauty and gentle presence into any space.

We have also selected this collection for the *Novelties* and *Design* competitions for its minimalist form, refined proportions and understated elegance. Every piece features a subtle HC signature, confirming its original design and the unique character of the collection.

*"You are the light of the world."* – cf. Matthew 5:14



## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**L.A.L. Srl**

**Stand D22-E33 Pad.18**

**DESIGN**



## Cross of Embrace

The **Cross of Embrace** was born from the encounter between form, symbol, and matter, with the intention of transforming a universal sign into a human and welcoming gesture.

It is a **Latin cross** with essential proportions, in which the four arms converge slightly towards the center. This formal choice is not only aesthetic, but deeply symbolic: the cross gently closes in on itself, as in an embrace. It is the image of a Christ who does not dominate from above, but draws near, welcomes, and protects. A silent gesture that invites the viewer to feel welcomed.

At the heart of the project is **olive wood**, a material steeped in ancient and universal meanings. The olive tree is a symbol of peace, affection, and continuity over time; its wood, warm and alive, tells a story of resistance and care. The irregular grain makes each cross unique, transforming the object into a one-of-a-kind piece, like every authentic embrace.

The surface is deliberately left natural to enhance the material and its interaction with light. The soft lines and slight tension towards the center create a balance between strength and delicacy, between spirituality and contemporary design.

The Cross of Embrace is not only a religious symbol, but also a design object that speaks a universal language: that of closeness, comfort, and humanity. A simple sign, capable of conveying warmth, silence, and presence.

In an often-fragmented world, this cross offers an essential gesture: **to embrace, welcome, and unite.**

## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**LA NOVA Sas di Busatto Susanna & C.**

**Stand D12 Pad.18**

**DESIGN**



## Spruce Structures with Honeycomb Grids: The Architecture of Light in the Sacred Space of the Church of S. Maria Ausiliatrice, Treviso

The new wooden ceiling structures stem from the desire to mitigate the visual impact of the metal elements introduced for seismic purposes, restoring harmony, light, and warmth to the sacred space. The intervention is based on a dialogue between tradition and contemporaneity, reinterpreting the language of the original arches through a sequence of spruce elements and honeycomb grids. This lightweight, modular framework preserves the readability of the pre-existing structural system — part of the collective memory of the faithful — while renewing it, transforming it into a perceptual and evocative device.

The aesthetic is marked by sobriety and restraint: symmetry, proportion, and the regularity of the grid generate controlled and harmonious dynamism. The light surfaces, treated with subtle stains, enhance the natural grain of the spruce, giving the space a luminous and contemplative character. The honeycomb grids filter and diffuse natural light while improving acoustics, delivering a soft and immersive sound quality.

The construction technique combines craftsmanship and digital precision. Three-dimensional modelling allowed for the optimization of thicknesses and proportions, resulting in extremely precise CNC cuts and milling. Each module was assembled manually, with interlocking joints that emphasize the skill and experience of the master craftsmen. The hand-applied finishes preserve the natural, lively texture of the wood. Spruce was chosen for its lightness, stability, and visual quality. The neutral colour palette and diffused brightness maintain a constant dialogue with natural light, giving the sacred space an intimate and contemplative atmosphere.

The submission aims to highlight the project as an example of advanced, conscious craftsmanship, where manual knowledge meets the potential of contemporary technologies. The project functions as a shared research laboratory, where creativity, technique, and sensitivity merge into a new expressive language. From this perspective, craftsmanship is not only a guardian of historical skills but also a place of cultural regeneration and experimentation, capable of addressing present-day challenges with vision and respect for tradition.

The collaboration between La Nova, Laboratorio di Architettura Semerano, and Concordia s.a.s. resulted in a virtuous synergy between designers and artisans, based on mutual listening, precision, careful study, and attention to detail. The outcome is a work emblematic of Italian “know-how”, a striking example of how art and craftsmanship can merge, translating light, material, and spirit into built form.



Vista verso l'ingresso



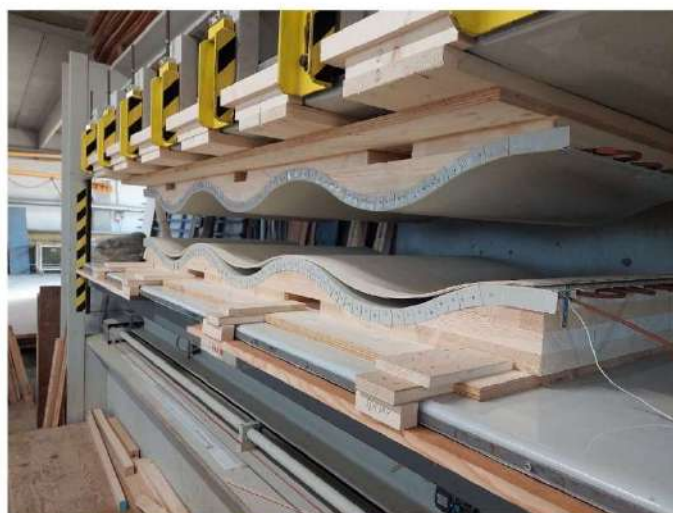


Lavorazioni in corso per assemblaggio maglie alveolari



Lavorazioni in corso per assemblaggio maglie alveolari





Studio e creazione di prototipo di 'macchinario' per la termo-formatura dei pannelli.

Sezionatura dei pannelli sagomati e composizione della maglia alveolare.



Prototipo di composizione della trave singola in legno abete

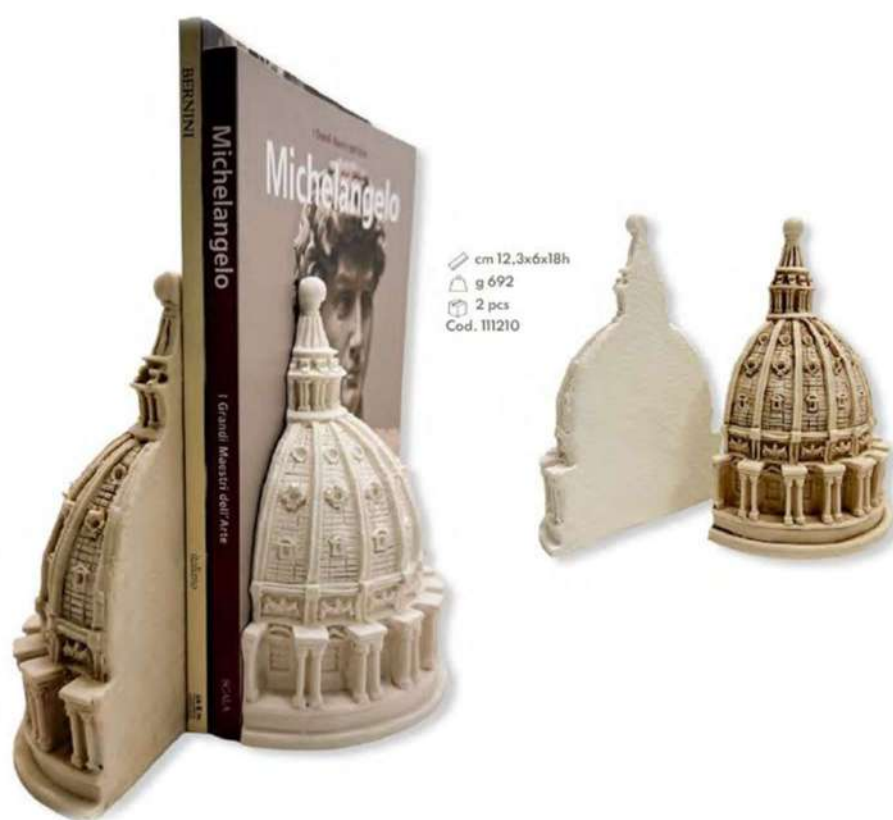


Incastro all'origine della doppia trave accoppiata che compone le strutture



## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**LORENFA Srl**  
Stand I12 Pad.18

**DESIGN**



## St. Peter's Dome Bookend in the Vatican

LORENFA presents the "St. Peter's Dome" bookend, a design object conceived by bisecting the iconic shape of the Vatican dome. Crafted from marble dust and modeled using the most advanced 3D modeling techniques, the project combines architectural rigor and contemporary sensibility: half of the dome becomes a functional and sculptural element, designed to enhance books and exhibition spaces with a recognizable sculptural language. Digital processes allow for a material rendering faithful to traditional marble, precise control of proportions, and the ability to optimize weight and stability, without resorting to traditional manual sculpting.

### Motivation application

- **Technological innovation:** 3D modeling is at the heart of the project, used for the precise reconstruction of curves and ornamental details, for rapid design iterations, and to ensure production consistency at scale.
- **Creativity of digital sculptors:** The artistic value stems from the interpretation of our digital sculptors, who translate classical architecture into a contemporary object, preserving its proportions and symbolic value.
- **Design and merchandising product:** Conceived as a distinctive element for museum boutiques, design stores, and cultural merchandising channels, the bookend combines aesthetic appeal and functionality, expanding the offering of innovative cultural products.
- **Made in Italy and modern craftsmanship:** The product expresses contemporary craftsmanship thanks to Italian production processes, local quality control, and meticulous finishes, which confer uniqueness and perceived quality.
- **Appropriateness to the category:** The nomination highlights the intersection of architectural heritage, digital technology, and a commercial product of high aesthetic value, proposing a replicable yet distinctive solution for the market.

## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**MIRANDA Sp. z o.o.**

**Stand G57 Pad.18**

**DESIGN**



## THE MISTERIUM COLLECTION

The *Misterium* Collection – in the spirit of naturalness and humility.

This is about 3 different types of liturgical fabrics, suitable to be used within all ecclesiastical ornaments and confectionary such as: vestments, surplices, stoles.

Each fabric from the “*Misterium Collection*” is more than just an ordinary fabric. It is an experience. Natural fabrics can breathe, make them alive and change over the time, becoming part of the space and story. They are not just matter; they are an expression of respect for tradition, contemplation and the mystery of presence.

Their structure is suitable, noble in its simplicity, yet authentic-like prayer. *Mysterium* doesn't attract the eye with opulence but redirects it toward the invisible.

**“The *Misterium Collection*” - fabrics created with the Holy sacred in mind.**

This collection is for those who seek truth, simplicity and beauty in the natural. *Mysterium* are fabrics that remain silent to better hear what is the most important. These fabrics are made of natural fibres: linen, cotton, blend with viscose, all materials that have accompanied the liturgy for centuries, as a sign of humanity, the work of human hands and closeness to nature. Their matte finishing, subtle texture and soft touch give to the vestments a unique dignity without excess, without pomp and with complete respect for the sacrum. This collection is for those who believe that the beauty of the liturgy is born from silence and that dignity does not need brilliance. The light of presence is sufficient.

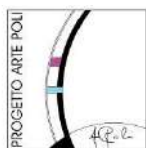
Collection made by: Kate Andrzejewska.





## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**PROGETTO ARTE POLI**

Stand A20-B19 Pad.18

**DESIGN**



## Liturgical Adaptation of Sacro Cuore Church in Bari, Italy

Progetto Arte Poli prepared for the Church of the Sacred Heart in Andria (BT) a **unitary artistic project for liturgical adaptation**, dated 22 June 2022, encompassing the presbytery, sacred furnishings, and artistic works, conceived as a coherent system from a symbolic, formal, and material point of view.

The **presbytery** is organized around the three fundamental liturgical focal points: the **altar**, the **ambo**, and the **celebrant's chair**, all made of **white marble** with honed and polished surfaces.

The **altar** has a square form (140 × 140 × 95 cm) and is placed at the center of the presbyterial platform. A continuous incision running along all four sides recalls the wound in Christ's side, identifying the altar as a sign of Christ, the "living stone." The engraved floral symbol reinforces themes of rebirth, joy, and love.

The **ambo**, positioned frontally with respect to the altar, is characterized by an incision recalling the shroud and the empty tomb, a sign of the Resurrection. A shoot engraved in the marble symbolizes the new life generated by the Word. Its dimensions are 100 × 80 × 135 cm; the form is simple and welcoming, with a wide lectern designed to support the sacred books.

The **celebrant's chair**, with two lateral seats, is placed to the side of the altar. The main chair features a high backrest engraved with the dove of the Holy Spirit, expressing the ministry of presiding in the person of Christ, Head and Shepherd.

The **baptismal font** is conceived as a central element of the liturgical journey. The font area has the symbolic shape of a fish. The font itself, with an elliptical base, is made of white marble and enriched with blue chromatic decorations that evoke the living water of Baptism.

Completing the furnishings are the **Paschal candle stand** in white marble, placed next to the baptismal font, and an **apse cross** in bronze cast using the lost-wax technique (250 × 250 cm), set on the rear wall of the presbytery as a salvific presence.

Finally, the project includes an articulated system of **artistic stained-glass windows**: a figurative window for the pre-existing church (marking the separation between the original space and the new church) dedicated to the *Baptism of Christ*, and cycles of stained glass for the new liturgical hall, including the theme of the *Wedding at Cana* and a Marian-themed window. The stained glass is made of mouth-blown glass, with soft chromatic tones and a contemporary figurative language.

Overall, the intervention constitutes an integrated liturgical project, in which architecture, furnishings, and art work together to define a unified space that is symbolically coherent and theologically grounded.









## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**SANGUINETI ADDOBBI**

**Stand B28-C29 Pad.18**

**DESIGN**



## NEW STYLE Candlestick

The New Style Candlestick has been designed to complement modern places of worship and offer versatility of use, but despite the linearity of the object, it retains a small connection to the past.

The two assembly options, as a classic candlestick or as a small base, have also been studied in terms of finishes, with red mixed leaf gilding that always matches, and the lacquering is done by hand.

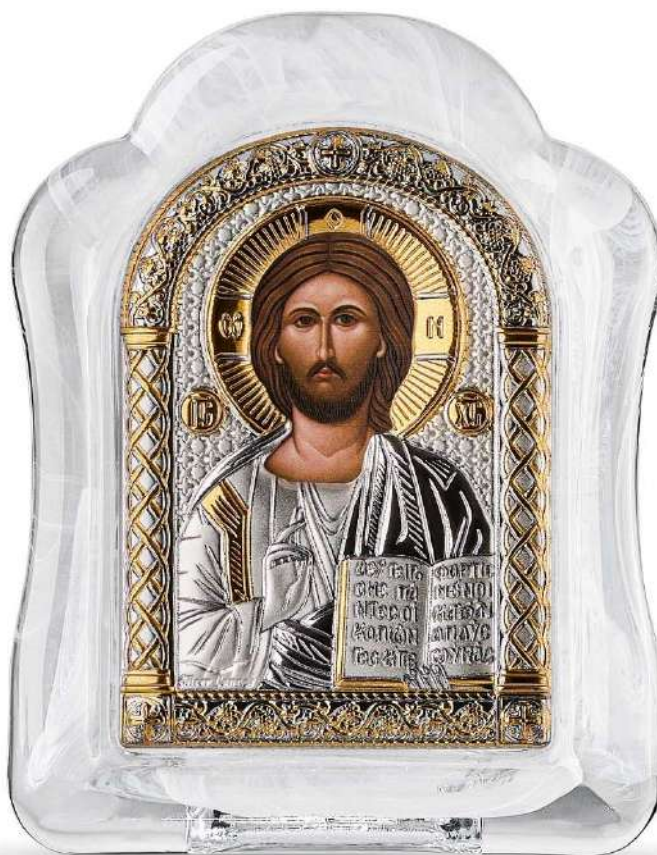
The candlestick is made of solid lime or Swiss pine wood and is turned exclusively by hand to give added value to the object.

This prototype is a medium-sized version. It can be customized in terms of size, external decoration, and engravings or high reliefs, but without distorting its originality.



## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



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*Silver Canvas*

**SILVER CANVAS S.r.o.**

Stand B69 Pad.18

DESIGN



## BYZANTINE ICONS ON SILVER CANVAS

*Silver Canvas* is a project that combines deep spirituality, aesthetics, innovative materials, and handcraftsmanship.

Based on the essence of the project, we choose the category — DESIGN, because *Silver Canvas* is a synthesis of art and craft, where handiwork and technology come together to create icons capable of bringing light, peace, and prayer. These are works that connect the earthly and the heavenly, reminding us that beauty is also a form of service.

### Concept description and category rationale

*Silver Canvas* is an original series of Byzantine icons on silver canvas, created with respect for ancient canons and in the spirit of contemporary sacred art. These images are not just symbols of faith, but mediators in a person's conversation with God. Each icon becomes a personal encounter with light embodied in material. Each exhibit is created by hand and represents a fusion of traditional symbols of faith with the minimalist aesthetics of the 21st century.

The main idea of the project is to combine spirituality, tradition, and craftsmanship. To recreate the feeling of inner light and silence characteristic of a temple space, but to transfer it to a modern interior, where people seek not external luxury, but spiritual presence.

Each piece is based on carefully selected natural materials and 999 silver applied to a structural canvas. It is placed in an elegant wooden base or integrated into Murano glass, allowing light to penetrate and reflect, creating a shimmering, living glow and emphasizing the depth of every detail.

This technique is developed by hand and cannot be reproduced by machine. Each work is created according to the principle of *ikoonos* — “*an image that breathes*,” where the material becomes a mediator between the visible and the invisible.

### Silver Canvas combines three levels:

1. **Material** — the use of natural materials (silver, wood, Murano glass, organic binders);
2. **Aesthetic** — a modern form and minimalist composition that respects iconographic principles but speaks the language of contemporary art;
3. **Spiritual** — each icon is created as an opportunity to convey the light of faith to people, wherever they may be; each work carries a message about the presence of Light, which exists beyond time and religion.

The project was created at the intersection of art, craftsmanship, and religious symbolism, making it a natural fit for the *Design* category.

## Why Silver Canvas deserves to participate in the DEVOTIO Awards:

- **Quality and durability.** The icons retain their brightness, structure, and radiance for decades. The natural base and processes entail canvas resistance to the passage of time.
- **Fidelity to tradition.** All images are created in accordance with Orthodox and Byzantine canons by masters for whom icon painting is not merely a technique.
- **Innovative technologies.** The use of modern methods of silver application and silk-screen printing allows us to achieve the best results through a synthesis of experience, high-quality materials, and mastery of the icons. Just as ancient icon painters used the best available technologies, we, following the lead of the icons, also have minimal impact on the environment and use only safe materials.

Thus, Silver Canvas products are not just modern icons, but inherited testimonies of faith, created in a dialogue between ancient tradition and modern artistic sophistication.



## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**ZANATO & ZANATO Ltda**

Stand A0 Pad.18

**DESIGN**



## Gamer rosary saint Carlo Acutis

The **Gamer Rosary Saint Carlo Acutis** is a contemporary religious kit composed of a **rosary, keychain, and a game-controller-shaped rosary case**, designed to evangelize and connect with the young Christian community through a visual language aligned with today's cultural reality.

Inspired by the life of **Saint Carlo Acutis**, a young man deeply devoted to the Christian faith while also engaged with technology, the product conveys the message that it is possible to live spirituality authentically while being young, modern, and creative. The kit emphasizes that faith can coexist harmoniously with the interests, hobbies, and cultural expressions of contemporary youth.

The design adopts a **gamer and technological aesthetic**, incorporating visual elements connected to the digital universe — such as the controller shape, pixel art, and symbolic icons — reinterpreted in a respectful, catechetical, and conceptually coherent way. This approach creates a bridge between **faith, technology, and human development**, making the product attractive, accessible, and meaningful to teenagers and young people.

More than a functional object, the **Gamer Rosary Saint Carlo Acutis** offers a **visual, emotional, and spiritual experience**, positioning itself as a contemporary evangelization tool capable of fostering identification, belonging, and dialogue with new generations.

### Materials:

- Antique silver–finished metals and resin
- ABS beads (10 mm and 8 mm)
- Oxford fabric pouch (10 cm x 14 cm)
- Pixel art acrylic keychain with nickel-plated metal

### Motivation for the application to the Design category

The product applies for the Design category due to its **innovative approach to religious products**, integrating elements of gamer culture and the digital universe as a visual language for evangelization. The controller format, combined with pixel art and symbolic composition, breaks traditional paradigms without losing spiritual depth, expanding the reach of the Christian message and demonstrating how design can be applied to faith in a contemporary, strategic, and meaningful way.

## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



**ZANATO & ZANATO Ltda**

**Stand A0 Pad.18**

**DESIGN**



## Wall Keychain gamer saint Carlo Acutis

The **Gamer keychain saint Carlo Acutis** was developed to engage directly with a young audience by combining faith, contemporary design, and modern visual language. Inspired by the life of saint Carlo Acutis — a young man deeply connected to Christian spirituality while also passionate about technology and video games — the product translates this identity in a creative and accessible way.

Its design, inspired by a game controller, creates a symbolic bridge between the digital world and evangelization, conveying the message that faith can be present in young people's everyday lives, including their interests and hobbies. Modern shapes, vibrant colours, and a playful composition reinforce dialogue with this generation while preserving the depth and respect of religious meaning.

More than a functional object, the keychain offers a visual and emotional experience, positioning itself as a contemporary tool for evangelization, capable of fostering identification, dialogue, and a sense of belonging among young people and adolescents.

**Materials used:** MDF, resin, and acrylic.

### Motivation for the application to the Design category

The product applies to the Design category for its **innovative approach to the development of religious items**, incorporating elements of gamer culture — widely present in young people's daily lives — as a visual language for evangelization. The game-controller format breaks with traditional patterns in the segment, creating a contemporary aesthetic that expands the reach of the Christian message and establishes direct communication with new audiences.

## 2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

### DESIGN



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Liturgical  Vestments

**ZYGZAK Krzysztof Abramowicz**

Stand B67 Pad.18

**DESIGN**



## Hand embroidered Latin style low mass set

The **OR-HR-8 liturgical set** submitted to the competition is an outstanding example of the highest level of sacred embroidery art, created entirely using **traditional hand embroidery techniques**. The chasuble, stole, and maniple form a unique, cohesive work of liturgical craftsmanship, executed with deep respect for historical methods and artisanal heritage.

The entire surface of the chasuble is richly decorated with hand embroidery made using top-quality French metal threads. The embroidery process follows traditional techniques: the decorative pattern is first carefully transferred by hand onto the fabric, and then meticulously covered with embroidery stitch by stitch. Every element has been executed exclusively by the hands of an experienced embroiderer, giving the piece its unique artistic character and authenticity.

A distinctive feature of the set is the use of pearl-colored stones, each individually hand-applied to the embroidered surface. Their subtle luster harmonizes with the metallic threads and ornate motifs, enhancing the depth, elegance, and noble expression of the vestment. The chasuble and its accessories are further enriched with high-quality French metal lace, selected with exceptional attention to both aesthetic and technical excellence.

The stole and maniple are finished with French metal fringes, emphasizing the solemn and traditional nature of the set. All fabrics used in the creation of this ensemble are natural, carefully chosen for their durability, refined texture, and conformity with liturgical tradition.

The **complete execution of the set required approximately five months** of intensive handwork. The competition submission includes photographic documentation of the creation process, presenting the vestment during the embroidery stage as well as the final, completed work.

This liturgical set represents a true masterpiece of hand embroidery and stands as a testament to the living tradition of sacred textile craftsmanship, combining mastery, patience, and reverence for the heritage of liturgical art.



