

2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

NOVITÀ / NOVELTIES

LISTA AZIENDE CANDIDATE / LIST OF APPLYING COMPANIES

- 3DRAP Srl
- 593 STUDIO Srl
- ANIMA CAMPANIA
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- CATHO RETRO
- COCO CLER di Armando Coco
- CUTTING BROTHERS
- DOLFI
- EDIL DESIGN
- FRATELLI SCHIAVONE Sas di Riccardo Schiavone
- JAKOBCZAK STUDIO
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- LORENFA Srl
- MILAGROS INCENSOS Ltda
- MISTRAL SERVICE Sas
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3DRAP Srl

Stand A5 Pad.18

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Mary Help of Christians Bas-relief Project

The 3DRap team had the privilege of taking part in an extraordinary project that brought us to Shkodër, Albania, where we collaborated with Anima Campania, represented by Raffaele Del Giudice, sculptor and 3D artist, to create a new bas-relief of Mary Help of Christians for the façade of the Institute of the Daughters of Mary Help of Christians, managed by the Salesian Sisters of Don Bosco.

From a heavy mosaic to a lightweight, innovative solution

In the past, the façade of the Institute was adorned with a mosaic dedicated to Mary Help of Christians, crafted with great dedication by the Salesian Sisters themselves. Over time, however, the weight of the mosaic and exposure to the elements caused parts of it to detach, making its replacement necessary. The solution proposed by **3DRap**, based on **3D printing**, represented a real breakthrough: a **lightweight, durable, and resistant** artwork capable of preserving the visual and symbolic impact of the original without placing strain on the concrete structure of the wall.

From modelling to 3D printing

The project began with the three-dimensional modelling carried out by Anima Campania, which digitally reconstructed the image of the original mosaic using historical photographs. The 3D model was then redesigned to be suitable for **large-format printing** while maintaining artistic fidelity and harmonious proportions with the building's façade.

Eight modules for a unique artwork

After several design and coordination meetings, it was decided to divide the bas-relief into eight modules of about 80 cm each. This approach optimized both the printing and assembly phases while ensuring a visually coherent and impactful final result.

The modules were assembled using metal profiles designed to connect the pieces and serve as a mounting structure fixed to the wall with anchors suitable for outdoor applications.

Process features replicable in other projects

- The artistic quality and aesthetic value of the artwork remain fully preserved: digital technology enables superior detail definition while maintaining the expressiveness of the original piece.
- Fully customizable according to project needs: shapes, style, finishes, and details can be adapted to artistic, architectural, and symbolic requirements.
- Possibility to create installations in any size or format, even monumental ones, without the structural limits typical of traditional materials.
- Extremely reduced weight compared to stone, metal, or concrete, with an unmatched strength-to-weight ratio compared to conventional materials.
- High resistance to weather, UV rays, humidity, and thermal fluctuations, thanks to specific protective treatments for outdoor use.
- Significant cost reduction compared to traditional metalwork, marble, or mosaic techniques.
- Easy and fast installation: modular system designed for quick, safe assembly with minimal need for invasive support structures.
- Scalable and replicable production process, ideal for façades, places of worship, and complex architectural contexts.

DEVOTIO *Awards*

2° PREMIO INTERNAZIONALE DELL'INDUSTRIA
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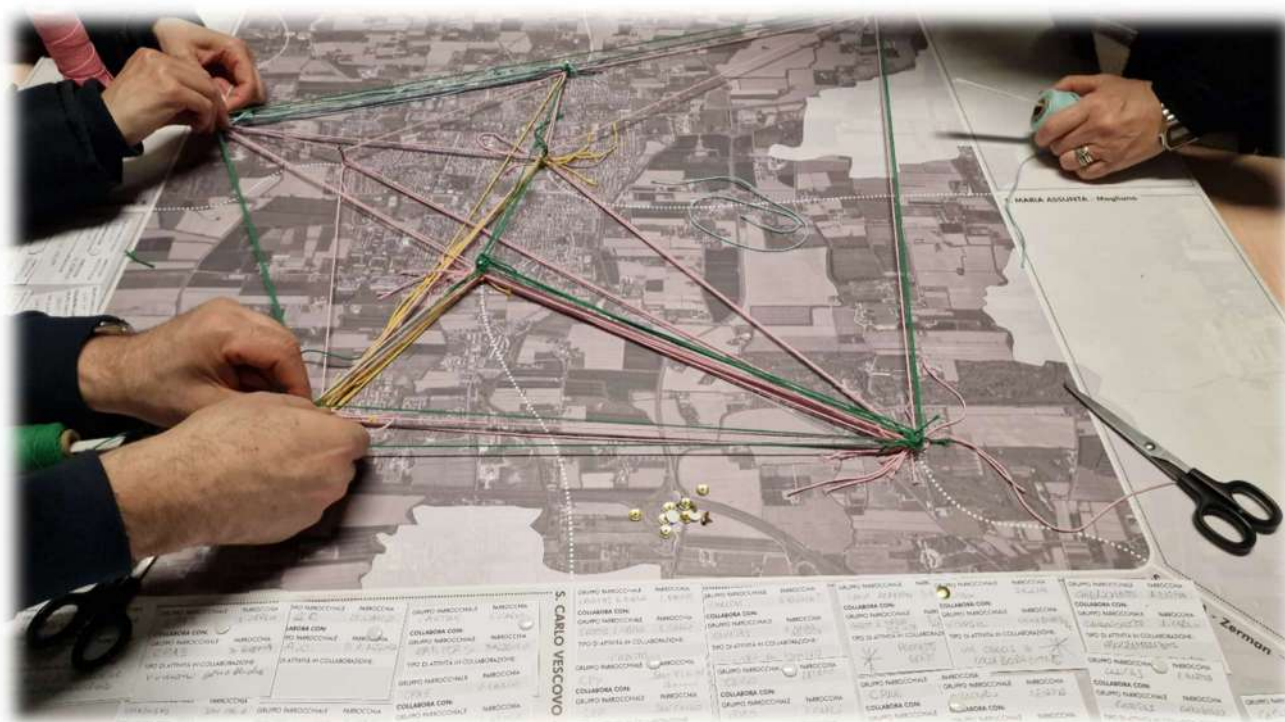


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Participatory design for the reuse of parishes' spaces: the experience of the Diocese of Treviso

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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ANIMA CAMPANIA

Stand A5 Pad.18

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Augmented reality

Anima Campania was created with the goal of using technology as a tool to amplify art, not to replace it. Our idea is to bring this philosophy to the visitors of the Devotio fair.

The Anima Campania booth is conceived as an immersive space designed to transform visitors from simple spectators into active participants in the creative process.

The idea is to create a temporary multimedia museum where sacred art, contemporary sculpture, and digital technology coexist in the same place. Not a simple product display, but a sensory experience that allows visitors to literally step “inside” the artwork.

Immersive Experience with 3D Headset

A central element of the booth will be the use of a virtual reality/3D headset through which visitors can:

- explore full-scale artistic 3D models;
- observe the works from any angle;
- dive into the details of the sculptures as if inside a digital museum.

The headset will allow visitors to experience the artwork before it physically exists, revealing the transition from idea to form.

Objective of the Experience

The goal is to show that sculpture today can be born from the encounter between:

- the artist's hand,
- digital modeling,
- 3D-printed material.

The booth seeks to convey the philosophy of Anima Campania: not replacing art with technology, but amplifying it.

Interaction with the Public

The visitor is not just an observer, but a protagonist:

- they can move inside the artworks in an immersive environment;
- compare the digital model with scaled physical versions;
- understand the creative process through a guided visual narrative.



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BYZANT ITALIA Srl

Stand A14-B15 Pad.18

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Folding kneeler

This **folding kneeler** is designed for those who **value practicality without compromising on elegance**. Its compact, foldable structure makes it ideal for home use, small spaces, and for anyone in need of a product that is easy to transport.

With just a few simple movements, the kneeler opens and closes smoothly, allowing for immediate use and quick, convenient storage afterward. The walnut finish and clean lines give it a discreet yet distinctive presence, enabling it to blend naturally into a wide range of settings.

At the trade show, the product will clearly convey its key strengths: **simplicity, functionality, and thoughtful use of space**. Designed for everyday use, it is crafted with the care and quality of a true designer piece.



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CAPRICCI HOME

Stand G30 Pad.18

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Aura Icon: Ancient Light Meets Modern Design

Ancient Soul Meets Modern Precision

Capricci-Home presents a revolutionary fusion of faith, art, and cutting-edge technology. Our Sacred Icons are the answer to the question: how can sacred craftsmanship evolve without losing its spirituality?

THE CONCEPT: UNIQUENESS AND FAITH

Each Aura Icon is a unique piece, born from the union of **human creativity and digital precision**. This is not mass production, but a careful re-creation. **Our MISSION** is to honor iconographic tradition, enriching it with unique quality and details.

Each Aura Icon is:

- **Spiritual & Creative:** the design, use of colors, and composition respect sacred canons, but are reinterpreted with contemporary artistic sensibility.
- **Artisanal & Unique:** despite the technological foundation, the final manual intervention ensures that no two Icons are perfectly identical.

TECHNOLOGY: PRECISION AT THE SERVICE OF ART

Our process is the true element of innovation.

Digital Phase:

1. **3D Modeling and Scanning:** the works are conceived digitally or scanned in high resolution.
2. **Precision Execution:** we use cutting-edge machinery (e.g., lasers and UV plotters) for cutting and printing on selected substrates. This guarantees absolute fidelity and a fineness of detail that the human hand alone could not replicate with such consistency.
3. **Advantage:** technology ensures geometric accuracy, making our pieces objects of guaranteed value.

CRAFTSMANSHIP: THE TOUCH OF THE SOUL (Uniqueness and Creativity)

Technology prepares, but it is the craftsman who infuses soul and originality. Human Intervention is Creative: The choice and preparation of the support is entrusted to the craftsman's discernment before the machine intervenes.

Artisanal Phase:

1. **Master Decoration:** The application of gold or silver decoration is performed exclusively freehand.
2. **Treatment and Finishing:** Each icon undergoes hand-crafted work cycles. This artisanal meticulousness imparts the emotional depth and warm texture that only human calibration can achieve.
3. **The Final Impression:** The craftsman, through targeted finishing techniques and attention to detail,

determines the final appearance. This "artistic quality control" ensures that no piece is ever an exact duplicate, transforming the digital base into a **singular and personalized work of art**.

Result: The result is an object that embodies the **perfection of the machine** and the **imperfect and precious humanity of the hand**, elevating craftsmanship to a new standard of creative excellence.

THE VALUE

The **Aura Icon** is not just a devotional object; it is an investment in art and innovation.

- **For the Modern Buyer:** we offer a work that responds to the desire for authenticity and technological excellence.
- **Certified Quality:** the combination of processes guarantees a work that stands the test of time and has high aesthetic value.
- **Unique and Recognizable:** our product stands out on the market for its balance between mystical tradition and contemporary design.

AURA ICON: All the emotion of sacred art, enhanced by technology.



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CATHO
RÉTRO

CATHO RETRO

Stand C46 Pad.18

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Santi Belli

Made of hand-moulded resin, this replica represents the Virgin Mary, Queen of Heaven, in the style of 19th-century Provençal Santons. Santibelli, these small clay or plaster statues originating in Marseilles, were once displayed under glass domes in homes. They embodied popular piety while expressing a refined sense of the beautiful religious object.

This re-edition combines **artisanal and Christian craftsmanship**: gilded details, delicate features, and a timeless radiance make it a religious decoration that is as elegant as it is symbolic. A beautiful **tribute to Marseilles sacred art**, ideal as a gift for a wedding, baptism, or confirmation.

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COCO CLER di Armando Coco

Stand E58-E60 Pad.18

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Jeanpierre shirt

This shirt embodies the essence of Italian elegance, thanks to its high-quality fabric and sophisticated design.

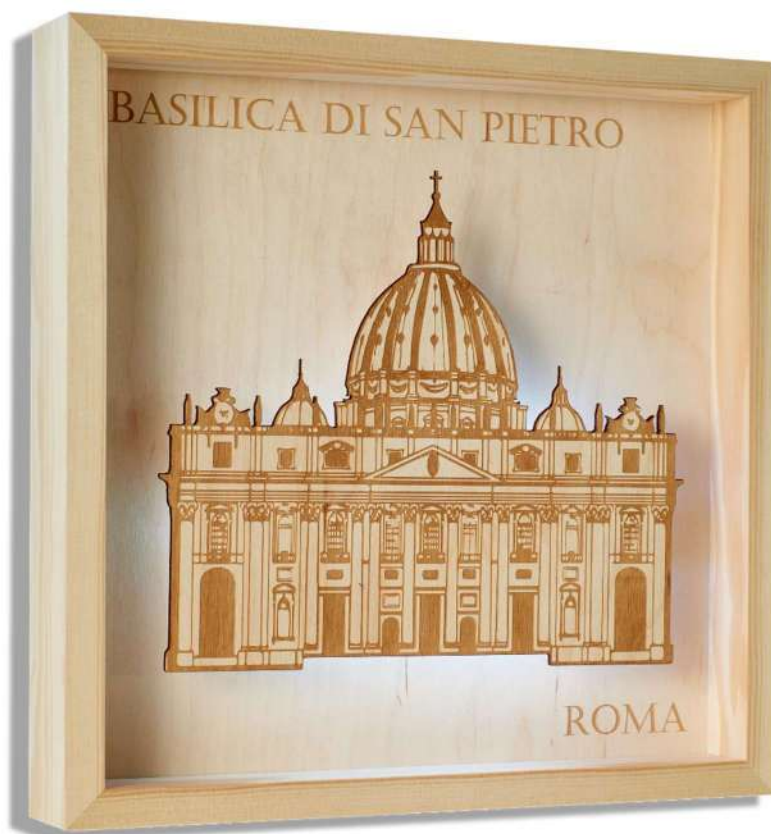
The classic cut, with perfectly coordinated buttons, gives it a refined and timeless look.

The cotton and polyester blend (80/20) or 100% cotton ensures easy care and an impeccable fit.

Details, such as the blue trim on the clergy collar and single-button angled cuffs, add a touch of style, making the shirt perfect both on its own and under a jacket.

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**CUTTING
BROTHERS**

YOUR WORLD
IN
WOOD

CUTTING BROTHERS

Stand D4 Pad.18

NOVITÀ / NOVELTIES



LED BACKLIT WALL LIGHTS

We produce wooden maps and LED backlit wooden wall maps in a unique way, creating an incomparable 3D effect, especially when combining land and water, which is captivating and inspiring more and more people.

This year, on the occasion of the Giubileo 2025, we were even allowed to create a wooden city map of "Citta del Vaticano" and "Roma," for which we received the official logo license from the Vatican. Believers and pilgrims around the world enjoy these wonderful souvenirs.

Now we would like to introduce a completely new and certainly unique product line: "LED CHURCHES."

We use only untreated natural wood (poplar and white birch), laser-cut the silhouettes of churches, domes, basilicas, cathedrals, and other religious buildings from around the world with extreme precision, and lovingly handcraft our LED CHURCHES.

We will be presenting our LED CHURCHES for the first time at DEVOTIO 2026, starting with 16 beautiful designs.

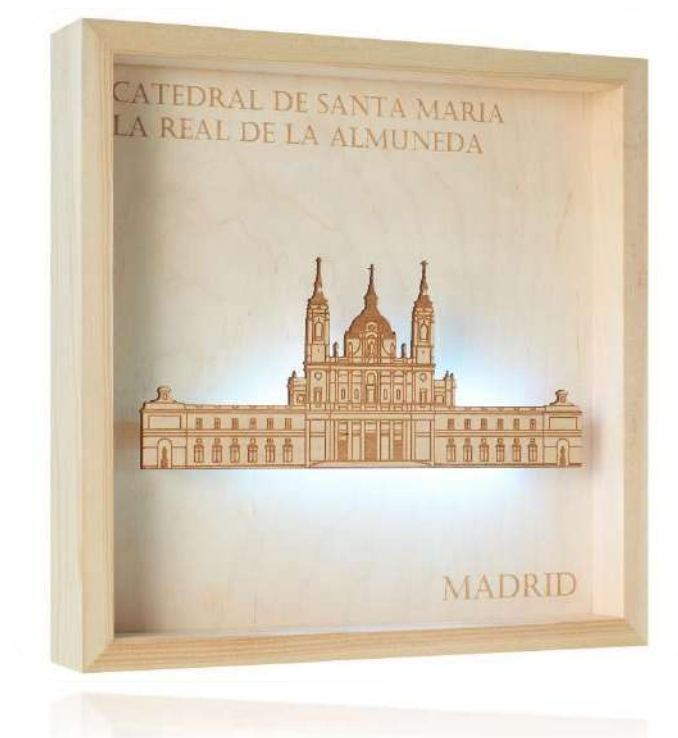
Of course, we will also be showing our interpretation of the BASILICA DI SAN PETRONIO - BOLOGNA.

The LED light backlights these wall maps atmospherically in colors of your choice, and a remote control is included. Thanks to battery operation, the wall light can be placed anywhere and provide impressive illumination.

We are able to represent (almost) every church building in this unique way.

Of course, our products are CE, UKCA, and RoHS certified and free of chemicals.

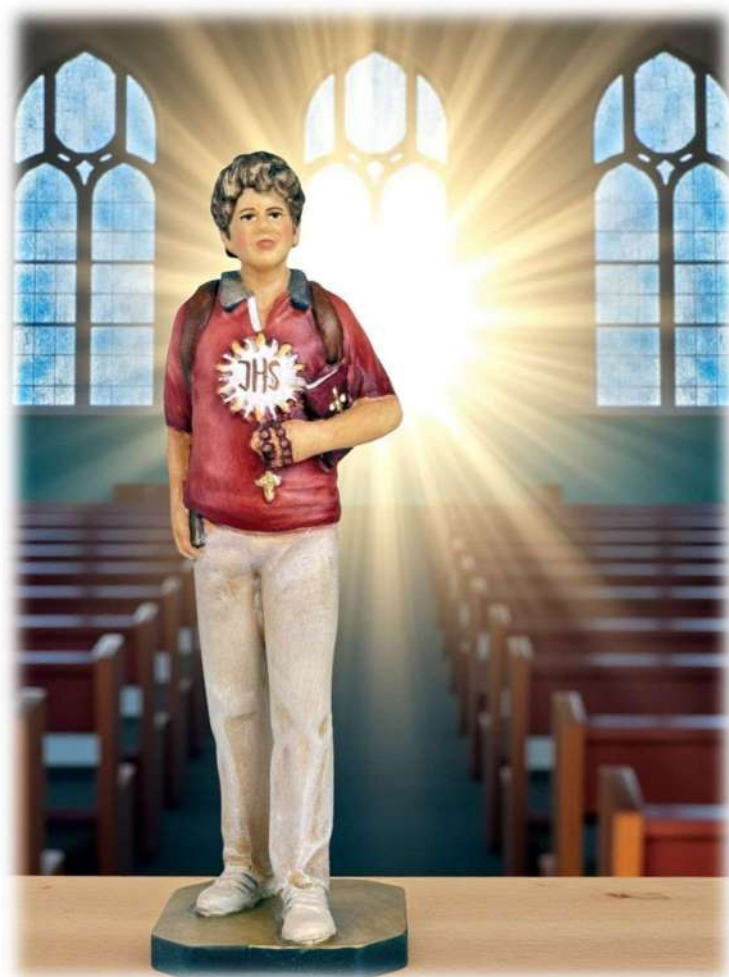
We deliver worldwide directly from our production facility in Canada or via our European headquarters in Germany.





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Dolfi

Stand D16-E15 Pad.18

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Wooden statue of Carlo Acutis

The figure of Carlo Acutis is a **handcrafted sculpture made of maple wood and hand-painted with oil colours**. Each detail is carefully refined to convey the spirituality and modernity of this young blessed, a symbol of faith and hope for new generations.

The sculpture is available in various sizes (15 cm, 20 cm, 25 cm, 30 cm, 36 cm, 40 cm, 60 cm, 120 cm, and 180 cm), suitable for both private devotion and liturgical or community spaces. Upon request, it can also be crafted in natural light wood or olive wood, materials that highlight the authenticity and beauty of the artwork.

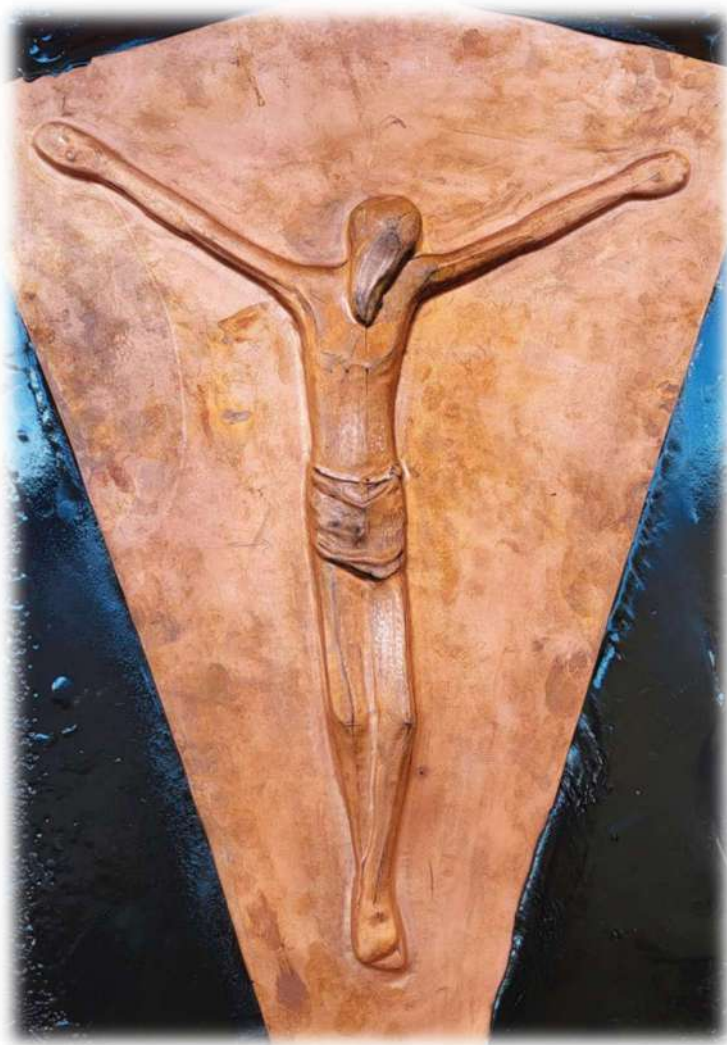
Concept and reasons for nomination

The DOLFI company, active since 1892, has dedicated this year – on the occasion of the canonization of Carlo Acutis – to the creation of this wooden figure. The piece was conceived to combine traditional craftsmanship with a contemporary spiritual message, paying tribute to a young man who embodied faith with enthusiasm and modernity. The choice of natural materials and multiple sizes makes the sculpture versatile and meaningful, enriching both domestic and ecclesial environments.



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EDIL DESIGN

Stand E16-E18 Pad.18

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Copper Crucifix

The proposed work is conceived, designed, and entirely crafted within our workshop. **Executed by hand** using the ancient **techniques of repoussé and chasing**, it consists of two distinct elements, **the Body and the Cross**, worked separately and then **assembled through concealed fixing systems**, preserving the formal purity of the whole. The process begins with a single sheet of “annealed” copper measuring 2 × 1 m, with a thickness of 0.8 mm.

The work belongs to the Seraphicum line, a collection of **contemporary** sacred art furnishings that combines spirituality, formal research, and high-level craftsmanship through the use of hand-worked copper and brass. **This Crucifix was specifically designed and created for Devotio 2026**, as a unique piece representing our identity and expertise in the field of contemporary sacred art.

The project is based on the search for a balance between contemporary language and traditional technique, aimed at enhancing the intense expressiveness of Christ in dialogue with a Cross conceived as living, vibrant matter. The entirely manual process involves successive stages of metal shaping and annealing, leading to a harmonious balance between anatomical rendering, volumetric plasticity, and surface quality.

This work forms part of the research and founding phase of the Edil Design artistic workshop in Città di Castello (Umbria), a place where craftsmanship, material knowledge, and design converge in a shared synthesis. **The application to the Art and Craftsmanship section seeks to highlight artisanal work as an expression of the territory** and as a foundation for a broader dialogue, gradually opening toward international contexts and relationships.





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EDIL DESIGN

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MOTHER EARTH PANEL (45x60cm)

"Mother Earth" is a **newly conceived panel**, entirely designed and handcrafted in our workshop using the **traditional techniques of repoussé and chasing**. The work is part of a series of five panels dedicated to the Canticle of the Creatures by Saint Francis, created to celebrate the eighth centenary of his death, reinterpreting the themes of praise for nature and life in a modern and poetic key.

The panel is composed of multiple overlapping sheets of copper and brass, arranged on three different planes that give depth and dynamism to the composition. The alternation of materials and colors enhances contrasts of light and surface, creating a vibrant, tactile effect that guides the viewer through a visual and symbolic journey.

The scene depicts Mother Earth with a field of wheat, stylized in a contemporary language, where the wheat is represented as the fruit of the earth in reference to the verse from the Canticle of the Creatures: *"Praised be You, my Lord, for our sister Mother Earth, who sustains and governs us, and produces various fruits with colored flowers and herbs."* In this way, our visual interpretation celebrates the fertility and generosity of nature, embodying the sense of harmony and gratitude expressed by Saint Francis.

This creation is part of the Seraphicum line and is being presented for the first time at Devotio 2026, highlighting the innovative and original nature of the workshop's artistic production. The work represents a new step in the experimentation of technique, forms, and materials, where modernity and tradition meet, and craftsmanship enhances the tactile and visual quality of the metal.

The "Madre Terra" panel is part of the ongoing research and production path of the Edil Design workshop in Città di Castello (Umbria), where design, material knowledge, and craftsmanship converge to create works that are both an expression of the territory and concrete innovation in contemporary sacred art. The work stands as a synthesis of identity, experimentation, and harmony, demonstrating the workshop's ability to combine symbolic depth, aesthetic quality, and modern visual language in a single composition.





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Paschal candle stand NEXUS

The Nexus Paschal Candle Stand is a true luminous sculpture, fostering a dialogue with spirituality.

It completes the triad of liturgical fires within the Nexus Collection (Ambo, Celebrant's Chair, Paschal Candle stand), which also includes the Sanctuary Lamp, elevating the concept of "nexus" (connection) toward a vertical and radiant dimension.

The Nexus Candle Stand as a slender column of wood and light, echoing the geometric purity and constructive rigor that define the entire collection.

The structure is composed of vertical volumes in beech wood that rise at staggered heights, creating a sense of dynamism that guides the gaze upward. The ascending verticality of the wooden slats, not mere supports, but architectural elements that embrace the candle recalls the form of organ pipes or the spires of a cathedral. As with the Chair and the Ambo, the central void plays a crucial role: the candle appears to float within an open "casing," suspended between heaven and earth.

The material innovation of the Nexus candle stand lies in the inclusion of precious details a literal "nexus" between wood and metal. The edges of the wooden volumes and the central ring securing the Paschal candle are embellished with brass finishes. This "matching" of the warmth of beech wood with the brilliance of metal symbolizes divinity clothing humanity. The brass element encircling the volumes serves as a true structural and symbolic "nexus," a connecting ring that holds the wooden pillars together in a solid, luminous embrace.

Placed beside the Nexus Ambo and in harmony with it, the candle stand mirrors its joints and silky, hand-polished finish. Together, they form a composition where the Ambo represents the solid volume and the Candle Stand represents the slender line reaching toward the sky. Its presence and consistency alongside the Ambo seal the theological connection between the proclamation of the Resurrection and the visible sign of the Paschal Candle.



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Presider's Chair NEXUS

The NEXUS chair is a work of extraordinary visual power expressed through a contemporary language. It defines the Liturgical Pole of the Presidency with a new dignity, combining a sculptural presence with an architectural structure that requires no additional ornamentation: it is the purity of the wood and the perfection of the joinery that communicate the authority and the spirit of service of the celebrant. While common chairs merely "occupy" space, the NEXUS chair "generates" sacred space, transforming the act of sitting into a monumental liturgical gesture. The backrest rises like a stele or a tower, echoing divine verticality and acting as a strong visual landmark within the liturgical hall.

The true formal **innovation of the NEXUS chair lies in its silhouette, which evokes the image of an inverted TAU**. This choice is not purely geometric but contains a profound theological and functional meaning: while the traditional TAU (the final letter of the Hebrew alphabet and a symbol of salvation) stands with arms outstretched, the structure of the NEXUS chair appears to overturn to become foundation and support. The horizontal beam is no longer just a sign in the void, but is transformed into the seating plane that welcomes the body of the celebrant.

Roots in Heaven, Feet on Earth: the vertical pillar, which typically supports the TAU's crossbar, here soars upward. This "inversion" suggests an architecture that sinks its spiritual roots above to offer a solid and concrete base to the community gathered in prayer. Thus, through an ancient symbol, a true formal and constructive innovation of the NEXUS chair stands out.

The inverted TAU shape creates a visual nexus that frames the figure of the celebrant. The structure, not limiting itself to occupying space but defining it, transforms the seating into an architectural gesture of "embrace" toward the assembly. This structural "nexus" symbolizes the unity of the ecclesial body and the harmonious hierarchy of the celebration. Symbolism of the Cross: In the overturning of the TAU, one also finds a reference to the Cross understood as both throne and service: the verticality of command (the throne) merges with the horizontality of welcome (the bench), achieving a perfect balance between authority and humility.

Mastery of Volumes and Joinery: As with the Ambo, the cabinet-making technique is pushed to its limits, featuring exposed joinery and connections that celebrate the material, showing how each volume is "bound" (nexus) to the other with millimetric precision.

Vertical Rhythm: The three vertical grooves on the main backrest are not merely decorative; they create a rhythm that draws the eye upward, subtly referencing the Trinitarian mystery or a spiritual tension toward the heavens.

Transparency and Void: the stylistic novelty is entrusted to the interplay of negative space. Geometric openings in the armrests and bases lighten the mass of the beechwood, allowing light to pass through the structure and making the seat appear solemn yet weightless.

It is a unique piece, designed for a Church seeking a language that is modern, noble, and free from excess.



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JAKOBCZAK STUDIO

Stand G49-G51 Pad.18

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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



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L.A.L. Srl

Stand D22-E33 Pad.18

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Three-dimensional print picture frame

Beyond the Surface: The Illusion of Digital Depth

This project was created with the aim of redefining the concept of two-dimensional images, transforming them into an immersive visual experience through the use of innovative digital technologies.

The product looks like a small 4 mm plexiglass frame, seemingly simple and minimalist. In reality, behind this formal simplicity lies complex technological experimentation: **advanced digital printing** combined with a **system of micro-lenses printed directly onto the surface**.

The central image remains sharp and stable, while the edges, thanks to the interaction between the print and the lenses, acquire a surprising three-dimensional depth. The eye perceives a 3D effect that suggests an internal space, as if the image were suspended or immersed within the object itself. In truth, there is no real thickness: the depth is an optical illusion, constructed with digital precision and light control.

The heart of innovation lies precisely in this perceptual deception. The lenses do not add physical volume, but interact with the gaze, guiding and distorting it in a controlled manner. It is the technology that becomes invisible, leaving room for the wonder of an effect that surprises without immediately revealing its mechanism.

The result is an object that combines **contemporary design, digital printing, and visual research**, capable of overcoming the traditional limitations of flat media. The painting thus becomes an interface between reality and perception, between matter and image, where digital technology is not only a means of production but also a language of expression.

This product represents a new frontier in the field of **technologies applied to art and design**, demonstrating how innovation does not necessarily increase the complexity of the object, but can instead amplify the viewer's experience.

A thin, light, but conceptually profound painting: **the third dimension cannot be touched, it can only be perceived**.

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LORENFA Srl

Stand I12 Pad.18

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Statue reproduction of Pope Leo XIV

LORENFA presents the **statue of Pope Leo XIV**, an exclusive work **created in 2025 under official license from the Holy See**—the first company in the world to obtain this permission. Starting from an original photograph, the subject was reconstructed using **advanced 3D modelling**, allowing for the precise reproduction of faces, draperies, and iconographic details. The result is a sculpture made of reconstituted marble dust that combines classical aesthetics with technological precision: the material, designed to reproduce the texture and luminosity of traditional marble, guarantees durability and a high-quality finish without resorting to traditional manual sculpting.

Concept and rationale for the nomination

- **Authenticity and authorization:** Vatican authorization confers historical and institutional value to the work, making it not only an artistic product but also an object of cultural significance and memory.
- **Technological innovation:** 3D modelling as a design method is at the heart of the project, enabling measurable historical accuracy, design iterations, and production optimization, positioning LORENFA at the forefront of the dialogue between art and technology.
- **Uniqueness and *Made in Italy*:** The statue expresses contemporary craftsmanship through rigorous production processes, Italian quality control, and locally crafted finishes, showcasing national manufacturing expertise.
- **New product for 2025:** Presented as a new addition to the Jubilee Year, the statue represents the intersection of historical heritage and production innovation, designed for collectors, institutions, and exhibition spaces seeking authenticated and technologically advanced works.
- **Cultural value and market:** The combination of official licensing, quality materials, and digital processing creates an object desirable for both its exhibition value and collectible potential, offering a distinctive proposition in the contemporary sacred art market.

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MILAGROS INCENSOS Ltda

Stand A69-A76 Pad.18

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Liturgical Incense Pacem in Terris

Milagros Incensos is a Brazilian company founded in 2002, nationally and internationally recognized for the production of high-quality liturgical incense. Since 2007, it has maintained a continuous supply relationship with the Vatican, developing special incense for celebrations of great relevance to the Catholic Church. Inside this context, we present ***Pacem in Terris***, the Liturgical Pontifical Incense, launched in 2025 and specially designed for the Mass marking the beginning of the Pontificate of Pope Leo XIV, celebrated in May 18th 2025, at St. Peter's Basilica, in the Vatican.

Concept

The Pacem in Terris Incense was conceived as a liturgical offering and a universal prayer for peace. Inspired by the encyclical "*Pacem in Terris*" by Saint John XXIII, it is founded on the pillars of Truth, Justice, Charity and Freedom. The product translates profound theological content into a sensory experience, reinforcing the atmosphere of prayer, solemnity, and communion at the beginning of a new pontificate.

Production Techniques

Produced using traditional artisanal techniques, Pacem in Terris reflects more than two decades of experience by Milagros Incensos. The process involves manual selection of raw materials, precise formulation, maturation and rigorous combustion control. The composition incorporates grains of incense used and blessed in papal celebrations during the pontificates of Pope Benedict XVI and Pope Francis, reinforcing spiritual and historical continuity.

Materials

Composed of natural resins and high-quality aromatic raw materials, the incense respects liturgical tradition. The packaging was developed exclusively for this launch, with references to stained glass, light and the Holy Spirit, uniting faith, art and transcendence.

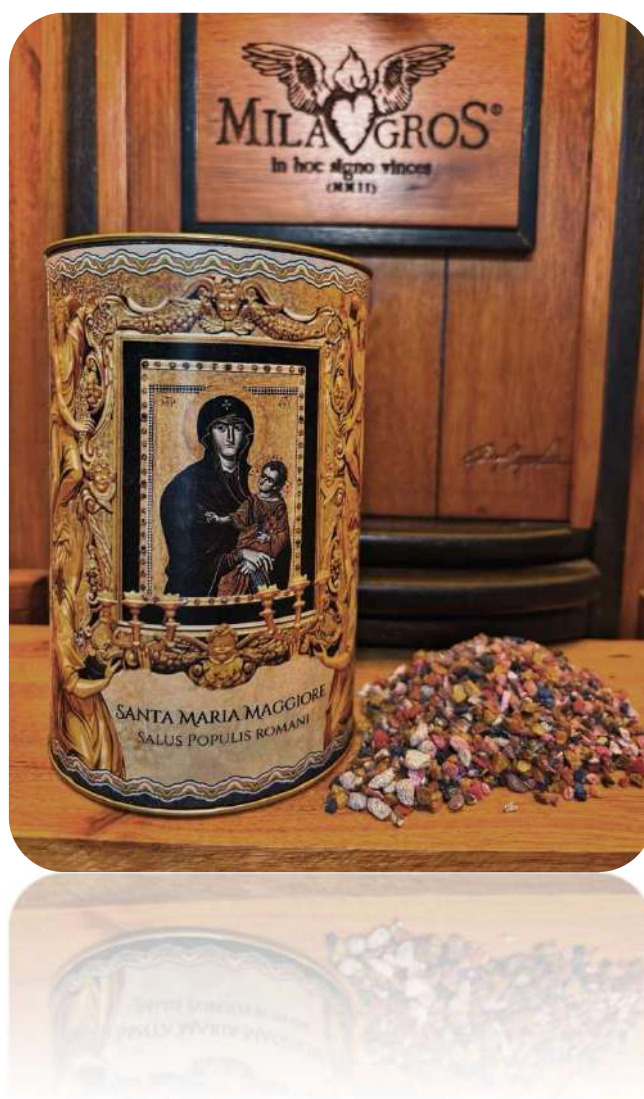
Reasons for Nomination – Novelties Category

Launched in 2025, Pacem in Terris **showcases conceptual**, symbolic, productive, and aesthetic innovation. Created for a papal celebration, it achieved immediate international recognition, demonstrating Milagros Incensos' ability to combine tradition, innovation, and excellence.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

NOVITÀ / NOVELTIES



MILAGROS INCENSOS Ltda

Stand A69-A76 Pad.18

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Liturgical Incense Santa Maria Maggiore

The Santa Maria Maggiore – Salus Populi Romani incense is an exclusive creation of Milagros Incensos, developed in the context of the celebration of 200 years of diplomatic relations between Brazil and the Holy See. The product pays homage to the Papal Basilica of Santa Maria Maggiore, the most important Marian basilica in Rome.

This creation is part of Milagros' tradition of developing special incenses for historical moments in the Church, uniting spirituality, sacred art, memory, and sensory language.

Concept

Inspired by the mosaics of the Basilica of Santa Maria Maggiore, the incense was conceived as an olfactory mosaic. The composition brings together ten distinct colors and fragrances, symbolically representing the eight Popes and two Saints buried in the basilica, integrated into a single harmonious composition.

The name Salus Populi Romani reinforces the spiritual, protective, and universal character of the creation.

Production Techniques

Produced using traditional artisanal techniques, the process involves careful selection of raw materials, manual formulation, aromatic balance, and controlled maturation. The technical innovation lies in the fusion of ten distinct fragrances into a stable and liturgically appropriate composition.

Materials

The composition utilizes natural resins, woods, balsams, flowers, and spices traditional to the liturgy. The product label, developed specifically for this edition, engages with the sacred art and Marian iconography of the Basilica of Santa Maria Maggiore.

Reasons for Nomination – Novelties Category

Released as a commemorative edition for the 200th anniversary of Brazil-Holy See relations, the Santa Maria Maggiore Incense presents conceptual, symbolic, and sensory innovation, fully qualifying for the Novelties category of the DEVOTIO Awards.

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NOVITÀ / NOVELTIES



MISTRAL SERVICE Sas

Stand E1B Pad.18

NOVITÀ / NOVELTIES



Locker City Hub – Safe, sustainable micromobility and smart urban services

Locker City Hub is an innovative smart locker system designed to support urban and tourist micromobility in a safe, sustainable and regulation-compliant way. The project was developed to address a growing and concrete issue in cities and tourist areas: the increasing use of e-bikes and electric scooters without adequate safety equipment, particularly helmets, now mandatory under traffic regulations.

Locker City Hub enables **automated helmet rental for e-bikes and electric scooters**, available 24/7, combining digital technology, remote management and ease of use. The system is designed for installation in urban environments, tourist destinations, hospitality facilities and high-traffic locations, offering an immediate and practical service for both residents and visitors, improving safety, order and mobility quality.

Beyond helmet rental, the locker is conceived as a **smart service hub**, expandable with micromobility accessories and services useful for tourists and urban users. This modular approach makes the project scalable and adaptable to different territorial contexts, contributing to more efficient flow management and an enhanced user experience.

The project includes a strong **environmental and social sustainability** component. For each Locker City Hub installed, an **additional tree will be planted**, representing a tangible environmental compensation action. Furthermore, the project involves cooperation with associations and schools to deliver **road safety education programs**, promoting awareness among younger generations about safe behaviour, respect for traffic rules and responsible mobility.

Locker City Hub represents a **true innovation** in the field of urban services: not only a technological product, but an integrated model combining road safety, environmental sustainability, civic education and digital innovation, contributing to the development of safer, smarter and more responsible cities.

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MISTRAL SERVICE Sas

Stand E1B Pad.18

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Souvenir & Traveler – Smart 24/7 services for tourists and pilgrims

The **Souvenir & Traveler** line was created to meet a concrete and increasingly relevant need in religious and cultural tourism destinations: providing **useful, well-organized and continuously available services** for tourists and pilgrims, while fully respecting the spiritual and historical context of the locations.

The project is based on advanced **vending machines and smart locker systems** designed for the distribution of **souvenirs, devotional items, travel-related gadgets and visitor services**, even outside traditional opening hours. The solution is intended for shrines, pilgrimage routes, museums, information points and high-traffic religious sites, where service continuity represents a significant added value for both managing entities and visitors.

The Souvenir & Traveler line integrates digital payment systems, remote management and telemetry, allowing efficient monitoring of sales and inventory with minimal operational effort. The focus goes beyond simple sales, aiming to create a discreet, functional and easily accessible service point, capable of addressing the immediate needs of today's pilgrims and tourists.

Special attention has been given to **design and user experience**. Clean lines, intuitive layouts and clear communication ensure simple and immediate use, while respecting the aesthetic harmony and sacred nature of the environments in which the solution is installed.

Souvenir & Traveler represents a true novelty within the religious sector, introducing an advanced hospitality model that combines technology, functionality and respect for sacred places. It is a system designed to enhance visitor flows, improve the overall experience and support religious and cultural institutions with a modern, sustainable and future-oriented management approach.



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OFFICINA D'ARTE TORRE Srls

Stand B48-B50 Pad.18

NOVITÀ / NOVELTIES



Pop-Up Cards

Pop-up cards are **three-dimensional cards** that, when opened, reveal a scene, object, or character that rises from the page, creating a “**wow**” or magical **effect**. They are precision-crafted using cutouts, combining creativity and surprise for special occasions or to present landscapes, places, or situations...

Postcards thus become more than just a simple gift, but a real sculpture. All our pop-ups can be customized in different formats.



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OFFICINA D'ARTE TORRE Srls

Stand B48-B50 Pad.18

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Crocheted holy cards

Each holy card is made of **high-quality cotton fiber paper** and measures approximately 11x7 cm.

The image of the saint is embellished with a **crocheted decoration** that recalls the tradition of ancient holy cards, with meticulous attention to detail. This product is the result of a **combination of advanced technology and** the workshop's **skilled craftsmanship**.

The holy card is an object of devotion to be kept as a memento, spiritual aid, and support in prayer, and is placed in a small envelope to preserve its.

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EDITRICE SHALOM Srl

Stand A36 Pad.18

NOVITÀ / NOVELTIES



Statue of Our Lady of the Unborn Children

Concept

The 3D statue of Saint Carlo Acutis was conceived as a project of contemporary sacred art that makes visible a holiness lived in everyday life. Carlo is portrayed as we remember him: young, simple, smiling, and approachable. The work combines iconographic fidelity with contemporary visual language, transforming digital innovation into an instrument of memory and witness.

Production Techniques

The project integrates artistic expertise with advanced digital processes. High-definition 3D modelling and 3D printing allow for an accurate rendering of facial features and details. The sculpture was developed in collaboration with the artist who created the funerary monument of Saint Carlo Acutis, who has worked closely with the family for years, ensuring continuity and authoritative authenticity.

Each statue is then hand-painted and decorated by skilled artisans: technological precision meets the care of the human gesture, making every piece unique.

Material

The statue is made of UV resin for 3D printing, an innovative material chosen for its high definition, durability, and long-term stability. The quality of the material allows for sharp, lasting details and is ideal for the hand-painted finishing that completes the work with depth and realism.

Packaging

The product is presented in a box with a minimalist, high-impact design, conceived as a coherent extension of the artwork itself. Its formal essentiality enhances the statue, strengthens its contemporary identity, and immediately communicates quality, care, and clear design intent.

Reasons for the Application

The application for the New Product Award arises from the desire to propose an object that renews the language of sacred art through the integration of digital technologies, advanced materials, and artisanal finishing, completed by thoughtfully designed packaging with strong aesthetic and communicative value.

Produced exclusively for Editrice Shalom, which directly oversaw every stage of production, the statue aims to reaffirm the value of an authentic, contemporary product crafted with meticulous attention to detail.

Not merely a statue, but a new vision of sacred art: digital in process, artisanal in gesture, contemporary in language.





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EDITRICE SHALOM Srl

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UNUM Ring - *Cor unum et anima una*

Concept

UNUM is born from the heart of Augustinian thought, encapsulated in the expression *cor unum et anima una*, and takes shape as a ring that makes visible a spiritual experience even before it becomes a form. The project draws inspiration from a central image in the Confessions, where Saint Augustine describes his encounter with God as a wound of love: "You pierced my heart with your word, and I loved you."

The ring brings into dialogue three essential symbols. The open book represents Scripture and the path of seeking: a Word that is not possessed but listened to. The burning heart is the image of the restless human being, stirred by the desire for truth. The arrow that pierces it does not allude to violence, but to the irruption of grace, which orients and converts. UNUM thus becomes a sign of spiritual unity and, at the same time, a celebration of every authentic union in which love does not erase identity, but brings it to fulfillment.

Craftsmanship Techniques

The ring is entirely handmade by master goldsmiths, following traditional high-jewelry practices. The process begins with the melting of the metal, followed by meticulous chasing and hand engraving, necessary to define the symbolic details and the structure of the piece. Each stage is carried out without industrial or serial processes, in full respect of the slow rhythms of artisanal work.

The surfaces are intentionally not uniform: they preserve a living materiality that bears witness to the touch of the hand, making each ring unique, unrepeatable, and endowed with its own identity.

Material

The chosen material is silver, a noble and measured metal capable of reflecting light with discretion. Its chromatic and symbolic purity resonates with the meaning of the work, evoking interiority, essentiality, and endurance over time. Silver does not dominate but accompanies: it supports the formal language of the ring and enhances its symbolic value, making it suitable to be worn as a conscious, everyday sign.

Reasons for the Application

The application to the art and craftsmanship competition stems from the desire to reaffirm the value of jewellery as a cultural and symbolic expression, as well as an aesthetic one. UNUM seeks to enhance the goldsmithing tradition as a space of dialogue between technical knowledge, thought, and spirituality.

In a context marked by mass production and loss of meaning, the work proposes a return to what is essential: to the time of making, to slowness, and to the responsibility of the creative gesture.

UNUM is a symbol of Christian life: the unceasing search for God, attentive listening to His Word that guides and transforms, and the celebration of every authentic union in which the heart finds fulfilment and the soul becomes one.







2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

NOVITÀ / NOVELTIES



EDITRICE SHALOM Srl

Stand A36 Pad.18

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Statue of Our Lady of the Unborn Children

Concept

Our Lady of the Unborn Children was conceived as a work of contemporary sacred art that gives form to an invisible and often unspoken reality: unborn life, entrusted and safeguarded. The Virgin Mary is portrayed as a universal mother, capable of welcoming those who were never given a voice or time. The work does not operate in the register of accusation, but of guardianship, transforming pain into entrustment and silence into prayer.

Mary, wrapped in a green mantle adorned with golden stars, gently holds the little innocents in her arms. Her serene face and maternal gaze convey peace, protection, and tenderness. The sculpture thus becomes a visible sign of pure love and of life entrusted to Heaven, offering a space of recollection for those who wish to entrust a special intention to Mary.

Craftsmanship Techniques

The work is the result of a process that places artisanal craftsmanship at its core. From the initial modeling to the final finishing, each phase is guided by the search for balance between gesture, form, and meaning. The production does not follow serial logic: every manual intervention contributes to making each figurine unique, bearer of a living presence.

The surfaces are deliberately restrained, capable of holding light and guiding the viewer's gaze, allowing the symbolic power of the work to emerge without decorative excess.

Material

The figurine is made of marble powder, a material chosen for its strong symbolic density and its deep connection to the sculptural tradition. The material evokes solidity, endurance, and silence—qualities that support the message of the work. Marble, reinterpreted in a contemporary key, becomes a vehicle of memory and permanence, making the sculpture suitable to be cherished over time.

Uniqueness, Creativity, and Craftsmanship

Each figurine is the result of a conscious creative act, in which craftsmanship is not merely technique, but an act of responsibility. Subtle variations, hand-finished details, and meticulous care render every piece unrepeatable. The work distances itself from industrial repetition to affirm the value of uniqueness as a form of respect for the theme it represents.

Reasons for the Application

The application in the Art and Craftsmanship category arises from the desire to present a work that unites creativity, symbolic depth, and artisanal expertise, addressing with delicacy and strength a theme of great contemporary relevance and human value.

Our Lady of the Unborn Children is not a simple devotional object, but a sign that invites memory, prayer, and hope.

A work that transforms matter into a maternal gesture and silence into the safeguarding of life.



