



The Leading Light

Massimiliano Tosetto enlightens us with stories about Studio Italia Design (SID), from the time it was founded by his grandfather in the '50s to the lighting trendsetter it is today, as it lights up a new path for itself in the industry

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What intrigues you about lighting?

I've this fascinating concept: sometimes, I like to see us, the lighting manufacturers, as fashion designers. We are designing fashionable apparels too, but for the light. And just like how designers need to pick the right model to showcase the clothing, it is part of our job to consider the right light source for the lighting. In fact, there are times we build our very own light source, like our very own LED, and then 'dress it up' according to the trends, design guidelines and market needs.

SID has certainly developed many fashionable lighting products over the years. What are some of the most exciting ones?

One of it is Random by designer Chia-Ying Lee, a spherical, melted blown glass lighting that comes in a cluster. While the design is challenging to produce, we're happy it has seen remarkable success. And we have to include the design of Sugegasa; the light is made of acrylic—a first for SID—which informs its lightness (and competitive price point), yet sparkles like glass due to its special surface structure.

SID was established circa 1950. What is the most challenging moment SID has faced thus far? How has it shaped the brand today?

The most challenging time for SID has, interestingly, also triggered the third stage of the brand's progression. I'd describe our classical-lighting era as the first stage because that was what SID started out doing, when my grandfather founded it, before producing contemporary pieces. But when a financial crisis hit Europe in 2009 and the industry was deeply affected, it prompted us to ask the right question: why are we affected? And we knew the answer: it was time to evolve and revolutionise. Much time and effort were spent to reach where we are now. Today, our creations are well received in many places, as far as the Middle Eastern and Asian regions.

Revolution is necessary. But do you think it is equally important for the company to maintain its traditions as it grows and transforms? After all, SID carries over half a century of know-how and experience.

I always believe in this: you will not know where you are going if you do not know where you have come from. So I agree that traditions should be preserved. For one, the long-time relationships that the company has forged with our trusted suppliers since the beginning are especially important to us at SID. Their support have contributed to the many good products we developed over the years and it is something we truly treasure.



THE SHINING TRIO Composed of three glass spheres that are mismatched in size, Random exudes a witty and easygoing vibe

In your opinion, what are modern consumers looking for when it comes to lighting?

Nowadays, people are looking for a total experience when they shop—from the design aesthetic of a product and its packaging to the technology and quality control. At SID, we keep tabs on all aspects so our clients can enjoy the pleasant experience of buying an Italian design.

In regard to design, counterfeit is one of the long-standing issues many brands and companies have faced in the past. I'm sure SID has had its fair share of imitators too. What is your take on this?

Yes, there are imitations of our products in the market but it does not discount the fact that we are the original—the discerning clients will know. The imitators may be able to recreate similar forms, but they could not replicate the engineering and the quality of our products. Plus, I prefer to look at it this way: if others are copying your products, it means you're on the right track. 📌

Check out the beauty of Studio Italia Design at the Lightcraft showroom, where some of its best creations are on display.