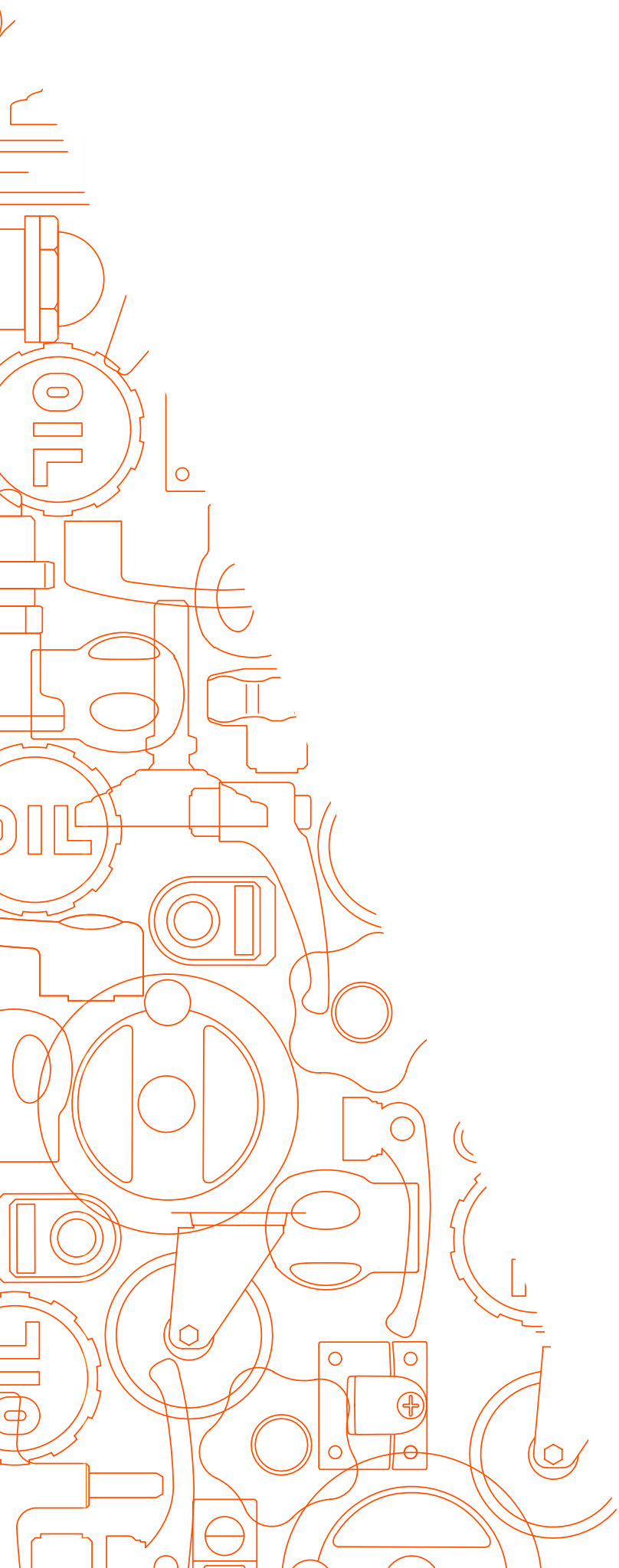
An Innovation in the World of Mechanical Components

The history of Elesa
through the Design of its products

by Anty Pansera

elesa®



On the cover
Ergostyle® adjustable handle by Elesa
ERX series.
Black technopolymer, matte finish with a red technopolymer push button, glossy finish. Mid-1990s

' We design our products to offer perfect **functionality** and the best **ergonomics**, whilst keeping in mind the creation of **unique designs** recognisable the world over as ELESA products.

And many times, we've even managed it. '

Alberto Bertani


elesa

AN INNOVATION IN THE WORLD OF MECHANICAL COMPONENTS

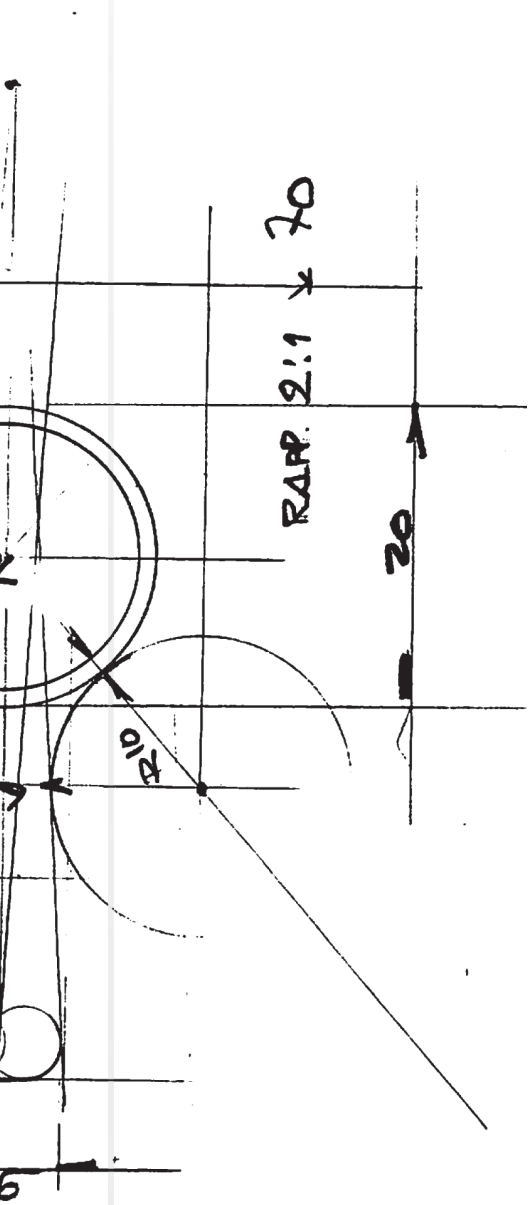
THE HISTORY OF ELESA THROUGH THE DESIGN OF ITS PRODUCTS

Under the banner of plastic materials and excellent design: in other words, materials created by man for a better quality of life and design in which new shapes and colours are combined with ergonomics and functionality. That is the very DNA of Elesa: an Italian company that has conquered a sizeable corner of the international market - as well as garnering acclaim in the media, in both industry and mainstream publications, and winning awards in Italy and abroad - thanks to its distinctive approach to the creation of technical components for the mechanical industry and the construction of machines in general, offering increasingly diverse and extensive ranges of products.

Founded a distant 80 years ago in 1941, in Monza, Lombardy, near Milan, in some ways it was a forerunner of that distinctive environment that allowed Italian-made furniture to flourish and conquer the world: furniture and furnishing accessories that have established themselves thanks to a tried-and-tested blend of craftsmanship, creative design, bold entrepreneurship and an incredible knack for business. Elesa introduced design into an area where the traditional focus was on technical manufacturing - into the sort of mechanical componentry which had never needed to be beautiful as well, thus joining the successful evolution that machine tools were undergoing. These machine tools - in addition to working well and being precise in the services they provided - also began to be aesthetically pleasing and ergonomic in their relationship with man, placing themselves in direct competition with the sad, grey machines that dominated the workshops at that time.

And it also chose to stand out thanks to its use of one particular material, plastic, as well as its design-focused approach.

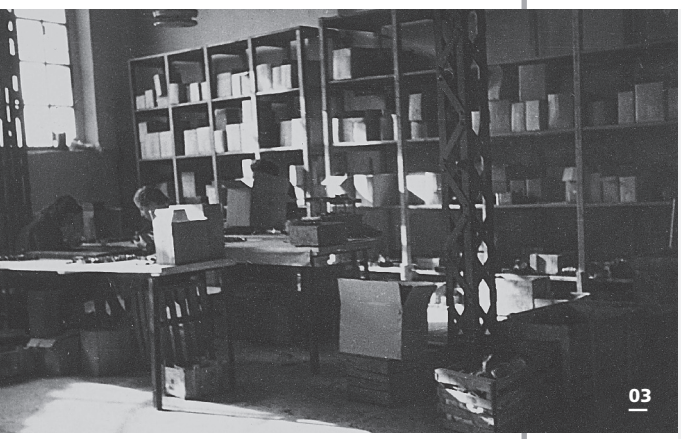
The aim - or mission, even - was to produce something that did not previously exist, namely the types of accessories, initially referred to as handwheels (or, in more technical terms, operating



and clamping parts), that make it possible to optimally manage/operate machine tools of all sizes. And, over time, to also operate and adjust the tools that we interact with in our everyday lives, expanding the product range to cater to all different types of equipment (which now boasts as many as fifty thousand unique items to date), all the way through to designing and manufacturing fully-fledged safety devices, such as hinges that automatically stop a machine from operating when a door is opened. But that's not all: the range even expanded into accessories/components for fitness equipment. And in every case, with a focus on greater safety, less effort and - simply because we could - that 'beauty' expressed here, as always, in the form of products that are well-made, but also with the novel and unquestionably innovative approach to the design and production of this series of products. Operating and clamping elements that already existed, the finishing touches to machines used to transform the shape and size of objects made from any material; devices which, despite using sources of motion/energy other than human movement, sometimes require an operator to make them work, but which saw the same tired old rereleases with minimal formal changes and, above all, with the materials traditionally used in the mechanical sector (from cast iron to aluminium…). A vast range of truly essential products, some the first of their kind, too numerous to list exhaustively here: handwheels and operating levers, clamping elements, adjustable handles, bridge and tubular handles, adjustment elements, position indicators, positioning elements, standard machine parts, levelling feet and supports, hinges and accessories, latches, accessories for hydraulic systems, industrial castors and wheels, connecting clamps, crank handles, shaped knobs, wing nuts, and many more. Each of these components/accessories available in several versions to meet the specific needs of countless functions. In essence, whilst handwheels and handles were just the beginning - the most immediate form of human operator/machine interaction - the new design of the technical product soon expanded to many other components present in the construction of much more complex machines, such as those for hydraulic circuits, positioners in mechanical adjustments, levelling elements for installing machines, hinges and industrial door latches.

02 The Elesa range

Machine tools above all, made in series, small and/or large, then had to be characterised according to their use and location, tailored to fit some of their parts. It is precisely those components/accessories that best characterise them, enabling each individual detail essential to the perception of the whole to be identified and used in the best possible way - and not only in terms of technology. As such, the many and varied services encapsulated in a single component define it as more than the sum of its parts: the ergonomics is essential for the most precise mould design that enables the easiest, most effective handling of the operating function, not least in terms of personal safety.
And the colour ranges aimed both at ensuring the most immediate identification of functions (including for safety) and at establishing connections between certain components and the colours of the different brands that use them: the manufacturers of that particular machine.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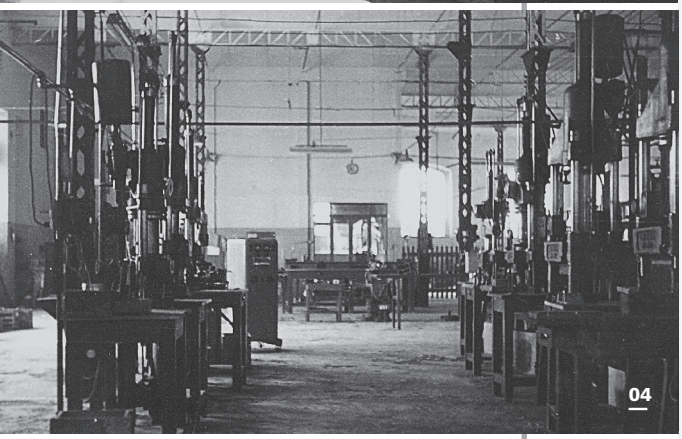
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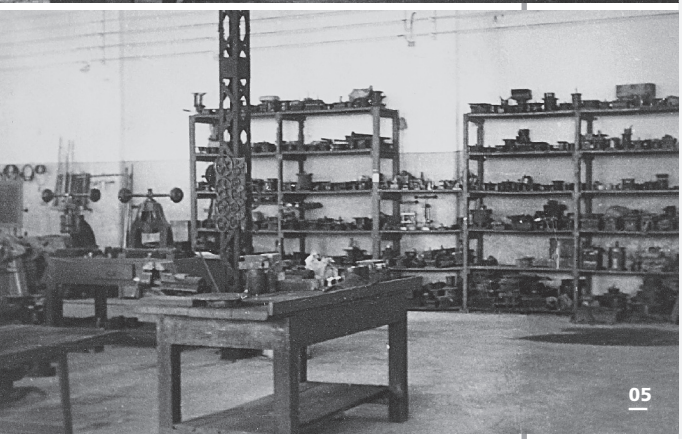
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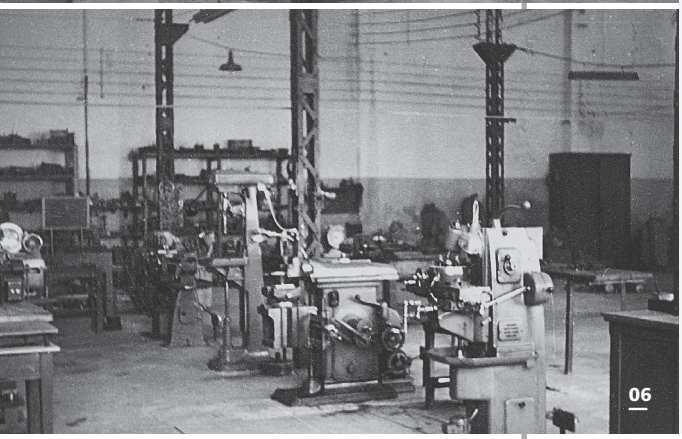
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A few notes for the record in a success story

The Monza workshop in the early 1950s in Via L. Manara.

03 Products warehouse

04 Hydraulic presses with centralised feeding

05 Mould machining department

06 Machine tools for mould making

In Monza, eighty years ago, the industrial landscape was a far cry from what it is today: so when engineer **Carlo Bertani** bought a small workshop, with three hydraulic presses, he would never have dreamt that his handful of workers would multiply over time, today totalling over three hundred and fifty. Using his own designs, he began to manufacture standardised handles and handwheels of all kinds for machine tools.

Born in 1894, a student at the Politecnico di Torino *(Polytechnic University of Turin)*, he put his studies on hold to enlist as a volunteer when World War I broke out. He later went on to graduate with an Engineering degree from the Politecnico di Milano *(Polytechnic University of Milan)* in 1920, after four years at war. He completed his training in the telephone industry - then in its early stages - and at a company that built special electrical equipment, a sector which was also cutting-edge at the time. He went on to become a manager of an electromechanical company in Milan. He finally arrived in Monza in 1941, with his own business - Elesa, '*Industria Stampaggio Materie Plastiche*' (plastic material moulding company), with his wife by his side: an extraordinary woman and entrepreneur, **Armida Seveso**.

She would continue to be part of the company for decades, later alongside their son and then their grandchildren.

And it was thanks to Carlo's passion and his great admiration for Guglielmo Marconi that the company's first name - Elettra - came about. Elettra was set up to manufacture electrical components for domestic use, and later became Elesa, keeping the prefix 'Ele' and adding the suffix 'sa' in reference to the type of company - *società anonima*.

Elesa initially started life in some service spaces belonging to Villa Torneamento (*il Castello*), in Monza, in Via della Taccona, on the northwestern outskirts of the city. Then, from 1953 until 1976, it moved to the former Anzani plant (a famous factory producing aircraft engines for WWI planes) in Via Luciano Manara, also in Monza. In 1976, it made the permanent move to the new industrial area of the city, in Sant'Albino. An area spanning 70,000 square metres, 26,000 of which are indoors, is home to the production lines, an office building, and a head office designed by architect Antonio Bellini, its interiors in perfect harmony with the proudly high-quality workmanship that characterises everything that is produced (70% of turnover made in over sixty foreign countries, through thirteen subsidiaries and a complex, carefully crafted distribution network, 30% of which is in non-European markets).

Let's not forget how the original Elettra, equipped with three hydraulic presses, moulded special revolving handles (funnily enough!) for the controls of hydraulic systems made for Aermacchi and its interceptor fighter aircraft. Handles moulded in Bakelite, with unusual shapes and finishes as well as knurling distinctive enough for pilots to recognise them even in the dark, by touch. Once the war was over, after the armistice in September 1943, Elesa made the smart choice to convert its production and, using Bakelite - the only plastic material

07 Monza headquarters today

08

The first collection of standard sketches for Elesa (1949)

09

'ELESA Plastic Material Moulding Company'
Third edition of the Elesa catalogue (1955)

available at the time, both lighter and cheaper than metal - made a foray into a 'new' market, offering both electrical parts for domestic use (single-pin plugs for electric cookers) and dishes, plates and cups. The dark green for dinner plates, soup plates and bowls appeared sturdy and reminiscent of ceramic, with a number printed on the bottom to show off their grammage. However, this market was abandoned as early as the end of the 1940s, with the arrival of new, certainly more attractive materials, paired with the wise decision made to focus on the engineering culture that was the family's true bread and butter.

Soon, the founder was joined by his son, **Alberto Bertani**, also an engineer. Having graduated from the Politecnico di Milano in 1949, he immediately dedicated himself wholeheartedly to the company, for which he had already worked part-time (a sort of precursor to an internship) during his time at university. And not only did he successfully support his father's innovative entrepreneurship, he also implemented the technological development of plastics in manufacturing, keeping the company at the forefront of the sector. At the same time, he had a deep and all-consuming interest in what the culture of design was already offering at that moment, eventually leading him to become a secret 'promoter' of Elesa design.

Elesa effectively introduced the idea of design into an area where the traditional focus was on technical manufacturing.

He designed numerous handwheels, some even bearing his personal touch. 1955 saw the arrival of the first spoked handwheels made from plastic, along with those made from cast iron or aluminium. Plastic began to dominate, quickly taking over in the production of objects that populate our daily lives. At that time, those 'new' materials were evolving,

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Solid handwheels
Elesa Original Design
VD.FP+I series
Black Duroplast with glossy finish
and matte anodised aluminium ring
to light up the handwheel with a particular light.
Early 1960s

and it would soon be possible to take full advantage of their potential in the mechanical industry as well, with standardisation being proposed and later imposed in this sector. And who could forget, of course, the research performed those same years by Giulio Natta, recipient of the Nobel Prize for Chemistry in 1963 (along with Karl Ziegler, for their discoveries in the field of chemistry and polymer technology), who had been teaching at the Politecnico di Milano, where Alberto was trained, since 1938. Alberto Bertani was also behind the design of the 1963 VD series, characterised by the contrast between a black plastic base and an elegant ring-shaped area in anodised aluminium which, when presented for the first time in France, was affectionately referred to as an *anneau enjoliveur*, or *embellishment ring*.

A product which, in the USA (where it was presented at the Chicago Design Show in 1971 and won an award at Die Gute Industrieform (IF) in Hannover, Germany in 1977), is not only a registered trademark, but something whose unique and distinctive design has been recognised multiple times in significant judgements from the Court and Court of Appeals of Milan in cases against the numerous counterfeiters who immediately jumped into action.

The original solutions adopted for that compact handwheel with an anodised aluminium ring in the centre, playing an exclusively aesthetic/decorative role, went on to attract the attention of Bob Noorda (1927-2010), the undisputed master of Italian graphic design, at a trade show.

Although Dutch by birth, he moved to Milan in the 1950s, and set to work designing brands and logos that are still famous today, along with the corporate image of a major multinational machine tool group, for which he reportedly suggested the use of this very handwheel to improve their presentation. A first major appearance which was then consolidated further during future machine tool exhibitions in the years that followed.

Pioneers in the world of standard components made from plastic.

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Position indicator gravity drive,
steel and Position indicator gravity drive,
technopolymer

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Operating handwheel with technopolymer position indicator. Winner of the Compasso d'Oro Award in 1994.

In the early 1960s, a British customer contacted Elesa to ask for an operating handwheel (at the time normally spoked in shape, to enable the crown to be gripped) that could also rotate automatically in some phases of operation, powered by the rotation of the motor. Elesa's response was to produce a solid-disc handwheel, without spokes, for improved safety in the working environment. But a solid shape - a disc, as mentioned - with a diameter of 200-250mm, all in black (the thermoset material with the required mechanical resistance only came in black) looked very 'heavy', and as such aesthetically unattractive. This consideration sparked Elesa's idea to break up the heaviness of the black mass with the addition of an element that was purely aesthetic in function: a flat ring (a circular crown) of matte anodised aluminium, suitably proportioned, between the hub and the external band, light up the handwheel with a particular light thanks to the contrast between the glossy black colour of the handwheel and the matte anodised aluminium of the ring.

It is significant how, as far back as the 1950s, Elesa's research made it possible to even produce the sorts of position indicators (rotary controls) previously made of metal out of plastic, which it distributed on behalf of British company Clayton Instruments (a company which it then acquired in 1993, now known as Elesa UK), ensuring that they were watertight (by moulding the support shaft with the indicator case in a single piece, and also ultrasonically welding the transparent window). At the beginning of the 1960s, meanwhile, the handwheels were being used in more and more diverse fields: from the machine tools that populated the factories - where safety and ergonomics are undoubtedly two essential values, but where the intervention of designers was starting to impose new rules, including in terms of the harmonization of micro-components - to medical electrical equipment, for example, increasingly present in the medical/nursing sectors, both public and private. New markets, then, in hospitals and beyond, as well as in equipment used to assist disabled people.
Speaking of which, how could we fail to mention the Soft Touch line (1995)?
Soft-touch fixed and revolving handles (made from engineering plastic with a thermoplastic elastomer coating) that guarantee a safe and effective grip, even in difficult conditions. And then, over time, the operating accessories/components for sports and leisure equipment became increasingly sophisticated. Indeed, as the years - decades, even - went by, Elesa showed itself to be truly capable of grasping the needs that the development and increasing specialisation of new types of industry imposed on machines. Hence why Elesa products can be found at the service of agricultural machinery, for costruction and material handling machines, for woodworking; accessories for professional lighting, scientific instruments and laboratory equipment, for the packaging of food and drinks, as well as the aforementioned hospital medical equipment/instruments, and rehabilitation and gymnastics equipment in a broader sense.
It should also be emphasised that we are always concerned not only with the ease of use for end users, but also - and this should not be taken for granted - with the simplicity of assembly by the constructor of this highly diverse complex of machines, to improve their performance and increase their value, of course, but also to reduce assembly costs for the constructor. With its trademark foresight, again in the late 1950s, Elesa saw fit not only to join the UNI *(the Italian National Unification Body)*, but also to work alongside it in establishing some of the technical standards to be applied in the sector.

The multi-sectorial nature of the Elesa range

A decision to develop, fine-tune and propose the standardisation of products that was already just about starting to emerge in other types of sector ('white goods', for example, in reference to the colour of household appliances and kitchen units), but that Elesa was the first to venture into in this manufacturing sector. With perfect shrewdness and intelligent determination, of course, so that the parameters identified for the elements involved in the manual operating and adjustment controls would all be aligned and serve as a point of reference for all those producing and using them. A smart move in terms of establishing itself on the international scene, soon cemented thanks to its debut at Europe's major machine tool trade fairs. The niche of the Italian market was beginning to get a little crowded, so by 1964, the company was already in Paris, at La Défense, exhibiting at the biannual Salon de la Machine Outil (also attending in 1966 and 1968, and later entrusting the task to its French distributor, which had been established in the meantime).

1971 saw the start of a collaboration with German company Otto Ganter, another historic family-run firm, founded in 1894, in the heart of Baden Württemberg, specialising in the production of standardised metal components. This marked the launch of an innovative experiment, a successful commercial joint venture between two world leaders in the design and manufacture of standardised industrial components/accessories: initially nothing more than an exchange of products, but then in the early 1990s, the two founded the Elesa+Ganter brand, now widespread and recognised in more than 35 countries (represented by branches and a network of expert distributors). Elesa had nevertheless already opened its own branches in France, Great Britain and the United States.

STANDARD MACHINE ELEMENTS WORLDWIDE

THE ERGOSTYLE® LINE BY ELESA ON THE COMPASSO D'ORO AWARD SHORTLIST

The need arose to develop an Elesa design centre, which saw a long and profitable contribution made by Giorgio Decursu. He became a consultant thanks to the existing working relationships between Elesa and Officine Meccaniche San Rocco from Monza, where the designer was already well known and extremely popular. What's more, in 1979 he won an award for his MEC2 machine tool designed for OM San Rocco, on the occasion of the 11th edition of the Compasso d'Oro Awards, one of the oldest (established in 1954) and most authoritative design awards, the brainchild of architect Gio Ponti - a master of the Modern Movement - to showcase the value and quality of designer products in Italy, a burgeoning sector at the time. And in 1994 came the Compasso d'Oro for the EWW operating handwheel with position indicator, from the Ergostyle® series, designed for Elesa. The product went on to be shortlisted for the prestigious award and then the following year (1995) won the Good Industrial Design Award - Industrie Forum Design Hannover (IFDH) (another award that just so happened to be established and active in 1954, too) and in 1996/97 an award from the Stuttgart Design Centre.
The designer ensured that this particular project, whilst fully consistent with previous ones, was characterised by better integration with machine tools and devices with a more contemporary image. Upstream, there was extensive research into all the equipment which, in various sectors - from mechanical to hospital and food production (sectors in which the clear focus on accessories/components without recesses to gather dust or residues made it highly popular) - could be best served by this series. A line that is particularly popular even today: the aesthetic language for the modelling process is undoubtedly new, elegant and 'soft', with a colour range featuring seven options, for better customisation but also to differentiate functions, the drab grey and reseda green (so calming!) of the Eighties making way for somewhat more vivid colours. And no fewer than two years to organise this family line, with its original family feeling. The success of this path of research and design, of the ongoing marriage of technological innovation and an innovative modelling process, is evidenced not only by Elesa's results on the market, but also by its already having won numerous awards for design in just its first fifty years in business, presented by prestigious national and international juries, demonstrating the company's constant commitment in terms of aesthetics as well for these types of components, formerly designed and manufactured with a focus on function alone.

'Many sectors still need design: let's see it increasingly projected into the things that each one of us should be able to enjoy throughout our lives and other people's: in schools, hospitals, social facilities, residential complexes, open spaces, on public transport, in the exterior and interior appearance of everything and of ourselves: for us, for what we are.' (cit. G. Decursu)

Giorgio Decursu, *was born in Milan in 1927 (deceased 2012). After having attended the Faculty of Architecture in Milan and Venice, he completed his training in the studio of Marcello Nizzoli, one of the fathers of Italian design culture. Amongst other things, he was responsible for the most innovative calculators and typewriters designed for Olivetti, one of the most legendary companies in the history of Italian manufacturing. After having worked alongside Nizzoli for about ten years, Decursu opened his own business in 1970. What he learned from his time spent with Nizzoli, in some respects, was that one of the 'most serious defects in design' was that of 'addressing new needs on the stocks of old models, making superficial adjustments to them, thus giving rise to a plethora of pseudo innovations'. A specialist in the design of complex machines for industry, which he transformed into a more human friendly form, Decursu was capable of combining ergonomic needs with efficiency and aesthetic quality as per the best of Italy's design tradition, and had the honour of receiving no fewer than five Compasso d'Oro awards, including one for the Officine Meccaniche San Rocco in Monza, and of being nominated for even more.*
In 1989 for the U-control unit, for D'Andrea; in 1991 for the thermoplastic injection moulding machines, for Biraghi; in 1998 for the Leonard parallel lathe, for Comev.

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The multi-awardwinning Ergostyle® line by Elesa. Functionality, ergonomics and design. An innovative line of industrial components created for the precise purpose of satisfying the aesthetic needs of new markets (medical, fitness, pharmaceutical, equipment for the disabled, etc.)

ERGOSTYLE® by ELESA

elecolors®

reddot award 2015 winner

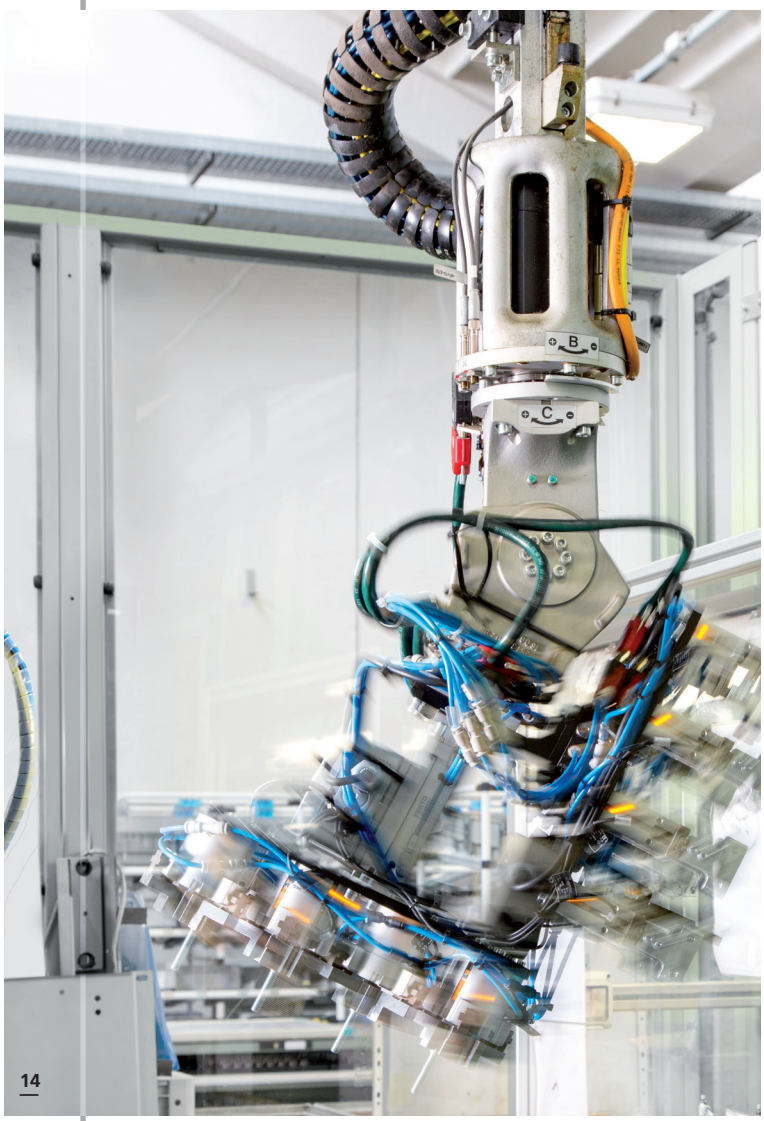
ELESA TODAY

In 1989, after graduating in with a degree in Mechanical Engineering in 1987 and following a year's experience at a multinational in the United States, Carlo Bertani Jr., the founder's grandson, joined the company. In 1995, he was joined by his brother Andrea Bertani, a Bocconi graduate *(Luigi Bocconi University - School of Economics and Business Management)* who had worked for one of the Big Four corporate accounting and consultancy firms: a perfect blend of skills. And so Elesa has reached the third generation of a family of entrepreneurs, in which Alberto continues to be actively present, not merely the indispensable 'historical memory' of a long journey that has now stretched into this third millennium. This characteristic of being a family business is itself also a characteristic of the distinctive (unique, even) case history of Italian design, where the unwavering pursuit of quality and the urge to design blend seamlessly with an outlook directed firmly towards the future. As such, the research and development of new products - which necessarily go hand in hand with the innovation of production processes - continue to characterise the company which, from a historic (and already fairly significant) 6-7% annual investment of its turnover, today invests 10% in innovation relating to technology, production processes and products. Not only is the aim to identify (and create) new ones, to offer an increasingly targeted response to the needs of the market, but also to hone those already in the catalogue, to improve their performance and level of safety: the new-generation product lines, for example, which offer standard elements made with special materials and advanced technologies, but also innovative shapes.

It is worth bearing in mind that alongside standard products, it is increasingly vital to research, develop and finetune more specialised solutions (a seemingly paradoxical customised standardisation) capable of satisfying specific requests, with a dedicated focus on customer needs, making for a targeted and shrewd loyalty-building strategy. But who are the customers - or rather, the users/buyers - of Elesa's products? An excellence little known to the general public, much like others that also operate behind the scenes, in sectors such as mechanics, automation and mechatronics. Machinery designers and technicians who find a precise point of reference in the Elesa catalogue (over 2000 pages) - perhaps better referred to as a manual - in which each product is described in detail, whilst the website, which is naturally well-designed, offers the option of downloading CAD drawings of each component (in 2D and 3D), allowing them to be applied directly to the project being developed, with the items available to purchase via an incredibly advanced online sales platform.

Investment in innovation is undeniably indispensable, taking into account the constant evolution of the technologies of the manufacturing sector in question, but it is not enough in itself. In the complexity of globalisation and the growing necessity of exportation (and the associated new, increasingly far-flung markets), Elesa has proven itself able to develop a truly comprehensive range of services, thanks to clearly identified partnerships with expert worldwide distributors, but above all, with the opening of Elesa branches (in France, England, the United States, Sweden, Switzerland and Canada), and Elesa+Ganter branches (in Austria, Spain, Poland, China, the Czech Republic, India, Turkey and the Netherlands): bringing to life the Elesa 'group', which resolutely continues to prioritise hiring qualified staff and developing new profe sional figures in order to tackle today's challenges.

A long-established focus and sensitive eye for design (with the evolution and development of design culture over time) in line with the made in Italy production which we might boldly suggest is universally recognised as a hallmark as well as, of course, a sign of quality; a corporate culture explicitly aimed at the particular/distinctive nature of its products (and its brands as requirements, including in terms of reliability); an ongoing focus on customer needs (especially, but not only, an ever-evolving mechanical industry); and, naturally, rapid and accurate customer service: these are the values that Elesa has always represented in a single package.



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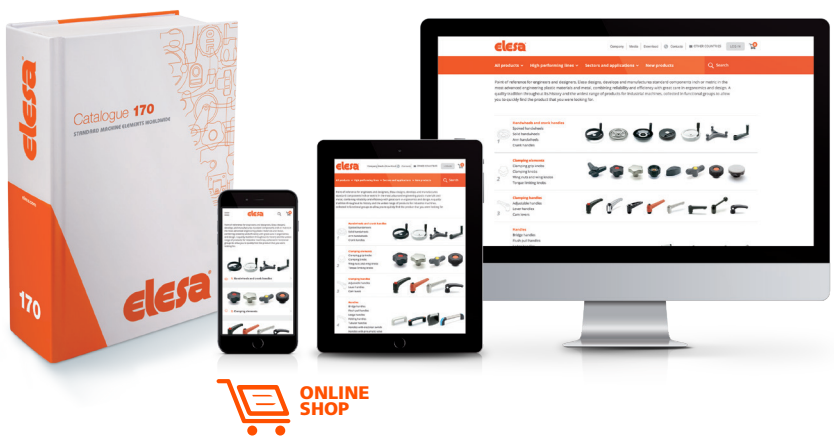

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Millions of parts produced every year using the most advanced automated production technologies.

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The Elesa laboratory, where product quality is 'distilled'.

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The Elesa Catalogue and the online store.

And they have led to and consolidated an undeniable success: perhaps the fact that it has always characterised itself as a family business has meant that Elesa not only continues to invest in research & development - continuously testing out new materials in its laboratories (engineering plastics to meet the needs of applications that require increasingly high-performing products in the industrial component sector, with said products offering unexplored opportunities for new modelling processes): laboratories which also carry out tests that simulate specific and demanding conditions of use - but is also committed to engaging fully with production on every front (design/production/distribution/communication).

As such, the company's staff comprises people with diverse types of training, employed in all its various sectors (recruitment has never slowed, even since the infamous year 2009), from researchers to designers, laboratory technicians to sales and marketing staff, technical consultants to the skilled workforce and, last but not least, Elesa's manual workers. Custodians of time-honoured knowledge that is always able to reinvent itself, they keep production going in the large factory in Monza, where they also design and continue to dream up specific initiatives to engage authentically with local communities: a very delberate and public choice which Elesa and the Bertani family have always made.

Founders forever, one might call them: at the helm are Andrea and Carlo, flanked by Alberto. People who embody the company's ideas, entrepreneurial vision and ability to look to the future, ensuring that Elesa is always ahead of its time. Of course, being an entrepreneur today certainly still means grasping/understanding the (apparent) simplicity of the product and the production processes, but it also means knowing how to tackle the complexity of the markets and the growing pressure from the competition.

And it is precisely this recognisability of the Bertani family, its entrepreneurial ethics and the aesthetics of what it does that is the signature of a statement which, once again, confirms the potential and possibilities of a company which encapsulates the history of Italian entrepreneurship, integrated with and linked to its area of origin, but always in step with the evolution (complexity/globalisation) of the times. A perennial challenge, but one to which the talent of Italian entrepreneurs - which continues to take the form of realistic inventiveness and a capacity for innovation - and therefore also the talent of the Bertanis (and Elesa), will continue to be able to provide answers.

2021 - NOTES FOR THE RECORD

Elesa named one of Italy's 'Hidden Champions'
In its research paper presented in May 2021, ItalyPost, in collaboration with Corriere della Sera - L'Economia, included Elesa amongst its 1000 'Champions': the medium-sized Italian enterprises which, over the 2013-2019 period, achieved the best performance in terms of growth, profitability and capitalisation.
24% of these companies belong to the 'Made in Italy' side of the mechanical manufacturing sector.

May 2021 - Elesa's design enters the Design Museum, obtaining a prestigious public award.
Two Elesa products awarded the 1994 Compasso d'Oro enter the Milan Design Museum (ADI Design Museum, Compasso d'Oro), curated by ADI - Association for Industrial Design.

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EWW.240 and ECW.375 operating handwheels, awarded the Compasso d'Oro award by ADI in 1994.

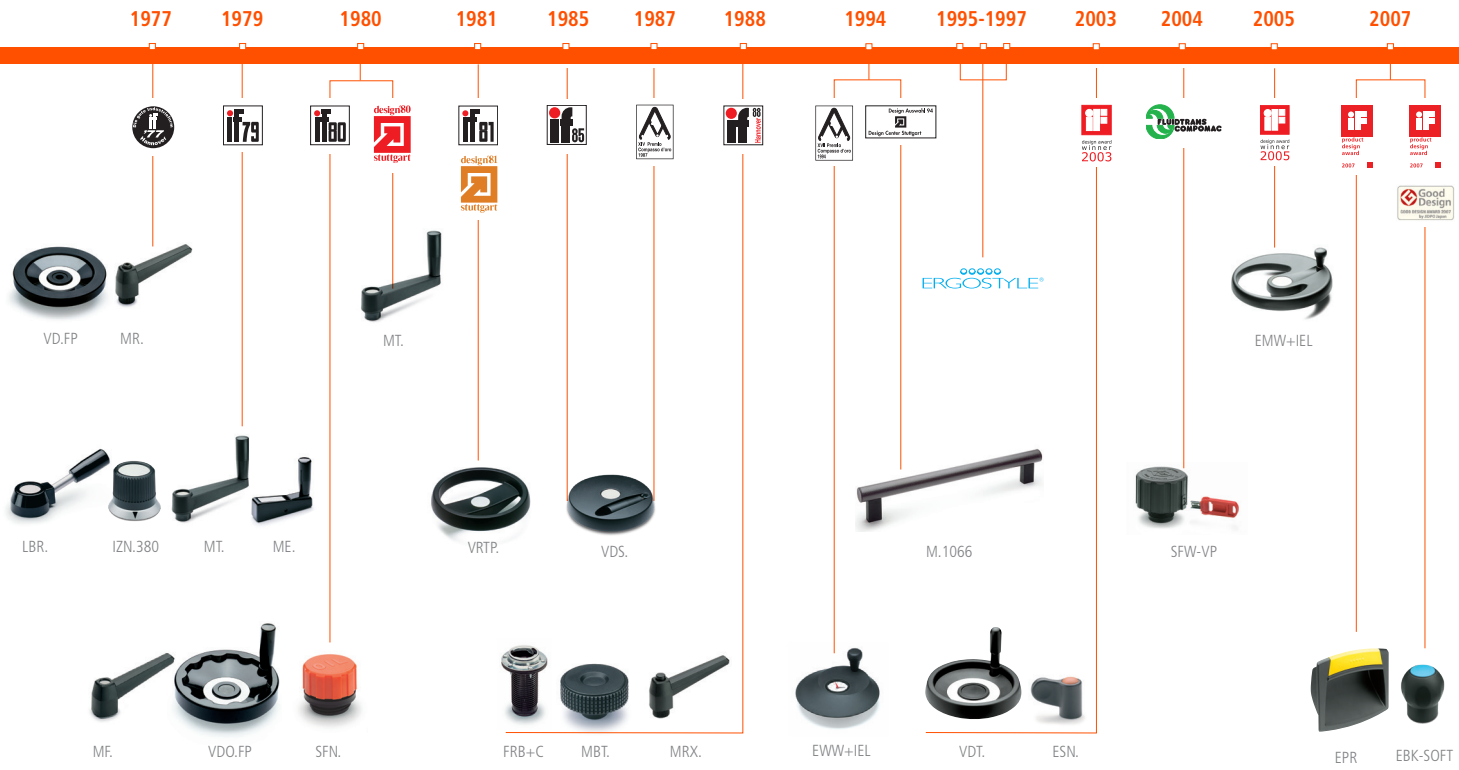
The orientation of Elesa specialization continues to turn to the world of engineering plastics, even the most advanced from a technological point of view.

But, the company's focus on new markets and the commitment to follow the evolution of the requirements of the most consolidated ones, have led it to include in its range new products made with different technologies and with different materials, including steel, aluminum alloys, elastomers and magnetic materials; in addition to integrating electrical, electronic and pneumatic components into mechanical standard parts, extending their functions and field of application, with the clear objective of offering an ever wider and more complete range. All this has allowed Elesa to confirm its role as a point of reference in the world of mechanical components for industrial machinery and equipment, at the designer's service.

' Over 80 years of innovation, ergonomics, design, quality, technology, service. Worldwide. And we'll carry on in just the same way. '

INDUSTRIAL DESIGN AWARDS

The design of ELESA's components contributes to increasing the perceived value and quality of the machines and equipment they are destined for.



2009 2011 2012 2013 2014 2015 2016 2019 2022 2023

CFT.

CFSW

PC HCK

MPR

VTD VB.839

DD51-E-RF

LAC ETK.

ETH

ELEROLL

M.2000-SWM

DD52R-E-RF

Written by: Anty Pansera

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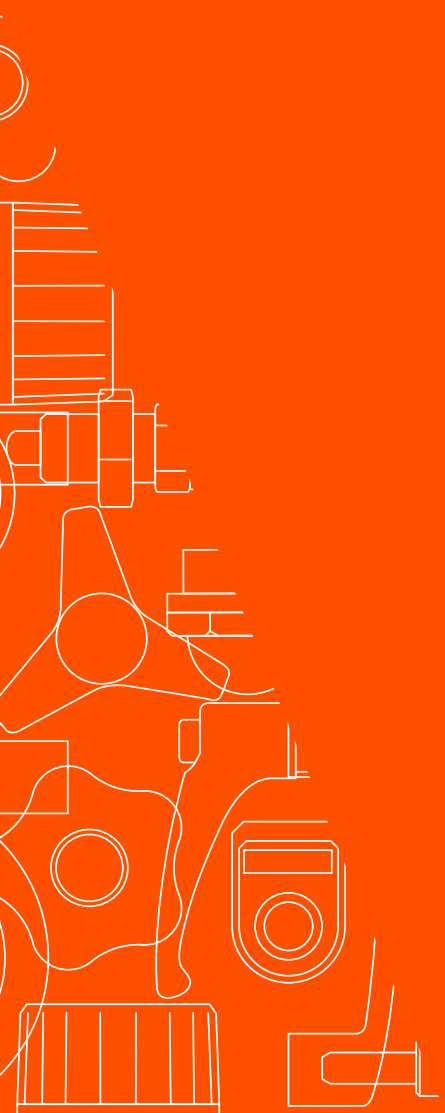
Second edition: may 2023
First edition: december 2021

Printed in Italy



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