REPORT FROM THE WATERFRONT

FANTINI

STORIES FROM

A FACTORY

ITALIAN Design



RIZZOLI

REPORT FROM THE WATERFRONT

FANTINI: STORIES FROM A FACTORY OF ITALIAN DESIGN

Edited by Renato Sartori and Patrizia Scarzella

This book tells the story of Fantini, an "Italian design factory" and its strong ties to its territory, Lake Orta, the absolute genius loci of its activity. The story of an original, intriguing venture that, from the hamlet of Pella on the shores of Lake Orta, in Northern Italy, has distributed its luxury products throughout the world—products created by the most famous designers, including Piero Lissoni, Matteo Thun and Antonio Rodriguez, Vincent Van Duysen, Michael Anastassiades, and Naoto Fukasawa.

Water is the leitmotif of this entire book. It is the key element in the jewel-like faucets produced by the company, small masterpieces of everyday use that provide water in our homes, renewing the magic each and every day. And it is the water of the lake, portrayed in the images of great photographers, that has interpreted that magic over the course of time, year after year, invited to do so by Fantini: Gianni Basso, Franco Fontana, Giorgio Lotti, Gabriele Basilico, Gianni Berengo Gardin, Ferdinando Scianna, Gabriele Croppi, and Walter Zerla.







REPORT FROM THE WATERFRONT

FANTINI

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STORIES FROM

A FACTORY OF ITALIAN DESIGN

EDITED BY

RENATO SARTORI

AND

PATRIZIA SCARZELLA

WITH AN INTRODUCTION BY

JOSEPH GRIMA



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Foreword	
Report from the Waterfront tells the story of a typical "Italian design factory," Fantini, which produces upmarket designer faucets and shower systems. It is the story of an original and fascinating business venture and of a special entrepreneurial and strategic vision that did not just lead to the creation of especially innovative products, but a series of projects linked to the environment and the valorization of the territory.	
Lake Orta, a small lake in Northern Italy where historically metalworking is the main industry, is the absolute genius loci of Fantini's activity. From here, the hamlet of Pella on the shores of the lake where it is located, Fantini has spread all across the world, its products created by some of the most famous names in design, including Piero Lissoni, Matteo Thun and Antonio Rodriguez, Vincent Van Duysen, Franco Sargiani, Yabu Pushelberg, Michael Anastassiades, Naoto Fukasawa, and Paik Sun Kim.	
Water is the common thread throughout the book, and it is the theme around which the various contents and projects revolve, visualized in the map of the Fantini world at the beginning of the book and told on two levels: in the general text and in the first person by Daniela Fantini, in the quotes throughout, with a variety of thoughts that piece together the complex mosaic of the company's reality and outline its uniqueness on the international scene.	
The water of Lake Orta is also pictured in the images taken by great photographers—Gianni Basso, Franco Fontana, Giorgio Lotti, Gabriele Basilico, Gianni Berengo Gardin, Ferdinando Scianna, Gabriele Croppi, and Walter Zerla—who have interpreted it over time, invited by Fantini to take part in the project "calendari d'autore" (authors' calendars).	
100 Fontane Fantini for Africa is the story of water as a precious element and the source of life: the project to build the aqueduct that has brought safe drinking water to the hills of Masango, in Burundi, to approximately 25,000 people.	
This book is a story in progress, a sort of "travel log," with projects that are constantly unfolding.	
— The Curators	
Contributions by Beth Dickstein, Brigitte Fitoussi, Anna Maria Canopi, Francesca Molteni, Livia Peraldo Matton, Marco Romanelli, Renato Sartori, Zosia Swidlicka, and Emanuela Valeri	

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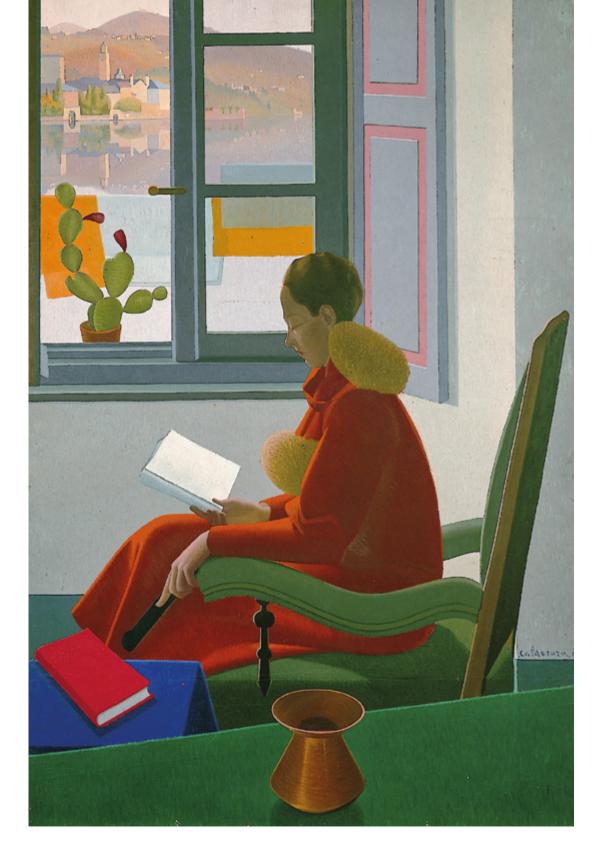
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REPORT FROM THE WATERFRONT

AND OF LAKE

O1
OF
WATER

2I



Antonio Calderara (1903-1978), La finestra e il libro, 1935, oil on canvas, 185 × 123 cm. Courtesy Fondazione Antonio e Carmela Calderara

"Of water and of lake our history and our everyday life is made: indeed, my family and our company have always been closely entwined with the life on Lake Orta. Fantini is headquartered here, in Pella, on the shores of this small romantic lake in Northern Italy surrounded by the mountains. And water is our common thread. For me it is a constant and inescapable visual presence that shapes our thoughts and plans. The calm and peaceful atmosphere of our lake and the mystical aura that is all around it, with the discreet presence of a monastery of cloistered nuns on San Giulio Island, make this place special for us."

> Then its inhabitants built Orta, / rich in fish, fruit, and fine olive. / That valley right across from it in the middle / is Pella, / which takes honey from the honeycomb and sweet grapes from the vines.

— Aeneas Silvius Piccolomini (Pope Pius II), Eclogue, 1434

The Fantini family and business have always been deeply rooted in Pella, on the shores of the lake. In this unique, tiny hamlet, water is the absolute main actor, a dominant subject in the traditions here, in the folklore, and in the imagination of the people who, because of its force, are accustomed to thinking about it in all of its forms: lake water, river water, rainwater, spring water...

Here on the lakeshore and around the lake some of the products that are used in everyday life are created from metal: faucets that bring water inside our homes, constantly renewing magic that seems small but is big.

Water is the common thread that permeates the company's activity and the lake is a constant presence, enough to represent for Fantini its absolute genius loci, a guardian angel it can always turn to.

Р. 18 Island of St. Giulio, Lake of Orta, nineteenth-century woodprint signed Whymper, after a drawing by the Picturesque Europe collection



REPORT FROM THE
WATERFRONT

02

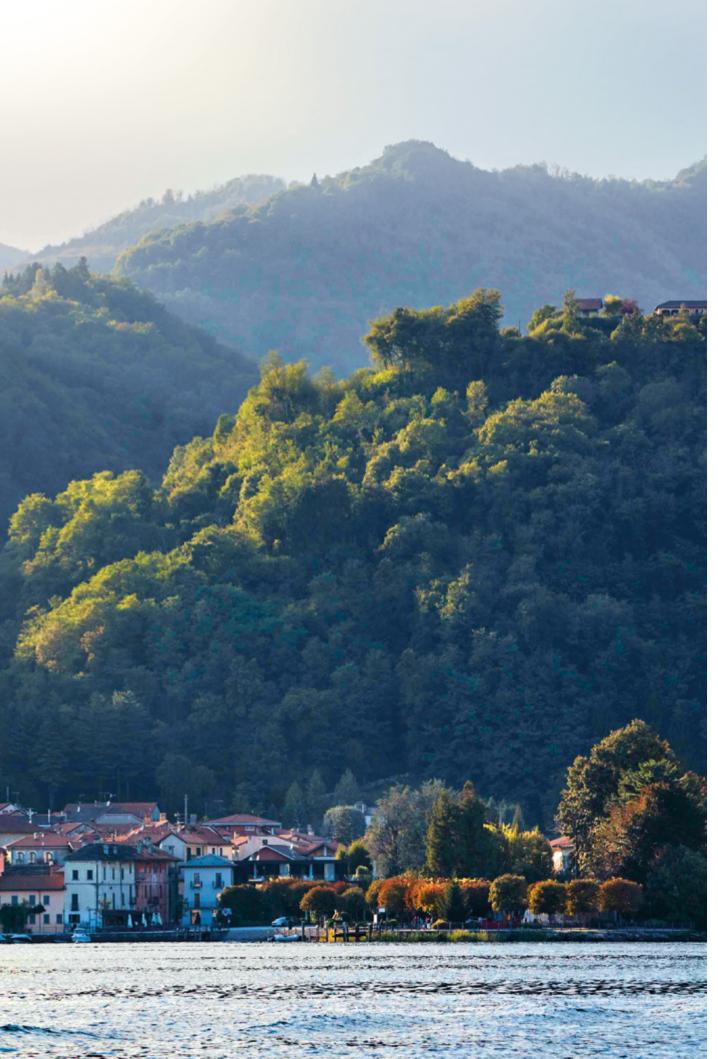
INDUSTRY ES NATURAL LANDSCAPE

THE PLANS FOR THE FACTORY

ON THE LAKE AND CASA FANTINI

LAKE TIME





"With this project we were able to fulfill a dream: to integrate the industry's presence in the environment with harmony and in perfect balance. Today, our headquarters on the lakeshore are viewed as an excellent and highly innovative example of the potentially felicitous presence of an industry in the natural landscape."

In recent years, the question of architecture in the environment has become increasingly the focus of the cultural debate between architects, urban planners, and landscapists, and this has led to a new world view that has become consolidated.

Today's most evolved design is based on architecture's mediating action as an interface between the natural environment and the artificial one. A starting point for any plan is to conceive architecture as an organism that is sustainably a part of an ecosystem, where transformation is part of a process founded on the objectives of environmental sustainability.

These are the basic premises of the two architectural projects realized by Fantini within the environmental context of Lake Orta: a rare beauty, a valuable landscape, and an example of a delicate ecological balance.

The factory on the lake and the Casa Fantini Lake Time hotel are located in the hamlet of Pella, on the lakeshore. These projects represent two connected and complementary pieces of the company's own strategic and corporate vision, and its commitment to honor the area. The author of the work, the architect Piero Lissoni, succeeded in interpreting the company's aims in the best possible way. The two interventions have the same expressive language and morphological features, enough to be integrated naturally and unassumingly in the surrounding setting. Every decision that was made as concerns the design, materials, colors, and details of the construction was based on respect for the environment, aimed at achieving an overall visual harmony. The result of this is that today the design of the Fantini headquarters and the Casa Fantini hotel are among the most successful international examples of the perfect integration of architecture built in a natural environment, a full-fledged example of innovative best practices to be used as a model.

ON THE
PREVIOUS PAGES
The architecture
of the Fantini
headquarters,
to a design by the
architect Piero
Lissoni, viewed
from the lake,
camouflaged in
the greenery and
fully a part of the

OPPOSITE
The hamlet of
Pella, where the
headquarters and
the Casa Fantini
Lake Time hotel
are located, both
designed by the
architect Piero
Lissoni





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REPORT FROM THE WATERFRONT

O3 FAMILY ROOTS

DANIELA FANTINI
TELLS THE STORY

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"Passion is something that encourages us—beyond calculation or a rational plan—to support what we love, sometimes against all the odds. It is the strength that allows us to believe in our dreams and to sometimes achieve surprising results, against all expectations. If this were not the case, no one would defend lost causes, no one would ever take sides with the weakest or support an idea that goes against the grain. The world would be logical, rational, predictable, and yet it would also be sterile and immobile. Passion is what inspires great undertakings. And, of course, you need a little luck to realize them!"

The Family

My family has a wonderful story. It is the story of two brothers, Giovanni, my father, and Fino, my uncle. Before them there were generations of chefs, grandfathers, great-grandfathers, who created a good position for themselves. My great-great-grandfather's name was Juan Fantini and he lived in Barcelona, where he had a career in the catering industry. My grandfather and his brothers, all of whom were chefs, had instead gone to Asmara, Africa, where they had made a fortune. I too love everything that is connected to food, to the restaurant industry, and to gastronomy, and when I was a little girl I was angry with my father because he hadn't chosen to be a chef! My grandfather, after returning from Africa, settled in Genoa. Going against the family tradition, my father dreamed of being a racecar driver. He loved Ferraris and sports cars.

P. 70
A historical
emblem of the
company founded
in 1946 by
Giovanni and Fino
Fantini, the chest
of drawers with
the old models and
the components of
the brass faucets,
now located at the
entrance to the
offices

OPPOSITE
The Fantini
brothers, founders
of the company,
Giovanni at the
top, Fino at the
bottom

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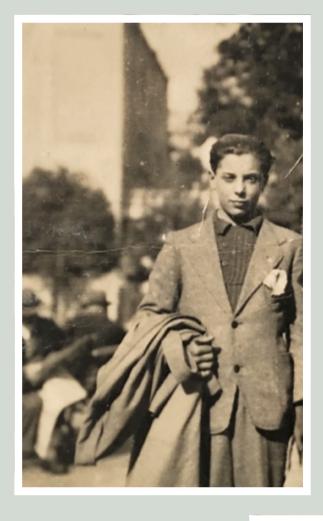
"If we do our work passionately, everything becomes more enjoyable and things more meaningful. I believe that a company must never neglect certain essential values: ethics, and respect for the environment and for people, and that it must always have a specific social responsibility that it can share with its collaborators and clients."

"So you want to be a driver? Well then, why don't you start by repairing engines and working as a motorcycle mechanic, and then we'll see!" Those were the words of my grandfather, and my father, in fact, became a good mechanic, as well as a skillful driver. Then the Second World War broke out, and he was sent to Greece, where he was taken prisoner and sent to a concentration camp in Essen, Germany. When he came back from the war he found that while he was away the scene had changed. So he abandoned his dream to become a driver, but he continued to love mechanics. He bought a lathe that he installed in the cellar, as well as a motorcycle, and every day he would do some metalwork, threading the "ballcock." The following evening he would put the lathed pieces in the trunk of his motorcycle and take them to one of the major faucet companies in the area. When they started asking for more, he and his brother decided to set up a small business on commission, as well as continue to develop small mechanical products. It was the start of this story.

The History of the Company

In 1946, Fratelli Fantini was a small business, but in 1951 its production was developing quickly. Right from the start it was known for its high-quality goods. My father and my uncle wanted to produce products that were well made, unique ones as compared with what was available: a thicker chrome finish, polishing with greater care, and a precision mechanical finish.

My father was the elder of the two, and we were all under his wing. He was a leader, a calm, well-balanced entrepreneur, a sort of safe harbor where we all went to find refuge and comfort, to get ideas and encouragement. The family environment was very important to him because it influenced how he managed his work. He was the one who launched the project and coordinated the company. Uncle Fino was excellent in terms of understanding the mechanics of things, he had an extraordinary talent for engineering, and could dismantle and assemble the machinery even better than when it was manufactured in the first place. He was very skilled at getting to the bottom of things, studying them and then offering new solutions. It was a way of working together that touched every aspect of the job. My father and his brother would even work on Sundays, at night, always.





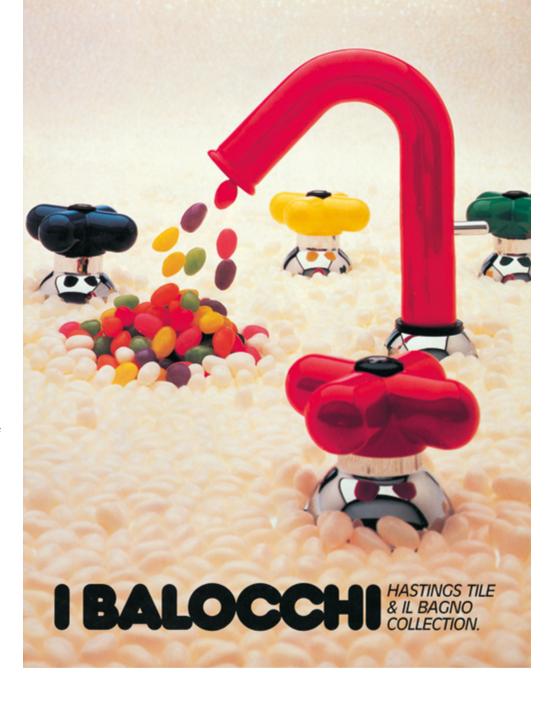






The playful advertising, in line with the product's very soul, of the I Balocchi series designed by Davide Mercatali and Paolo

Pedrizzetti in 1977





The Story Behind I Balocchi, the Icon of the Fantini Company

It was the late 1970s when a design phenomenon exploded at Fantini. In 1977, Paolo Pedrizzetti and Davide Mercatali, two young, brilliant architects, designed a series of unusual faucets with a playful appearance, as the name itself, I Balocchi (The Toys), tells us, putting Fantini at the center of the world of design.

For their first design experience in this industry, Pedrizzetti and Mercatali found a company that welcomed their wholly innovative idea instinctively. The Fantini company embraced the idea, believed in it, invested in it, and then communicated it forcefully. The Fantini brothers understood that that rather crazy series with a playful spirit, with pronounced shapes and volumes, and with solid, bright colors that covered the entire object as could only be done in those days—yellow, red, orange, but also white, black, brown—might be an ace up the company's sleeve.

The object's name sounded like something out of a comic strip, its shapes were Pop, its colors loud. The two basic elements involved were color and shape, which gave rise to a decidedly innovative product, the right one at the right time.

The name itself—I Balocchi—tells us that these are toy-like faucets, fun objects that put a smile on our faces, and that are an important presence in the bathroom decor. Suddenly, these faucets were the stars of the scene and no longer accessories or complementary elements.

The I Balocchi faucets were unveiled at the Mostra Convegno di Milano in 1978, with an installation, also by the designers Mercatali and Pedrizzetti, entitled The Land of Toys, a tribute to Carlo Collodi's *Pinocchio*. I Balocchi literally revolutionized the sector's visual scene.

The faucets were revolutionary. In no time at all they had swept away the history of the faucet as a small, functional accessory without an identity, and turned it into the lead actor in the bathroom space. A world that was traditionally solely linked to metal was suddenly colorful, and for the first time ever a playful and aesthetic aspect characterized an object that had previously been seen as nothing more than a technical element. I Balocchi faucets were a kind of cheerful and appealing toy that aimed straight at the childish side that is hidden deep inside all of us. It was an instant, overwhelming, and enduring success.

The bright, bold colors of the Balocchi completely revolutionized the world of faucet manufacturing and paved the way for a trend that involved all of the bathroom accessories, the knobs, and the interior decor

I Balocchi a full-fledged industrial product.

Daniela: Painted faucets weren't being manufactured then, and I remember my father going to visit the Siltal company that made pots and pans. He went to see another company that painted Coca-Cola machines. He also had these flakes of color that he would grind in the coffee grinder and then bake in the kitchen oven to see what would happen when they melted.

Davide: The idea for I Balocchi came from imagining Goofy in the bathroom turning on the faucet. How would he have done that? That was the design, a pancake-like handle in Goofy style, like one of his everyday objects. Then we designed the spout and the result was just as good.

Soon afterward we came up with Calibro, which followed the same path as I Balocchi, but which had to be updated as a tool, it had to be a single-lever faucet. So we asked ourselves how Goofy and Mickey Mouse would have

used a single-lever faucet in their bathroom and then we designed it! Our idea for both of these products came from cartoons, but the idea of blowing up the drawing, of emphasizing the enlarged detail, was obviously also influenced by the explosion of the Pop Art phenomenon. Goofy was the first source, but I think that when Roy Lichtenstein made his art he also had in mind your typical newspaper comic strip. Those were magical times for art. Everything was new, just looking at the windows of the Fiorucci stores made you feel that everything was changing. We spent a lot of time at the Fiorucci store in Piazza San Babila. My house is filled with the objects I bought there. I remember that I loved going to the trade fairs wearing a bizarre blue and yellow Fiorucci sweater. I shudder at the thought today! When I got back from New York, where I had been to the Factory and to Studio 54 and had seen Andy Warhol, Giovanni wanted to know everything! About all of my experiences there, the people I had met ... it was a world so

The first sketch for the I Balocchi series, drawn by Davide Mercatali using a felt-tip marker

different from what ours had been until then..."

Daniela: The Mercatali-Pedrizzetti duo was perfect, they were two completely different personalities: Davide was the Pop guy, even in the way he dressed, while Paolo was the classic gentleman. Davide without Paolo might not have been able to channel all of his creativity, and Paolo was a very good organizer, a planner, someone who had his eye on all the projects. They were a truly complementary pair and always in symbiosis. When they decided to go their own ways in the 1990s, my father was dismayed, and did everything he could to keep them together. He even went so far as to say: "Don't you have any feeling for me at all?" Both of you stirred feelings of tenderness and friendship in my father, protectiveness. He wanted to keep you under his wing.

Davide: In those years in Milan I was always going to exhibitions and out to eat, while Paolo was always at home with his wife and son. He was very curious and listened to my stories with interest. We would often be invited over to the Fantinis' place for meals, and your mother would cook meat for me and fish for Paolo. We'd often meet at Leone's restaurant in Milan. Tobia, my dog, a black cocker spaniel, was always with us too. Tobia was used to going to restaurants every night and waiting for me for hours, even outside the fair. I really enjoyed the marvelous 1980s in Milan, I was always where the action was. It was a fantastic time for creatives. I have no regrets, just nostalgia.

The Story and Anecdotes
About I Balocchi

From a Conversation Between Daniela Fantini and Davide Mercatali March 2021

Daniela: The I Balocchi project is the result of a casual encounter between two smart designers who were paying close attention to what was happened around the world and at our company, which had the technical know-how and was also very open-minded. The spark was lit, but unlike the way we usually approach the designer, we gave them a very detailed briefing. There are these two ways of working, and I like to tell this story because it's a very real and spontaneous one. This is the way I tell it, because I imagined it and I also dressed it up a little bit, but also because over the years you gave me some ideas. I'll tell you the story of how

my father Giovanni was a very good friend of Mattia, who was his brass supplier. In those days friendships ran very deep. Mattia told him that his daughter Raffaella was about to marry a young architect, Paolo, who had earned his degree in 1968, and who had a very creative and nonconformist partner. That would be you. They were both very nonconformist, and for their family this meant a sea-change. The family had to try really hard to understand their daughter's decision. When my father heard the story of this young couple

of architects he said: "From the

way you've described them, these two young architects inspire me. Maybe they could design a faucet for me!" So Mattia asked for the company catalog with the whole range of the Fantini production at the time—Oval, Egizia, Cristallo, etc. And the two of you, in looking at this catalog, thought about it and said: "Yes, this is a great company and we can design a faucet for them..." And while you were looking at the products, you took a sheet of paper and a green felt-tip marker, more like a highlighter, and with your skill as an illustrator, which you must have inherited from your father who illustrated children's books, you drew a faucet in Walt Disney style, playful, amusing, exactly what was produced later on."

Davide: Yes, I designed a knob just like Goofy might use in a cartoon!

Daniela: This spontaneous sketch swept away everything that had previously existed in faucet design. But then you said to yourselves: "There's no way we can go over there and show Giovanni this drawing and nothing else! It's too outlandish." And so you put it at the bottom of your folder, underneath a series of drawings roughly inspired by the models that were already being

manufactured by Fantini. Giovanni took a look at the drawings you brought him and he started thinking: "This isn't right, this more or less looks like what I already have, and this one resembles this other one... Maybe Mattia's right, we're not there yet..." But when Giovanni got to the end of the folder and saw the sketch of I Balocchi he jumped off his chair: "Guys," he asked, "is this the last one?" "No, sir, this one needs to be colored in!" you answered. To which Giovanni replied: "You're right, it should be a color!" When you went to the trade fair to introduce it, Giovanni made sure that none of the company's previous faucets were on display, just this one, which, among other things, was called I Balocchi. There were some who couldn't figure out what was going on: "Giovanni, are you crazy? There's nothing here. So, we're not selling anything?" For them, the name I Balocchi would make people think of a child's bedroom, a world of toys. It could never suggest something sturdy and longlasting ... But in hindsight we know how things actually went, and how unbelievably successful it was." I Balocchi became like "grandchildren" for my father, and Davide and Paolo like his own children. Those were fun times, memorable ones.

Davide: When we started experimenting industrially with color, with the help of Signor Bona, it was fun, not at all like work! High costs were at stake and we got to the dyeing system through trial and error, trying to do things as best we could to make





REPORT FROM THE
WATERFRONT

 $\bigcirc 4$

DNA DESIGN

CHAPTER 4







1 Balocchi, design by Davide Mercatali (below) and Paolo Pedrizzetti (above). First produced in 1977 they have since become the company icon

The Fantini Company has by now made a place for itself in what is universally referred to as "Fabbriche del Design Italiano" (Italian Design Factories). Moreover, within this system that generally concerns the contemporary interior decor sector, it fully represents faucetware in general, just as Flos and Artemide represent lighting, Boffi the kitchen, Alessi the household item, Kartell plastic, Cassina and B&B soft furnishings, etc.

This phenomenon, known as "Fabbriche del Design Italiano," comes from afar and at present represents the last link in a chain that is commonly a part of the movements that lie between the Applied or Decorative Arts and industrial production, like that of the British Arts & Crafts movement in the second half of the nineteenth century, by way of the Wiener Werkstätte, the Bauhaus, Scandinavian design ... to name just a few. These are companies for which Design is not just a simple formal design practice for products. Rather, it is its exclusive mission, the true founding element for their essence as enterprise, explicitly becoming the precise "vision of the world" underlying all the company's activities.



Companies as Mediators

These are companies that live their vocation and identify their role first and foremost in serving as intelligent "mediators" within certain industrial production environments, mediators that include the finest creative skills—the designers, on the one hand, the most profound needs and desires of the people, on the other. And in doing so they almost always combine their having to be capable of conceiving and manufacturing products on an industrial scale with, at the same time, serving as research and production laboratories, artisanal ones as well. For this type of company, design is that very delicate activity that tends to single out and distribute products that are always characterized by a high degree of aesthetics, and by a focus on qualitative and functional details. Moreover, they have the ability to adequately represent the people who choose them for themselves and for their home, and to become for these people an element through which to communicate a lifestyle, a way of thinking even, of representing themselves and their deepest values.

These are companies that, in all of the ways they manifest and represent themselves, from the product to all of the activities and tools related to marketing and communication, know how to create and build their own specific and unmistakable identity. A reputation that becomes more and more sound, and a relationship of correspondence and trust with the various interlocutors, whether they are competitors, the distribution system, influencers such as the architects and interior designers, the designers of the objects themselves, and the most sensitive group of all, the end-consumers.

Fantini is a member of Altagamma, the prestigious Italian Foundation that brings together and represents the luxury cultural and creative industries that promote Italian excellence, uniqueness, and lifestyle all over the world.

Altagamma includes the leading brands in the sectors of fashion, design, jewelry, hospitality, and wellness.



Color

Color appeared at Fantini and in the panorama of faucets rather suddenly, in 1977 with the I Balocchi series, designed by Paolo Pedrizzetti and Davide Mercatali. The series has since become the company icon.

With I Balocchi the faucet underwent a deep and radical transformation that put it in a whole new realm: the color together with the Pop form and the unusual volume turned a purely technical object into a design accessory, no longer a secondary protagonist of the bathroom.

Soon afterward, the two designers, encouraged by the huge success of I Balocchi, went on to create Calibro, another one of the company's bestsellers, as well as being an object that has since joined the permanent collection of the MoMA in New York.

An interpreter of the spirit of 1980s design, Calibro foreshadowed the new creations of form and style, with its youth and playfulness, its decisive and imposing form, and its bright

In 1999, a subsequent long design process based on formal subtraction led Davide Mercatali to a surprising result: this was Nostromo, a product that represents the extreme essence of function without, however, forgoing its Pop nature at heart.

The bright colors of the 1970s-1980s left their mark on their day and age, and in the 1990s they disappeared from the interior decor scene. All the same, the search for chromatic nuances and effects has continued since then and become more and more sophisticated.

Fantini's search for new finishes and materials has never ceased. The Stilo and Sfera series designed by Franco Sargiani were produced. The levers in these series are made from different materials, including wood and glass, thus accentuating the transparency and opaque effects of the glass, the satin finish of the resin, and, on the contrary, the "fullness" and intensity of the color of the wood, as well as the material nature of the terracotta.

design by Davide Mercatali, 1999: a highly successful and timeless

evergreen



Transparency

Mice, design by Matteo Thun and Antonio Rodriguez, 2017. An innovative project of transparency and the 3D material effects of the methacrylate

Transparency is a highly fascinating design theme, and when it comes to the faucet, it is of considerable symbolic value because it is closely connected to the essence of water and its intangible image.

Expressed masterfully by the designers Matteo Thun and Antonio Rodriguez, this theme paved the way for a unique project and one with a strong identity, the Venezia series. With its sophisticated knobs in Murano glass and the more classical colors of its ancient tradition—white, black, blue, red—accentuating its preciousness, the series evokes the style, elegance, refinement, luxury and memories of the stories and places of Venice.

The black, white, red, and typical cobalt blue of Murano glass are the absolute stars of a very simple form, a parallelepiped on a rectangular base, which accentuates the "liquid" nature of the color and the magical depth of the material.

The project was later further developed with the creation of two knobs in different shapes: the first of these is a disk in solid transparent crystal glass featuring a faceted border that allows one to glimpse the serial number on the base with a surprising three-dimensional effect; the second is tapered, horizontal, and resembling a lever.

The research and the experimentation carried out by the company along with the two designers on the combined effects of transparency-translucidness (allowing light to pass through the material in a diffused way) and color led to the invention of the Nice series: "A tribute to the essence of water and to its beauty: transparent, fresh, and colorful," in the words of the authors.

Nice's colored methacrylate knobs are shaped like a "disk" cut by a cylinder, where the effects of the perception of transparency, of the depth and color itself, vary depending on the point of view and the light. The palette of colors together with the translucid elements thus create surprising optical effects, offering at the same time a sensory experience involving touch, thanks to their smooth and soft, almost velvety, surface.

projects, in which we seek, as an Italian design factory, to always create a perfect mixture of industrial technology and artisanal know-how." 107

"The quality and

reliability of the

values of all of our

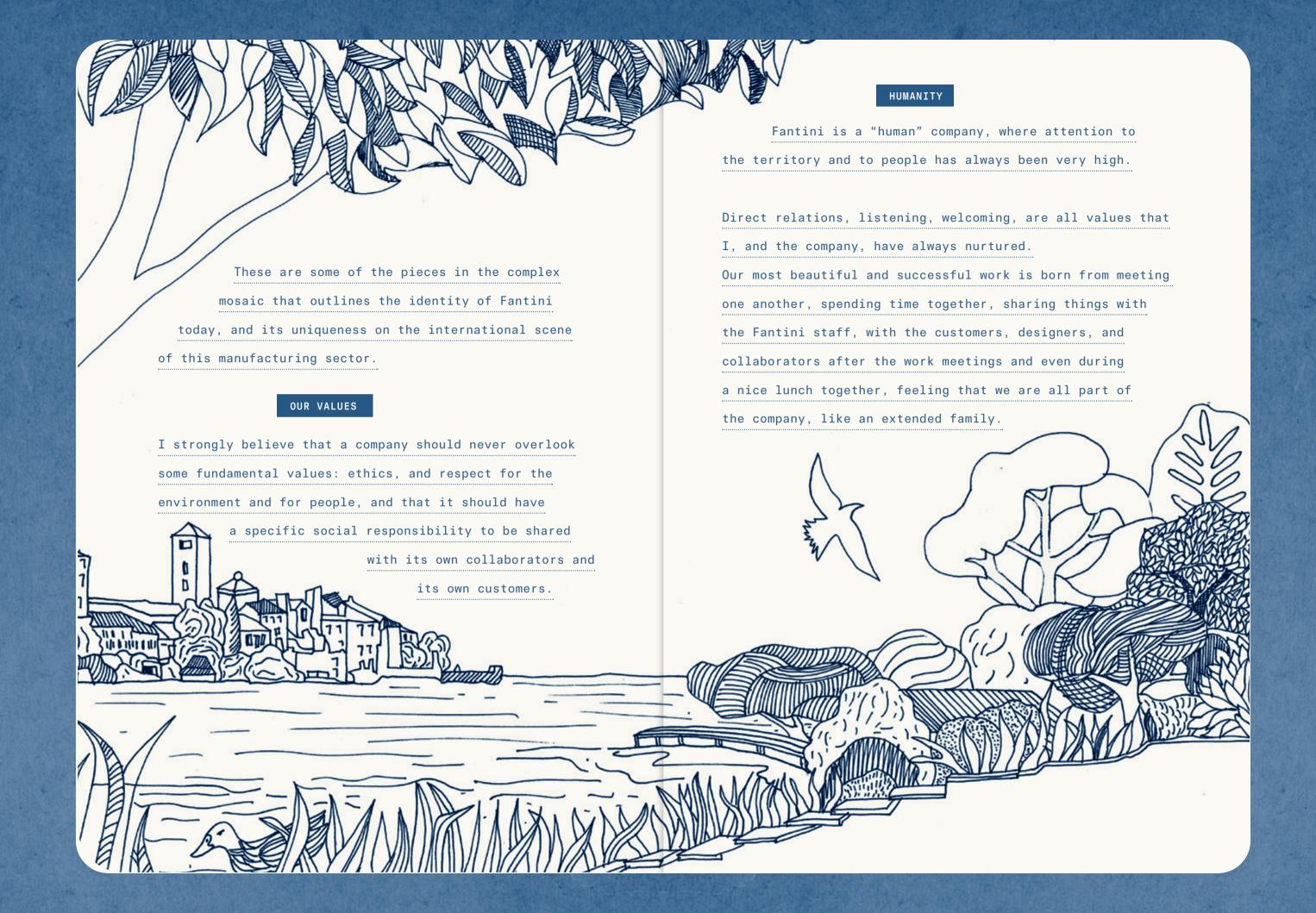
product are the transversal

REPORT FROM THE

W A T E R F R O N T

05 UNIQUENESS

DANIELA FANTINI
TELLS THE STORY



ART DIRECTION Massimo Pitis

Studio Pitis e Associati, Massimo Pitis with Andrea Amato

DRAWINGS
Anna Sutor
(cover, pp. 16–17 and 196–197, chapter 05)

TEXTS Patrizia Scarzella

TRANSLATION BY Sylvia Adrian Notini

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