Progettare

Mario Nannini

Progettare è mettersi in relazione con il mondo, confrontarsi con le spazi, le persone, il tempo. Un buon progettista è un uomo che dialoga con gli altri progettisti perché non esistono rivali, ma solo colleghi. Enzo Fossi è un collezionista, un compagnone di viaggio con cui condividere tanto amore per la natura e le forme, per la passione di trasformare ciò che si lascia indietro in qualcosa di nuovo. Condividere con lui un percorso è pari a fare di sé un uomo di oggetti.

Leggete con passione questo libro.

Design

Mario Nannini

To design is to relate to the world, to stand face to face with space, with people, with time. A good designer is a person in dialogue with other designers, because there are no rivals, just colleagues. Enzo Fossi is a colleague, a travel companion with whom to share many ideas, a creative and transformative thinker who observes the contemporary environmental and social context closely and with curiosity. The use of traditional materials and natural elements, the pursuit of craftsmanship and the simplicity of volumes being things closely linked with my personal design philosophy, with a marked sensitivity to matter and light. Sharing a journey with him is for me a source of motivation and pride.

Read this book with passion.
Encontrar con la industria

A menudo, en la escuela, las industrias se encuentran en la parte final de la asignación. Esta es la parte en la que se toman decisiones sobre el futuro. Sin embargo, esta parte es crucial. En los primeros años de su formación, los estudiantes deben tener una comprensión clara de qué es lo que quieren hacer en el futuro. La escuela es el lugar ideal para obtener esta información. Los profesores, los directores y otros miembros del personal de la escuela pueden ayudar a los estudiantes a entender qué es lo que quieren hacer en el futuro. La escuela es el lugar ideal para obtener esta información. Los profesores, los directores y otros miembros del personal de la escuela pueden ayudar a los estudiantes a entender qué es lo que quieren hacer en el futuro.
Traje de lujo

La capa de un leopardo, lo mantén elegante, pero aún con el mismo aspecto de resistencia y robustez. Es una característica femenina que sucede a veces, el deseo de mantener el espíritu y la elegancia, a pesar de la preocupación por la escasez del mundo. Un animal que su propio deseo se convierte en su propio socio, su rival y su compañero. Un animal que se abraza a la naturaleza como marca de su empresa, generando amor y admiración al instante.

Fiere, nació al principio de los años 30 del siglo, en una cama que podemos considerar casa y sierra. Un terreno de leyes, con un aspecto sistemático, que a su vez, ha ofrecido su cama traviesa con una encendida resistencia y alegría. Siempre que el hombre no escucha que aprende, se convierte en perder la inspiración por todo lo que existe, la emoción de estar y la posibilidad de cambiar. A su regreso, lo hace sabiendo el libro. Como marea, está en la tormenta del proceso. En el que siempre estás suscitados y en el deseo de saber en la nueva era que el hombre, al querer ser empujado, lleva a su futuro.
Loes means more happiness.

Juli Capella

The veteran industrial designer Dieter Rams, the man responsible for the mythical German products at Braun, states that "we do not need star designers, we need better designers." For years now, he has been advocating for a change away from the search for the "even more difficult"—the result of an array of designs and their "innovations"—with his maxim "less, but better." But in making our society not live on the stresses and strains of today, but on happiness. The confusion began at the end of the twentieth century, when designers started to pour into the brands. We already know that in that period, anything is permitted, and it is precisely that which is bizarre, the absurd, which are heard and published. But if we are talking about spaces where you then need to live, objects that you need to use, no doubt you will prefer music over noise, no matter how original or new the following may be. The rising pile of new materials may not bring satisfaction.

As Enexuei Fother said: "Before it was better to live with less, now less means more happiness".

The big difference between a painter and a designer is that the first- whatever he feels like, how and when he feels. Then if somebody likes his painting, they buy it and everybody is happy. But a designer, whether they be an architect, an interior designer or a furniture designer, receives a commission and then tries to complete it with the highest levels of skill and professionalism possible. They do not do whatever they fancy but what the client has asked for. If the client is not satisfied with the work, he will not buy it; he may even get angry and refuse to pay.

This is the designer's job, to solve other's problems, not to create their own.

It is in this world context that Enexuei Fother has decisively chosen the path of constructive creativity. His processes are not egocentric tricks, but pieces which aspire to maturity and timeless. They are made not only to be seen but, above all, to be lived.

Meeting with industry

If we analyse the professional evolution of Enexuei Fother from his beginnings, we discover a moment change in his contact with industry. For many decades, a culture of design has been absent from Mexican factories. Simple products of low quality design were made in Mexico and the more sophisticated pieces were imported from Europe or the United States. It seemed as though nobody could see any space for a Mexican business with a commitment to good design to flourish. However, the evolution of the market is inexorable, there can be no doubt that in any society that grows and progresses design will become more and more important. It is an inescapable as well as logical fact that good design is a way to differentiate between products, giving them an added value that more and more people can begin to appreciate.

Those Mexican companies that have managed to see the potential of design have a firm site in Fother. Not to mention a brilliant future.

Mexico still has a wealth of craftspersons and a wide range of industrial workshops that have been skillful dealing with the needs of the architecture and design industry. Perhaps because of this, the development of small and medium enterprises with a commitment to design had come to a halt, but now their time has come. Fother's new projects, produced and with high technological investment in molds and a complex production process, are beautiful examples of how talent of the designer can soften a mass produced product and makes it friendly and appealing. He has found his natural complement in those specialized companies. According to Fother, "true honest industry is now committing itself to designs that last, not those which will only sell for one season." Freedom from having to manage the production process is in turn providing him with more freedom of action and more authority. Along the workshop, he would not have been able to produce a collection of bathroom sets, not to mention successfully enter the world of furniture or aeronautics, as he has done.
The complete journey

Ercole Fasca's ability to follow the whole process of constructive design from beginning to end, row with the help of external manufacturers, is a remarkable characteristic that makes him unique. From the situation of the space to its conceptualization, its design, prototyping, choice of materials and manufacturing of pieces up to the configuration of the whole: it is a process where his own judgment ties together finished, lighting and accessories to ensure satisfactory interaction. This is why he chose his own name as the brand-name for his company, to give his personal guarantee to each product.

In the mid-1990s, Fasca began a career that can be considered today to be solid and thriving. It is a trajectory in a rising curve that has still not reached its peak, which has clear, personal direction and where the important things are the modesty of someone who wants to continue learning, the desire not to lose curiosity in that which surrounds us, and the ambition to grow and improve, yes to triumph. Triumph will come later. As Fasca tells us, it is not the shine that matters but the good in the project. That is what our society requires and Fasca's wise designs offer it to us whilst also marking out his own territory. We are going to enjoy this.
Participación: Arquitectura interior, diseño interior y diseño de mobiliario
Ubicación y fecha: Acapulco, México, 2010
Área: 600 m²
Colaboración: Fernanda de la Mora
Proyecto arquitectónico: Picciotto Arquitectos
Materiales: Madera, marmol, piedra
Fotografía: Paul Cotram

Participation: Interior Architecture, Interior Design and Furniture Design
Location and date: Acapulco, Mexico, 2010
Area: 600 m²
Collaboration: Fernanda de la Mora
Architectural Project: Picciotto Arquitectos
Materials: Wood, Marble, Stone
Photography: Paul Cotram
Dpto MU

Participación: Arquitectura interiores, diseño interior, diseño de mobiliario.
Ubicación y fecha: 2011, ciudad de México
Área: 720 m²
Colaboración: Fernando de la Mora
Materiales: Madera, mármol, piedra
Fotografía: Jaime Navarro

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Participation: Interior Architecture, Interior Design and Furniture Design
Location and date: Mexico city, 2011.
Area: 720 m²
Collaboration: Fernando de la Mora
Materials: Wood, Marble, Stone
Photography: Jaime Navarro
Casa Santa Fe / Santa Fe House

Participation: Interior Architecture, Interior Design and Furniture Design
Location and date: 2010, Mexico
Area: 570 m²
Collaboration: Fernando de la Mora, Carlos Salgado
Materials: Wood
Photography: Jaime Navarro
El Encanto

Participación: Diseño de mobiliario
Ubicación y fecha: 2009, Acapulco, México
Área: 7,235 m²
Proyecto arquitectónico: Miguel Ángel Aragón
Materiales: Textil
Fotografía: Paul Cotram, Joe Fletcher

Participation: Furniture Design
Location and date: Acapulco, Mexico, 2009
Area: 7,235 m²
Materials: Textile
Architectural Design: Miguel Ángel Aragón
Photography: Paul Cotram, Joe Fletcher
Yate / Yacht

Participación: Diseño conceptual
Ubicación y fecha: México, 2009
Materiales: Fibra de carbono y paneles solares
Modelo y render: Erick Aranda, César Rivero

Participation: Conceptual Design
Location and date: Mexico, 2009
Materials: Carbon Fibre and Solar Panels
Model and Render: Erick Aranda, César Rivero
Aeroméxico

Participación: Diseño interior y diseño de accesorios de aviones Boeing 767 y Boeing 777
Ubicación y fecha: México. 2008 - 2009
Colaboración: Valeria Tempea, Moises Hernández
Materiales: Textil, cerámica, papel
Fotografía: Paul Colon, Ramón Cajas, Jaime Navarro

Participation: Interior Design and Accessory Design for Boeing 767 and Boeing 777 aircraft
Location and date: Mexico. 2008 - 2009
Collaboration: Valeria Tempea, Moises Hernandez
Materials: textile, Ceramic, Paper
Photography: Paul Colon, Ramón Cajas, Jaime Navarro
Club de Golf / Golf Club

Participación: Arquitectura interior, diseño interior y diseño de mobiliario
Ubicación y fecha: México, 2007
Área: 762 m²
Colaboración: Luis Romero
Materiales: Madera, resina
Fotografía: Paul Cottrom

Participation: Interior Architecture, Interior Design and Furniture Design
Location and date: Mexico, 2007
Area: 762 m²
Collaboration: Luis Romero
Materials: Wood, Resin
Photography: Paul Cottrom
Segundo Muelle

- Participación: Arquitectura interior, diseño interior y diseño de mobiliario.
- Ubicación y fecha: México, 2007
- Área: 436 m²
- Colaboración: Joanne Nabilewsky
- Materiales: Madera
- Fotógrafo: Paul Cotrom

Participation: Interior Architecture, Interior Design and Furniture Design
Location and date: Mexico, 2007
Area: 436 m²
Collaboration: Joanne Nabilewsky
Materials: Wood
Photography: Paul Cotrom
Casa Virreyes / Virreyes House

Participation: Arquitectura interior y diseño interior
Fecha y ubicación: 2007, ciudad de México
Colaboración: Izaia Rivera Villanueva
Materiales: Madera, marmol
Dimensiones: 1,500 m²
Fotografía: Paul Cottrom

Participation: Interior Architecture and Interior Design
Location and date: Mexico, 2007
Area: 1,500 m²
Collaboration: Izaia Rivera Villanueva
Materials: Wood, Marble
Photography: Paul Cottrom
Casa Country Club / Country Club House

Participación: Diseño de mobiliario
Ubicación y fecha: México, 2010
Área: 1,100 m²
Materiales: Madera, cristal, textil
Colaboración: Liliana Barriontos
Fotografía: Jaime Navarro

Participation: Furniture Design
Location and date: Mexico, 2010
Area: 1,100 m²
Materials: Wood, Glass, Textile
Collaboration: Liliana Barriontos
Photography: Jaime Navarro
Departamentos Bosques 05 / Bosques 05 Apartment

Participación: Arquitectura interior y diseño interior
Ubicación y fecha: México, 2009
Área: 407 m²
Colaboración: Luis Ramírez
Materiales: Madera
Fotografía: Jaime Navarro

Participation: Interior Architecture and Interior Design
Location and date: Mexico, 2009
Area: 407 m²
Collaboration: Luis Ramírez
Materials: Wood
Photography: Jaime Navarro
Acqua áreas comunes / Acqua Community

Participación: Diseño de mobiliario
Ubicación y fecha: Acapulco, México, 2000
Área: 1,400 m²
Materiales: Tejido plástico, textil
Proyecto arquitectónico: GPA, DT+6, HOK
Fotografía: Paul Cottrem

Participation: Furniture Design
Location and date: Acapulco, Mexico, 2000
Area: 1,400 m²
Materials: Plastic Fabric, Textile
Architectural project: GPA, DT+6, HOK
Photography: Paul Cottrem
Eurazno

Participación: Diseño de mobiliario
Ubicación y fecha: México, 2010
Área: 2,300 m²
Colaboración: Fernanda de la Mora
Material: Textil, madera
Fotografía: Jaime Navarro

Participation: Furniture design
Location and date: Mexico, 2010
Area: 2,300 m²
Collaboration: Fernanda de la Mora
Material: Textile, Timber
Photography: Jaime Navarro
Características

Participación: Diseño interior y diseño de muebles
Ubicación y fecha: México, 2004
Área: 340 m²
Proyecto arquitectónico: Becker Arquitectos
Materiales: Mármol, madera
Fotografía: Paul Cottrom

Participación: Interior Design and Furniture Design
Location and date: Mexico, 2004
Area: 340 m²
Materials: Marble, Wood
Architectural Project: Becker Arquitectos
Photography: Paul Cottrom
Valla de Bravo

Participación: Diseño de mobiliario
Ubicación y fecha: Valle de Bravo, México
Area: 500 m²
Materiales: Madera, piedra
Diseño arquitectónico: GA Grupo
Arquitectura: Daniel Álvarez, LVF & Asoc.
Fotografía: Paul Cotram

Participation: Furniture Design
Location and date: Valle de Bravo, Mexico
Area: 500 m²
Materials: Wood, Stone
Architectural Design: GA Grupo
Architecture: Daniel Alvarez, LVF & Assoc.
Photography: Paul Cotram
Casa L.A. / L.A. House

Participación: Arquitectura interior, diseño de mobiliario
Ubicación y fecha: Los Ángeles, Estados Unidos de América, 2011
Área: 400 m²
Materiales: Madera, piedra, resina, tela
Fotografía: Noah Webb

Participation: Interior Architecture, Furniture Design
Location and date: Los Ángeles, United States 2011
Area: 400 m²
Materials: Wood, Stone, Resin, Fabric
Photography: Noah Webb
Casa Vallarta / Vallarta House

- Participación: Arquitectura, arquitectura interior y diseño de mobiliario
- Ubicación y fecha: Puerto Vallarta, México, 2009 - 2011
- Área: 3,000 m² construidos en dos plantas
- Colaboración: Fernanda de la Mora, Alejandra Díaz de León, Carlos Salgado
- Render: César Ríos
- Materiales: Concreto, mármol, vidrio

- Participation: Architecture, Interior Architecture and Furniture Design
- Location and date: Puerto Vallarta, Mexico, 2009 - 2011
- Area: 3,000 m² built in two floors
- Collaboration: Fernanda de la Mora, Alejandra Díaz de León, Carlos Salgado
- Render: César Ríos
- Materials: Concrete, Marble, Glass
Casa Barrancas / Barrancas House

Participación: Arquitectura arquitectura interior y diseño de mobiliario
Ubicación y fecha: México D.F. 2011 - 2013
Área: 710 m cuadrados
Colaboración: Cristina Giappin
Materiales: Marmol, Roble, Resina

Participation: Architecture, Interior Architecture and Furniture Design
Location and date: Mexico D.F.; 2011 - 2013
Area: 710 m squared
Collaboration: Cristina Giappin
Materials: Marble, Oak, Resin